Appendix 10: Annotated Bibliography 1918
Encoded Films 1698 to 1834

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Amarilly of Clothes-Line Alley (1918)
Newsboys and messengers are brothers of Amarilly, a scrub-cigarette girl living in a tenement home in Clothes-Line Alley with her Irish washerwoman mother and her family.

Exhibitors Herald, January 19, 1918, p. 30

In the tenements of Clothes-Line Alley, bartender Terry McGowen courts cigarette girl Amarilly Jenkins. When wealthy sculptor Gordon Phillips is injured in a brawl at her café, Amarilly takes him to her flat where her mother, an Irish laundress, tends his wounds. In gratitude, he hires Amarilly to clean his studio. Gordon's aunt, Mrs. Stuyvesant Phillips, hoping to make Amarilly the subject of a social experiment, takes the girl into her palatial home. To her consternation, Mrs. Phillips realizes that Gordon is falling in love with Amarilly. To illustrate the folly of such an alliance, Mrs. Phillips invites the entire Jenkins family to tea, where Mrs. Jenkins performs a lively jig with the butler. Amarilly and Gordon discover that they are not made for each other, and Amarilly returns to Terry and true happiness. American Film Institute Catalog of Feature Films.
"AMARILLY OF CLOTHESLINE ALLEY."

Mary Pickford’s Latest Artcraft Picture
Is One Long, Loud Laugh.

Reviewed by Edward Weitzel.

There is no use trying to conceal the truth: Mary Pickford in a two-dollar noisy, plaid skirt, funny lid, and a Hick dialect can make you forget the lovely little girl in the dainty frock and curls who has so long been adored by the faithful screen fan. A touch of character to her makeup, a plentiful supply of homely humor to the situations, and everything else is forgotten. Down to Clothesline Alley you go and watch her as Amarilly scrub and sweep and bring home bundles of washing and proclaim that her greatest ambition is to follow the profession of her mother and her mother’s mother before her, and you are delighted with the whole proceedings. Later on you see her all dolled up in the familiar fashion, the inmate of a swell mansion, but you are mightily pleased when she quits all
this grandeur and goes back to the alley
and marries the barkeep. All of which
illustrates the value of a personality.

“Amarilly of Clothesline Alley,” a story
by Belle K. Maniates, adapted to the
screen by Frances Marion, and directed by
Marshall Neilan, is one long, loud laugh.
Some of its glee starters are the most in-
fecious ever put into a Mary Pickford
picture. Most of them arise naturally out
of the real humor of the situations; a few
are dragged in after the Keystone comedy
method. The subtitles help on the fun
bravely, and the finish is nothing short of
a comic inspiration. To see Amarilly’s
mother, after attending a function in high
society, entertaining her own social set
at an afternoon tea and using the baby
carriage for a tea wagon is to behold as
good a bit of fun as was ever rolled up
in a reel case. Mary herself has dozens
of such amusing incidents, and never fails
to make the most of them.

There is a plot running through
“Amarilly of Clothesline Alley,” but that
merely serves as a frame on which to
hang a number of humorous characteriza-
tions, chief of which is Amarilly. This
daughter of the Widow Jenkins is a scrub-
girl at a theater until she sets fire to
the place and is fired herself. Engaged as
cigarette girl at a downtown cafe she be-
friends a wealthy young artist who is
hurt in a fight, and this leads to her brief
appearance in society. The artist thinks
he loves Amarilly, but when his aunt in-
vites the girl’s mother and her four
brothers to a reception and the Widow
Jenkins does a jig with the butler the
young man is cured of his infatuation, and
Amarilly takes her family back to the
alley and marries her old “steady.”

“Amarilly of Clothesline Alley” is
packed full of fun. For which blessing
thanks are due the star, the director, the
scenario writer, and the excellent cast.
THE STORY AND PLAYERS

Amarilly (Mary Pickford), oldest child of Mrs. Jenkins (Kate Price) is discharged from her job at the “theatre” where she is scrub lady, and takes one selling cigarettes at a bowery cafe, where Terry McGowan (William Scott) works as bar-tender. It is here she meets the rich and handsome Gordon Phillips (Norman Kerry), who lands at the cafe drunk among a party of drunks. In a fight he is knocked around considerably and Amarilly takes him to her home for attention. In payment for her kindness he gives her a job cleaning his studio. Mrs. Stuyvesant Phillips (Ida Waterman), a charity organizer for publicity’s sake decides to experiment with Amarilly and subsequently she is given a place in her home. Wealth detracts none from her genuine character, though it adds to her charm. Gordon finds himself falling in love with her, and Terry decides he’s through with women. But Mrs. Phillips, anxious that Gordon marry Colette King (Margaret Landis), invites Amarilly’s family to a tea to shock him from his romance. But while he still fancies himself in love with her, Amarilly realizes the wide gulf that separates them socially and returns to Terry who is only too eager to welcome her.

Thomas H. Wilson, Fred Goodwins, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorne and Gertrude Short complete the cast.

Motion Picture News, March 23, 1918, p. 1762
AMARILLY OF CLOTHESLINE ALLEY

Amarilly Jenkins.............Mary Pickford
Terry McGowan.................Wm. Scott
Gordon Phillips...............Norman Kerry
Mrs. Stuyvesant Phillips......Ida Waterman
Mrs. Jenkins..................Kate Price
Colette King..................Margaret Landis
Bosco McCarty...............Thos. H. Wilson
Johnny Walker...............Fred Goodwin

Mary Pickford's latest Artcraft (Paramount) was made to order for her. It again finds her in the waif character in which she won early fame and which she has retained more or less faithfully ever since. No doubt Miss Pickford, like a goodly number of picture fans, loves that class of role, and no doubt Belle K. Mansfield knew that in supplying the story, "Amarilly of Clothesline Alley." Certainly Frances Marion, who turned out the scenario, held it in mind. In substance the plot deals of the futility of trying to "mix ice cream and pickles," and tends to "Amarilly" the attribute of consistency. Some other Pickfords were guilty of thrusting the star from poverty and ignorance to riches and culture. Here, however, she returns to the lower level for happiness. Amarilly is the pet of Clothesline Alley, she being the eldest of Widow Mrs. Jenkins' brood, and her lover is Terry McGowan, who has standing in the community as bartender of one of the dance halls. Amarilly starts working in the establishment as cigarette girl and comes into contact with Gordon Phillips who, with other gilded youths, have invaded the East Side on a spree. A free-for-all fight results in Gordon being ejected by a flying wedge of waiters, and Amarilly, taking pity, takes him home to be fixed up by her mother. The result is that Mrs. Jenkins gets the job of doing Gordon's washing, and Amarilly calls at the latter's studio to get the linens. This arouses the jealousy of Terry and he is "off" Amarilly. She one day tells Gordon the alley is quarantined, and that leads him to ask his aunt to give the waif a room in her mansion. And it turns out Gordon becomes so smitten with Amarilly that he would marry her. Here the aunt comes to the rescue, figuring humiliation is the only thing to make Gordon take the right angle on his affections. So Mrs. Jenkins and her children are invited to an afternoon tea, where are present the set of the Stuyvesants. It doesn't take long to "show" Gordon, and it sends the Jenkinses, including Amarilly, back to the East Side. The finish finds Amarilly married to Terry who now has a job in the city hall and they have well started on their way to cultivate one of the usual generous families of the poorer classes. The feature abounds in "long shots" that probably ordered Marshall Neilan to give Miss Pickford the preponderance of close-ups. Mr. Neilan appears to have di-
"Amarilly’s brothers, the men who uphold the honor of the Jenkins family”: two messengers, two newsboys holding newspapers ready to sell. All sleep in one bed. “Home Sweet Home.” Dinner is a free-for-all. The two newsboys are the smallest and are picked upon the most. Newsboys squirt their mother and sister from the sink. Mother spans one of them.
At dinners – seven – mother, Amarilly, a baby, the two messenger boys and the two newsboys.

Very minor characters.

Status: Print exists in the Mary Pickford Institute for Film Education film collection. Viewed (DVD)

Type: Movie
Genre: Romance
Gender¹: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: News Employee (Newsboys)
Description: Major: None
Description: Minor: Newsboys, Positive
Back to the Woods (1918)

Newspaperman Jimmy Raymond (Herbert Rawlinson) who wants to be a novelist.

“BACK TO THE WOODS.”
Five-reel comedy-drama.
Featuring MABEL NORMAND.
Produced by Goldwyn.
Author, J. Clarkson Miller.
Director, George Irving.

STORY: Tired of society and society folks, Stephanie Trent begs her father to send her away, and under an assumed name she becomes a school teacher in one of her father's logging camps. Here she meets
Jimmy Raymond, a newspaper man, and one day, when she goes to warn him of a plot, he attacks her. Frightened and angered, she denounces him, at the same time revealing her identity. And right here she learns some surprising facts.

*Exhibitors Herald and Motography*, June to September 1918 (p. 307), August 3, 1918, p. 45.

**“BACK TO THE WOODS”**

Mabel Normand Makes Good in Goldwyn Comedy-Drama.

Reviewed by Margaret I. MacDonald.

Not since the days of her memorable Keystone efforts has Mabel Normand displayed her individual talent more satisfactorily than she has done in the five-part Goldwyn production, “Back to the Woods,” which was released July 28. The story on the contrary is rather insipid, nor has the production been helped by its subtitles. The latter are numerous, and are often lacking in interesting or humorous quality. Miss Normand, however, is “there with the goods.” Herbert Rawlinson in the role of a young novelist does good work. The construction of the picture is satisfactory. In fact, the director has done well with meagre material.

As the story runs the daughter of a rich lumber merchant in the hope of meeting a real man with whom she can fall in love undertakes to teach school in a country town owned by her father. She conceals her identity as the daughter of the lumber merchant, and is lured to the cabin of a young novelist, where she is led to believe that he means to assault her only to find out that she is being used as a model for a character in his novel. In retaliation for this she reveals her identity to the lumbermen, and also presents an order to them from her father to be used in time of emergency, and which states that they are to obey her commands. In the rough-and-tumble time that follows the

"BACK TO THE WOODS"

**Cast.**
Stephanie Trent ........ Mabel Normand
Jimmy Raymond ....... Herbert Rawlinson
Stephen J. Trent .... T. Henderson Murray
Bill Andrews .......... Arthur Housman
Directed by George Irving.

**The Story:** Stephanie Trent, daughter of a wealthy lumber man, getting tired of the vapid society men of the city and longing to meet a real man, becomes a school teacher in a village near a logging camp. There she meets Jimmy Raymond, whose outward appearance resembles that of a mountaineer. Jimmy incurs the enmity of one of the men of the camp, and Stephanie goes to his cabin to warn him of a plot against him. He makes advances to her, and Stephanie, appalled, goes to the window and is about to throw herself out when Jimmy says that he wanted to see how a real girl would act in such a situation, for he is a newspaper writer and will use it in his next story. Stephanie, piqued beyond measure, makes known her identity to the woodsmen, and they rally to her aid. Jimmy is wounded in a fight. She pities him and nurses him back to health. Jimmy learns who she is, but is firm in his resolve to use the situation in his story. He then is sued by Stephanie for using her name. What follows forms a surprising and delightful climax to the picture.

**Feature** Mabel Normand as Stephanie Trent and Herbert Rawlinson as Jimmy Raymond.
Stephanie Trent, daughter of an Eastern lumber king, travels in the guise of a schoolteacher to the logging village of Trentsville to search for "a real man." There she meets Jimmy Raymond, a young novelist posing as a local while writing his story. When Stephanie comes to Jimmy's cabin to report a supposed plot against him, he acts as though he intends to assault her. She nearly throws herself out the window but is stopped by Jimmy, who explains that he is working on a novel and merely wanted to determine a young girl's reactions. In retaliation, she orders that he be kidnapped and held in a nearby cabin, but remorsefully nurses him back to health when he is shot trying to escape. They meet again at a hearing in the city, where her father has filed an injunction to prevent
publication of Jimmy's novel, and she consents to his proposal of marriage. American Film Institute Catalog of Feature Films

Status: Unknown
Unavailable for Viewing

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

Bad News (1918)
Reporter (Eddie Lyons). Newspaper Publisher.

BAD NEWS (Lyons and Moran Comedy), July 6.—Eddie Lyons appears as a reporter in this number, with Lee Moran as a cop. Eddie's photographs the cop flirting with a girl and publishes the picture, but the girl happens to be a daughter of the newspaper publisher. This is a good light plot, capably handled, though the close is not strong.

The Moving Picture World, July 13, 1918, p. 250.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Reporter, Publisher)
Ethnicity: White (Reporter, Publisher)
Media Category: Newspaper
Job Title: Reporter (Reporter), Publisher (Publisher)
Description: Major: Reporter, Positive
Description: Minor: Publisher, Negative
Baree, Son of Kazan (1918)
Newspaper Owner Henry Carvel is killed by the local political boss for exposing a theft ring. His son, Jim Carvel, shoots his father’s murderer and escapes to Canada.

Jim Carvel, whose father Henry, a newspaper owner, has been killed by the local political boss for exposing a theft ring, shoots his father's murderer and escapes to the Canadian Northwest where he befriends Nepeese, daughter of a local trapper named Pierre. Brutal trading post owner "Bush" McTaggart attacks Nepeese while she is alone in her cabin. Pierre arrives home and tries to defend his daughter, but McTaggart kills him. To clear himself, McTaggart blames Jim for the murder, and while a group of Indians track Jim down, kidnaps Nepeese. Jim is rescued by his half-breed friend De Bar while Baree, Nepeese's dog, hunts down and overcomes McTaggart. Freed from McTaggart's clutches, Nepeese marries Jim. American Film Institute Catalog of Feature Films.

Baree, Son of Kazan is the eponymous name of a 1917 novel about a wild wolfling pup named Baree. It was written by James Oliver Curwood as the sequel to Kazan. Baree, Son of Kazan is a story about a wild wolfdog pup sired by Kazan (1/4 wolf, 3/4 dog) and born of blind Greywolf (pure wolf). This story is about Baree's survival after being separated from his parents as a young pup. He eventually finds himself in the care of Nepeese and her father Pierrot, a trapper. He bonds with Nepeese, and the story goes from there. James Oliver Curwood took the well used "a boy and his dog" formula, and created a great adventure story about a girl and her dog. A successful formula featuring a strong heroine, rather than a male hero, that he used in many of his stories. Revolvy Website

Henry Carvel, a Western newspaper owner, exposes the intrigue of a steal ring and is shot by the political boss. An intimidated jury frees the slayer, who is killed later by Jim, Carvel’s son. Jim escapes to the Northwest, where he becomes a fur trader. McTaggart, the brutal Factor of the trading post, having tired of his Indian woman, sets about to victimize Marie, the daughter of Pierre, a trapper, McTaggart, who says that he is leaving for a distant trading post, gets Marie’s father to run his store during his absence. Instead, McTaggart goes to Pierre’s cabin, where he attacks Marie. Pierre, fearing that harm might befall his daughter, goes home, and is killed in a fight with McTaggart. The Factor sets the Indians upon Jim’s trail, telling them that he is responsible for the murder, but he is rescued by De Bar, a half-breed, whom Jim befriended. Meanwhile, McTaggart abducts Marie, and the Indians are unable to overtake him. Marie’s dog, Baree, however, assumes the role of the avenger, and downs the borderer. The Moving Picture World, June 8, 1918, p. 1470.
Nell Shipman and Alfred Whitman in
"BAREE, SON OF KAZAN"

Vitagraph drama; five parts; directed by Paul Scardon; published May 27

As a whole ........................................ Fine
Story ................................................ Excellent
Stars .................................................. Good
Support .............................................. Strong
Settings ............................................. Splendid
Photography .................................... Exceptional

James Oliver Curwood’s novel of the northwest, “Baree, Son of Kazan,” makes a wonderful screen production of absorbing interest. While Nell Shipman and Alfred Whitman are the featured players, the real star of the picture is a dog of almost uncanny intelligence. This clever canine gives as near perfect a portrayal of Curwood’s half wolf, half dog adventurer as would seem possible.

One of the things Vitagraph is to be congratulated for is the fact that the script was followed religiously, few, if any, liberties having been taken with the work of the author. The sets are above reproach and many beautiful snow scenes delight the eye of the observer.

The story: McTaggart, factor of the Lac Bain trading post, infatuated by the charms of Marie, daughter of Perriot, a trapper, is repulsed by the girl. In his journey to Perriot’s cabin he has trapped a half wolf, half dog, whose hatred he has aroused by brutal treatment. Marie befriends the animal and when McTaggart, stung by the girl’s continued defiance, attacks her, the dog springs to her rescue and is only quelled by the factor’s revolver. Perrot, entering the cabin, grapples with McTaggart, but is shot to death. Marie flees from the cabin pursued by the factor and jumps over a cliff. The dog, left alone, wanders into the north country, where his hatred for McTaggart governs his every move. The latter finally traps him and leaves him to die, but he is rescued by Jim Carvel, an outlaw. The dog, lonesome for his old home, leads his new found friend to the scene of his former happiness, and is overjoyed to find Marie. McTaggart, aware of her return, enters her tent at midnight and the dog avenges all the wrongs done him by snuffing out the life of the factor.
“Baree, the Son of Kazan”

Considerable Suspense and Plenty of Beautiful Scenery in Tale of the North Woods

(Vitagraph—May 27. Director David Smith)

DRAMATICALLY this is one of the best produced Vitagraph subjects released for some time. There is some action and suspense in it. It is a story of the Canadian Northwest exclusively photographed out doors. The scenes taken in the spring as well as those taken in winter while the snow was on the ground are very beautiful and will be admired by picturegoers, as most everybody loves outdoor scenes. Nell Shipman and Alfred Whiteman are the stars.

The theme is based on the novel by James Oliver Curwood and is very interesting. Its introduction is rather novel. It shows Baree, a puppy half wolf and half dog, being fed by its mother, the wolf. He is shown later grown, hunting for game and is caught in a trap. The heroine rescues him from the hands of the villain who was beating him and the dog becomes attached to her. Later this dog takes a very important part in the story, and certainly will win your admiration by his intelligence. In fact there are several dogs used, varying in age from one to five years old, to take the part of Baree.

The picture shows some incidents that might prove somewhat strong for the tenderhearted. The scene where Nepeese, the heroine, jumps from the high cliff into the river to escape from the villain who was pursuing her with bestial intentions, will cause a little agony until it is shown later on that she was not killed. Also the fight in the tent between the faithful dog and the villain in which the latter is killed might be taken as a little too strong by some people.

The outdoor scenes have been taken in the Truckee pass, California, and the director has taken full advantage of the wealth of beautiful scenery to give the picture a very realistic atmosphere. The cameraman also deserves his share of the credit.
BAREE, SON OF KAZAN.

Vitagraph has produced a picture which will appeal as a program feature and furnish entertainment for thousands of fans, especially the younger element. The scenes are set in the Canadian Northwest, with the principal characters trappers and half-breeds. The story has been built around a “husky,” Baree who is half dog and half wolf.

The photography is exceptionally good, with a number of close-ups which have been taken with care. The five-reeler is full of picturesque exteriors in the wilds of the Dominion, where the Mounted Police administer the law. While there are only four or five principal characters, they have been selected with care and they look the various parts. Little more attention might have been taken with the titles, the English is almost too good for the awful jargon which is spoken by the French half-breeds in that country.

While the story is very simple, it has a punch and the interest is sustained from beginning to end. McTaggart, the Factor at a trading post, covets Nepeese, a handsome half-breed girl, and he nearly accomplishes his ends, when he catches her alone at night in a tepee, but Baree, who had been unmercifully licked by McTaggart for biting him, early in the story, comes along in the nick of time, and it is taps for McTaggart, and Nepeese marries the man of her choice, an American newspaperman, who had come out to that country under a cloud.

Neill Shipman makes a pleasing half-breed girl, in fact she is almost too good looking at times and lacks that dullness of features which they all more or less possess. Al Garcia as “Bush” McTaggart is fine and you cordially hate him directly you see his ugly features on the screen. All the other parts are well taken care of.

Variety, May 24, 1918, p. 38
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Henry Carvel)
Ethnicity: White (Henry Carvel)
Media Category: Newspaper
Job Title: Publisher (Henry Carvel)
Description: Major: None
Description: Minor: Harvey Carvel, Positive

Bill’s Baby (1918) (aka Billy’s Baby)
Capitol Comedies Being Shown

The first of the Capitol Comedies starring “Smiling Bill” Parsons was shown at the Strand Theatre, New York, last week to audiences which took delight in following through two fast-moving reels the adventures of a fat, baldheaded, jovial newspaper reporter (Parsons) and the baby he “borrows” to carry off the first prize in a neighborhood baby show.

“Bill’s Baby” is the initial picture of twenty-six two-reelers to be distributed annually by Goldwyn under a contract with Parsons, the star and producer.

Billie Rhodes, for some time a screen star in her own right, supports Parsons in “Bill’s Baby.” There are half a dozen other capable funmakers, not the least important of which is the baby. She is a three-year-old girl whose name, unfortunately, was not preserved for the records. Next to Parsons she’s the hit of the show.

*Motography, The Motion Picture Trade Journal*, p. 710
Baby Supports Star

The youngest actress in motion picture comedy plays the latter half of the title role in "Bill's Baby," a Capitol comedy starring "Smiling Bill" Parsons, soon to be released by Goldwyn as the first of a batch of twenty-six two-reel laughmakers to be produced by the National Film Corporation with Parsons as the chief "funster."

Unfortunately, the identity of the little actress, whose pictures place her age at about three, is forever lost through the negligence of a director who didn't realize when he engaged her that he was dealing with an important figure in the play. So she's just Baby—but she's some baby!

Baby is the daughter of a janitress and an Italian fruit peddler. Bill, engaged to wed a beautiful young lady, is assigned by the city editor of his paper (he's a reporter) to write a story about the Baby Show. On his way he encounters Baby and in a spirit of fun picks her up, carries her off and enters her in the show as his own.

Quite naturally, Baby wins a reward of merit. Meanwhile her distracted mother, having traced the child to the show, is being soothed by Bill with a handful of money, when a photographer on Bill's paper, a disgruntled suitor for the hand of the reporter's fiancée, happens along with his camera and snaps Baby and her proud mother and "father."

The complications this causes when the picture gets into the paper may be imagined. Bill all but loses his lady love, to say nothing of his life, which appears worth about thirty cents, when the enraged peddler takes after him with a banana knife. However, it all comes out right, as things always do in comedies.

Motography, The Motion Picture Trade Journal, p. 674
"BILLY'S BABY."
First Capitol Comedy Released by Goldwyn Presents "Smiling Bill" Parsons and a Good Cast of People and Babies.
Reviewed by Margaret I. MacDonald.

RELEASED as a Capitol Comedy, "Billy's Baby," featuring "Smiling Bill" Parsons, will be enjoyed by all. It contains a lot of clean fun, is well made and is, moreover, the first of this brand released through the Goldwyn Distributing Corporation. Billie Rhodes plays the feminine lead in a cast that is generally good.

The story of the comedy is simple. Bill, much envied by the "boys," becomes engaged to one of the prettiest girls in town in spite of the fact that he is both fat and baldheaded. In a moment of weakness, however, he gambles away the five-hundred-dollar diamond ring which he has bought for his beloved and is obliged to resort to untruths to pacify her. The discovery of an unusually pretty baby, the child of an Italian fruit vender, and the whereabouts of a baby show at the same time, supplies Billy with an inspiration. He steals the baby and takes his place among the mothers (black and white) at the baby show, winning the first prize and enough money to replace the lost ring. A newspaper reporter with his camera puts the finishing touches to the affair and Billy's picture with the baby and its mother appearing in the morning papers is almost the undoing of his happiness.

Reviewed by Margaret I. MacDonald, Motion Picture News, April 13, 1918, p. 283
Bill Parsons Strong for Settings.
A well-appointed clubhouse is one of the many fine settings in “Bill's Baby,” the first of the “Smiling Bill” Parsons Capitol Comedies, distributed by Goldwyn. The scene shows the headquarters of a Press Club, some of the members of which are newspaper men, as the sub-title facetiously states. An exterior view of the clubhouse reveals a fashionable three-story structure draped in the country’s colors. Adjoining is a large garage containing four automobiles, the property of Mr. Parsons.
“I have gone to great expense to make the setting of my two-reelers as elaborate as any of the big features,” said “Smiling Bill.” “I see no reason why short comedies should be presented with slipshod mountings, especially vehicles without slapstick.”

The Moving Picture World, May 11, 1918, p. 871

“Bill’s Baby”
(Capitol Comedies—Goldwyn—Two Reels)
Reviewed by Joseph L. Kelley

“Bill” PARSONS’ first Capitol Comedy, released by Goldwyn, is of the sure-fire brand. “Bill’s Baby” is the title and it contains comedy situations which will get a laugh from the most sedate. The comedy is clean with only a slight sprinkling of the slapstick variety. Bill has a sense of humor that requires no dramatic training to bring forth—it is at natural for Bill to get a laugh as it is for him to breathe the air of Los Angeles.

Goldwyn in contracting for the series of Capitol Comedies, made no blunder, providing the remaining numbers measure up to the quality of the first, “Bill’s Baby,” which ran at the Strand theatre last week. A matinee crowd at the Strand received Bill’s first offering with smiles, laughs and a good measure of mild roars. There was not a moment when the audience was not on the verge of laughter and much of the time found them registering same.

Bill Parson’s laugh, alone, is worth a good hearty laugh, and when he divides the honors with Billy Rhoades and Ray Belasco, as he does in “Bill’s Baby,” and takes it upon himself to foster a baby which he has found in a clothes basket in a hallway, and then caps the climax with taking the find to a baby contest and winning the first prize, he brings down the house. The first release of Capitol Comedies, by Goldwyn, looks like a good bet, and the ones to follow, if they maintain the same standard, should get over with any audience.

Motion Picture News, April 13, 1918, p. 2256
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Billy, Photojournalist). Group.
Ethnicity: White (Billy, Photojournalist). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Billy). Photojournalist (Photojournalist). Miscellaneous (Press Club)
Description: Major: Billy, Positive

The Birth of Democracy (1918)
Tallien (M. Novelli), once a poor journalist, becomes Robespierre’s right-hand man and is sent to a quarter of France to quell royalist uprisings.
is ever an attractive figure. M. Fabiani as Robespierre, M. Novelli as Tallien, the plotter, and M. Barny as Jean Guery, lover of the Countess, all give highly creditable accounts of themselves. The photography is commendable and the settings provided true to the period. The subtitles are well written and fully descriptive.

**THE STORY AND PLAYERS**

At the outbreak of the French Revolution, Robespierre (M. Fabiani) seizes the reins of the much-harassed government and institutes a reign of terror, fatal to all who were in favor with the latter kings of France. Tallien (M. Novelli), once a poor journalist, becomes his right-hand man and is sent to a quarter of France to quell royalist risings. These are headed by Jean Guery (M. Barny), known as the “Unseizable,” lover of the Countess Fontnai (Lyda Borelli). Tallien’s instructions are to capture Guery at all costs, but through the quick wit of the Countess the “Unseizable” escapes. Tallien comes completely under the power of the Countess and as a result is so favorably inclined toward the royalists that he incurs the enmity of Robespierre. He is summoned to Paris and removed from power. Guery, finally captured, is sentenced to die on the guillotine. The Countess pleads with Tallien to effect his rescue. With the promise that she will marry him providing he is successful, Tallien rallies his friends around him and rises in revolt against Robespierre. The revolt is a success and Robespierre dies on the guillotine. With her lover free, the Countess fulfills her promise to Tallien.

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*Motion Picture News, January 26, 1918, p. 600*

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*"The Birth of Democracy"*

**Seven-Part Photoplay Presented by Franco-American Films**

**Story of French Revolution, Featuring Lyda Borelli.**

Reviewed by Edward Weitzen.

The stirring days of 1792, when the French people had succeeded in their struggle for political freedom and were making strenuous efforts to establish a stable form of government, is the period chosen for "The Birth of Democracy," a seven-part photoplay presented by the Franco-American Films through the Export and Import Film Company, Inc. Lyda Borelli, an Italian actress of stately beauty and excellent artistic ability, plays the principal part, and the cast contains a number of well-trained actors. The general production is on a high plane of merit, the ensembles being correct in detail and impressive in effect. A large number of people are used in
the mob scenes, and a praiseworthy endeavor is shown all through the picture to make it worthy of its subject.

Judged solely by its entertaining qualities and setting aside its influence as propaganda, “The Birth of Democracy” might have thrown the interest around its heroine into bolder relief to advantage. There is a preponderance of historical incidents and a want of familiar and compelling scenes between the woman whose fate is linked with that strange and savage figure of the Revolution, Robespierre, and the other characters who tell the romance upon which the picture is based. The

Scene from “The Birth of Democracy” (Franco-American).

picture has many fine dramatic moments, however, and the historical side of its story is of especial value at the present time.

“The Birth of Democracy” is released on the State Rights plan, the Merit Film Corporation acting as distributors for New York State.

Reviewed by Edward Weitzel, The Moving Picture World, January 26, 1918, pp. 523-524
THE BIRTH OF DEMOCRACY.
Franco-American Films Presents Lyda Borelli and a Sterling Cast in a Dramatic Story of the Momentous Events of 1872 in France.

Cast.
Mme. Fontani................Lyda Borelli
Tallien......................M. Novelli
Robespierre..................Md. Fabiani
Jean Guery..................M. Barìni

The Story: Today the struggle is for the democracy of the world. In 1872 the fighting was in France, but the citizens fought the aristocrats for true democracy as the poilu today battles against the power of the junkers of Prussia. And from another angle history repeats itself, for the upheavals in Russia originated in apparently unimportant love-intrigues just as the loves of Mme. Fontani altered the political complexion of France. It is an always interesting historical romance, now made doubly interesting through the close duplication of events in the present war.
For the Program: The story that was three years in the making.
A century-old forecast of today.
Advertising Phrases: Romance, realism and revolution.
A production that will stand the test of the ages.
Feature These Players: Lyda Borelli is the featured star. There are so many other players of importance that it would be better not to particularize, but to dwell upon the fact that more than ten thousand persons were used in this production, many of them well-drilled companies of players.
Stunt Suggestions: Get the newspapers interested. Point out that events of history now find their duplicate in the present war. Make a wide appeal to schools of all grammar and higher grades, and, if possible, arrange special performances. Lay special stress upon the fact that this is not a war play of today, but a drama of France’s internal struggle for democracy. Play up the press criticisms in your advertising and in the lobby. If there are any French societies or a large French population, make appeal to them direct. Emphasize the fact that it is in France, the birthplace of democracy in Europe, that the present struggle for democracy is being waged. Arrange for the electrical displays to be rented from the exchanges. If you cannot use them in your lobby, try to obtain window space elsewhere. Use plenty of pasted paper away from the house.
Advertising Aids: One, three, six and 24-sheets. Three-color window cards. Lobby displays, 8x10, 11x14 and 22x28, all hand-colored. One, two and three-column cuts. Heralds. Press sheets. Press clippings and criticisms. Specially built lobby displays, electrically lighted, 12x20 feet, on rental. Two special figures.
State rights.

The Moving Picture World, February 16, 1918, pp. 1007-1008.
Status: Unknown
Unavailable for Viewing

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

A Bit of Jade (1918)
Newspaper Article informs a woman that the necklace she is wearing is stolen.

Exhibitors Herald, March 30, 1918, p. 24
“A Bit of Jade”
(Mutual-American—Five Reels)
Reviewed by Lisle M. Albright

A STOLEN jade necklace taken from a Hindu idol, and a web of circumstantial evidence that throws its meshes around the pretty heroine, Mary Miles Minter, again and again connecting her up in the eyes of her lover as the thief, furnishes the central theme of this thrilling story.

Although not filled with the clever farce of Miss Minter’s previous play, “Powers that Prey,” this latest addition to Mutual’s stock of pictures featuring the pretty little star, makes up with dramatic interest and suspense what it lacks in comedy. The presence of the Hindu, commissioned by the Indian secret service to secure the necklace at all costs and to return it to the temple from which it was stolen, lends a mystic and oriental atmosphere to the play. The scenario is well put together and affords an admirable vehicle for Mary’s smile and innocent gaze. She does, however, get caught so often in unwelcome situations, in trying to save her brother’s name, that it is no wonder that Grayson Blair, the wealthy but youthful collector of curios, is just a little puzzled in his attempt to reconcile that smile with the suspicious acting of the girl.

“A Bit of Jade” is another tribute to Miss Minter’s ability as an actress, for it is not the single production that makes the star but the high average that counts, and Mary’s plays are still on the up-grade, and growing in favor with exhibitors and public all the time. It is not stretching the facts to say that her latest play is way over her own high standard of productions. This, of course, is not all due to her own individual work, for Alan Forrest, who plays opposite her, gives a very likeable rendition of the young collector, Grayson Blair. Others in the picture, which was directed by Edward S. Sloman, are David Howard, Vera Lewis, Alfred Ferguson and Clarence Burton. They all do good work, and their acting is enhanced, as is the effectiveness of the entire production, by good photography.

THE STORY AND PLAYERS

Phyllis King (Mary Miles Minter) is at lunch in a café when her brother, who has lost heavily gambling, comes in and borrows what money she has to settle his debts. When she gets ready to leave, she is embarrassed to find that she hasn’t enough left to pay her bill. Grayson Blair (Alan Forrest) comes to her assistance and pays the waiter. In leaving the restaurant her brother puts on Grayson’s coat and leaves his own, which was of the same cut and pattern. He does not notice that in the pocket of Grayson’s coat there is a jade necklace which the latter is about to take to a dealer’s to have repaired.

At her aunt’s country home a few days later Phyllis, as a lark, dresses in her brother’s clothes and enters the boathouse of an adjoining estate. In the pocket of Cuthbert’s (David Howard’s) coat she has found the necklace and wears it. She is surprised at the boathouse by Blair, the owner, who grabs her. In the struggle which ensues she escapes but leaves the necklace on the ground and Blair recognizes her as the girl he met in the café.

He is puzzled. Rhi (Alfred Ferguson), the crafty Hindu, who has been discharged by Blair, for attempting to steal the jade, is shadowing Blair and notices the struggle. He offers to help Phyllis get the necklace, who upon returning home picks up a paper and notices an account of a theft of a jade necklace from a wealthy clubman. Phyllis concludes that her brother has stolen the necklace and wants to get it and return it to the rightful owner before Cuthbert is branded as a thief.

That evening she breaks into Blair’s home and tries to find the jade but is discovered by the owner. After more complications the mystery is finally cleared up, the suspicions Blair has harbored regarding his pretty neighbor evaporate, the Hindu is caught and jailed, and the story ends the way a successful comedy should end with the hero and heroine together and happy.
Status: Print
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
**Branding Broadway (1918)**
Newspaper Article tells of a New York millionaire’s ungovernably wild son who gets drunk and beats up his guardians. Robert Sands (William S. Hart) decides it’s a job he’d like to take.

![Image]

**DIRECTOR** ................. Will’am S. Hart
**SUPERVISED BY** .......... Thos. H. Ince
**AUTHOR** .................... C. Gardner Sullivan
**SCENARIO BY** .............. C. Gardner Sullivan

**AS A WHOLE** ....... Humor, sentiment and action finely blended in exceptionally entertaining photoplay.

**CAMERAMAN** ............... Joe August
**STORY** ................. Enough out of the ordinary to interest and well adapted to star.

**DIRECTION** ................. Good throughout.
**PHOTOGRAPHY** ............. Always clear.
**LIGHTINGS** ................. Well varied to get effects.
**CAMERA WORK** ............. Very good.
**STAR** ................. At his best in type of role that his followers are sure to like.
**SUPPORT** ............... Seena Owen makes appealing shero; Arthur Shirley and others all that characters require.
**EXTERIORS** ............... Western scenes and views of New York streets lend variety to story.
**INTERIORS** ............... Always in atmosphere of situations.
**DETAIL** ................. Contributes much to success of production; subtitles well worded and made more effective by skillful art work.

**CHARACTER OF STORY** .... Nothing to offend.
**LENGTH OF PRODUCTION** ....... 5415 ft.

Bill Hart sure has a winner in this. He gets you from all angles with this mixture of Western rough stuff, hitting the high spots of Broadway and a pretty little romance introducing the waitress of an all night lunch-room as the shero.

It wouldn’t be fair to say that this is merely a regular Bill Hart story for C. Gardner Sullivan has gone out of the beaten track in finding situations, and they are moulded very expertly to suit the personality of the star.

Big Bill gets into a rumpus with a reform crowd in an Arizona town which has gone dry. After a ruff and tumble street fracas he is bound with ropes and placed in a freight car on a train headed for New York. He reads in a newspaper of the ungovernably wild son
of a New York millionaire who is in the habit of getting drunk and beating up the guardians supplied by the father. This looks like the kind of a job Bill wants, one of the main appeals being that it will give him a chance to quench a thirst which has gone ungratified in Arizona.

Even the opening sequences provide good fun, but they don't really begin to hit on high until Bill is accepted as a kind of "nurse" for "the millionaire kid." Their first encounter is in a gymnasium where the youth keeps in trim for his midnight encounters with bartenders and waiters.

Just to prove his superiority, he starts to mix things with Bill who uses all his cowboy cleverness to get the better of the argument. Presently we find the Westerner dolled up in evening clothes and a high hat, accompanying his charge on a round of gilded cafes. Quite a bit is made of these scenes which are sure to attract out of town folks.

For a climax they pull a ruff set-to in which Bill once more proves that he is the better man of the two. The incidents here, as in other parts of the picture, are helped greatly by exceptionally appropriate subtitles, always in character.

Shero Seena Owen makes her appearance after Bill has established himself as a thoroughly qualified "nurse" and is asked to recover some compromising love letters which the young millionaire has written to the lunch-room girl. Bill visits the wheat cake emporium intending to do his duty, but he falls for the charm of the little waitress and can't get beyond ordering innumerable plates of wheat cakes.

Deciding that the young woman is really in love with the writer of the letters, Bill determines that the youth shall marry her whether he wants to or not. This leads up to a lot of fact action during which Hart kidnaps the reluctant suitor and tells him that cats will be mighty scarce until his wedding day. There's a wild chase through Central Park with Bill on horseback in pursuit of a taxi carrying a detective who has managed to get the letters from shero Seena Owen. Two of the best stunts in the production are when Bill yanks the detective out of the fast-moving taxi, and when he effects a crossing between two windows separated by a court, by means of a rope from one window to the other.
Status: Print exists in the Museum of Modern Art Film Archive
Not Viewed

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

The Brass Check (1918)
Newsboy.

JOHN TANSEY IS IN “THE BRASS CHECK.”

John Tansey, sixteen years old, and popular juvenile player, appears as a newsboy in support of Francis X. Bushman and Beverly Bayne in the Metro picturization of George England’s story, “The Brass Check.” Will S. Davis is directing this production, the screen adaptation of which was made by June Mathis, of the Metro Eastern scenario staff.

Tansey started his theatrical career with Nat C. Goodwin in “Wolfville” at the age of two. He has been seen in support of De Wolf Hopper, Blanche Walsh, Dustin Farnum, Robert Edeson, Mary Manparing, Olga Nethersole, and for two years was a featured member of the New Theater Company in New York. In pictures he has supported Mary Pickford, George M. Cohan and Elsie Ferguson and others. He was featured in pictures produced by the old Biograph.

The Moving Picture World, February 23, 1918, p. 1075
“THE BRASS CHECK.”

Francis X. Bushman and Beverly Bayne in Seven-Part Detective Story Produced by Metro.

Reviewed by Edward Weitzel.

The title of the seven-part Metro production “The Brass Check” relates to a baggage check which is the means of turning the son of a powerful trust magnate into an amateur detective and sending him on the search for a young inventor who has been shut up in a private asylum because he will not turn over an invention to the trust. The inventor's sister is also instrumental in effecting his rescue, and this brings her in contact with the wealthy amateur detective.

Mutual attraction terminates in a wedding, and everything is straightened out to the satisfaction of all parties concerned. The sister gets into the asylum as a nurse and her future husband manages the same thing by passing himself off as a chauffeur, after he is mistaken for an escaped lunatic from another asylum and dragged inside by four husky keepers.

Francis X. Bushman and Beverly Bayne are the stars of “The Brass Check.” As the amateur detective the male featured player appears in his favorite role of a vigorous son of wealth who is always ready to tackle any sort of odds—the bigger the better—and to lend a humorous touch to the proceedings by his coolness and nerve in moments of danger. Beverly Bayne acts the inventor's sister with her usual success in the role of a high-spirited young girl, and the rest of the cast is satisfactory.

The production is adequate. The exteriors are all winter scenes, many of them full of quiet beauty.

*The Moving Picture World*, March 30, 1918, p. 1866
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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

**Breakers Ahead (1918)**
Newspaper makes an error causing a man to desert his sweetheart.

"BREAKERS AHEAD."

B. A. Rolf Presents the Metro Drama of the Sea and Shore Starring Viola Dana—Story and Scenario by Charles J. Brabin and H. P. Keeler—Photographed by John Arnold—Directed by Charles J. Brabin—Released March 25.

**Cast.**

Ruth Bowman..............Viola Dana
Eric Pixley..............Clifford Bruce
Captain Scudd............Russell Simpson
Jim Hawley...............Eugene Pallette
Hiram Hawley.............Sydney Deane
Aunt Agatha Pixley.....Mabel Van Buren
Mike Burley...............T. H. Gowland
Eliza, the nurse.........Lorena Foster
Agnes Bowman...........Helen Jerome Eddy

**The Story:** A child is born to Agnes Bowman, sweetheart of Captain Jabez Scudd, a sea-faring man, while he is away on a trip. Through a newspaper error the marriage of the sister of Agnes is made to read that Agnes is the one who was married, and this so upsets Jabez that he
Appendix 10 – 1918

does not return. Agnes dies when her child, Ruth, is ten years old, and she is left in the care of her aunt, Agatha Pixley, relatives refusing to have anything to do with a nameless child.

Jabez comes to the little town of Sandwich where Aunt Pixley and Ruth live, and learns that Ruth is his own child, but keeps it a secret. Ruth is in love with Eric Pixley, and they plan to get married as soon as Eric has been made first mate. Jim and Hiram Hawley own "The Wasp," and they hire Scudd as captain and Eric as first mate. Scudd refuses to run the boat on the rocks in order that the owners might get the insurance, so they employ Mike Burley, an unscrupulous seaman. But Eric prevents the disaster, and when "The Wasp" arrives safe the Hawleys discharge Scudd and Eric. Scudd confesses to Ruth that he is her father and she supplies him with the necessary money to buy "The Wasp." Eric is made first mate. Ruth in putting out a fire started on "The Wasp" by Jim Hawley, a rejected suitor, is almost smothered by smoke when she is rescued by Eric and her father. Ruth and Eric plan an early wedding as the picture ends.

Feature: Viola Dana, Dainty Queen of the Screen.
Advertising and Program Phrases: A Romance of the Sea and Shore.


Stunt Suggestions: It would be easier to hook up this feature with advertising stunts along the Coast or in the Lake region than inland. It is a sea story, hard to attach to stunts, away from the water. Viola Dana is a pretty girl, with lots of pictures for lobby display and newspaper work.


The Moving Picture World, March 30, 1918, pp. 1869-1870

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
Broadway Bill (1918)
Newspaper error leads to misunderstanding. A man who struggles with alcohol reads an article that erroneously states that his girlfriend is engaged to another man and this causes him to drink again.

"Broadway Bill" Clayton, a New York playboy and heavy drinker, takes a job at the Maine lumber camp of John Underwood hoping to reform himself and regain the affections of Muriel Latham. Foreman Buck Hardigan, who has been stealing and selling Underwood's maple syrup, suspects that Bill has been sent as a spy and decides to get rid of him. Bill survives several plots on his life and finally defeats Buck in a fight and is elected foreman. His struggle with alcohol is nearly won, but when he reads a newspaper item erroneously stating that Muriel is engaged to another, he decides to drink again. Muriel visits the camp with Underwood, and everything is cleared up after Bill rescues her brother Jack in a snow storm. American Film Institute Catalog of Feature Films/TCM Overview.
“BROADWAY BILL.”
Sentimental Story in Yorke Metro Picture with Harold Lockwood in Lead.

Reviewed by Hanford C. Judson.

THESE always will be pictures aimed at a certain definite class and sure to succeed. The producer has no worries at all. He knows before the picture is made that it is going to measure up to a certain definite standard and, if he is experienced, he can tell almost the amount of money the picture will be worth. “Broadway Bill,” the recent Yorke Metro production, is one of those love stories that are sure to be liked by the school girl, the shop girl, the servant girl, the young clerk and the youthful unwed generally. It is ably put on; there is no show of stingy economy in it; the players are well chosen and especially the leading juvenile. It is a picture that will give dream-freedom to a good many young people and they will thank the picture with affection.

Harold Lockwood’s qualities are well enough known and in the other juvenile part is Martha Mansfield. “Broadway Bill” is what his name indicates till the girl throws him off and he decides to make a man of himself. The girl’s father owns a lumber camp in the North Woods and sends Bill to find why his birdseye maple isn’t making money. The foreman is tough and he has a big Swede as his right bower and a sneaky little wood thief as a left bower. “Accidents happen” in the words and a few are scheduled to come to Bill. This part of the story, set in the real woods, hip-deep in snow, is fine. Bill wins out and has a physical encounter with the boss, not realistic at all, knocks him out and he is elected foreman.

Bill has conquered gin so far; but he finds the cook’s whiskey bottle wrapped in a newspaper. By chance he reads in this that the girl is engaged to his rival and then he would have fallen if a friend had not come in. The girl’s father, with the girl and the family, now appears. The girl goes to meet Bill. He is about to embrace her; but tells her he now has no right, as there is another. She thinks he refers to another woman. Small brother gets lost in the woods. Bill rescues him. Is nearly dead, and lies on the couch. The girl keeps embracing him, oh, so lovingly.

Reviewed by Hanford C. Judson, The Moving Picture World, March 2, 1918, p. 1268
BROADWAY BILL.
The Yorke Film Corporation Presents
Harold Lockwood in the Five-Act
Metro Wonder Play of Love and Re-
generation. By Fred J. Balshofer.

Cast.

Broadway Bill........Harold Lockwood
Muriel Latham........Martha Mansfield
Jack Latham............Cornish Beck
Godfrey St. Cleve.....Raymond C. Hadley
Buck Hardigan..........Stanton Heck
Creed ..................Bert Starkey
John Underwood........W. W. Black
“Irish” Fallon...........Tom Blake
“Daddy” Dunningan.....William Clifford
Wahlske ...............Art Ortego

Directed by Fred J. Balshofer.

The Story: Bill Clayton is known as
Broadway Bill because he is the most
prominent Bill in the night life of the
white way. Muriel loves Bill, but loathes
his mode of life, and for her sake he goes
to Underwood’s lumber camp to work the
alcohol out of his system. Hardigan, the
foreman, thinks he is sent to spy upon his
actions and makes several efforts to get
rid of him, but in the end Bill thrashes
the foreman, takes his place and wins the
girl, though not before a curious chain
of cross purposes.

For the Program: Winter life in the heart
of the forest.

The story of a man whom love made
over.

Advertising Phrases: Licked John Bar-
leycorn, then cleaned up the foreman.

Broadway missed Bill, but Bill didn’t
miss Broadway.

Feature These Players: Harold Lockwood
as the man who found himself.

Martha Mansfield as the girl. She was
formerly in support of Max Linder un-
der the name of Martha Early.

Stanton Heck as the foreman.

Stunt Suggestions: Letter a tack-card to
be used on all thermometers publicly dis-
played along the business section. “Per-
haps you think it is hot, or cold. When
the Metro players were making Broad-
way Bill the warmest day was 10 below
and the coldest 48 below zero. You
should see those winter scenes in the
woods. They’re great. You can get it
at the house and date).” The same idea
can be used for the lobby, but here an
ornamental thermometer may be used in-
stead of the large display instruments.
For street work get the huskiest six-
footer you can hire. Dress him as a
woodsman and on his chest use a sign,
“Can you lick this man?” On his back
have another, “Bill Clayton did, in Broad-
The Moving Picture World, February 16, 1918, p. 1008

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Miscellaneous
Description: Major: None
Description: Minor: Miscellaneous, Negative.

A Broadway Scandal (1918)
Newspapers go after a Broadway scandal causing parents to disown their daughter.

Nenette Bisson, who dances in her father's French restaurant in New York, takes a joy ride with "Kink" Colby in a stolen car, and is shot in the shoulder by a pursuing policeman. The driver leaves her at the hospital of David Kendall, with whom she falls in love, but he, believing French women to be frivolous, does not return her affections. Nenette's parents turn her out when they learn of her trouble with the police, after which she becomes a success on the stage. David serves overseas for two years during World War I and there learns to appreciate the valiance of French women. On his return, he proclaims his love for Nenette and helps her achieve a reconciliation with her parents. *American Film Institute Catalog of Feature Films.*
Carmel Myers in

“BROADWAY SCANDAL”

Bluebird drama; five parts; directed by Joseph De Grasse; published June 3

As a whole: Good
Story: Interesting
Star: Well cast
Support: Good
Settings: Good
Photography: Fine

“Broadway Scandal” is an unusually good offering from the Bluebird studios and has an entertaining quality that makes it an acceptable production.

Laid in a little French cafe in New York’s Latin quarter, moving to a private sanitarium, the battlefields of France and back again to the little cafe, Harvey Yates’ story unfolds itself in an absorbing and interesting fashion. The technical details have been handled in the usual Bluebird style and the production on the whole affords a picture of the higher class.

Carmel Myers is well cast as a carefree French girl craving that which is romantic and thrilling in life rather than the humdrum existence of cashier in her father’s cafe. In her support appear Edwin August, Lon Chaney, Andrew Robson, W. H. Bainbridge and Frederick Gamble.

The story: Nenette Bisson, an adventurous French girl, is injured while automobiling and taken to the Kendall hospital, where she becomes infatuated with David Kendall, a young physician. Kendall, believing all women frivolous, pays little attention to Nenette. War breaks out and Kendall goes across to offer medical aid to the suffering. Nenette, disowned by her father when her name becomes involved in a Broadway scandal, becomes a stage favorite and all attempts to win her father’s forgiveness are futile. One night, however, she surprises the little cafe with her presence and her father is finally persuaded to forgive her. Kendall, home on a furlough, goes to the cafe in search of Nenette and after a great amount of explanations he, too, is forgiven and all ends well.

Exhibitors Herald Company, June 25, 1918, p. 25.
“BROADWAY SCANDAL”

Bluebird Presents Carmel Myers and Edwin August in the Story of a Man Who Learned the True Worth of the Women of the French Nation.

Cast:
Dr. Kendall.............. W. H. Bainbridge
David Kendall.............. Edwin August
“Kink” Colby.................. Lon Chaney
Nenette Bisson............. Carmel Myers
Armande Bisson........... Andrew Robson
Paul De Cavall............... S. K. Shilling
Falkner.................. Frederick Gamble

Directed by Joseph De Grasse.

The Story: Nenette Bisson, a young French girl, is brought to the private sanitarium operated by David Kendall and his father. She has a bullet wound in the shoulder, and young Kendall, intoxicated, fails to notify the police. Nenette becomes enamored of David, but he, believing that all French women are not to be taken seriously, does not reciprocate her affection. When she has fully recovered, Nenette returns to continue her dancing in her father’s cafe. Kendall follows sometime later and reaches the cafe just as Nenette has consented to become the wife of a man she does not love. The police trail her and she is arrested. The shame thus heaped upon her father causes him to drive her from home. Nenette becomes a stage favorite, and David, who has joined the United States medical corps, realizes while in the thick of battle the valor and devotion of French women.

Feature: Edwin August as David Kendall and Carmel Myers as Nenette.


Stunt Suggestions: Use the French and United States flags for drapes for window displays and lobby use. For a display in a jewelry store surround a wedding ring with a display of handsome diamonds with a card lettered “David Kendall was willing to give Nenette any ring save the plain gold band, and learned late that not all French women are shallow and inconstant. See Broadway Scandal at (house and date).” Work some special press paragraphs on the question raised in this story and the misconception as to the real nature of the French women.


Released June 1.

The Moving Picture World, May-June 1918, p. 1338
"A Broadway Scandal"
(Bluebird—Five Reels)
Reviewed by Peter Milne

Under this title which suggests subtly that the picture’s action might transpire in the roaring forties of New York’s own particular Broadway, the producers present a pretty story of a little French girl who becomes a renowned actress and of a doctor who thinks her frivolous along with all French women until service on the battlefields of France teaches him the truth. This lesson which the young doctor absorbs should have been emphasized just the least bit more and “Broadway Scandal” would then have been quite a perfect picture. Even as it stands, however, it makes entertainment of a fine type, chiefly because Carmel Myers gives the best performance of her career as Nenette—a performance that ranks with the exceptional ones contributed to the screen. As the light-hearted little French girl who pines under her commonplace existence as cashier in her father’s cafe and whose veneer of gayety is taken too seriously by the man she loves, Miss Myers plays with a vitality touched here and there with pathos that is charming.

The story is from the pen of Harvey Gates and is well developed save for the exception already noted. It has received a tasteful production from Joseph De Grasse. Its realism is perfect. Edwin August appears as the young doctor. Andrew Robson, a well known actor on the speaking stage, appears to distinct advantage as Bisson, Nenette’s father, Lon Chaney, W. H. Bainbridge, S. K. Shilling, Fred Gamble and Lule Warrenton complete the cast.

THE STORY AND PLAYERS
Nenette (Carmel Myers) is cashier in a little down town cafe run by her father, Armande Bisson (Andrew Robson). The life does not appeal to her and she sees herself settling down to a long existence of drudgery as the wife of Paul de Cavall (S. K. Shilling), the husband her father has selected for her. One night she steals off for a ride with Colby (Lon Chaney) taxi-driver and automobile thief. Returning from a dance in an up town restaurant, Colby is pursued by a motorcycle policeman for speeding. He draws his pistol and shoots, killing the guardian of the law, but not until Nenette receives a shot wound in her arm from the policeman’s pistol. Colby takes her to the private hospital of Dr. Kendall (W. H. Bainbridge) where she receives treatment from his son, David (Edwin August). She lies in the hospital for several days and a strong friendship springs up between her and David. On her return home to her father haste is made to marry her off to Paul. But in the midst of the wedding ceremony officers of the law enter and she is arrested on being identified by David as Colby’s accomplice. She is broken hearted and thinks that David betrayed her into the hands of the police. But the trial goes in her favor. Her father, however, turns her from his home. A year later she is discovered as a theatrical star under the management of Falkner (Fred Gamble) who often used to patronize her father’s cafe. David is serving as a physician in a field hospital in France and from his contact with the French women over there soon learns that his opinion of them was all wrong. He returns to his country and seeks out the old cafe. He is unable to learn anything of Nenette. But that night she comes down with a party. There is a reunion between her and her father and still a happier one with David.

Length—4,500 feet.

Reviewed by Peter Milne, Motion Picture News, June 15, 1918, pp. 3597-3598
"A BROADWAY SCANDAL."
Bluebird Offering Features Carmel Myers in Dashing Comedy-Drama.

Reviewed by Robert C. McElravy,

CARMEL MYERS has come up wonderfully in her acting ability. Her performance in this number, which was written by Harvey Gates and directed by Joseph De Grasse, is a revelation of feminine chic, and she proves altogether bewitching as Nonette Bisson, the girl of French parentage who is fond of "thrills."

The plot, in spite of its unpromising title, is thoroughly enjoyable and moves swiftly through its course to a pleasing conclusion. Nonette is the daughter of Armande Bisson and his wife, who conduct a French cafe in New York. The girl is a favorite with the French colony, but finds life rather tame and expresses a desire to experience some of the thrills of life. She is a pretty, thoughtless creature, and is induced to go on a joy ride with a chauffeur named Colby. This ride precipitates a series of adventures which prove more than she had bargained for.

Colby is in reality an automobile thief, and they are pursued by the motor police, one of whom fires a shot which wounds Nonette. Colby shoots one of the police and takes the girl to a hospital. Here she is befriended by a young doctor. When her story appears in the papers her parents refuse to receive her again and she goes on the stage. The young doctor, who loves her, goes to France and loses an arm in service. Later he returns to this country and meets Nonette, who becomes reconciled with her parents. Colby, prior to this, had been sent to prison.

The presentation of this offering is particularly pleasing from almost every point of view. Others in the cast are Edwin August, Lon Chaney and Andrew Robson.


Status: Unknown
Unavailable for Viewing

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

**Bud’s Recruit (1918) (aka Bud’s Recruit: A Judge Brown Story)**
Newspaper has the wrong brother enlisting in the army causing him to reconsider what he is doing.

BUD'S RECRUIT (Two Parts).—The cast: Bud (Wallis Brennan); Reggie (Robert Gordon); Reggie's fiancee (Ruth Hampton). Directed by King H. Vidor.

Reggie learns that his number is so far down on the draft list that there is little likelihood of his being drawn, and he and his mother and fiancee are delighted. Bud, his kid brother, however, feels the disgrace of having a "slacker" in the family, and shows his contempt for Reggie in various ways. Bud's patriotism finds an outlet in a demonstration of his company of "soldiers" in front of the house where his mother is entertaining the Peace Society. As a recruiting party the demonstration is a success, for Reggie's fiancee comes to the door with the others to see what the noise is all about, and is touched by the undoubted earnestness of the young "soldiers," and, taking a flag, joins them.

Finally Bud can stand it no longer, and not being able to enlist himself, he impersonates Reggie and enlists in his name. Reggie is at once congratulated on all sides and is bewildered until he sees the announcement of his enlistment in the newspapers. The realization that the part he is playing is not a manly one dawns on him gradually. He arrives at the recruiting desk just in time to answer to his name. Bud, still in the role of Reggie and ready to go on with the affair, reluctantly takes off his disguise and watches the activities of his big brother with mingled feelings of pride and longing.

*The Moving Picture World*, January 19, 1918, p. 418
**Viewing Notes:**

Paper shows where man is listed in the draft. Bud impersonates brother Reggie and enlists in his name – Reginald Gilbert. Reggie is congratulated and is bewildered until he sees the announcement of his enlistment in the papers: “The Evening News. Today’s Honor Roll. List is Headed by Reginald Gilbert, Son of Prominent Family Who Surprises His Friends by Enlisting in the Army.”

His wife and girlfriend, Edith, see the announcement. The mother is upset. The girlfriend proud. Reggie is bewildered. He arrives home. Girl shows Reginald the newspaper announcement.

I…I thought it was best,” he says. He rushes to his brother’s room. “You’ve got nothing on me.” Shows his brother the newspaper. He figures out what happened when he sees a moustache in his young brother’s back pocket. The brother confesses. “Well, suppose I did.” They fight. Little brother is on top of him: “You must leave town so I can go through with it,” he tells Reggie.

Reggie keeps his promise. He plans to leave town. Then he sees an enlistment poster.

Bud gets an announcement for Reggie: “You are ordered to report to the Commanding Officer at Post Shelby at 4 P.M. today. Signed by the Adjutant.” At the bottom is a handwritten note: “Bud, I am leaving town as I promised. Wish you luck. Reggie.” It’s a quarter to 4. Bud hurries to get into his disguise. Meanwhile at the train station, Reggie is having second thoughts seeing all of the enlistment posters and pleas for service.

Bud, dressed as Reggie, runs to Post Shelby and gets there just as Reginald Gilbert is being announced. The real brother shows up at the same time. He sees Bud dressed as him: “Hello, kid.” Bud leaves and gets out of the disguise.

Bud grabs his mother, Edith and the black servant to see Reggie go off to military training.

He is in uniform. His mother is worried. Bud is proud. Reggie goes off to war. The black servant: “Ah always knowed that boy had red, white and blue blood in his veins.” The End.

Status: Print exists in the UCLA Film and Television Archive
Youtube

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
The Burden of Proof (1918)
Editor of a Washington newspaper turns out to be a German agent. Mrs. Viola Durand (Eloise Clement) is in the editor’s employ.
Program and Advertising Phrases: Tricky German Plotters Cleverly Outwitted by Surprising Methods.
How Newport Society was Rocked by Strange Revelations of Spy Plot.
American Woman Unwittingly Plays Into the Hands of Hun Spies.
Trapping a Society Queen in Her Schemes to Betray Her Country.
Marion Davies, Star of “Cecelia of the Pink Roses,” Disclosed in Another Engaging Photoplot.
Excitement and Thrills Lead to Surprise Outcome of Sensational Play.

Advertising Angles: The story is written by Samuel McLeary Weller of the New York Review and is a sound and interesting story of German propagandist action. Play up the story. For a special advertisement slightly perfume mailing cards and print “You have the same clue that George Blair had in “The Burden of Proof” when he saved the wife of the cabinet minister from being accused as a spy. See if you can discover it. If you cannot see the picture for the answer.”

Advertising Aids: Two one-sheets, two three-sheet, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.
Released in September.

*The Moving Picture World*, September 28, 1918, p. 1922
"THE BURDEN OF PROOF."
Marion Davies in Select Screen Version of Americanized Sardou Drama.

Reviewed by Edward Weitzel.

Marion Davies has been supplied with a screen version of Sardou's fine stage play, "Diplomacy," as her second picture release. Produced under the Select trademark by Julius Steger, the scenario was prepared by S. M. Waller. In many ways it is an excellent piece of work. The story has been Americanized and brought down to date. The atmosphere of diplomatic intrigue, which is the groundwork of the original readily adapts itself to conditions in Washington which the present war might bring about. As in all of his plays, Sardou uses the gloved hand, and the efforts of secret agents to convey stolen information out of this country are made with the quiet adroitness that distinguished the French author's method.

A simple love story is told in the opening. Then, a jealous woman starts to weave a mesh of apparent proof about the young wife of a government official intrusted with important dispatches. The means by which the husband is made to believe his wife has stolen the dispatches and sent them to a German agent, and the way the real culprit is caught form an absorbing story.

Elaine Brooks and her mother are people of good social position, but of little wealth, when the daughter marries Robert Ames. Just before they start on their honeymoon, Elaine sits down to write a letter to the editor of a Washington paper. The man is a German agent. Before she seals the envelope she is called away, and a Mrs. Durand, who is in the editor's employ, and who has already stolen one of the dispatches from Elaine's husband, offers to seal it for her. This is done after Mrs. Durand has slipped the dispatch into the envelope. The securing of the dispatch and the establishing of Elaine's innocence take up the rest of the action.

Marion Davies is a beautiful Elaine. The part by no means dominates the story, however. The lighter scenes she acts fairly
Reviewed by Edward Weitzel, The Moving Picture World, September 21, 1918, p. 1771

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Editor). Female (Viola Durand).
Ethnicity: White (Editor, Viola Durand)
Media Category: Newspaper
Job Title: Editor (Editor). News Employee (Viola Durand)
Description: Major: None
Description: Minor: Editor, Very Negative. Viola Durand, Very Negative

The Caillaux Case (1918)


At the turn of the century, the ambitious Henriette marries Leo Claretie, a reporter for the Paris newspaper Le Figaro. Henriette then meets Joseph Caillaux, the Minister of Finance, and after each secures a divorce, the two marry. Gaston Calmette, editor of Le Figaro, learns that Caillaux, who is now the premier, and Bolo Pasha plan to unite the French and German causes but is killed by Mme. Caillaux before he can expose the plot. Mme. Caillaux is acquitted, but when new evidence of the conspiracy is unearthed in the United States, Pasha is executed and Caillaux imprisoned for treason. American Film Institute Catalog of Feature Films.
Reporter Leo Claretie for *Le Figaro* in Paris marries a woman who later divorces him to marry the Minister of France, causing Claretie to commit suicide. Gaston Calmette, his editor, learns the woman’s new husband is involved in political conspiracy, but she kills the editor before he can expose the plot. Eventually the conspiracy is uncovered and the spies are caught. The film was reportedly based on a real case and was so timely that the final decision had not yet been handed down at the time of the film’s release. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 29.

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Excellent Drama of Big Historic Scandal Forcibly and Effectively Given

Madeline Traverse in

"THE CAILLAUX CASE"

*Fox—Standard*

DIRECTOR .................. Richard Stanton
SCENARIO BY ................ Adrian Johnson
CAMERAMAN .................. H. Cronjager
AS A WHOLE........ Forceful drama with particular kick
because of timeliness. Big scenes well handled
and characterizations quite effective.

STORY........ Historic facts presented exceptionally
powerful situations.

DIRECTION........ Atmosphere effective and general
treatment very good except for occasional crude
appeal to patriotism.

PHOTOGRAPHY........ Generally very good with many
effects not soft and artistic but clear cut.

LIGHTINGS........ Extravagant use of effects, generally
well handled.

CAMERA WORK......... Very good, some closeup
particularly fine.

STAR...... Her sincerity impresses; she seems excel-
lent dramatic emotional possibility.

SUPPORT........ Principal types very good

EXTERIORS .............. Good

INTERIORS ...... Very good; court room quite effective

DETAIL....... Many very interesting bits, only jarring
notes were occasional unnecessary crude patri-
otic pleas.

CHARACTER OF STORY..... Exceptionally interest-
ing because of historical connections.

LENGTH OF PRODUCTION..... About 6,500 feet

*Wid’s Daily, The Film Daily*, October 13, 1918, p. 7
“THE CAillaUX CASE”

Spendidly Developed Story of Historic Treachery Produced Without Conspicuous Flaw by William Fox.

Reviewed by Walter K. Hill.

Statisticians may have never turned their pencil to the problem, but we hazard a guess that one in every hundred features produced for the screen presents a really exceptional opportunity for moneymaking. The remaining ninety-nine run the full gamut of commercial usefulness.

“The Caillaux Case,” produced by William Fox, with Madaline Traverse playing the leading spirit in a bond of treason, is one of the hundredth pictures. By all the hazards that showmen may take this revelation of a great and still vibrant scandal should make money for exhibitors during months to come.

Events that now fill the mind with kaleidoscopic bewilderment will pass, in due process of Allied victory—but the Caillaux case (which Fox finishes with the execution of Bolo Pasha) will be subsequently kept in revival by the trial of Joseph Caillaux, Senator Humbert and other French traitors still headed for the bar of justice. So much for the celebrated case abroad—who can say that its tentacles of intrigue shall not reach again to the United States and sweep into the light of exposure notorious individuals whose names have been more than whispered in couplet with Bolo Pasha?
It is for this reason that the Caillaux case bears so directly upon the struggle that is arresting the attention of the world; because France so nearly fell beneath the undermining of Bolo Pashaism and Hunzollernism; because other famous figures are still to be brought to book—it is because of these things that the Fox presentation should be a live issue in the moving-picture market for an indeterminable time.

There is an immediate value in the picture as timely entertainment. The manner and method of the Fox production is entirely adequate and commendable. Miss Traverse is undeniably an acquisition to the Fox forces, and screen entertainment, while she is engaged in photoplaying, will vastly benefit. Richard Stanton has directed the featured player and her support without conspicuous fault and in the “mob scenes” where Parisiennes rebel at the verdict of the jury an inspiring effect has been attained.

The screened foreword referring to “types” to fit the characters lends benefit to the presentation, and in selecting actors who resembled the famous characters (as we are willing to believe they do) a great deal of offending “make up” has been obviated and the “types” pass current for their various representations. In this Director Stanton has accomplished an effect not always agreeable in filming living characters in historic scenes.

Borrowing from the “tont” who prints his “wisdom” on horse races, let us advise exhibitors to “get down on ‘The Caillaux Case.’” Here is the “makings” of a “clean up” for those who press agent and advertise the vast and vital amount of material the picture affords. Every patron of moving picture theatres possessed of average intelligence and capacity for being really entertained by an unusually timely and forceful presentation will be thoroughly pleased and satisfied.

THE CAILLAUX CASE.

Joseph Caillaux............... Henry Warwick
Henriette Caillaux............ Madeline Traverse
Bola Pasha.................... George Majeroni
Gaston Calmette............... Eugene Ormonde
Leo Claretie.................. Philip Van Loan
M. Renouard................... Emile Le Croix
Emperor William of Germany.. Frank McGlynn

This Fox picture is founded upon the famous case tried in Paris, with which America has become acquainted through the newspapers.

It is a picture in doubtful taste. While the French Courts have punished some of the traitors, they have not handed down their final decision, and the only excuse for its presentation is to satisfy the morbid curiosity of a public always on the lookout for sensation.

Technically the picture is good, bad and indifferent. There are many highly dramatic situations, but these have not been made the most of and there are a number of flaws in direction. Madeline Travers, as Mme. Caillaux, is always "acting." She resembles a Frenchwoman somewhat, but fails to show the characteristics of the race. Joseph Caillaux is ably handled by Henry Warwick, and there is a fairly competent company behind these principals.

The most glaring errors of direction are in the French court scenes, where all the gendarmes are dressed up like major generals and the lawyers look like English barristers. The presiding judge is without the robes of the high French tribunals, and the spectators appear an ordinary crowd of "extras" instead of excitable French people, who if newspaper reports were true, wanted to take the traitors themselves and lead them to the guillotine.

Variety, November 14, 1918, p. 45

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Leo Claretie, Gaston Calmette)
Ethnicity: White (Leo Claretie, Gaston Calmette)
Media Category: Newspaper
Job Title: Reporter (Leo Claretie). Editor (Gaston Calmette)
Description: Major: Leo Claretie, Gaston Calmette, Positive
Description: Minor: None
Caught in the Act (1918)

Reporter Langdon Trevor (Leslie Austin), a journalist who has denounced a woman’s father as a food profiteer.

Priscilla Kane, a society girl who loves excitement, escapes from her boarding school and then rejects the man her father has selected for her. While visiting a mending shop, Langdon Trevor, a journalist who has exposed Priscilla's father as a food profiteer, mistakes Priscilla for a seamstress and asks her to call on him. Priscilla, attracted to Trevor, plays along, visiting Trevor and doing his mending. On one such visit, the photographer hired by Kane to frame Trevor snaps the young man in bed with Priscilla as his nurse. The two escape through a window and are married.

American Film Institute Catalog of Feature Films/TCM Overview

"CAUGHT IN THE ACT"
William Fox Presents Peggy Hyland in the Lively Comedy of a Society Bud Who Loved to Shock Mrs. Grundy.

Cast.

Priscilla Kane..........Peggy Hyland
Langdon Trevor..........Leslie Austen
Peter R. Kane..........George Bunny
Mrs. P. R. Kane.......Mrs. Carlotta Coer
Lord Cecil...............Jack Raymond
Willis, Trevor's Valet...Wally McKeown
Mrs. Hopkins..........Elizabeth Garrison
Her Niece...............Ellen Cassidy
The Minister.............Mr. Martin
Dr. McNeil..............Henry Hallam

Directed by Harry Millarde.

The Story: Priscilla Kane loves excitement. She leaves a boarding school by way of the window and a rope of bedding, and makes the same unceremonious exit from the presence of the suitor her father selects. Then she falls in love with Langdon Trevor, a journalist who has denounced her father as a food profiteer. Kane hires private detectives to "frame" Trevor by snapshotting Trevor in his rooms with a woman, but the photographer gets Trevor ill in bed with Priscilla nursing him. Trevor and Priscilla take her favorite route out of the window, but this time they use a fire escape and stop at the apartments of a minister on a lower floor.

Feature Peggy Hyland as Prescilla Kane and Leslie Austen as Langdon Trevor.
Program and Advertising Phrases: Love Blossoms Where Jealousy Had Tried to Plant Dispair.
Peggy Hyland Star of Bewitching Comedy Drama Spiced with Romance.
When Wind and Weather Conspired to Bring True Loves Together.
Society Girl Mistaken for Seamstress Lives Up to Illusion.
This Girl Jilts a Snob to Marry a Real, Live American.

Advertising Angles: Play on Miss Hyland’s personality and give the breezy points in this comedy. There are innumerable points. Select those you think will most appeal to your clientele, then hammer hard on them. Use individual stills as the basis for window cards hand-lettered with the same points.

Advertising Aids: One, three, six and twenty-four sheets. Lobby displays 8x10, 11x12, 22x28, stills and gelatins, 1-column, two 2-columns, one 3-column cuts, type advertisements. Slides. Music cues. Released December 15.

The Moving Picture World, December 14, 1918, pp. 1256-1257

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (Langdon Trevor)
Ethnicity: White (Langdon Trevor)
Media Category: Newspaper
Job Title: Reporter (Langdon Trevor)
Description: Major: Langdon Trevor, Positive
Description: Minor: None
The Danger Game (1918)
Critic Jimmy Gilpin is not only the newspaper’s book reviewer, but also its crime beat reporter. Book Reviewers.

Wealthy Clytie Rogers writes a novel in which a society girl commits a burglary, but it is "roasted" by critic Jimmy Gilpin, who writes that her story is completely implausible. To prove him wrong, Clytie decides to feign a robbery and enters an apartment through an open window. She is apprehended by a policeman, who mistakes her for local robber "Powder Nose Annie." Gilpin sees her in jail and, posing as crook Jimmy of the Dives, arranges to break her out and take her on a robbing spree. Finally, Jimmy returns her to her parents and then calls at her home as Gilpin, the critic. Clytie is surprised but forgives the deception and agrees to marry him. American Film Institute Catalog of Feature Films/TCM Overview
"THE DANGER GAME."
Madge Kennedy a Laughing Success in Goldwyn Five-Part Melodramatic Comedy.

Reviewed by Edward Weitzel.

NEVER mind if none of it ever happened! The adventures of Clytie Rogers in "The Danger Game" are jolly funny, and the young lady comes to no harm during her experience at housebreaking. You see it's this way: In the five-part Goldwyn melodramatic comedy written by Roy Somerville the heroine impersonated by Madge Kennedy writes a novel in which her heroine turns thief in a worthy cause. The book reviewers write very unkind things about Miss Rogers' story, and one heartless wretch, Jimmie Gilpin by name, intimates that no properly brought up young lady could possibly make a success at such a business. This opinion so upsets Clytie that she determines to do a little second story work herself just to show that youth, inexperience and thorough moral training are no bar to a society girl when she takes it into her head to join the House Breakers' Union.

LeRoy Hunter, a young gentleman who lives on his wits and seldom has any ready money in consequence, has made Clytie think he adores her, when it is her father's bank deposit that has attracted him. LeRoy has already promised to marry another trusting girl, a simple country maiden who is living in the same rooming house in the Greenwich Village part of New York.

Clytie makes good her housebreaking stunt, is caught, and turned over to the police. After she is locked up a good angel in the person of Jimmie Gilpin, who does the criminal beat as well as the book reviews on his paper, drops into the station house. He takes one look at Clytie, then informs the Sergeant that the police have made a bad blunder. Their prisoner is not a crook with a national reputation, but the daughter of one of
New York's wealthiest and most respected citizens. The station house force doze off while Jimmie helps Miss Rogers to "escape." More adventures follow for Clytie. Mr. Gilpin pretends to be a safe cracker of great renown, and enters into a partnership agreement with her to open a number of strong boxes. Before the end of the picture Jimmie exposes the crafty Hunter, and proves such a good pal that Clytie is glad to forgive him for writing the cruel review, and introduces him to her parents as her future husband.

Madge Kennedy is a Clytie who could easily win a wonderful reputation as a heart-breaker even if she failed as a safe cracker. Her comic despair when she finds herself, as she imagines, headed straight for a long term in prison is very laughable. She has the quick, light touch that goes with this class of farce acting, and is unerring in her devotion to the business of keeping the merriment on the move. Tom Moore is a breezy Jimmie Gilpin. Paul Doucet as LeRoy Hunter, Ned Burton as William Rogers Mabel Ballin as May Wentworth, and Kate Blanche as Mrs. Rogers are the other members of a capital cast. Harry Pollard's direction of the picture is excellent. William Fildew was the photographer.

"THE DANGER GAME."

Cast.
Clytie Rogers..............Madge Kennedy
Jimmie Gilpin...............Tom Moore
LeRoy Hunter...............Paul Doucet
William Rogers...............Ned Burton
May Wentworth...............Mabel Bailin
Mrs. Rogers................Kate Blancke

The Story: Clytie Rogers, a society girl, writes a novel which is severely criticized by Jimmie Gilpin, a book critic, who says that the incidents devised for such a heroine as the author has created are entirely improbable. Clytie, to prove that they are suitable, decides to enact her own story. After having promised to marry LeRoy Hunter, a suitor, she suddenly leaves him. Her first adventure is her entrance into an apartment, and when about to be caught dashes out, only to run into the arms of an officer. At the police station she is recognized by an onlooker, who secures her release. Without revealing his identity he takes her on a series of criminal adventures, protecting her always. She manages to escape from her charge, who follows her home, where to her joy she learns that he is Gilpin, the critic.

Feature: Madge Kennedy as Clytie Rogers, the girl, who is ambitious to become a novelist, and Tom Moore as Jimmie Gilpin, the story critic.
Program and Advertising Phrases: An Adventure on a Venture.
Authorress Enacts Her Own Story in Real Life.
What No Well-Brought-Up Girl Would Do.
A Venture in Criminal Experimenting.
The Heart of the Underworld.
A Rich Girl’s Love of Adventure.
The Adventure of “Powder Nose Annie.”
Playing a Dangerous Game at Prison Risk.
Clever Mixture of Comedy and Melodrama.
Satire on New York’s Greenwich Village.

Stunt Suggestions: Pistols and powder-puffs figure prominently in the story. Stills of the star may be hooked up with a display of puffs and powder at the druggists. Here is a good chance for the druggist to “sample” talcum powder in your audience. Also pictures of the star using a revolver might induce the hardware merchant to make a special display of “guns.” Street stunts will be hard to device.


The Moving Picture World, April 13, 1918, p. 288
To prove to the world and Mr. Gilpin that a society girl can commit a burglary and thus get some first hand information Clytie invades a home. She is caught while using a powder puff and on the police docket they enter her as “Powder-Nose Annie,” a notorious thief. Gilpin sees Clytie in the matron’s room, and after securing her release, “pals” with her on several escapades, which end when Clytie comes to her home and she finds the critic, her erstwhile crook-friend. *Exhibitors Herald*, April 20, 1918, p. 27
Star of “Baby Mine,” Madge Kennedy, in “The Danger Game”—Sommerville

The latest offering of Goldwyn, starring Madge Kennedy, star of “Baby Mine” and other comedy screen dramas, “The Danger Game,” comes to the —— theatre on —— of —— week. “The Danger Game” was written by Roy Sommerville, one of the most successful writers for the screen, is in six reels and was produced for Goldwyn under the direction of Harry Pollard. Hugo Ballin is responsible for the art direction and William Field was at the camera. In the cast, in support of Miss Kennedy, are seen Tom Moore, who has made such a decided hit in the late Mabel Normand comedies produced by Goldwyn, the last one being “The Floor Below”; Paul Ducet, Ned Burton, Mabel Ballin and Kate Blancke. “The Danger Game” is guaranteed to entertain the most sedate from the flash of the initial title to the final fade-out. There is comedy galore—the Kennedy kind, always pleasing and humorous and of the sure-fire brand. Mr. Sommerville, a former newspaper man, a writer of note and one of the most prominent members of the old Triangle Fine Arts scenario staffs, author of one of Douglas Fairbanks first big successes, “Reggie Mixes In,” responsible for one of Norma Talmadge’s most successful plays and one of the real big factors in the scenario game, wrote this play especially for Miss Kennedy and he has seen to it that she has been given every opportunity to display her ability as a light comedienne. She has the role of Clytie Rogers, a willful daughter of the rich who has taken to writing and is very much peeved when a well known critic “roasts” her first book. The critic writes that many of the incidents which Clytie has recited in her work would be impossible in real life. She starts to prove to him that he is wrong and she is right.

See her adventures on the screen of the —— theatre on —— of —— week when “The Danger Game” is shown.
ROY SOMERVILLE supplied a steady flow of comedy for Madge Kennedy in "The Danger Game," and despite the fact that Goldwyn insists on emphasizing the melodramatic note suggested in the title as the principal one, its five reels present a farce of general excellence. Mr. Somerville's knowledge of the screen is apparent throughout every scene. The plot complications and the business were written to be photographed by the motion picture camera, and as a consequence they quite far surpass even the best farcical situations of the stage that are adapted for pictures. This fact can be readily proven by glancing back to the last Madge Kennedy picture, "Our Little Wife." Here was a stage farce that in its native sphere seemed to possess unbounded possibilities but which in the more trying atmosphere of the studio failed to show to such good advantage. It was stocked with a certain amount of humor in its celluloid form, but "The Danger Game" is chock full of it. The action is complemented by a set of subtitles that fairly brim with humorous and appropriate lines.

As for Miss Kennedy her ability as a comedienne was definitely established in her first three pictures. However, her abilities have never been given such wide play as in "The Danger Game." Frightened and stunned surprise are her chief expressions. She uses them here considerably, but never tires with them. Her skill as an actress and her sincerity and sense of farce values prevent any danger of over-acting. Tom Moore cleverly essays the role of Jimmy, Miss Kennedy's opposite. He seems to the writer to be the most natural and pleasing actor on the screen.

Harry Pollard's long experience with the type of story presented in "The Danger Game" admirably fitted him to direct it. A production department always liberal with effects and lavish on setting, and a cameraman, William Fildew, who secured some unusual shots, have assisted him in no small measure. Paul Doucet, Ned Burton, Mabel Ballin and Kate Blancke are cast in appropriate roles. All in all "The Danger Game" is exactly what a picture farce should be. Mr. Somerville's skilful foundation was a solid base on which to build the pictorial structure.
THE STORY AND PLAYERS

Clytie Rogers (Madge Kennedy) is terribly peeved when Gilpin, a critic, unmercifully “roasts” her novel, remarking that the heroine, who turns a lady-Raffles, is a grossly impossible figure. She decides to get married and selects LeRoy Hunter (Paul Doucet), a type of lounge lizard who thrills her with his poetic speeches and conventionally put unconventionality. But at the marriage license bureau she gets cold feet and retreats. A street window, wide open, suggests that she prove to Gilpin that her novel heroine was not impossible. She enters by the window and is caught by the owner of the house. The police believe her a certain “Powder Nose Annie” who blinds her would-be captors by throwing powder in their faces. She spends the night in jail and next morning is seen by Jimmy (Tom Moore), a newspaper man who recognizes her. He tells the police and they agree to play the trick he suggests. Feigning asleep they permit her to escape and Jimmy escorts her out, assuming the role of a tough burglar, and seemingly taking it for granted that Clytie is the clever Powder Nose Annie. He takes her to the toughest places in the city, incidentally disillusioning her as to LeRoy’s artistic character, until finally she has had enough and returns to her parents (Ned Burton and Kate Blancke). Later, Jimmy presents himself and what is Clytie’s surprise to discover that he is in reality the despicable Gilpin. However she has to admit that she loves him, particularly when he asks her to marry him.

*Motion Picture News, April 20, 1918, p. 2416*
THE DANGER GAME.

Nothing in the Goldwyn production of "The Danger Game" to rave over. Madge Kennedy is the star in the billing and Tom Moore stars in the playing. Roy Somerville wrote the story and made the two principal roles corking ones for ingenue and juvenile, respectively. Harry Pollard directed along those lines as well. It's Mr. Pollard's direction, in addition to Mr. Moore holding up the playing end, together with the light and mildly amusing, if somewhat silly, story by Mr. Somerville, that combine to make the feature endurable at least. It starts off badly in story and acting, remains thus also until Mr. Moore appears along in the second reel.

Madge Kennedy of the screen is not Madge Kennedy of the speaking stage, at least not in this picture. Like many another, Miss Kennedy reverses herself before the camera, in so far as any fascination she possesses through individualism or personality or magnetism in a spoken play. Her little tricks of expression seemingly go for naught when "posing" them.

Called upon to be a silly girl with wild ideas of authorship and a future, she did it well enough early and late, if the intention was to preserve the silliness of her role.

Another ingenue of the cast, Mabel Ballinl (name caught from a quickly flashed slide), with but a little given to her did it well enough to presuppose that Miss Ballinl could put it all over Miss Kennedy as a film ingenue in roles of equal prominence and length.

This appears to be vastly important to a Goldwyn feature with Miss Kennedy starred, for in these days of "names" of hopeful "big favorites," the name should be able to carry the story. If the story must carry the name, then the story does not need the name. By name, of course, of a permanent film luminary in a legitimate way is included personality, the only real thing that counts before the camera as far as the box office and a name are concerned.

Next to Mr. Moore, Paul Doucet, in a semi-villainous part, might be mentioned for work: also Ned Burton, playing an old man, although Kate Blancke, as Mr. Burton's film wife, also elderly, while making a dignified mother, was horribly made up in the opening scenes, a fault that likewise clung to Mr. Doucet in a lesser measure throughout the feature.
The story has a few slightly humorous situations, mostly made by Mr. Moore’s impersonation of a young crook.

The captions contain a laugh now and then, but a line early, when natives of a “bohemian set” are dubbed “The Huns of Washington Square,” might be cut out or rewritten. No matter what one’s opinion may be of the Washington Square bunch, that expression is going too far in referring to them.

Clytie Rogers (Miss Kennedy) wrote a book called “The Danger Game.” Through the bank account of her father (Mr. Burton) it was published. Mr. Doucet, as an author, perhaps, and a partner in the publishing firm, possibly, informed Clytie she had turned out the best seller of the century. A crowd of “Bohemians” were at Clytie’s home the night before the book reviews came out. They wanted to wait up to read them, but father drove them out. The next night at the Rogers’ home were gathered the family’s friends, a nice A. K. collection, who listened with much appreciation to a crisp pan extended to “The Danger Game” by “Gilpin.” Father read the notice, and Clytie, heart-broken, merely asked who Gilpin was, to be informed he was a recognized book critic. Clytie was highly offended by that section of the review which mentioned she didn’t know what she was writing about. It referred to a society girl committing a burglary.

Clytie said it could be done. Aggrieved at her parents she left home, telling them she was going to Doucet and she did go to him. They were at the marriage license bureau one of the best comedy scenes) the next morning, but while Doucet was procuring the license Clytie ran away, taking lodgings in an Italian table d’hote dump from its looks (one of the poorest scenes, in idea and execution). Clytie did not seem abashed by her new and humble surroundings. She wanted to burglarize and climbed in the first open window, just to show Gilpin it could be done (she having written Gil he was all wrong, as would be proven by time and Clytie).

Clytie got pinched as she tried to escape, having been discovered by a stout man when powdering her nose before a mirror. The cop who pinched her, hearing about the powder said she was “Powder Nose Annie,” a noted crook. They placed her in the matron’s room at the station house.
The next morning the papers carried an account of the arrest with "Powder Nose Annie's" picture. It was recognized by Gilpin as Clytie Rogers. He guessed the rest and determined to cure her. Then commenced the meat. Gilpin called at the station house, securing her release as loosely as the story ran at this point (with Gilpin recognizing the newspaper picture while the father and mother with a detective bureau engaged to locate the girl apparently overlooking it). Gilpin told Clytie he was a crook and they would work together, which they did, eventually falling in love and becoming engaged after Gilpin had revealed himself as Clytie's despised critic.

Before this happened there were a series of scenes to deaden Clytie's desire for adventure, with Mr. Moore doing the touch little crook thing so well it can not fail to bring admiration, but the silliness of the tale repeatedly crops up. It may not have been expected to be convincing and it is not.

After a while and through one of the weakest scenes in logic, Clytie returned home to a waiting father and mother who had been apprised of her return by the crook. He followed her. When she found her Jimmy of the

Dives was Gilpin it sort of squared things for James, for when he asked her if she was still his "Jane," the answer was a hug—and the finish of an ordinary feature film.

The Strand audience Sunday afternoon laughed moderately infrequently. No applause at the ending. Sime.

Sime, Variety, April 26, 1918, p. 43

Status: Print exists.
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Jimmie Gilpin) Group
Ethnicity: White (Jimmie Gilpin). Unspecified.
Media Category: Newspaper
Job Title: Critic (Jimmie Gilpin, Book Reviewers)
Description: Major: Jimmier Gilpin, Positive
Description: Minor: Book Reviewers, Positive
**Daybreak (1918)**

Newsboy. Newspaper Article informs a wife that her husband, when drunk, pushed a newsboy under a car.

Arthur Frome, a successful businessman who drinks too much, pushes a newsboy under an automobile, thus causing him severe injuries. His wife Edith then becomes disillusioned with her husband and leaves him. After an absence of a few years, Edith returns to her husband but offers no explanation of her behavior. Soon, however, Arthur becomes suspicious when she and their family friend, Dr. Brent, frequently visit a house in which a small child is living. Arthur has Edith followed by the wife of one of his employees, whom he has caught stealing, and soon discovers that the child, who is gravely ill, is his own. Edith confesses that she did not want to raise their child under the influence of a drunkard and so left him in someone else's care. Soon after this confession, Arthur is shot by the husband of the woman who has followed Edith because the man suspected his wife of having an affair. Arthur recovers, however, as does the child, and through Dr. Brent's intervention is happily reconciled with Edith, with whom he plans a new life. *American Film Institute Catalog of Feature Films*

Emily Stevens has grown impatient and frustrated with her alcohol-addicted husband and the couple split up in Albert Capellani’s *Daybreak* (1918), based on the play by Jane Cowl and Jane Murfin. The break comes only after the wife, who is now pregnant, reads in a newspaper that her husband, while drunk one night, has pushed a newsboy under a car. She tells him she will only return to him when he has stopped drinking permanently. A reconciliation occurs several years later, only after the husband accidentally learns that he is a father. His wife has kept this fact a secret for four years. She has been employing a nurse to care for their child in a private apartment. *American Film Cycles: The Silent Era*, Larry Langman.
Arthur Frome, a successful financier, after promising to abstain from drink, indulges too freely, and pushes a newsboy, who falls under an automobile and is badly injured. Her faith shaken, Edith leaves him, but a few years later is persuaded to return, but gives no account of her absence. Frome, suspicious of the time she spends away from home, has her "shadowed" by the wife of an employee whom he discovers to be a thief. The girl reports that Edith and Dr. Brett, a friend of the family, are visiting a house where there is a baby. When the baby is taken suddenly ill, Dr. Brett phones Edith. When she endeavors to go to the child, Frome seeks to prevent her, insinuates that the child is her own, and that Brett is the father. After the crisis, Edith tells Frome that that baby is his own child, and that she kept its existence secret that it might grow up away from the influence of a drunken father. She then goes away with the child, and Frome is shot by the jealous husband of the girl who tracked Edith; he recovers, however, and through the instrumentality of Dr. Brett everything is cleared up, and a reconciliation takes place.

Emily Stevens' acting is fine and convincing throughout, Julian L'Estrange gives a capable performance as Frome, while Augustus Phillips and Evelyn Brent as Dr. Brett and the girl detective, respectively, are entirely satisfactory. Frank Joyner as the embezzling employee, and Herman Lieb as the lawyer complete the cast. The interest is well sustained throughout, and the action, as a whole, is clear and convincing. The photography is excellent, and the sets, which are almost entirely interiors, are elaborate and in keeping with the story. The audience at the Arena, a neighborhood theater in New York, applauded the picture at the end of its presentation.

DAYBREAK.
Metro Presents Emily Stevens in an
Adaptation of the Play by Jane Cowl
and Jane Murfin, Arranged by June
Mathis and Albert Capellani.

Cast.

Edith Frome..............Emily Stevens
Arthur Frome, her husband,
Julia L’Estrange

Dr. David Brett........Augustus Phillips
Herbert Rankin..............Herman Lieb
Carl Peterson..............Frank Joyner
Alma Peterson...............Evelyn Brent
Otway.........................Joe Daly
Meta Thompson...............Evelyn Axxell

Directed by Albert Capellani.

The Story: Edith Frome, fearful of her husband’s drunken humors, leaves him and conceals from him the fact that she is about to become a mother. A year later she returns to him, but still conceals from him the fact of his paternity. Through a detective, Frome learns of the existence of the child, and believes their family physician, Dr. Brett, to be its father. The husband of the woman Frome has employed as a detective becomes suspicious and shoots him. The shock brings about moral rebirth, and under the guidance of Dr. Brett, Frome finds his way to his wife and child.

The Moving Picture World, January 19, 1918, p. 411
DAYBREAK.

Emily Stevens is the star of this Rolfe-Metro release, a screen adaptation by June Mathis of the play by Jane Cowl and Jane Murfin. It is a story that depends wholly on the suspense regarding the wife’s secret for its punch, but this punch is well put over through the direction of Albert Capellani and the very capable action of the star. As a play “Daybreak” was but a lukewarm success. It is evident the Belwys did not think much of it for screen purposes, otherwise they would have employed it for their own use (Goldwyn), but “Daybreak” does develop into a good feature production, a much better picture than it was a play. Miss Stevens is the injured wife whose husband’s desire for drink is the cause for their parting. The story has a high society atmosphere always welcome to the picture fans with its scenes laid principally in the home of the Fromes on Long Island. At the opening is the wife awaiting her husband, who was to have met her after the theatre but who remained at the club and imbibed rather too freely. When he does get home and discovers the family physician is keeping her company he flies into a rage and becomes suggestively sarcastic in his remarks. The next morning he is regretful, and after going out and purchasing a trinket and some flowers as concrete evidence of his sorrow for a hasty tongue, he promises he will eschew liquor in the future. But the same night finds a repetition of other night and, what is more, he in his drunken moments has pushed a newsboy under a motorcar. Alcohol causes him to have a marked aversion against chil-
also an office attache, for the purpose of shadowing his wife. Through this he learns Mrs. Frome is in the habit of visiting a certain apartment house in town, but fails to learn who she meets there until sometime afterward when the shadow learns she is maintaining a second establishment with her former maid and a child as the occupants. Later, when he further learns his wife and the family physician were constant companions while abroad during the time that his wife was separated from him, he accuses her of having been intimate with the doctor, and that the child is a result of their friendship. This occurs on a night when there is a phone call regarding the child, who has become ill, and both mother and the doctor dash off to care for it. Then comes an additional wallop when the auditor, believing his employer has led his wife astray, dashes into town and uses a gun. But during the time Frome is recovering from his wound he is made to realize his error and that the child is in reality his, also that it was because of his wife's desire to keep their offspring sheltered from his drunken rages that caused her to keep its birth a secret. Later a reconciliation is brought about and the usual happy clinch with mother, father and child as the principals. The feature is very well handled in production. The studio sets showing the home of the Fromes are wonderfully well done, so well they were mistaken by a great many for the genuine. There are no exteriors to speak of except brief street scenes. The photography has evidently been pulled through by very clever tinting and lighting. The light effects are working at times, but the like cannot be said for the general camera work. David Calcagini did the shooting for this picture. Of the supporting cast Julian L'Etrange portrayed the husband very successfully and Herman Lieb in a minor role was generally satisfactory. "Daybreak" is a feature that can be played in any house and it will stand up under more than a single day's run anywhere.

Fred. Variety, January 11, 1918, p. 40

Status: Unknown
Unavailable for Viewing

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

**Dodging a Million (1918)**

Hotel Reporters.

"Dodging a Million"

*(Goldwyn Pictures—Five Reels)*  
Reviewed by R. E. Pritchard

HERE are mighty few of them who can “come back,” but rules do not apply to Mabel Normand, for in “Dodging a Million,” the first of her five-reel features released by Goldwyn, she proves that not only has she maintained her old time popularity of the slapstick days, but that she has been able to firmly establish herself in the front rank of comedians.

Highly imaginative though the story is, and thoroughly improbable, yet it is likely to make a box-office winner. It is the sort of a production in which one forgets the impossibilities and remembers the convincing charm. It is the sort that leaves everyone thoroughly satisfied with the evening’s entertainment. It is the very sort in these war-time days when people want to be really delighted for an hour or more and forget the sterner realities of present day existence. It is a time and a day for these stories of the fanciful, and certainly there could be no more charming interpreter of such roles in the land of near make believe that Mabel.

If you are going to a production to pick it to pieces and find little things that wouldn’t happen in the ordinary day’s life, you are not going to like “Dodging a Million.” But if you are going to the theatre to be interested, to laugh, to wonder at the more or less foolish mystery of it, a mystery story without a murder or a robbery in it, you will leave your seat mighty glad that you spent the admission price. Miss Normand herself is an entirely different sort of an actress from the days when she had to be messed up with custard pie or thrown into a lake to get a laugh. Her beauty attracts instant attention and there are wonderful gowns that she wears which will keep the women folk talking for many a day. She is convincing except in one scene where she weeps; the twinkle in her eye belies her grief.

Goldwyn has supplied her with a strong supporting company, and Tom Moore has been well cast for the leading male role. His part is a big one and exhibitors will do well to call attention to his presence. The production itself is elaborate, including many
scenes of New York life, including Sherry’s. George Loane Tucker shows his skilful hand through the direction and the photography is always good.

This picture played to unusual business at the Strand theatre, New York. It ought to do even better in other cities, for not only does it possess for the others all the charm it gave New Yorkers, but it may be played up as a story of life along the “Great White Way.” Miss Normand’s work in this picture ought also to leave a new demand for her later work.

THE STORY AND PLAYERS

Arabella Flynn (Mabel Normand), a messenger in a fashionable gown shop, after being used for a model for a late customer, is overcome by her “style” and with the eight dollars of her week's pay in her pocket and her borrowed finery she decides to spend one night in the fashionable life of New York. She goes to the most fashionable restaurant and there sees her employer, Raquin (Armando Cortes), and his favorite model, Luella (Rita Dane), and flees. She flees and there comes to her rescue Jack Forsythe (Tom Moore), who is the laughing stock of the city because his father made his money in corsets—and wears 'em. Finally she escapes to her furnished room house, after she has failed to get in the store to return her borrowed finery, and because of her gay clothes she is refused admittance by the landlady. She is in desperation when an expressman comes up with three trunks for her and a check for $800. She immediately jumps in the taxi in which she had fled from the restaurant and orders herself driven to the most stylish hotel and registers under the family name of the aunt who has left her the money. Through reporters flocking to interview her she learns that she is supposed to be the heiress to $94,000,000. She gets the best in the hotel and gownmakers, hatters, jewelers and all sorts of trades people flock to her. Her credit is unlimited and she buys and buys. But, there enters one who is destined to interfere with her joys, Signor Rodrigues (J. Herbert Frank), who bears a letter from her aunt which says that he must be admitted at any time. Of course it so happens that Jack is living at the same hotel and infatuation quickly develops into an ardent courtship, with the mysterious silent signor interfering at every turn. He is present at the opening of the first of the mysterious trunks filled with the aunt's clothes and bearing the message that if Arabella doesn't like them to buy more, and the second which a note declares to include artificial jewelry and to advise the purchase of genuine duplicates, and finally of the third which contains a mysterious poison which the girl is told she may use if she finds the man she loves is not true. In the meantime the conduct of the signor has made Jack's father suspicious, though the young man refuses to believe until he has seen the signor in the girl's apartment late at night. And just at that moment the lawyer representing the estate berates the clerk who has hunted up Arabella that he made a mistake in the check. The clerk jumps to the conclusion that the wrong girl got it, goes to the hotel and denounces her as an impostor and incidentally gets back the uncashed check. Then flocks of creditors from the hotel proprietor down demanding their money. Jack, finally convinced that she is an adventuress, starts to leave the city, and Arabella determines upon the poison, but the signor dispatches a note to warn the youth that the girl needs him. He returns, but before he can get back the lawyer has discovered the clerk's second and gravier error and rushes to the hotel with the news that the mistake in the check was that it should have been for $80,000 instead of $800. And with the explanation that the mysterious signor was to learn whether the girl was really worthy, all live happily ever afterward.
DODGING A MILLION.

A Goldwyn release, starring Mabel Normand and directed by George Loane Tucker, from an especially written scenario. The combination of star, director and story appears irresistible, at least in this picture. It may be Miss Normand's first in straight comedy, and if so it's a pity she missed it for so long while making a name for herself in slap bang film comedies when supporting male stars. Miss Normand's nice little ways, and she has many of them, invaluable to a comedienne, carry "Dodging a Million" to laughter, while the scenario holds a heart interest tale that snaps off with a laugh, and Mr. Tucker, in that as well as the comedy situations, never lost a chance. The picture was pure entertainment to a capacity house at the Strand Sunday. They laughed at the proper time and often. It's a tale by Edgar Selwyn and Ann Kennedy of a girl in a lowly position at a modiste's becoming heiress to a million and receiving an acrobatic account from the attorneys. Through incidents preceding the girl finding herself wealthy, she goes to the Hotel Rex, one of New York's highest grade hosteries, and registers there under the name of her aunt who left the money. She is in evening clothes, the same clothes with wrap she had that afternoon worn as a mannequin at the modiste's, having been elevated to model on the spur of the moment. Simultaneously she receives her week's salary, $8. Seeing herself before a mirror in the glad rags, Aracella Flynn (Miss Normand) resolves to spend her weekly wage in one blow-off all by herself, at Sherry's where the boss and his sweetheart, also a mannequin, usually dine. While there she is discovered by the opposition model and flees from the place. Right after that learning she is an heiress after being turned out by her laudalady through inability to pay two weeks' board. Aracella registers at the hotel. Everyone there is attention. It had been reported an American girl was heiress to the Spanish wealth, and hotel reporters fitted in the rest. While in the suite and with a wardrobe accumulated on credit there is a love affair with a young man living with his father at the Rex, while there is a silent character who watches over the young woman, acting under instructions from the departed relative. When Aracella is in her third day at the hotel, the law firm discovers there was a mistake in making out the check. The clerk who de-
Sune, Variety, February 1, 1918, p. 44

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Hotel Reporters)
Description: Major: None
Description: Minor: Pack Journalists, Positive.
The Empty Cab (1918)
Cub Reporter Henry Egbert Xerxes (Franklyn Farnum) has been ordered to go to work by his wealthy father, owner of the Times so he becomes a cub reporter on the Times and is assigned to go after a gang of counterfeiters. Ramsey, the City Editor (Harry De More). Society Editor (Eileen Percy – The Girl). Members of the newspaper staff.

Henry Egbert Xerxes' big chance as a cub reporter comes when he is assigned to track down a gang of counterfeiters which gathers regularly at the Red Dog Inn. As he leaves the office, Henry witnesses a girl being dragged into a cab -- the same girl he had seen that morning passing counterfeit money. Henry follows, but on overtaking the cab, he finds it empty. At the Red Dog Inn, he discovers that the girl is being held captive. After a series of rough and tumble adventures with the resident thugs, he and the girl escape, after which he rushes home to write up the story. When it fails to appear in print, Henry storms into the city room only to discover that the entire business was a hoax, intended to test his reporter's instincts. American Film Institute Catalog of Feature Films/TCM Overview.
"THE EMPTY CAB."
Bluebird Presents Franklyn Farnum in a Mystery Story That Has An Ending You Cannot Guess.

Cast.
Henry Egbert Xerxes. Franklyn Farnum
The Girl. Eileen Percy
Ramsey, the city editor. Harry DeMoore
"Big Ed" Frank Brownlee
The Bartender. Harry Lindsey
The Detective. Fred Kelsey

Directed by Douglas Gerrard.

The Story: Henry Egbert Xerxes is the son of the proprietor of the Times, and his first assignment as a cub reporter was the rounding up a gang of counterfeiters. The only clue to the clique that the city editor gave him was that the Red Dog Inn was their rendezvous. Coming out of the office building he sees a girl, whom he recognizes as the young lady who tried to pass a counterfeit coin earlier in the day, being dragged into a taxicab. He follows in another car, but is surprised to find in overhauling the taxi that it is empty. Undaunted he trails a tough looking character to a lonely country house where he locates the girl who was pulled into the taxi. He aids her to escape after subduing a number of toughs. Hurrying back to the office he writes a vivid account of the affair, but is astonished to find the next day that not a line of it appears in print. At his father’s office he is told that the hold-up and its attendant results were nothing but a trick to break him into the newspaper business.

Feature Franklyn Farnum as Henry Egbert Xerxes and Eileen Percy as the Girl.


Stunt Suggestions: Possibly the bank can lend you some counterfeit coin. If it cannot, take any doubtful looking money and make a window display with a card: “These are some of the coins passed by a gang of counterfeiters Henry Egbert Xerxes undertook to run down as his first assignment on his father’s paper in “The Empty Cab.” If you want to be mystified clear to the climax, see this story; (It’s a Bluebird, with Franklyn Farnum) at (house and date).” In your newspaper work announce that this is one story where the audience does not know how it will end. Do not reveal the surprise in your announcements and do not admit patrons during the showing of the last reel.

"THE EMPTY CAB"

Five-Reel Bluebird Presents Franklyn Farnum in Role of Cub Reporter.

Reviewed by Robert C. McElravy.

This five-reel Bluebird number, "The Empty Cab," is a light-running story, rather conventional in its opening scenes, but developing to an amusing close. The plot is hardly strong enough for five reels, but the fact that the close is really worth while makes the number as a whole entertaining. It will pass as an average subject of the light, agreeable type.

Franklyn Farnum appears in the role of Henry Egbert Xerxes, the spendthrift son of a wealthy father. The latter is exasperated by Henry's failure to exert himself in any way and sends him a note, saying "For God's sake go to work." The youth decides to act upon this advice, being out of funds, and attaches himself to the staff of a newspaper.

The editor of the paper, who had not seemed very enthusiastic about employing him, finally sends Henry out to trail some counterfeitors. Henry observes the mysterious actions of a girl with whom he had been trying to flirt that very morning and follows her. He and a private detective enter the premises of a seemingly deserted house and have a series of knock-about adventures with a gang of men who have apparently made the girl captive. In the end it develops that the girl is society editor of Henry's paper and the men are all members of the staff. His father had planned a little surprise for Henry with the aid of the editor.

Eileen Percy appears as the girl in the case. Others in the case are Harry De More, Frank Brownlee, Harry Lindsey and Fred Kelsey. The story was written by F. McGraw Willis and directed by Douglas Gerrard.
Franklyn Farnum in

"THE EMPTY CAB"

Bluebird comedy-drama; five parts; directed by Douglas Gerrard; published July 1

As a whole................................. Good
Story ........................................... Fair
Star ............................................. Good
Support ....................................... Good
Settings ....................................... Very good
Photography .................................. Fair

This is a picture that will please most everyone, but will go best in middle class houses. There are several glaring inconsistencies, but the action is fast, the situations tense, and the finish is a surprise. Franklyn Farnum does his work in his usual effective manner, while he has excellent support, notably the heroine, Eileen Percy, formerly leading woman with Douglas Fairbanks, and Harry De More, who, in the role of the city editor of a metropolitan daily newspaper, does some very good character work.

"The Empty Cab" is above the average of Bluebirds, and is especially commendable in that it is free from sex stuff and based entirely on legitimate appeal.

The story: Henry Egbert Xerxes, son of a wealthy man who finds his pleasure avoiding work, is suddenly compelled to earn his own living. He gets a job as a reporter and immediately plunges into a mystery involving a gang of counterfeiters and a pretty girl. Assigned to bring about the capture of the crooks, he does so, but wakes up in the morning to find that not a line of "the biggest story of the year" is in print. Angrily he goes to the office and discovers the gang to be the members of the staff. Father Xerxes, desirous of giving his son a real initiation into work, had bought the paper and framed the whole thing. But the triumph is the son's after all, for he flashes a letter from father turning the plant over to him. He fires the society editor, who had been the girl in the plot, tells her he loves her, and finds she loves him in return, and all ends happily.

*Exhibitors Herald and Motography*, July 20, 1918, p. 41.
“The Empty Cab”
Mystery and Comedy in Franklin Farnum’s Latest Bluebird
(Bluebird—July 1, Directed by Douglas Gerrard)

This is a very interesting and entertaining mystery story containing several pleasing comedy situations.
The story was written by F. McGrew Willis and tells of Henry Egbert Xerxes (Franklyn Farnum), the son of a wealthy father, who knew how to spend money but very little about how to make it. His father enjoined him to get a job. He secured one on a newspaper as a reporter and was assigned to apprehend a gang of counterfeiters whom the police could not get. After some exciting adventures with the gang in a lonely house he went back to the office to write the story. He was amazed to see the familiar faces of the gang occupying different desks. Then it dawned on him that it was all made up at the suggestion of his father. However, the girl member of the gang was too pretty to escape his attention. Being now the owner of the paper, his father having bought it, he fired this girl from her job, but hired her for life as his wife, thus putting one over on father.
The picture is clean and will appeal to all classes.

Motion Picture News, June 22, 1918, p. 3690

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Henry Egbert Xerxes, Mr. Xerxes, Ramsey). Female (Society Editor). Group.
Ethnicity: White (Henry Egbert Xerxes, Mr. Xerxes, Ramsey, Society Editor). Unspecified
Media Category: Newspaper
Job Title: Cub Reporter (Henry Egbert Xerxes). Publisher (Mr. Xerxes). Editors (Ramsey, Society Editor). Miscellaneous.
Description: Major: Henry Egbert Xerxes, Positive.
Description: Minor: Society Editor, Transformative Positive. Mr. Xerxes, Ramsey, Miscellaneous, Negative.
The Enchanted Profile (1918)
Newspaper Artist-Illustrator Jack Lathrop (Evart Overton).

O. Henry’s “The Enchanted Profile,”
With Agnes Ayres and Evart Overton
(General Release in Two Reels)

Another of O. Henry's famous short stories has been adapted for screen presentation in two reels. "The Enchanted Profile" is one of the many that O. Henry wrote that can be classed with the “best sellers.” The screen version was produced under the direction of Martin Justice and presents Agnes Ayres, Evart Overton, Mrs. Spalding and Adele De Garde in the principal roles. It presents one of the author’s most human narratives. Ida Bates, a public stenographer in an old-fashioned New York hotel, attracts the admiration of Miss Anne Browne, one of the guests, to such an extent that she is invited by Miss Browne to live with her in a palatial hotel. Miss Browne is enormously wealthy and extremely miserly. Lathrop, a young newspaper artist who has had more or less typing done by Miss Bates, has made several sketches of the girl’s classic profile, all of which Miss Bates buys, and she also offers him a fabulous sum to paint Miss Bates' portrait. Miss Browne gives a dinner for her protege to which the biggest men of Wall street are invited. Meantime, the sittings continue and the young artist and the girl grow to love each other, but Lathrop cannot ask her to leave one of the richest women in the world for him. A few days later he goes to the hotel and asks for Miss Browne and is shown to a small room on the thirteenth floor where he finds Miss Bates preparing a scanty meal over a one-burner gas stove, although wearing a $300 frock. Lathrop tells her that he has discovered the reason for Miss Browne's infatuation for her profile—it is a dead ringer for the lady on the silver dollar. Love wins over a strained sense of duty to a poor old lady, and Ida agrees to marry him. Afterward Miss Browne is content with the portrait of her dearest friend, the lady on the dollar.
"THE ENCHANTED PROFILE"
An Entertaining O. Henry Story Built on a Clever Idea.
Reviewed by C. S. Sewell.

A CLEVER idea forms the basis of "The Enchanted Profile," a two-reel Broadway Star Feature released by General Film Company, adapted from an O. Henry story, and the director, Martin Justice, has succeeded in making an entertaining production, which holds the interest well.

A wealthy woman, inclined to be miserly, takes a sudden fancy to a hotel stenographer and adopts her, and for a short while spends money lavishly. However, when the bills keep coming in she reverts to her former method of living, and the two move into a squalid and ill-furnished flat. An artist friend of the girl, wondering at the sudden fascination of the old woman, solves the riddle and finally persuades the girl to marry him and leave her new-found friend, after explaining it is her profile that is the cause of the fascination, as it is a dead ringer for the female on the silver dollar. The picture closes with the woman gazing at a design showing the girl’s profile in a setting resembling the one of a silver dollar, and apparently perfectly contented.

Agnes Ayres gives an excellent portrayal of the girl and Evart Overton is satisfactory as the artist. Mrs. Spaulding puts much realism into her portrayal of the miserly woman and Adele De Garde is cast as a friend of the girl.
THE ENCHANTED PROFILE (Broadway Star Feature).—Agnes Ayres and Evart Overton appear in the leading roles in this interesting two-reel O. Henry adaptation, which is based on a story of a wealthy but miserly old lady who suddenly becomes fascinated with a young girl and adopts her. An artist friend solves the mystery by discovering that the girl’s profile closely resembles the lady on a silver dollar. There are a number of clever touches and the story is well directed. Reviewed at length in this issue.

*The Moving Picture World, June 8, 1918, p. 1474*

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jack Lathrop).
Ethnicity: White (Jack Lathrop)
Media Category: Newspaper
Job Title: Illustrator-Cartoonist (Jack Lathrop)
Description: Major: Jack Lathrop, Positive
Description: Minor: None
Face Value (1918)
Newspaper coverage of prize fights gives a female urchin an idea – she stages a prize fight between the leaders of two gangs to make some money.

Mae Murray in “Face Value” —
The Adventures of an Unfortunate
(Bluebird Five-Reel Production)
Mae Murray is to be seen in “Face Value” at the _______ theatre on _______ of _______ week. “Face Value” is a Bluebird production, made under the direction of Robert Leonard. The story was written by Miss Murray working in collaboration with her director, Mr. Leonard. The scenario was prepared by Fred Myton. In the supporting cast with Miss Murray are seen: Clarissa Selwyne, Florence Carpenter, Wheeler Oakman and Casson Ferguson. Miss Murray has the role of Joan Darby, who came from nowhere, as far as her neighbors could learn. Had she not taken a long chance and jumped from a swiftly-moving freight train she would be serving a long term in the reformatory. She took the chance and escaped injury and the reformatory. She found a job as delivery girl for a washwoman. In the neighborhood in which she lived two “gangs” fought for supremacy. Joan conceived the idea of staging a prize fight between the leaders of the two games. This was done in order that she might obtain some money. She had obtained the idea from reading accounts of prize fights in the newspapers. When the spoils were divided Joan had enough to buy a pretty cloak she desired. The old woman for whom she worked accused her of being rich. Her life became intolerable and she fled. She is found by one of the gang leaders whom she had defrauded and threatens to expose her if she does not assist him in his work. Joan is detected, and is sentenced to a reformatory. On her way to the reformatory she leaps from the train and escapes. She is taken in by a rich young man and his mother.
When not delivering laundry, waif Joan Darby spends most of her time in the streets. In order to earn enough money to buy a new dress, Joan promotes a boxing match between Kid Maguire and the leader of an opposing gang. Absconding with the receipts from the match, Joan goes to the city where she obtains a job as a stenographer. Years later, she again meets Maguire who threatens to expose her unless she assists him in a holdup. Joan reluctantly agrees, is caught, and sentenced to the reformatory. En route, she leaps from the train and is rescued by Bertram Van Twiller, a wealthy young man who offers her the refuge of his home. At a ball, Joan again meets Maguire who, having stolen one of the guests' necklaces, forces his former accomplice to conceal it. Van Twiller, upon discovering the transaction, accuses Joan of the crime until he overhears her arguing with Maguire and realizes that she has been the robber's unwilling victim. *American Film Institute Catalog of Feature Films*

**Fair Enough (1918)**

Newsboy is injured in a car accident. The woman who hits him meets a policeman, invites him on an outing she arranges for the newsboy and his pal, and the two fall in love. Former Newsboy Carey Phelan (Jack Mower) is now a millionaire policeman.

Ann Dickson's newly wealthy parents become obsessed with breaking into society, but the young misfit is more interested in studying modern slang and wearing outrageous outfits. She tolerates but does not love "Freddie" Pierson, the useless young playboy her parents have selected for her. On a downtown jaunt, Ann slightly injures a newsboy in a car accident and in this way meets policeman Carey Phelan. She invites him on an outing she has organized for the boy and his pals, and the two fall in love. Ann's parents follow
her to the picnic, and after a series of misunderstandings, everyone winds up in jail. Carey reveals to Ann that he is actually a millionaire's son who, tired of wasting his life, had joined the police force. The chief of police, an old friend of the Phelan family, holds the outraged parents in custody while Ann and Carey sneak away to get married. *American Film Institute Catalog of Feature Films*
"FAIR ENOUGH"
Five-Reel American—Pathé Production Presents Amusing Farcical Mixture.

Reviewed by Robert C. McElravy.

People who tire of the logical order of most plots and like a light, helter skelter yarn which rambles around in a mixture of comedy, burlesque and farce, will find considerable amusement in this. It features Marguerita Fisher as Ann Dickson, daughter of a newly rich family who are trying to break into high society. Jack Mower plays the role of Carey Phelan, a wealthy young man, who joins the police force in order to make himself useful.

The scenes are nearly all taken in the city streets, where Ann's auto knocks over a newsboy. The boy fortunately is not seriously hurt, and she afterward takes him and his friends on a picnic to the beach. Much space is given to these interesting events, showing Carey always on the job as cop, and picturing the way he learns to love Ann, who, of course, does not suspect him of being a man of wealth. Two other individuals who play important parts are Carey's valet, an ex-gunman, played realistically by Bull Montana, and Harry McCoy as "Freddie," the young society man Ann's parents have selected for her.

At the beach Ann is arrested for stealing an auto. Her parents, who came to the beach after her, are also arrested for a slight offense, and all hands arrive at the police station, where Carey adjusts matters after some fairly entertaining complications.

The number was written by J. Anthony Roche and directed by Edward Sloman. Others in the cast are Eugenia Forde, Alfred Hollingsworth, Alice Knowland, Harry McCoy and J. Farrell McDonald.

The Moving Picture World, December 28, 1918, p. 1553.
"FAIR ENOUGH"—AMERICAN

This One Should Get Over with Non-Critical Audiences

As a production as well as an entertainment, “Fair Enough” is equal to an average program offering. Apparently, the intention originally was to make the picture a light comedy-drama of the romantic type, but enough supposedly serious but really illogical element has been introduced in it to mar it.

The principal idea of the plot is the parents’ desire that the heroine, their daughter, shall marry a society young man, irrespective of the fact that he is an idiot; but, in the end, she marries a policeman, who later turns out to be the son of a millionaire.

In some of the situations, the heroine is able to arouse some sympathy; for instance, those showing her taking a bunch of poor children to the beach, thus giving them an opportunity to enjoy themselves. But the scenes showing the heroine knocking down a little newsboy; a close up view of him with the blood smeared all over one side of his face; the hospital with the crippled children, are anything but entertaining. They are rather depressing, as hardly anybody derives any enjoyment in seeing such sights in real life, not to say in pictures.

This offering perhaps will give average satisfaction to non-critical audiences.—Released Dec. 29.—Length, 5 reels.—P. S. Harrison.
THE CAST
Ann Dickson................Margarita Fisher
Mrs. Ellen Dickson................Eugenie Forde
Jas. Dickson, Esq........Alfred Hollingsworth
Madame Ohnet................Alice Knowland
Frederick Pierson........Harry McCoy
Carey Phelan........Jack Mower
"Happy" Flanagan........Bull Montana
Chief of Police........J. Farrell McDonald
By J. Anthony Roche.
Scenario by Elizabeth Mahoney.
Directed by Edward Sloman.

ADVERTISING AIDS
PAPER:—One one-sheet; one three-sheet; one six-sheet.
LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card. 22 x 28 of scene and 22 x 28 of star.
CUTS:—There are one-column star cuts of Margarita Fisher suitable for use in dressing advertisements or for use in the text columns of newspapers or house programs.
SLIDE AND MUSIC CUE SHEET.

AD TALK
Ann Dickson was the daughter of a couple who had made their pile only after a hard struggle. Consequently when the money came to them, each pursued his or her own set course. With Pa Dickson it was watching the ball players cavort about the diamond, with Ma Dickson it was hunting up branches to tack on the family tree which she discovered was a necessary incumbrance if one was to do society in the right way. Both Pa and Ma wanted Ann to shape her career according to theirs. But neither “diamonds” nor “trees” appealing very strongly to the young lady. The majority of her time was spent in research work on modern slang. This was her passion even as baseball and social position were the respective vices of Pa and Ma.

The humorous complications that Ann’s peculiar energies carved for her are all delightfully shown in “Fair Enough,” the feature that will hold the screen at the —— week and for —— days thereafter. Margarita Fisher is seen as the star of this picture and there is no denying the fact that her performance here adds still further laurels to her already honor-crowded brow. Her performances in “Beauty to Let” and other late American comedy-dramas are still memories of the most pleasant sort and it is said that “Fair, Enough” is a picture fitting indeed to match with these previous successes of hers.

The author of the piece is J. Anthony Roche, while Edward Sloman produced the picture. In the cast appear Jack Mower, Harry McCoy, Eugenie Forde, Alfred Hollingsworth, Alice Knowland, Bull Montana and J. Farrell McDonald.

THE STORY
The Dicksons acquire wealth but no social prestige. Mrs. Dickson searches about for a family tree with which to break into social circles, but receives small encouragement from her husband, who much prefers watching a baseball game to hunting twigs on a mythical tree. Ann, the daughter of the house, doesn’t favor either one of her parents’ pastimes. Her days are spent in
research work on modern slang. It appeals to her more strongly than "trees" or "diamonds." Due to her study of this classic she heralds Freddie Pierson, her mother's selection for a son-in-law, as a "little structure with a misplaced eyebrow." However, she tolerates the fellow's presence, inasmuch as he offers diversion.

One day she takes him automobiling to show her the sights of the city and accidentally knocks down a little newsboy. While his injuries are slight, Ann inflicts a deep wound in the heart of Policeman Carey Phelan. About Carey there is a tale. He was formerly a newsboy himself, but later had grown to be a millionaire. In company with his pal "Happy" Flannigan, an ex-gunman, he had grown tired of wasting his time and money and had joined the force. So Carey Phelan was a millionaire policeman, a most extraordinary person.

In time he gains his opportunity to meet Ann, when she gives an outing for the newsboys. Her parents follow her to the beach and, not being able to find her, drive away in her car. Ann later takes another car for herself and lands in the station house as the result. Mother and father also wind up there, due to some mishap or another and the Chief of Police, a wise old fellow, proceeds to hold the outraged Dicksons in jail while the prize member of the force and Ann steal out to get married.

CATCH LINES

Pa liked baseball and Ma was ever on a search for a family tree that never existed. Ann, the daughter of the house, was an enthusiastic student of slang! Some combination! And then when the policeman-lover started to mix in things! Some romance!

Ann chucked the society lizard for a millionaire-policeman! Can you blame her? All policemen are delightful, but when one that is also a millionaire comes along—well.

When Ann was speeding along in her automobile she didn't notice an accident at all. But as she passed one corner—she left the broken, mangled heart of a traffic cop lying within his breast.

Freddie, a gentleman with a misplaced eyebrow, discovered that his rival in love was a policeman and he withdrew from the lists. The law was dead agin' him, so what could the poor fellow do?

SUGGESTIONS

The character of the past Margarita Fisher-American comedy-dramas should give you a good line on "Fair Enough." It is of the same light type, a type which the public seems in exactly the right frame of mind to accept. In fact all of the American pictures are taking a turn for the lighter these days. Are you popularizing this brand? Are you advertising it so that when a patron reads the name American he will instinctively think of light comedy? Such a course is by no means a bad one to follow and you have good material to work with for the productions of the three American stars, Mary Miles Minter, William Russell and Margarita Fisher are not productions to be ashamed of. Use a line such as "The American Brand Stands for the Best in Comedy Drama" on all your advertising. This
is only one suggestion for you. Dig up a few more and go to it.

With respect to “Fair Enough” some original advertisements might be worded in slang. You have ample cause for this as the heroine is introduced as an ardent student of modern slang. If you could arrange a snappy, catchy announcement couched in such language you would have a piece of copy that would stand out from the rest of the page. Of course this is a method to be followed merely on this production. Here you have an excuse for using it and if you have been employing straight dignified phrasing in the past the change would attract attention.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (Newsboy, Carey Phelan)
Ethnicity: White (Newsboy, Carey Phelan)
Media Category: Newspaper
Job Title: News Employee (Newsboy, Carey Phelan)
Description: Major: Carey Phelan, Positive
Description: Minor: Newsboy, Positive
The Fair Pretender (1918)
Newspaper Article reveals that a man who supposedly died has returned throwing a kink into a woman’s charade.

Arm in arm with Tom Moore, Madge Kennedy romps through this light, joyous story, leaving a trail of happiness which adds another success to her short but formidable list. To be sure, the plot is an old friend but a good one, and “The Fair Pretender” is very acceptable entertainment. The attempt of two people, one a stage-struck stenographer and the other a struggling author, to break into society, furnish many amusing situations and develops a pretty romance. There is also a slight war angle to the piece—the attempt of a German agent to steal valuable papers—which is cleverly incorporated and adds to the general interest.
Sylvia Maynard, stenographer to a theatrical producer, tries to prove to her boss that she can act by posing as a society woman at a lavish house party. Don Meredith, the struggling playwright who wrote the work in which Sylvia wishes to star, also masquerades as a famous writer at the party in order to prove that the central thesis of his play is valid: that one can pose in any role in high society and get away with it. Sylvia, introduced as the widow of Captain Milton Brown, falls in love with Don, but her joy turns to panic when her supposedly dead husband suddenly appears. The amused captain allows Sylvia to continue her impersonation for a time but advises her to leave the party. Don, heartbroken, also leaves, but after several adventures in which he helps Sylvia retrieve papers stolen during the party by a German spy, the two lovers are reunited in their true identities, and the play debuts successfully. *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
“Fast Company”
Franklyn Farnum in His Latest Bluebird Comedy Drama. Reviewed by Genevieve Harris

This is a fine picture for an Irish community. The hero, brought up to worship society’s rites and believing himself a descendant of a long line of aristocrats, learns that his forefathers really were Irish and that the founder of the family fortune was a pirate. He is overjoyed at learning this and decides that he must live up to such a heritage. His quick transformation from a mollycoddle to a conquering hero is amusing and will delight the average comedy-loving audience. This is the theme of the play, and it is well worked out. The offering is up to the standard of the Farnum Bluebird productions and will meet with the reception Franklyn Farnum pictures usually do.

Juanita Hansen appears opposite the star. Others in the cast are Fred Montague, Katherine Griffith, Lon Chaney and Edward Cecil. The story is by John McDermott, directed by Lynn Reynolds. The picture will be released April 1.

The story: Lawrence Percival Van Huyler has been trained in social rites until he is very much of a mollycoddle. He fears to do anything which might be unworthy of his dignified and very proper ancestors. Even the girl he is to marry, Alicia, becomes disgusted with him and turns to Richard Barnaby, an arctic explorer who is a great contrast to the ladylike Percival.

Percival greatly admires Dan McCarty, an athlete and a newspaper reporter. One day McCarty is assigned to write a story about the tearing down of an old house once owned by the Van Huylers. Percival goes with him. They discover, concealed in the wall, a box containing the confession of the original Van Huyler, who had changed his name from Patrick O’Malley when he gave up his profitable career as pirate. The shock of the discovery changes Percival’s nature. He decides to be as Irish and energetic as his idol, McCarty, and his efforts at celebrating land him in jail. However, he converts his painfully proper father to his way of thinking and also outdistances his rival, the explorer, in the race for Alicia’s affections.

A Motography, April 13, 1918, p. 722
"FAST COMPANY."
Franklyn Farnum Appears in Bluebird, with Original, Whimsical Plot.
Reviewed by Robert C. McElravy.

This subject is a breezy, humorous type of photoplay in which Franklyn Farnum plays the role of a presumably high-bred youth who has been brought up in the dense shadow of his own family tree. The Van Huylers are snobs of the first rank, and Laurence Percival is utterly crushed in his early years by the magnitude of his own pedigree. He is unhappy in college and afterward, because the other young fellows insist upon treating him as a superior being.

But one fine day, while the old Van Huyler home is being torn down or repaired, a box is discovered which contains the confession of the original Peter Van Huyler. In this confession the founder of the great family admits that his real name is John O’Malley, and that he was born in County Kerry, Ireland. He made his wealth as a pirate on the high seas. This knowledge delights Laurence Percival, and he immediately reverts to type. He gets a suit of overalls and takes a job doing construction work. His father is, of course, angered, and his sweetheart pretends to go back on him. But in the end Laurence Percival makes good, and forever banishes the hoodoo that had hung over him. His father also capitulates, and together they burn the family tree.

This bright and original story was written by John McDermott and adapted to the screen by Eugene B. Lewis and
Waldemar Young. Lynn Reynolds had charge of the direction. It makes a pleasing subject of the light comedy type, though slight in plot. Others in the cast are Fred Montague, Katherine Griffith, Juanita Hansen, Lon Chaney, and Edward Cecil.


**“FAST COMPANY.”**

Bluebird Presents Franklyn Farnum in John McDermott Story; Scenario by Eugene B. Lewis and Waldemar Young; Directed by Lynn F. Reynolds. Released April 1.

Cast.

Lawrence Percival, Franklyn Farnum
Peter Van Huyler, Fred Montague
Mrs. Van Huyler, Katherine Griffith
Alicia VanderVeldt, Juanita Hansen
Dan McCarty, Lon Chaney
Richard Barnaby, Edward Cecil

The Story: Lawrence Percival Van Huyler has developed into a perfect specimen of a mollycoddle as the result of his bringing up, although he protested strongly to his parents against their method. He is engaged to Alicia VanderVeldt, who finally leaves him for the more manly Richard Barnaby, who tells her of his explorations and travels in foreign lands. In the ruins of an old building, Percival finds a confession from the founder of the Van Huyler fortunes stating that he (the founder) was not a Dutch patron, that his real name was Patrick John O’Malley, that he was born in Ireland, and that he had made his money through piratical activities. Percival is delighted to learn that he is an Irishman, and starts on a round of fun that lands him in jail. When he is released he exposes Barnaby, after discovering the volume from which he extracted all his discoveries and exploits, and eventually wins back Alicia.

Feature: Franklyn Farnum as Lawrence Percival Van Huyler, and Juanita Hansen as Alicia VanderVeldt.

*The Moving Picture World*, April 13, 1918, pp. 286-287


FAST COMPANY.

Laurence Percival.......... Franklyn Farnum
Peper Van Huyler............ Fred Montague
Mrs. Van Huyler............ Katherine Griffith
Alice ..................... Juanita Hansen
Dan McCarty, Jr. .......... Lon Chaney
Dan McCarty, Sr. .......... Edw. Cecil
Richard Barnaby .......... Edw. Ullman

"Fast Company," Bluebird five-reeler, shown in the Universal projecting room March 19, is a fairly interesting comedy drama featuring Franklyn Farnum and Juanita Hansen. The story is by John McNerney, scenario by Eugene B. Lewis and Waldemar Young and the data furnished by the producing company credits the direction to N. O. Reynolds. Photography is by Edward Ullman.

The picture is probably designed to please Irishmen. If that is the purpose, everybody concerned in its making has a surprise coming, for Irishmen won't like the imputation it contains that every man of Celtic ancestry must confess humble birth. Irish pride is no easy subject to deal with, as was witnessed by all who had a hand in "The Playboy of the Western World" and several of the green whiskered comedies of native manufacture.

The tale has several good comedy angles, but the scenario has been crudely done. It is scarcely reasonable to suppose that a scion of a wealthy family, cast off by his father, would don overalls and go to work as a common laborer with pick and shovel, while his classmate, son of a building contractor, would become a newspaper reporter. In like manner Alicia, high born and aristocratic, would not be likely to drive her car to the job where "Larry" is working in order to see him. If the incidents named are implausible, nevertheless they are, in a theatrical sense, effective. That is what the picture amounts to, an entirely theatrical story, put on in a rather interesting way. The socialistic trend of the tale gives it a certain topical value and adds something of sympathetic appeal to the character of the hero.

It has to do with the adventures of Laurence Percival Van Huyler, brought up in the belief that he is a blue blood, descended from the Knickerbocker stock of New York, and oppressed by the necessity of living up to the family's aristocratic traditions. When the old dwelling is torn down he finds in the wall the confession of the family's founder that he was in reality an Irishman who traded on the Dutch name for commercial and social reasons.

This discovery satisfies his democratic ambitions and he organizes his social and heart affairs on the new basis of democratic birth. From this point on there is romance in plenty and the film has interest. The earlier passages are dull. It would be well to make it clearer in the titles that the hero's strivings are in the direction of democracy rather than just humble birth. Insistence upon this point of Irish genealogical inferiority will be sure to offend Irishmen.

Variety, March 22, 1918, p. 49.
Lawrence Percival Van Huyler, a society fop, protests against the necessity of living up to his snobbish family's blue-blooded traditions. His fiancée, Alicia Vanderveldt, abandons him for Richard Barnaby (Edward Cecil), who ridicules the pampered Lawrence and brags of his own daring exploits in foreign countries. While the Van Huyler estate is undergoing renovation, Lawrence uncovers a box containing a confession written by the family's founder, Peter Van Huyler. In it, the patriarch admits that he was actually an Irishman of humble birth who made his fortune engaging in piracy on the high seas. Delighted, Lawrence takes a construction job and adopts a fighting attitude, challenging those who had previously made fun of him. After learning that Richard's tales of derring-do were borrowed from a book, Lawrence exposes him and regains Alicia's love.

American Film Institute Catalog of Feature Films

Status: Unknown
Unavailable for Viewing

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

Find the Woman (1918)
Newspaper Critic Maurice Dumars (Walter McGrail) on the leading French journal of New Orleans, "L'Abeille" (The Bee).

Madeline Renard, a singer with the French Opera Company in New Orleans, is loved by Maurice Dumars, a newspaper critic. When Madeline is awarded a starring role in Faust, she asks her old friend, Monsieur Morin, an expert gold worker, to make her a paste pearl necklace for the performance. He does this but suddenly is taken ill and dies. Morin had been guarding $20,000 in gold coins for Mme. Tibault, an innkeeper, and when the money is discovered missing from his safe, gossips soon convince the townspeople -- including Maurice -- that Madeline stole the money in order to buy her marvelous pearls. While visiting Mme. Tibault, Maurice learns that the simple innkeeper has unwittingly used as wallpaper the stock certificates that Maurice had purchased with her gold coins. The mystery cleared up, Madeline regains the affections of Maurice and her friends, and she, in turn, forgives them for their lack of faith.

American Film Institute Catalog of Feature Films.
“Find the Woman”  
(Vitagraph—Five Reels)  
Reviewed by Joseph L. Kelley

“CHERCHEZ LA FEMME,” wrote O. Henry, the wizard of short stories, the idol of Greenwich Village. Vitagraph has answered the call, and Alice Joyce is discovered as la femme and she’s some find. If O. Henry could drop into the rear seat of a motion picture theatre in which the screen version of his mental creation was being shown, he would no doubt be inspired to jot down the skeleton of another masterpiece entitled “Donnez-moi Femmes.”

Touches which only a Henry could give, moments that could be pictured in the mind of a Henry, and suspense that only master of short-story writing could sustain, together with clever impersonation of la femme by Miss Joyce, and the good action of Tom Terriss, make this screen version of an O. Henry creation a rattling good picture and one that Vitagraph well send the rounds of the exchanges and enter accounts but one side of the ledger—the credit side—both as to satisfaction and financially and the action will be duplicated by every exhibitor who shows this picture.

It is very seldom that one will advise a producing company to run a program picture to more than five reels. The reviewer makes an exception in this case. “Find the Woman” is an excellent example of story-telling on the screen. Its construction is perfect, the continuity as smooth-running as a quiet brook, the suspense sustained without the straining of one situation or event, the subject-matter revealing human incidents and the thought behind the whole, one with a purpose.

Director Terriss caught the spirit of the story from the first and welded the links together so that any part taken separately is as strong as the whole. He started with the big advantage of having an excellent story to work from and a good cast to interpret its meaning. He emerged from the studio leaving behind on the celluloid work of which he may well be proud.

Walter McGrail heads the supporting cast in the straight lead, Mr. McGrail is a fine type for the part and puts over the situations he is called upon to interpret with a punch in either hand.
The heroine of the story is a talented opera singer, who has won the admiration of New Orleans society and the love of a young newspaper reporter. For a while they are very happy, but soon disquieting reports about an affair between the girl and an old gold worker disturb the young lover's faith. But in the end the singer's name is cleared, and she, really loving him, forgives him. The New York *Dramatic Mirror*  
June 29, 1918
One of O. Henry's stories, screened by Vitagraph, as a Blue Ribbon Feature, "Find the Woman" has an appeal, and one's interest never lags throughout the five reels. It is an interesting and quaint story told in the author's inimitable style, much of which has been conveyed to the screen.

The scenes are laid in the old French Quarter of New Orleans. The photography is sharp, in fact the whole picture runs with a pleasing smoothness, much of which is due to the careful direction of Tom Terris.

Madeline Renard (Alice Joyce), a gifted member of the French Opera Co., is much beloved by Maurice Dumars, critic on the leading French journal of New Orleans,
"L'Abeille" (The Bee). Chance gives her the opportunity to sing Marguerite in Faust," and for the great jewel aria she goes to Monsieur Morin, a pious old man and a marvelous gold worker, and induces him to make a set of paste jewels, Replica of a pearl necklace which had belonged to her mother and of whose existence none of her friends knew. The old man makes the string of pearls, and the following day is found dead. It appears he had recently become custodian of $20,000 to invest for Madame Tibault, an innkeeper, and her young ward, both friends of Madeline. The $20,000 is not among M. Morin's effects, only a note to Madeline assuring her that he had done her a favor, he would not have done for anyone else, to make paste jewelry.

The disappearance of the gold, the note and the sudden possession by Madeline of her wonderful pearls, all are grievously misconstrued and she, knowing nothing of the suspicions, remains silent.

Complications arise and Madeline, although becoming an opera star, almost loses her sweetheart and at first is despised by her friends. But things are straightened out and everything ends happily.

It is an interesting story, well put together and should be a good program release. Variety, June 7, 1918

The picturization of "O. Henry's short story, "Cherchez la Femme." The atmosphere found in the original work transferred to the screen with fidelity, with the interesting old streets, cafes, and houses of New Orleans making a picturesque background. Alice Joyce's sincere and effective acting in the role of a beautiful opera star.

"Find the Woman" has much of the charm, the atmosphere and skillful characterization that was found in "Cherchez la Femme" — one of O. Henry's most popular short stories. To the fine part of Madeline Renard Alice Joyce brought all her skill and artistry. She looked unusually lovely and made a striking picture in the old gardens and crooked streets of the southern city. She was given excellent support, and Tom Terriss, in directing the picture, deserves commendations for having preserved the one of the O. Henry tale.

While the story did not move rapidly in the opening reel, it progressed evenly once the different characters were introduced in their relationship to one another. Madeline Renard of the story is a talented singer who has won the admiration of New Orleans society and the love of Maurice Dumars, a local critic. She is about to make her debut as Marguerite in "Faust" and goes to Morin, a pious old gentleman and a gold worker of exquisite skill, to make her a set of paste jewels to be worn for this role. This the old man does for her sake, but he is taken suddenly ill and dies immediately after. As he was the custodian of the fortune of Madeline's maid, and the money cannot be found in his rooms, the town soon believes that the jewels bestowed upon Madeline were bought by the money Morin was guarding.

Madeline is unconscious of this suspicion and cannot understand the coolness of her
friends and sweetheart. But one day the little maid's fortune is found and for the first time Madeline learns the truth. She is deeply hurt at Dumars' lack of faith in her, but forgives him and once again she is the adored one of Dumars and New Orleans. The New York Dramatic Mirror, June 15, 1918.

“FIND THE WOMAN.”
Vitagraph Presents Alice Joyce in a Blue Ribbon Feature By Stanley Olmstead From Suggestions by O. Henry's Cherchez la Femme.

Cast.
Madeline Renard.............Alice Joyce
Maurice Dumars.............Walter McGrail
Monsieur Morin.............Arthur Donaldson
Madame Tibault...............Jessie Stevens
Nicolette......................Jean Paige
Sol Robbins...................Henry Hough
Sister Felicite..............Mary K. Cari

Directed by Tom Terris.

The Story: Maurice Dumars, a journalist, is enamored of Madeline Renard of a French opera company. She is to sing Marguerite in Faust and induces Monsieur Morin, a gold worker, to make a paste replica of a string of pearls, which belongs to her mother and which is worth $20,000, for the great jewel aria. Morin makes the counterfeit gems, and the next day he is found dead. The $20,000 which M. Morin received from Madame Tibault to invest for her is missing from his effects, but a note from him to Madeline which is found saying that he had done her a great favor in making the jewel casts suspicion upon the opera singer. When she makes her appearance as Marguerite in Faust she is hissed, and she tells of her business relations with M. Morin and of her mother's jewels. Simultaneously with her leaving the convent a year or so later, where she had gone to seek refuge, Dumars finds pinned on the walls of Mme. Tibault's inn the $20,000 in bank notes which M. Morin had given her and which she had carelessly left there. With the mystery cleared Madeline is again sought by Dumars and all who had done an injustice.

Feature Alice Joyce as Madeline Renard and Walter McGrail as Maurice Dumars.

The Moving Picture World, June 15, 1918, p. 1618
“FIND THE WOMAN.”
Vitagraph Version of O. Henry Story
Presents Alice Joyce in Pleasing
Romance.

Reviewed by Edward Weitzel.

The gifted author of the O. Henry stories must have been in a very
romantic mood when he wrote “Find the Woman,” which has been produced
on the screen by the Vitagraph Company
as a Blue Ribbon Feature. The picture is
a love story, with Madeline Renard, of the
French Opera Company of New Orleans,
as its heroine. Alice Joyce plays the part,
and makes it human and appealing.
Modern realism has little in common with
the method and personality of this
refined and earnest actress; the gentleness
and charm of the young opera singer who
is the central character in “Find the
Woman” fits her in every way. Tom
Terriss directed the picture. His work is
greatly to his credit. The New Orleans
exteriors are well chosen, and there are
glimpses of an old garden that are very
beautiful.

Unless one knows New Orleans inti-
mately it is difficult to realize that the
scenes of the story are in the United
States and the time is today. The entire
atmosphere is French, and O. Henry has
cought the style of the French romantic
school. Mme. Tibault, the keeper of the
cafe, who pastes a fortune in Government
bonds over a crack in the wall, is a char-
acter that belongs to a land different from
ours. The fortune was left her by an
aunt, and intrusted to Monsieur Morin, an
unworldly old gold worker, who invested
in the bonds for madame, and then died
without telling her their value. Madaline,
who is to sing Marguerite in “Faust,” has
Morin make her a number of paste jewels
to wear in the part. A pearl necklace
that belonged to her mother gets mixed
with the imitation jewels, and Morin is
supposed to have used Madame Tibault’s
money to pay for the necklace, and given
it to the opera singer. Madaline almost
loses her lover through the mistake, after
she gives up the pearls to shield the old
goldsmith’s name. The ending is a happy
one.

Walter McGrail, Henry Houry, Jessie
Stevens, Jean Paige, Arthur Donaldson,
and Martin Faust complete the cast.

Reviewed by Edward Weitzel, The Moving Picture World, June 22, 1918, pp. 1754-1755
FIND THE WOMAN.

Madeline Renard ............... Alice Joyce
Maurice Dumars ............... Walter McGrail
Robbins .................... Henry Houry
Mme. Tibault ............... Jessie Stevens
Ninette ..................... Jean Paige
Monsieur Morin ............... Arthur Donaldson
Pierre ....................... Martin Faust

One of O. Henry's stories, screened by Vitaphone, as a Blue Ribbon Feature, "Find the Woman" has an appeal, and one's interest never lags throughout the five reels. It is an interesting and quaint story told in the author's inimitable style, much of which has been conveyed to the screen.

The scenes are laid in the old French Quarter of New Orleans. The photography is sharp, in fact the whole picture runs with a pleasing smoothness, much of which is due to the careful direction of Tom Terriss.

Madeline Renard (Alice Joyce), a gifted member of the French Opera Co., is much beloved by Maurice Dumars, critic on the leading

French journal of New Orleans, "L'Abelille" (The Bee). Chance gives her the opportunity to sing Marguerite in "Faust," and for the great jewel aria she goes to Monsieur Morin, a plious old man and a marvelous gold worker, and induces him to make a set of paste jewels. Replica of a pearl necklace which had belonged to her mother and of whose existence none of her friends knew.

The old man makes the string of pearls, and the following day is found dead. It appears he had recently become custodian of $20,000 to invest for Madame Tibault, an innkeeper, and her young ward, both friends of Madeline. The $20,000 is not among M. Morin's effects, only a note to Madeline assuring her that he had done her a favor, he would not have done for anyone else, to make paste jewelry.

The disappearance of the gold, the note and the sudden possession by Madeline of her wonderful pearls, all are grievously misconstrued and she, knowing nothing of the suspicions, remains silent.

Complications arise and Madeline, although becoming an opera star, almost loses her sweetheart and at first is despised by her friends. But things are straightened out and everything ends happily.

It is an interesting story, well put together and should be a good program release.

Variety, June 7, 1918, p. 33.
The Floor Below (1918)


Patricia O'Rourke, a good-natured prankster who works as a copy girl for the Sentinel, angers her co-worker Stubbs (Louis R. Grisel) and is about to lose her job when the managing editor offers her one more chance. Her assignment is to explain the clue that links the Hope Mission, a derelict home run by millionaire Hunter Mason and his secretary, Monty Latham, with a series of local robberies. When Hunter discovers Patricia in his office, he assumes that she is a crook in need of reforming and takes her into his home to be cared for by his mother. Louise Vane, Hunter's fiancée, realizes that he is falling love with the girl "crook" and becomes jealous, even though she is really in love with Monty. At a benefit dance, Louise steals the contribution box for Monty, who has learned that the police are after him, and when the robbery is discovered, she accuses Patricia. The police soon arrive to clear the copy girl's name, however, and she abandons
her newspaper job to marry Hunter. *American Film Institute Catalog for Feature Films/TCM Overview*

Copy Girl Patricia O’Rourke (Mabel Normand) is a practical-joking copy girl for the *Sentinel*. She angers her co-worker Stubbs (Louis R. Grisel) and is about to lose her job when the Managing Editor (Willard Dashiell) gives her one last chance to save her job by investigating the link between a series of robberies and a mission run by a millionaire. The millionaire assumes she is a crook and takes her home to his mother to be reformed, after making a bet with his friends that he can change her. His jealous fiancee later tries to frame Patricia for a theft, but Patricia is cleared and leaves the newspaper to marry a millionaire. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 29.

*The Moving Picture World*, March 9, 1918, p. 1350
MABEL NORMAND TO PUT ON NEWSPAPER STORY.

Word of the forthcoming release of Mabel Normand’s “Dodging a Million,” another George Loane Tucker subject, has brought such enthusiastic response from exhibitors, after private screenings at Goldwyn exchanges, that it is imperative for Goldwyn to follow it up with a second Mabel Normand production as soon as practicable.

Accordingly, a new story has been chosen which will present the comedienne in a role unlike any hitherto essayed by her. It is a tale of newspaper life combining comedy and thrills, and the role to be assumed by the Goldwyn star is that of a “copy girl,” a sort of journalistic ne'er-do-well, whose sudden, brilliant “beat” covers her paper and herself with glory. The production has not yet been given a title.

Mabel Normand.

This story is being directed by Clarence G. Badger, brought from the West Coast for this undertaking.

Tom Moore is Hunter Mason, a rich young religious enthusiast who conducts a Bowery mission. His own secretary is a crook, and much of the excitement comes when Patsy (Mabel Normand), masquerading as a criminal, discovers and unMASKS the Secretary.

Charlotte Granville is given the part of Hunter Mason's mother. Helen Dahl is another player recruited from the highest class of stage productions.

Louis R. Grisel, Williard Dashiell, Lincoln Plumer and Wallace McCutcheon are other well-known players in the cast.

The Moving Picture World, February 9, 1918, p. 843
"THE FLOOR BELOW."
Six-reel comedy-drama.
Featuring MABEL NORMAND.
Produced by Goldwyn.
Author, Elaine Stearne.
Director, Clarence Badger.

STORY: Patricia O'Rourke, copy girl, has never bothered about the problems of life until she is forced to look for a new position. She is given a chance to make good by the editor of the paper, if she will disguise herself as a derelict and go to live at the mission of Hunter Mason, where the editor believes someone is living who is responsible for the number of robberies recently committed. Patricia goes, makes good and wins the love of Hunter Mason.

Exhibitors Herald, March 9, 1918, p. 33
that she is about to be dismissed when
the managing editor gives her a chance
to save her job by assuming the role of a
derelict and mingling with crooks in or-
der that she might get a line for the
paper on the activities of a bunch of
thieves. Hunter Mason's mission is the
scene of operation of the crooks that Pat-
ricia is to associate with. Mason's mother
takes a liking to Patricia, and consents to
take her into her home, and attempt to "re-
form" her. Mason finds that he is falling
in love with Patricia, much to the dis-
comfort of the society belle who had set
her cap for him.

One of the gang confesses and the police
start for the mission where they find the
man who supplies all the plans of the
homes they rob. It is the secretary of
Hunter Mason. The copy girl is offered
back her job, but she prefers to pool her
future with the man she loves.

**Feature** Mabel Normand in Her Latest Suc-
cess.

**Advertising and Program Phrases:**
Comedy Drama Mingling Smiles With
Heart-Throbs.
Poor Girl Saves Her Job by Ready Wit.
Care-free and Happy-go-Lucky Patricia
Outwits Her Elders.
"Reformed" Against Her Will When She
Didn't Need Reforming.
Tender Heart Halts Vengeance Because
of True Love.
Bewitching Mabel Normand Seen at Her
Best.
Mabel Normand Immensely Popular
Queen of the Screen.
Engaging Comedy-Drama of General Ap-
peal Has Bewitching Star.

**Stunt Suggestions:** Painted banners might
be stretched above the windows in store
buildings: "What Did Mabel Normand find
in 'The Floor Below'? Find Out by Visit-
ing name of theater)." This sign might
be printed on cards and distributed
around town.

**Advertising Aids:** One rotogravure and
one lithograph one-sheet. One style each
three, six and 24-sheets. Lobby displays
8x10 and 11x14. Also 22x28 enlargements
of the star. Five scene cuts, two cuts of
star, four ad-cuts. Two slides. Press
book.
Once she begins work in a picture Mabel Normand becomes her director's most valuable aid. Her suggestions are many and practical and every picture in which she appears is apt to embody a score of original touches in business, make-up and settings, all from the same source—Mabel Normand's remarkable sense of dramatic values and innate feeling for screen technique.

This is demonstrated again in "The Floor Below," soon to be released by Goldwyn as a worthy successor to "Dodging a Million." Miss Normand essays a character unlike any with which she has been identified and the story also is unrelated to her previous screen efforts. She is Patricia O'Rourke, copy girl in a busy newspaper office, by turns the torment and the heavenly pal of the men with whom she works. They hate her and adore her and never forget that she is with them.

In reading some of the scenes with her director, Clarence G. Badger, Miss Normand learned that Patricia would be expected to shoot craps with a messenger boy tarrying in the office, the scene being interpolated merely to illustrate one of the reasons for the girl's discharge, which, when brought about, results in the great adventure which leads her to the floor below.

The action was carried out as the star suggested, that of having the boy a funny old man character. The superannuated Mercury was Miss Normand's own selection for the part, and his playing contributes to the fun.

*The Moving Picture World*, March 2, 1918, p. 1253
Mabel Normand in

"THE FLOOR BELOW"

Goldwyn comedy-drama; six parts; published February 23

As a whole................................ Entertaining
Story ........................................ Enjoyable
Star .......................................... Amusing
Support ..................................... Pleasing
Settings ..................................... Ample
Photography ............................. Fine

“The Floor Below” presents six reels of enjoyable screen entertainment, interspersed with little touches of pathos and a

sufficient amount of humor to make it an exceptionally attractive offering. Mabel Normand has a role that offers a

wide range of acting and she shows her versatility at every turn. Tom Moore accords Miss Normand excellent support

and Helen Dahl, Wallace McCutcheon, Lincoln Plumer and Willard Dashiell make the most of their roles. The direction

is by Clarence Badger. “The Floor Below” is taken from Elaine Sterne’s story.

The story: Patricia O’Rourke, copy girl on a daily paper,
is discharged, but is given another chance when she is sent
to get a “line” on some thieves who seem to be lodging in
the mission kept by Hunter Mason. The manner in which
she breaks into the presence of Hunter makes him believe
she is a crook and he proceeds to reform her by taking her
into his home and surrounding her with wealth and refine-
ment. Monty Latham, friend of Hunter and a crook, plans
to steal some money which Hunter has collected for the
erction of a mission. Patsy is accused of the attempted
theft, but her “tip” to headquarters results in Monty’s cap-
ture and Hunter’s confession of love.

Exhibitors Herald, February 23, 1918, p. 23
THE FLOOR BELOW.

Patricia O’Rourke .............. Mabel Normand
Hunter Mason .................. Tom Moore
Louise Vane .................. Helen Dahl
Monya Latham ................. Wallace McCutcheon
Uncle Amos .................... Lincoln Plumer
Mrs. Mason .................... Charlotte Granville
Ziegler ......................... A. Romaine Callender
Stubbs ......................... Louis R. Grisel
Managing Editor .............. Willard Daubiel

Goldwyn made an error of judgment in selecting a melodramatic scenario for the use of Mabel Normand. It is “The Floor Below,” written by Elaine Sterne, directed by Clarence C. Badger, photographed by Oliver T. Marsh. The story itself, while lacking in originality, has a leading role anything but soubrettish, and Miss Normand invests it with her very charming “cutey-cutey” personality. Considerable time and expense was expended in the production, the cost, the photography, and so on, but it is asking too much to expect one to believe that a daily newspaper would employ a fluffy-haired girl as copy boy, stand for her shooting craps in the city room, play a harmonica and perform numerous other ridiculous stunts during business hours. Having done all this and been fired for it, she is, at the suggestion of one of the reporters, detailed to assist in unravelling a series of robberies, runs into a young and wealthy mission worker, is believed by him to be a burglar, taken to his mother’s home to be reformed, where she again proceeds to cut up capers, the young man’s fiancée loves another and steals; little cutey is accused and, believing it will hurt the man who had been kind to her, stands for the accusation. The visualizing of mission life and the interiors of the man’s fashionable home are excellently depicted, the photography is superlative in the matter of clarity, numerous types have been carefully selected; there are well-drawn illustrated titles.

Jolo. Variety, March 8, 1918, p. 41.
"The Floor Below"
(Goldwyn—Six Reels)
Reviewed by Samuel D. Palmer

ABEL NORMAND makes her second appearance as a screen star under the banner of Goldwyn in "The Floor Below," a comedy-drama in six parts by Elaine Sterne. The production maintains the Goldwyn standard—which should be a sufficient endorsement to satisfy the curiosity of exhibitors. There is an abundance of humor in the piece, ranging all the way from the most delicate subtleties right up to the boundaries of refined horseplay, and through it all the little star goes rollicking along in her inimitable, irresistible way. Nor is her performance untintured with those little heart throbs which on past occasions she has demonstrated that she is so capable of conveying to her audience.

Be it said, regretfully, that the title, "The Floor Below," means nothing, or if it does mean anything the average spectator will hardly sense it. There is an upstairs and a downstairs in the Rescue Mission building where some of the action takes place, and there is a similar arrangement in the home of Hunter Mason, but nothing necessarily suggestive of the title is revealed.

The usual Goldwyn lavishness of production and attention to detail are in evidence, the direction being that of Clarence G. Badgar. Tom Moore, in the leading male role, is at once attractive and convincing as Hunter Mason, whose hobby it is to salvage human wrecks, and Wallace McCutcheon creditably portrays the crooked secretary. As the managing editor Willard Dashiell presents a type which fortunately is rare, else there never would be any danger of an overcrowded newspaper profession. The remainder of the cast is fully adequate.

THE STORY AND PLAYERS

Patricia O'Rourke (Mabel Normand) is a copy girl in a newspaper office and gets into a scrape which leads to her discharge. But she is given one more chance when the managing editor (Willard Dashiell) sends her to the Star of Hope mission, conducted by Hunter Mason (Tom Moore) to follow up a police clue concerning a series of robberies of rich homes and thereby secure a beat for the newspaper. She enters the place quite unceremoniously and is taken by Mason and his secretary, Latham (Wallace McCutcheon), to be a crook in need of reforming. She is taken to Mason's home and placed in the care of his mother. There she meets Louise Vane (Helen Dahl) who, though making a bid for Mason's affections, is secretly in love with Latham. There is a benefit dance in the Mason home for the mission and a contribution box, containing much money, is hidden in a book case for safe keeping. Latham is warned that the police are after him and late that night persuades Louise to steal the money for him before he makes his get-a-way. She is caught in the act by Patricia and tries to throw suspicion on the girl. The arrival of the police and the arrest of Latham, however, sets her right with everybody, especially Mason.
Viewing Notes (American translation of subtitles included):
The film opens in the editorial offices of The Sentinel, with Copy Girl Patsy O’Rourke the only woman surrounded by a dozen newspapermen. The Managing Editor is talking to his star reporter Ziegler (Romaine Callender) who has nothing new about the theft on Madison Avenue. The police aren’t talking, and they are angry about stories in the newspaper about the unsolved crime. The Managing Editor, chewing on his cigar, is not happy. He wants the inside story about a series of robberies linked a mission run by millionaire.

Stubbs is head of the women’s section “a journalism antique.” He yells for Patsy to take some copy to the composing room. Patsy who was playing dice with a co-worker, hides the dice and runs to Stubbs’ desk. She looks at the copy and reads his story aloud. The newsroom erupts in laughter. The editor comes by and stares at her and as he does, the pair of dice falls down from her clothes. She says it’s Stubbs’ dice. He denies it and chases her through the room.

Ziegler is at the police station taking notes.

Back at the newsroom, Patsy is playing a harmonica. The editor hears the noise and tries to open the door but Patsy, whose back is against the door, blocks him from coming out. She then gives Stubbs the harmonica and pushes him against the door. The editor thinks it was Stubbs who was blocking the door and the camera cuts to Patsy innocently sharpening a pencil. Stubbs goes back to work after the editor reprimands him. The editor then confronts Patsy who continues to sharpen a pencil to its nub. Ziegler runs into the room excited and he and the editor go into the editor’s office. Patsy is relieved for the reprieve.

The editor and the reporter decide they need a trustworthy person who would cause no suspicion to go undercover at the mission where the editor believes someone is living who is responsible for the number of robberies recently committed.

In the meantime, Stubbs can’t find his pocket watch (which he dropped in his drawer earlier). He thinks Patsy has stolen it. She continues to sharpen pencils. He tells her he wants his watch back quickly. The editor and reporter come out of the editor’s office and go over to Stubbs and Patsy. She claims she is innocent of stealing Stubbs’ watch but the editor isn’t interested in that. She is fired and gets her hat and coat and prepares to leave. She is very sad.

The editor and reporter are back in his office talking and Patsy interrupts them. You can fire me, she says. I don’t care, Buy I am not a thief. While Patsy makes her case, a close-up shows that Ziegler has an idea. As Patsy starts to leave, the reporter stops her. He tells the editor Patsy might be perfect for the undercover work they were discussing. The editor takes out a cigar and thinks it over. He looks at Patsy who is confused. He shows her the newspaper and tells her that he wants her to go undercover and get the real story of what is going on at the mission. Patsy says to the editor, does that mean I’m not fired?
In the newsroom, Stubbs finds the watch in the drawer, looks at the editor’s closed door, looks around and then puts the watch back in his pocket and goes back to work without saying a word.

Patsy leaves the newsroom after sneering at Stubbs. She’s “a little girl with a big, big job.”

The rest of the film shows Patsy disguising herself as a derelict, living at the Hunter Mason’s mission, gets the story and wins Mason’s love.

A scene at the end of the film shows everyone in the newsroom congratulating Patsy while Ziegler puts paper into the typewriter and writes the story. The editor writes out a check for Patsy and tells her, “We are all proud of you!” The final shot is Patsy outside the newspaper building, smiling and watching the newsboys going by with her story on the front page.

Status: Print in the EYE Film Instituut Nederland film archive
Viewed: Youtube (with Danish titles).

Type: Movie
Genre: Comedy
Gender: Female (Patricia O’Rourke). Males (Stubbs, Managing Editor). Group-2.
Ethnicity: White (Patricia O’Rourke, Stubbs, Managing Editor). Unspecified-2.
Media Category: Newspaper
Job Title: News Employee (Patricia O’Rourke, Newsboys). Editor (Managing Editor, Stubbs). Miscellaneous (Reporters in the Newsroom).
Description: Major: Patricia O’Rourke, Transformative Positive.
Description: Minor: Managing Editor, Positive. Stubbs, Negative.
   Newsboys, Miscellaneous, Neutral.

**Framing Framers (1918)**

Reporter Gordon Travis (Charles Gunn) is an ambitious reporter, who like many later screen journalists aspires to being a novelist. Publisher Sylvester Brandon (Edward Martin).

Travis gets involved in an election dispute between the newspaper owner Sylvester Brandon and his opponent for mayor. When Travis gets damaging information on the opposing candidate, the politician has him beaten. He is found in a disheveled state by Brandon, who has made a bet that he can get a tramp accepted into society. Travis goes along with the scheme and courts the daughter of the politician who had him assaulted but finally convinces both men to drop out and is elected mayor himself. The reviewer for *Variety* complained that it strained credibility not to have the owner of the paper recognize his own employee when he finds the reporter after he has been beaten, and also not to have his opponent recognize the man he assaulted when the reporter is accepted into society. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 24.
Gordon Travis, a young and ambitious reporter on Sylvester Brandon's newspaper, gets mixed up in the political rivalry between two candidates for mayor when he covers the aborted wedding of Ruth Westfall, the daughter of candidate Harrison Westfall. Because Gordon uncovers potentially damaging information about Westfall, the politician sends two thugs to beat him senseless. Dazed and disheveled, he is picked up by Brandon, Westfall's rival, who has bet that any tramp, when properly attired, can win acceptance into society -- even to the point of marrying a blue blood. Gordon, playing along with the scheme, courts and wins Ruth Westfall, which Brandon hopes will spell political ruin for his rival. After compelling both of these corrupt schemers to drop their mayoral bids, Gordon decides to seek the office himself and wins the election and a wife. American Film Institute Catalog of Films-TCM Overview.

“The Framing Framers.”

Charles Gunn is the star actor in “Framing Framers,” a five-part Triangle political story written by Philip J. Hura. The part played by the man at the head of the cast is called Gordon Travis. He is supposed to be a newspaper reporter who is ambitious to become a famous novelist, but ends by marrying the daughter of a prominent politician and being put up for mayor of his town. Before this is brought about he lets his devotion to his news gathering instinct get him into serious trouble, and is beaten by two thugs hired by his future father-in-law when he insists upon finding out why a wedding ceremony that was to have taken place between the future Mrs. Travis and a young chap named Lonnie Gorman has not been performed. He has numerous other adventures after being picked up insensible from the beating by a rival politician who is running against Gordon's prospective father-in-law. The rival takes Gordon for a tramp, and thinks it will be a good joke on the other candidate's family if he fixes Travis up and passes him off as a man of wealth and helps him to marry Ruth Westfall, the other candidate's daughter. Gordon, who is already in love with Ruth, turns the tables by winning the girl fairly, and then making both candidates for mayor resign in favor of himself.

The story has the merit of lively action, and Charles Gunn plays the reporter-hero with breezy likeableness. He is excellently supported by Edwin Jobson, George Pierce, Laura Sears, Edward Martin, Lee Phelps, Mildred Delphine, Eugene Burr, Anna Dodge, Vernon Peterson and Leo Willis.

The Moving Picture World, January 12, 1918, p. 241
FRAMING FRAMERS.
Triangle Presents a Picturization of Mildred Considine’s Story of a Modern Christopher Sly. Arranged for the Screen by George du Boise Proctor.

Cast.

Gordon Travis..............Charles Gunn
Ruth Westphal................Laura Sears
Herman Westphal............George Pearce
Sylvester Brandon..........Edwin Martin
Grace Garwood...............Mildred Delfino
Lonnis Gorman...............Lee Phelps
John Cameron...............Arthur Millet
Arthur Kingston............A. C. Lamsay

The Story: To decide a wager, two young millionaires decide to take a vagrant from a lodging house and give him the name and wealth of one of the pair, to see what he will do. By mistake they seize upon a young newspaper reporter down on his luck. The reporter enters into the spirit of the idea and wins the girl of his love and gets a better job on his old paper.

For the Program: What would you do if you woke up a millionaire?

He went to sleep in a Bowery lodging house and woke on Fifth Avenue.

Advertising Phrases: What would you do with a million dollars?

From the Bowery to Palm Beach.

Feature These Players: Charles Gunn, as the young reporter.

Laura Sears as the politician’s daughter.

Stunt Suggestions: For the lobby build a rude bunk with a straw mattress and a single blanket without sheets. Beside it place a handsome brass bedstead. Above use a sign “Gordon Travis went to sleep in this and woke up in this. See Framing Framers (date).” If the lobby is small, work the display with a furniture or department store. Use “What would you do with a million dollars?” as a teaser line in the papers.


The Moving Picture World, January 12, 1918, p. 276
“Framing Framers”
(Triangle—Five Reels)
Reviewed by Peter Milne

"FRAMING FRAMERS," by Philip J. Hurn, is a comedy-drama of many and complicated situations, which interests mildly from start to finish, and which will probably result in average days for exhibitors. Its central figure is a reporter who, through the fell clutch of circumstance is discovered asleep on a park bench by one of two political rivals. Thought to be a bum of the conventional variety he is dressed up as a millionaire, introduced to the daughter of the other political aspirant and told to marry her. This the reporter does, but through his own choice. When at last the first framer is ready to announce the fact that his rival’s daughter is the wife of a park bencher and so ruin his career, up steps the reporter with all sorts of affidavits that will ruin him if published. And so the framer is framed on his own account, and the lovers have the laugh on all concerned.

The story in its various twists is unusual, and should, for this reason if for no other, prove of interest. Its presentation gives greater stress to the lighter side rather than the dramatic. In fact, the only trouble with "Framing Framers" is that a number of situations holding forth promising possibilities in the way of suspense have not been realized to the best degree. A more skilfully constructed continuity might have brought forth better results in this line.

Charless Gunn is a hero with a contagious smile, Laura Sears a suitable heroine, and Mildred Delphine an adventuress true to type.

THE STORY AND PLAYERS

Gordon Travis (Charles Gunn), a reporter, after a mixup with gangsters, is left unconscious on a park bench. He is found by Brandon (Edward Martin), political leader, who is anxious to put his rival, Westfall (George Pearce), out of the running. He has previously prevented Ruth Westfall’s marriage with a young millionaire by enlisting the service of Grace Carwood (Mildred Delphine), an adventuress. He sets Travis up in affluence, and imparts to him the fact that he will pay him well if he marry Ruth (Laura Sears). Travis proceeds successfully—but love not desire for money is responsible for his marriage. In the meantime from Grace and certain gangsters he has procured sworn statements regarding Brandon’s interference in the plans for Ruth’s marriage to the millionaire. As a consequence Brandon is forced to admit defeat, particularly when he discovers that his “bum” is the reporter.

Edwin Jobson, Lee Phelps, Eugene Burr, Anna Dodge, Verne Peterson and Leo Willie complete the cast.
FRAMING FRAMERS.

Gordon Travis..................Chadles Gunn
Addison Hale....................Edwin Jobson
Harrison Westfall...............George Pierce
Ruth Westfall..................Laura Sears
Sylvester Brandon.............Edward Martin
Lonnie Gorman................Lee Phelps
Grace Garwood...............Mildred Delphine

The title of this Triangle feature suggests a play on the “Cheating Cheaters” title, but the story resembles the latter not in the slightest. It is one of those harum scarum melodramas of political intrigue where a couple of bosses are fighting, and the hero, a newspaper reporter, steps in and tricks them both and wins the election. There are a host of plots and counter plots that keep the story running along, but for the greater part these incidents are entirely forced, and so improbable they rather tend toward comedy. Gordon Travis, star reporter with a bankering to write a novel, gets mixed in the battle between the political bosses, as he is on a paper controlled by one. He is slugged when going for the story of a wedding flasco at the house of the rival boss, and after knocked unconscious is laid on a park bench, a few minutes later to be picked up as a likely candidate for the deciding factor in a $5,000 bet. The wager is that any man is made by clothes, and a park bum can be taken, dressed and fooled on society as a gentleman, to the extent of wooing and winning one of the social belles. One of the parties to the bet is the political boss, who owns the paper on which the star reporter worked, it being his idea to trick the opposition and have the daughter as “the goat” of the scheme, expecting to cause social ruin and political defeat thereby. But being a big politician he doesn’t know the man who does the politics on the paper he controls. But one of the many little loose details. Neither does the rival boss recognize the man he had slugged in his own rooms as the new suitor of his daughter. But the boy wins out and by obtaining affidavits from all the crooks, gunmen and cabaret sirens mixed up in the intrigue holds a whip over their heads, forces them to drop their candidates and give him the fusion nomination for mayor, and he marries the girl. Highly improbable, papably forced melodrama, and not even fair material for an ordinary program.

Fred.

“Framing Framers”—December 30 (five-reel Triangle drama with Charles Gun)—Gordon Travis, young newspaper reporter, is anxious to write a novel exposing the graft system in vogue among political powers. There is to be an election for mayor and there are two candidates, both backed by weak millionaires. Ruth Westfall is to marry Lonnie Gorman, but is kidnapped and the wedding cannot take place. Travis is sent to cover the story and when Westfall finds he cannot buy the reporter off, he
Exhibitors Herald, January 5, 1918, pp. 33-34

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Males (Gordon Travis, Sylvester Brandon)
Ethnicity: White (Gordon Travis, Sylvester Brandon)
Media Category: Newspaper
Job Title: Reporter (Gordon Travis). Publisher (Sylvester Brandon)
Description: Major: Gordon Travis, Positive. Sylvester Brandon, Negative.
Description: Minor: None.

The German Curse in Russia (1918)
Journalist Donald Thompson, cameraman.

Some of the most vivid war scenes which have yet been exhibited here are contained in “Blood-stained Russia,” a film shown for the first time at the Strand Theatre yesterday. The pictures were taken by Donald Thompson, who is responsible for several of the best war films which have been brought to this country, and show scenes both on the battlefield and in Petrograd during the revolution. Lenin and Trotsky figure in the latter scenes, and the former show Russian soldiers in the act of going over the top under fire. The film also shows one of Russia’s regiments of women in training. New York Times, December 10, 1917, 15:4. (The New York Times Film Review, Volume I, 1913-1931, p. 31)
THE GERMAN CURSE IN RUSSIA.

The Story: Millions of words have been written and printed about the present Russian situation, but could these miles of newspaper columns be condensed into

a single story they would fail to give the same vivid and understandable survey of the Russian situation as can be had from this five-part picture; the most vital portions of some 125,000 feet of negative made by Captain Thompson since the outbreak of the war. It not only presents some of the most striking battle pictures ever thrown upon the screen, but as a historical document it exceeds them all in value. It is the real story of the Russian revolution and its nullification through insidious German influence, the only influence in Russia at present thoroughly organized and directed.

For the Program: The Russian situation at a glance.
Don’t read about Russia. Visit the country with Thompson.

Advertising Phrases: The most vital war pictures ever shown.
The real Russia accurately recorded.

Stunt Suggestions: If possible give a free morning performance for school children only. In small towns it may be possible to arrange with the Board of Education to close the morning session an hour earlier to permit the children to attend under their teachers. Work up newspaper interest as far ahead as possible. Get the editor interested, and he will do the rest. Drape the lobby with American and Russian flags. Keep a street wagon out. You cannot overvalue the importance of this picture in your advertising.

Advertising Aids: Two styles each one, three and six-sheets. Otherwise same heralds, mats, ad-cuts, etc., as on other five-reel subjects.
Released January 13.

The Moving Picture World, January 26, 1918, p. 571
“The German Curse in Russia”

Pathe Releases Five-Reel War Subject Containing Scenes of the Utmost Historical Importance.

Reviewed by Robert C. McElravy.

It would be impossible to exaggerate the significance of such a compilation of views as has been here assembled by Captain Donald C. Thompson. The difficulty a reviewer experiences is in finding words that measure up to the subject matter, for it is a veritable case of “History While You Wait.”

These five reels of film undoubtedly contain as much live history in the making as any that have been taken during the war. They constitute an invaluable record of affairs in Russia from the beginning of the war in August, 1914, showing scenes attending the establishment of the Russian republic, and then the sad demoralization which followed upon the heels of German treachery and propaganda. There are actual fighting scenes, taken at great risk by the photographer. Men are shown in the trenches at close quarters with the enemy, many of them falling under fire. No effort has been made to soften the stark realism of war, and views of the dead and dying are frequently shown; also instances of special heroism, as where one private carries his wounded captain off the field on his back.

The eager student of current history will be particularly grateful to Captain Thompson for the actual information the reels contain. There are thrills and horrors without number, but these are of secondary importance compared to the grasp it gives the observer of tremendous events as they have been occurring. The sight of the vast throngs in the streets of Petrograd, first under one set of circumstances and then under another, until the people have lost all power for logical thought, is one not soon to be forgotten. It is easy to understand how Germany, possessing the only organized existent force in Petrograd, was able to undermine the heroic work of Kerensky and the faithful battalions of death.

It is impossible to enumerate, from a single showing, all of the important scenes in this collection of views. Among them are the destruction of a U-boat and other vessels under fire, the Duma and Council of Workmen and Soldiers in session, Lenine haranguing in the streets of Petrograd, the attack on the Duma, march of 15,000 anarchists, close-ups of Kerensky, Elihu Root and the American commission, David R. Francis and Mrs. Pankhurst. Particularly notable are the scenes showing the formation of the women’s death battalions, the organization of the Bolsheviki, the fraternizing on the front which deceived Russian soldiers, and the later efforts to retake lost trenches. These latter fighting scenes are among the most realistic taken since the war began.

*The Moving Picture World*, January 12, 1918, p. 240

Status: Unknown
Unavailable for Viewing

Type: Movie  
Genre: Documentary  
Gender: Male (Donald Thompson)  
Ethnicity: White (Donald Thompson)  
Media Category: Newspaper  
Job Title: Photojournalist (Donald Thompson)  
Description: Major: Donald Thompson, Positive  
Description: Minor: None

**The Girl and the Judge (1918)**  
Newspaper expose of a mother’s shoplifting reveals the true nature of her daughter’s fiancé.

Mrs. Stanton, the wife of a prominent broker, confesses to her daughter Winifred that she is a kleptomaniac. One of her escapades results in her arrest, and although she is released through the influence of wealthy friends, the scandal is printed in the newspapers and her husband's business is ruined. Hoping to start a new life, the family moves to a small New England town, and an attachment soon develops between Winifred and George Chartris, a young judge. When Mrs. Chartris discovers that her jeweled pin is missing after a visit to the Stanton home, Winifred is unjustly arrested but accepts the blame in order to save her mother further embarrassment. George, who is presiding over the trial, refuses to believe that Winifred is guilty and after some digging, discovers that the real thief is Mrs. Stanton's landlady. Through her daughter's sacrifice, Mrs. Stanton is cured of her vice and reconciled to her husband. George and Winifred become engaged. *American Film Institute Catalog of Feature Films.*
“THE GIRL AND THE JUDGE.”
Fine Adaptation of Clyde Fitch Play for Mutual Features Olive Tell.
Reviewed by Margaret I. MacDonald.

A GOOD situation is presented in the former Frohman stage success, “The Girl and the Judge,” by Clyde Fitch. John B. O’Brien has staged the production with Olive Tell in the feminine lead and David Powell playing opposite her. Kleptomania is the problem of the play, which, however, is not dealt with as a problem, but as the pivotal point of the story’s romance. The picture presents the human side of one of life’s difficult situations which are brought about through the afflictions of others. It is a nicely set, well-dressed production, in which a fine dramatic interpretation of the subject is given. Olive Tell plays a role somewhat different from any in which we have seen her, and interprets the character of the unfortunate daughter of wealth whose mother is a kleptomaniac in a charming and realistic manner.

As the story runs the young daughter of the Stanton’s becomes engaged to a young man of wealth who is considered a fine catch. A newspaper expose of the fact that Mrs. Stanton has been found shoplifting reveals the true nature of her daughter’s fiance, who promptly breaks off his engagement with the girl. A situation arises after Mr. Stanton has been forced into bankruptcy in which the girl, believing her mother to have again been guilty of stealing, tries to shield her by pretending that she is the thief. The close of the story shows her betrothed to the judge who tries her case and her mother exonerated from the supposed theft.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, March 30, 1918, p. 1866-1867
“THE GIRL AND THE JUDGE.”
Mutual Presents An Empire All Star
Production, in Five Parts, Starring
Olive Tell. Released March 18.

Cast.
Winifred Stanton...............Olive Tell
George Chartris...............David Powell
Mrs. Stanton...............Charlotte Granville
Mr. Stanton................Eric Mayne
Mrs. Chartris..............Marie Reichert
Walter Stuyvesant..........Paul Stanton
Emily Lorimer...............Marie Burke
Frank Lorimer...............Thomas Curran

The Story: When Winifred Stanton, daughter of Mr. Stanton, wealthy oil
operator, returns from abroad she learns
that an estrangement exists between her
parents, due to her mother being a klep-
tomaniac. George Chartris, who has re-
cently been elected judge in a small New
England city, accompanies his mother to
New York on a visit to the Lorimers.
While on a shopping tour with his mother
and Emily Lorimer, George assists Mrs.
Stanton, who has been accused of shop-
lifting. For his kindness he receives the
thanks of Winifred. As a result of the
unsavory publicity attendant upon the
activities of Mrs. Stanton, Walter Stuy-
vesant, son of a wealthy New York fam-
ily, breaks his engagement with Winifred.
Stanton neglects his business and loses his fortune. Thinking that he can retrieve his loss by starting anew in a small city, he moves his family to the New England city where George Chartis is judge of the court. Winifred and George meet again and a mutual attachment springs up. Mrs. Chartis calls on Mrs. Stanton and loses a valuable pin. Thinking to save her mother Winifred confesses to having stolen the jewel. She is brought before Judge George Chartis, who is stunned. Believing that Winifred is shielding somebody, he orders the prosecutor to investigate further. It develops that the landlady of the boarding house in which the Stantons are living is the real thief. The new environment cures Mrs. Stanton of her mania and she is reconciled to her husband, who has recouped his fortune. Winifred now sees that George is the man she really loves, and their engagement is announced.

**Feature Olive Tell in a story of hereditary crime.**

Advertising and Program Phrases: To shield her mother she convicted herself. Daughter's sacrifice saves mother from prison.
- Her love is a jewel in pawn.
- Happiness comes through daughter's sacrifice.
- Old New England family shelters kleptomaniac.
- Judge of the law a judge of nature.

**Stunt Suggestions:** The story does not lend itself to stunts. Pictorial lobby displays featuring pictures of Olive Tell should be backed by newspaper advertising.


*The Moving Picture World*, March 23, 1918, p. 1710
The Girl in His House (1918)
Newspaper Article reveals that a man’s rival has died and that his former fiancée is a wealthy widow.

“The Girl in His House”

A Mystery Drama, Presenting Earle Williams and Grace Darmond

(Vitagraph—June 24. Directed by Thomas Mills)

This is a fairly interesting mystery drama calculated to please the more refined picture-going public, but hardly good enough for the masses who demand more or less thrilling situations.

The scenario is based on the story by Harold MacGrath, one of the best known authors of the present age. It was published serially in the Ladies’ Home Journal and is now in book form. It is considered one of the most widely read stories published recently and therefore offers a splendid opportunity for advertising.

It is based chiefly on the hatred of a father for his daughter whose birth was the cause of the mother’s death. It may be considered as improbable, belonging more or less to the imaginary class rather than to the realistic.

Wealthy young James Armitage is jilted by a girl. He leaves for the far away tropical lands after he vests on his lawyer full power of attorney. He returns years later to find a strange young lady in possession of his home.

Upon investigation he found out that the girl was the daughter of none other than his attorney who had misused his power of attorney in order to provide for her. He finds the father on his death bed in another town where he was hiding under an assumed name. Eventually he falls in love and marries the girl.

Motion Picture News, June 29, 1918, p. 3875
Earle Williams and Grace Darmond in

"THE GIRL IN HIS HOUSE"

Vitagraph drama; five parts; directed by Jack Conway;
published June 24

As a whole.................. Excellent
Story ................................... Good
Stars .................................. Fine
Support .................................. Capable
Settings .................................. Good
Photography ................................. Commendable

Harold McGrath's novel, "The Girl in His House," furnishes
the basis for an excellent Vitagraph screen play. There is suf
ficient action to maintain interest throughout and a mystery tinge
concerning the identity of a girl and a lost fortune is logically
worked out. In point of photography and settings the picture is
above the average, while the cast is well balanced.

Earle Williams' portrayal of James Armitage, whose disap
pointment in love leads him to seek solitude in the tropics, is con
vincing. Miss Darmond is pretty and pleasing in a part which
gives her excellent opportunities. As a whole the production can
not fail to please.

*The story:* James Armitage, disappointed in love, has
buried himself in the tropics. Reading an old newspaper from
home he discovers that his rival has died and that his former
fiancé is a wealthy widow. He returns to the States only to
find his home in the possession of a girl and half his fortune
gone. Boardman, an attorney, left in charge of his affairs, has
disappeared. Through friends he meets the girl who is living
in his home and a friendship begins. He recalls that in his
haste to leave he neglected to give the attorney his mother's
jewels and some mortgages and when he secretly enters the
house in the night he is discovered by the girl who wounds
him, unaware of his identity. Her father, she tells him, is an
explorer whom she has never seen. He tells her his story and
sets out to find her father. The father, who proves to be
Boardman, is found dying in a foreign land. Armitage for
gives him and returns home to claim the girl.

*Exhibitors Herald, July 20, 1918, p. 41*
“The Girl in His House”

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

HAROLD McGrath’s “The Girl in the House” is better entertainment as revealed between the covers of a book than on the screen. Like all of this author’s works it is satiated with romantic fiction with very little fact to bear out the action of his plot. The mystery element which is contained in full measure holds the interest for a couple or three reels and then the audience begins to wonder—not about the mystery but why there isn’t more action, more sustaining substance to an otherwise very mysterious romance.

Because of the mystery and the fact that Earle Williams, who has a pretty good following among the picture-going public, “The Girl in His House” will get a good reception. However, those who go to the theatre to be entertained by the story as well as the stars, will not find their ideal of good story telling on the screen.

Earle Williams presents his usual dignified self and carries to good advantage a part that calls for little action and less thought. He has a part which calls for a strong personality to put it over.

Grace Darmond who is seen opposite Mr. Williams, has to smile a little bit, do some pretty posing but very little dramatic acting. She presents a pretty picture. James Abrahams, Harry Lonsdale, Irene Rich and Margaret Allen—all have roles of minor importance. The print shown for review contained some bad spots, due to imperfect printing. The photography, especially that registering action in the open, is of the best.

THE STORY AND PLAYERS

James Armitage (Earle Williams), because he has been disappointed in love, leaves his wealth and friends behind and goes into the tropics where he remains six years before again returning to his native town. He had seen an article in a paper which stated that the girl whom he had expected to marry had been widowed. He packed up and returned to his old home.

Here he meets Doris Athelstone (Grace Darmond) who is “the girl in his house.” He had left all his property in the hands of his attorney, Samuel Bordman (James Abrahams) and had given him a power of attorney. It developed that Bordman had used the power of attorney given him, indiscreetly. He had given his daughter, whom he had never seen, the house and supplied her with plenty of money.

Armitage sets out to solve the mystery without letting Doris, who is Bordman’s daughter, know that he is in reality the owner of the home which she claims. Her father had led her to believe that she was the daughter of an English actor and had sent her a picture of said actor, telling her that it was a picture of her father. Doris and Armitage are deeply in love. Armitage resolves to find her father and starts for Yucatan from where she had received the last letter from her father. Armitage finds him in a hospital at the point of death. He tells him the secret of his refusal to see his daughter. Doris’s father dies and Armitage returns to Doris and “the girl in his house” becomes Mrs. Armitage.

*Motion Picture News, June 29, 1918, p. 3951*
"THE GIRL IN HIS HOUSE."
Earle Williams Appears in Vitagraph Photoplay from Machine Made Romance.

Reviewed by Edward Weitzel.

Slow action all through the Vitagraph Blue Ribbon Feature, "The Girl in His House," serves to accentuate the machine made quality of the plot. Harold MacGrath, author of the novel, is too skilled a workman not to put a lot of interesting material in his story, and the love interest will satisfy the spectator who has a taste for romance. The action of the heroine's father in refusing ever to look upon her because her mother died when she came into the world and then of robbing his employer of half his fortune so that the girl may live in luxury is rather too far fetched. The scene where the hero comes to get his mother's jewels which are kept in the attic of his old home and is held up at the point of a revolver by this same young girl who is living in the house and who has suspicion that the masked man is the engaging young fellow who has won her heart is also somewhat strained. Love's eyes are supposed to be keen, and the marked mannerism of Earle Williams, who plays the part of the hero, would betray him at once.
James Armitage, having been jilted by Clare Wendell in favor of an aged millionaire, turns over his estate to his lawyer and goes to Asia. Six years later he learns that Clare's husband has died and the young man hastens home. Once there, he makes several discoveries; first, the strange young girl is living in his house; second, that his lawyer has used the power of attorney to rob him and sell his house, and third, that he no longer loves the rich widow. He also learns that his lawyer is the father of the strange young girl and that he (Armitage) is greatly smitten with her. The solution of things is very simple after that. The picture ends with a bridal couple driving up to their new home, which is the old home of Armitage and the strange young girl.

Good judgment on the part of the director, Thomas Mills, surrounds the picture with a well bred air and the acting of the cast is satisfactory. Earle Williams has never done anything better than his performance of James Armitage, and Grace Darmond is sufficiently attractive as Doris. James Abrahams, Harry Linsdale, Irene Rich and Margaret Allen act the remaining characters. Released June 24.

*The Moving Picture World*, July 6, 1918, p. 109
THE GIRL IN HIS HOUSE.

James Armitage ............... Earle Williams
Doris Athelstone ............ Grace Darmond
Samuel Bordman .............. James Abrahams
Bob Burlingham .............. Harry Lonsdale
Betty Burlingham ............ Irene Rich
Clare Wendell ................. Margaret Allen

Vitagraph has an interesting Blue Ribbon Feature in the above, starring Grace Darmond and Earle Williams. It is free from the weepy stuff in which Miss Darmond has been appearing frequently since she joined the forces of Vitagraph.

Good photography and sentimental interest are the principle qualities of the film, the sentiment at times being a bit overstrained and unconvincing, but the picture will probably appeal to the multitude of fans who like that sort of thing.

Miss Darmond is well cast. She makes the most of the part. Earle Williams is convincing as James Armitage, while the others do all that is required of them. The settings are particularly handsome, with picturesque exteriors and some timely well posed close-ups of the principals.

James Armitage is a wealthy young person, who has been jilted by a girl and after turning his estate over to his lawyer, sails for Burma. There he remains for six years. When he reads in a newspaper that the girl had married another and was now a widow. He immediately packs up and starts for home.

But in his absence the lawyer had appropriated more than half of his fortune and sold the family property and, much to his dismay, when he arrives he finds his home lighted up and occupied by a girl, who, he is told later, lives there alone.

The girl’s father, it appears, she has not seen since she was a baby, and she had always been told he was an explorer, who was coming home, but always failed to appear. From a letter she receives from him, which Armitage sees, he discovers that her father is the lawyer who stole his fortune. In his love for her he keeps this a secret.

There are a number of other complications as the story progresses, all unravelled in the last reel.

Variety, June 21, 1918, p. 29

Status: Unknown
Unavailable for Viewing
The Grand Passion (1918) (aka Boss of Powderville)

Editor Jack Ripley (Jack Mulhall) is hired by his friend Dick Evans (William Stowell), the corrupt boss of a munitions town, to start a newspaper, The Trumpet.

Evans intends to use the sheet for his own purposes. Although he is drugged and robbed while on his first assignment, Ripley uses the paper to reform Evans and the town. Viola Argos (Dorothy Phillips) provides for the inevitable romance rivalry between the two men and they have to rescue her when she is held captive in a brothel. They hide her in the print shop while they fight her kidnappers. When the local powder plant explodes, Evans is trapped and dies in Argos’s arms. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 30.

Dick Evans is the corrupt boss of a rough-and-tumble munitions town called Powderville. He hires his friend, Jack Ripley, to establish a newspaper, intending merely to further his own financial ambitions; however, Jack envisions The Trumpet as an instrument of good and soon persuades Dick to clean up Powderville. Both men fall in love with Viola Argos, and both rush to her rescue when she is abducted by Red Pete and locked in a brothel run by Boston Kate. With the help of Mackey, Dick and Jack remove Viola to the print shop,
but Red Pete's followers soon overpower them. With most of the town on fire, Dick urges Jack and Viola to escape. Viola, realizing her love for Dick, returns, and he dies in her arms. *American Film Institute Catalog of Feature Films/TCM Overview*

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**"The Grand Passion"**

Jewel Production, in Seven Reels, Features Dorothy Phillips in Story of Strong Melodramatic Interest.

Reviewed by Robert C. McElravy.

The GRAND PASSION is not a problem story, as the title would indicate, but a frankly melodramatic offering, with the scenes laid in a rough Western camp near which a powder plant is located. The town of Powderville is presided over by a boss named Dick Evans. This boss owns a newspaper known as The Trumpet, but he has never used it for reform purposes, being content to levy a certain toll upon the dance halls and saloons as a price for his silence.

The story opens with the advent of the girl, Viola, the niece of a Greek merchant, and the reporter, Jack Ripley. Jack comes to take the job as editor of The Trumpet, and is already in love with Viola, whom he had rendered a service while traveling. Dick Evans also falls in love with the girl, and throughout the story both employer and reporter are rivals for her affections, though their own friendly relations continue through the stress of many exciting situations.

It is doubtful if the atmosphere of a genuinely "bad town" was ever more faithfully rendered up in moving pictures. Certainly, after the glimpses of "Little Hell" and "Death Valley," both sections of the camp, the observer is well prepared for sanguinary occurrences. These latter occur in good measure; the reporter is drugged and robbed while on his first assignment, the boss is assaulted after deciding to reform the town, the girl is kidnapped and then rescued from a burning house in the red light district, and the final scenes picture a prolonged assault upon the office of the newspaper and the explosion of the powder plant.

The picture is fairly riotous with action, and might be depressing except for the fact that there is so much humor scattered through it. Some of this humor grows out of serious situations, but it is there none the less, and tones down the events in a desirable way. There are some incongruities in development, but the melodrama, as a whole, is fascinating and satisfying.

The story was written by Thomas Addison and produced by Ida May Park. Dorothy Phillips plays the part of Viola with her usual appeal; William Stowell plays Dick Evans, who finally wins the girl; Jack Mulhall, the reporter, and Lon Chaney, the uncle. Others in the cast are Evelyn Selbie, Bert Appling, and Alfred Allen.

“The Grand Passion,” with Dorothy Phillips and Jack Mulhall in Leading Roles

*Jewel Five Reel Production*

“The Grand Passion” is the next Jewel production to be seen on the screen of the theatre. Dorothy Phillips, William Stowell, Jack Mulhall and Lon Chaney are in the principal roles. Evelyn Selbie, Bert Appling and Alfred Allen are seen in support. The picture was produced under the direction of Ida May Park, one of the few women directors. It was adapted from the story by Thomas Addison. Dorothy Phillips will be remembered for her work in some of the best Bluebird productions. Jack Mulhall has been seen to advantage in a number of Universal productions. It tells a virile, powerful story on the screen and one which is well worth seeing by the patrons of the theatre. It will be seen of week. “The Powder Plant is going!” is the ominous yell of the mob. The wind is blowing toward the Powder Plant, and the whole town will go if the oil tank explodes.

Dick Evans, the boss of Powderville, is about to start a newspaper, “The Trumpet,” to evolve a new city that may redeem his past. Thus a toll of all the hell-holes yields $4,000 for advertisements. Jack Ripley has editorial charge of “The Trumpet” and both he and Dick are in love with Viola, whose uncle, Paul Argos, heads a revolt against the boss. Viola warns Jack that his life is in danger, and Argos casts her off as a traitress. She is kidnapped by a gunman, “Red Pete” Jackson, who is enamoured of her, but is soon traced by Dick and Jack to a notorious resort at Death Valley, where she is rescued after a thrilling fight. The Death Valley mob and Powderville rioters, led by “Red Pete,” storm the “Trumpet” office, demanding the $4,000 collected for advertisements. Dick declines to yield to their demand, and the mob is held at bay by a vigorous defence. Meanwhile Argos, half-demented, sets fire to his restaurant and the conflagration spreads through the town.

The suspense becomes acute in the final reel as to whether the Powder Plant will be destroyed and also as to whether, in case they are not killed by the mob, will it be Dick or Jack who wins out with Viola?

At the theatre on of week, “The Grand Passion,” with Dorothy Phillips, Jack Mulhall, William Stowell and Lou Chaney in leading roles.
"The Grand Passion"
(Jewel—Seven Reels)
Reviewed by Peter Milne

If gunplay, mob stuff and exceptional lightings were the principal ingredients of a motion picture, then "The Grand Passion," the latest Jewel production, would rank with the highest, for these ingredients it has in great abundance. Unfortunately, however, these elements so profusely employed do not serve to tell a story clearly and straightforwardly. There is so much gunplay, so many fights, so many surging, urging mobs that the spectator comes away with a bewildered impression of it all.

"The Grand Passion" is derived from a magazine story by Thomas Addison. It appears quite evident that the adaptor sought to bring out the rough atmosphere of the munitions town at every turn. This he has succeeded in doing at the outset. But too much stress on this phase has resulted in its weakening to such an extent that an audience will possibly refuse to take it seriously as the last two reels come in view. At any rate, the adaptor has neglected the love story which, more than likely, was one of the biggest if not the big asset of Mr. Addison's original novel. The rivalry of Dick Evans and Jack Ripley for Viola's heart, meant to be friendly, sacrificing rivalry dwindles down to mere rancoring, and only shows sincerity toward the finale when, however, it is almost too late.

Ida May Park has given the picture a production that is spectacular to the last degree. The atmosphere of Powderville as she presents it is typical of its name. It is explosive, wild, lustful, large street settings, huge dance halls, and saloons serve as realistic backgrounds to the almost incessant individual and mob encounters of the play.

The photography and lighting presided over by King Grey are remarkable, and serve to enhance the value of the individual scenes. Dorothy Phillips, William Stowell, Lon Chaney and Jack Mulhall do their best with roles that have not been properly characterized by the scenarist.

The manner in which a matinee audience at the Broadway received "The Grand Passion" is perhaps a valuable record. It was expectant because of the title, interested at its promising start, impressed with the big scale on which it was done, but disappointed as repetition became obvious and little of the intimate divulged.
THE STORY AND PLAYERS

Dick Evans (William Stowell) is boss of Powderville—a cruel, grafting boss. Jack Ripley (Jack Mulhall) arrives to take charge of a paper contemplated by Evans, with a view of extorting more money from the Powderville citizens. On the train he makes the acquaintance of Viola (Dorothy Phillips), after protecting her from the insults of Red Pete (Bert Appling), one of Evans's henchmen. Jack's sense of fair play awakens in Evans an ambition to make Powderville clean. Viola's father, Argos (Lon Chaney), proves a stumbling-block at first, because he refuses to take Evans's motive as sincere. Both Evans and Jack fall in love with Viola, and when Red Pete makes her captive in the resort conducted by Boston Kate (Evelyn Selbie), they rush to her rescue despite the fact that Pete and Kate have a large following. The mob attacks the print shop where Viola and her protectors, including Mackey (Alfred Allen), Evans's loyal henchman, have taken refuge. When all seems lost, and with the town a fire in various sections, Evans urges Jack to escape with Viola. He is mortally wounded himself. Viola insists on returning for Evans when she realizes it is for him that she bears the greatest love, but he dies in her arms.

Motion Picture News, January 12, 1918, p. 293

Dorothy Phillips in

"THE GRAND PASSION"

Jewel drama; five parts; published state rights

As a whole .........................................Mediocre
Story .........................................Fair
Star .........................................Good
Support .........................................Good
Settings .........................................Western
Photography .........................................Good

In the interests of conservation of blank cartridges, oakum and red fire, "The Grand Passion" should have never been produced. A repetition of the offense is likely to call forth the issuance of "ammunition" cards by some administrator or other. From under the debris of fallen buildings and through rifts in the clouds from many smoking revolvers and rifles, a few bits of commendable acting are apparent. The histrionic ability of Dorothy Phillips, William Stowell and Jack Mulhall, falls an easy victim to the constant fusillade of shots and firebrand activities of hundreds of eccentric extras. A cheap clap-trap melodrama.

The story: Dick Evans, boss of Powderville, decides to establish a newspaper and support the same by coerced advertising from the business men of the town. He hires Jack Ripley, a New York newspaper man, to edit the sheet. Viola, niece of Paul Argos, owner of a restaurant, arrives on the same train with Ripley. Forming a friendship with her, Evans decides to clean up the town. In the meantime Viola has been kidnapped and hidden in a roadhouse on the other side of the tracks. Evans and Ripley rescue her and incur the enmity of the denizens of the district. They attack the newspaper office and in the face of defeat, Evans orders Ripley to escape with the girl. When Viola discovers that Evans is missing she returns to the burning town and finds him wounded. She declares her love and indications were that he would live to claim it.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (Jack Ripley, Dick Evans). Group
Ethnicity: White (Jack Ripley, Dick Evans). Unspecified
Media Category: Newspaper
Job Title: Editor (Jack Ripley). Publisher (Dick Evans). Miscellaneous.
Description: Major: Jack Ripley, Positive. Dick Evans, Transformative Positive.
Description: Minor: Miscellaneous, Neutral.

The Gypsy Trail (1918)
Reporter Michael Rudder (Casson Ferguson) is a breezy, young Irish reporter hired by timid Edward Andrews to kidnap his romantically inclined fiancee.

Edward Andrews, a generous but faint-hearted young man, loves Frances Raymond, who fancies herself an incurable romantic. Edward realizes that Frances would love to be whisked off and romanced, but because he is too timid to abduct her himself, he hires Michael Rudder, a breezy young Irish reporter, to do the deed. Michael's dashing manner entrances Frances, but the Irishman prefers the unencumbered life of a rover to that of a husband, and after he delivers her to the home of Edward's grandmother, he wanders away to a gypsy camp. Frances is so downhearted from losing Michael that the kindly Edward finds the reporter and convinces him to propose to the girl. Frances, however, moved by Edward's goodness, decides that he is the man she really loves and returns to him. American Film Institute Catalog of Feature Films
"THE GYPSY TRAIL"
Second Bryant Washburn Paramount Release Utilizes Prominent Stage Success.
Reviewed by Edward Weitzel.

Robert Housum's admirable stage play, "The Gypsy Trail," with its charming romance and finely written dialogue, has been turned into scenario form by Julia Crawford Ivers, and produced by Paramount, with Bryant Washburn as the featured player. The screen version departs widely from the original. Leaving out the question of which is the better story, and judging the picture version solely on its own merits, a just verdict must credit the Paramount production with many entertaining qualities.

Two chaps are in love with the same girl. One of the young fellows is a diffident son of wealth whose want of anything approaching cave man dash is very much against him. The other suitor is a breezy young reporter who is hired by his rival to assist in an elopement, when the society chap concludes to carry off his lady love, with his grandmother as chaperon. Michael Rudder, the reporter, is intrusted with the responsible task of piloting the car containing the lady to the home of grandma, where Edward Andrews, the impatient eloper, is awaiting her.

During the trip Michael's quick way of making love takes the young woman's fancy by storm, and she is ready to throw over Andrews. But the reporter is not of the marrying kind. He runs off to a gypsy camp, a wild strain in his blood drawing him to life on the road. When Andrews finds out that Frances cares for Rudder he goes after him, and his generosity so appeals to the girl that she accepts her first suitor.
Bryant Washburn plays Edward Andrews. The character lacks the winning qualities of the wide-awake young Irishman, but the actor contrives to secure considerable sympathy for him, and acts with his customary earnestness and finish. Casson Ferguson is easy and amusing as Rudder, and Wanda Hawley’s good looks explain much of the rivalry for the hand of Frances. C. H. Geldart as Frank Raymond, little Georgie Stone as John Raymond and Edythe Chapman as grandma are all excellent. Walter Edwards directed the picture with his usual skill.

The Moving Picture World, November 2, 1918, p. 622
Bryant Washburn in

"THE GYPSY TRAIL"

Paramount comedy; five parts; directed by Walter Edwards;

published November 17

As a whole ........................................... Fair
Story ............................................... Adapted stage play
Star ................................................... Miscast
Support ............................................. Good
Settings ............................................... Beautiful
Photography ....................................... Excellent

Witty stage plays do not always make entertaining screen plays for the reason that much of the original dialogue loses its effectiveness when told in cold subtitles. This is the case with "The Gypsy Trail," which enjoyed more or less success as a farce. Robert Housum’s play, too, has been rewritten for screen consumption, and a minor role has been made the leading one.

Bryant Washburn in the character part of Edward Andrews does not look nor act the numskull he is supposed to portray. He is first seen worshiping at the shrine of Frances Raymond, the daughter of wealthy parents. His various proposals meet with the same answer from the romance-loving Frances. Finally she hints that she can be won by caveman methods. Andrews, thereupon, hires a reporter to kidnap the girl and take her to his country home, where he installs his grandmother as chaperon. Frances is won by the ardent lovemaking of the reporter and when she suggests that they get married at once, the poor reporter runs away. Frances is insensible and Edward very obligingly goes in search of the wooer. When he returns, the reporter discloses the fact that he is wealthy, has a title and an estate in England, but Frances decides in favor of the conventional Edward and turns to him.

Casson Ferguson walked away with the role of Rudder, the reporter. Wanda Hawley was a pleasing and beautiful Frances and Edythe Chapman gave a finished performance as the grandmother.

Exhibitors Herald and Motography, November 17, 1918, p. 35.
THE GYPSY TRAIL.

The story of “The Gypsy Trail,” scenarized by Julia Crawford Ivers from Robert Housum’s play of the same name, is most inconsistent and, what is worse, Bryant Washburn, the star, has an altogether unsympathetic role. You are given the story of a timid young gentleman who is desirous of doing everything possible to please his romantic sweetheart, and finally hires another man to steal and bring her to his country home. But he is very careful not to compromise the lady, and while the kidnapping is going on, brings his grandmother to the house to act as chaperon.

As a result the girl promptly becomes enamored of the actual kidnapper and throws herself into his arms. Being a roving sort of individual he runs away and when she grieves for him the gentleman hunts him up in a gypsy camp and brings him back to her. In the end the gentleman is proposed to by the girl herself, who realizes his true love, though how she can possibly have any affection for so weak-pined an individual is something not easy to imagine.

Your average picture patron will throw all his sympathy with the roving Irishman who does the kidnapping, and by all the rules of playcraft he should get the girl. In this instance, however, he isn’t a marrying man and doesn’t want her. Washburn should have played that role, stolen the girl and married her, leaving the faint-hearted and immaculately clad gentleman to console himself in the company of his grandmother. If he didn’t shine in “The Gypsy Trail” it was because his part is a poorly drawn one. Casson Ferguson, as the adventurous Irishman, stands out in a lovable part. Wanda Hawley plays the girl nicely, but you can’t have much respect for her for not taking the other chap in the end.

Walter Edwards directed and Frank Garbutt was the cameraman. Usual high class Paramount production.

Joie, Variety, December 20, 1918, p. 37

Status: Unknown
Unavailable for Viewing.
The Hand at the Window (1918)
Newspaper reports a man’s death after he threatened to kill a man.

New York police detective Roderick Moran interrupts the wedding of counterfeitor Tony Brachieri with a warrant for the notorious criminal's arrest. As Tony is being locked up, he swears that he will exact vengeance when Roderick marries. Roderick later proposes to the mysterious but beautiful Laura Bowers, and although he is jittery before the wedding, his fears are quelled by the news that Tony has been killed in an attempted prison break. Soon after the newlyweds move into their cottage, however, Roderick is nearly killed by a shot fired through the window. The police are baffled when they find only Tony's fingerprint on the sill. After Roderick's recovery, he learns that Laura, actually a Secret Service agent, has tracked down the culprit: Tony's wife, the Calabrian Kid, who had sworn to her husband on their fateful wedding day that she would obtain revenge.
“THE HAND AT THE WINDOW.”
Absorbing Triangle Detective Story Featuring Margery Wilson and Joe King.
Reviewed by Edward Weitzel.

INTEREST in “The Hand at the Window,” a five-part Triangle detective story written by John A. Morosco, is never permitted to slow down. The well contrived mystery which the author uses to such good purpose all through the photoplay will prevent any spectator from leaving his seat until he finds out who fired the shot through the window and why Miss Laura Bowers is able to pick locks with a hairpin.

The story gets away with a bang, as the wedding of Tony the Banker is rudely interrupted by Detective Moran and the bridegroom is dragged off to the station house. Tony is tried, convicted of counterfeiting and sent to prison. Moran becomes a police captain and, shortly afterward, runs up against the most baffling mystery of his career. Laura Bowers, a new boarder at the house where he lives, is the person that excites his curiosity. He sees her open a street door with a hairpin, but is forced to believe her when she assures him she is now leading an honest life.

A love affair follows. After the wedding the couple go to their own home and Moran is shot while seated at a window. Tony threatened to get even when Moran was married and the news is brought that the Italian has escaped from prison. The fact is also established that he was killed while trying to resist capture, but finger marks outside the window prove that he is implicated in the shooting of Moran. The explanations are cleverly planned.

Raymond Wells has directed the picture with skill, and Joe King, Margery Wilson, Francis McDonald, Irene Hunt, Aaron Edwards and Arthur Millett bring out the best points in their several characters. C. G. Peterson was the cameraman.

"The Hand at the Window"
(Triangle—Five Reels)
Reviewed by F. G. Spencer

A MYSTERY story of compelling interest, well concocted, well sustained and as well directed is about the correct summing-up of "The Hand at the Window," as the writer sees it. The actions of the denizens of the underworld are vividly portrayed, their "lingo" as depicted in the sub-titles is indeed realistic, and the character parts are uniformly well acted by the different participants in the cast.

Joe King as the detective and later as Captain and Inspector of Police, gives a good account of himself, as also does Francis McDonald as Tony, the counterfeiting Dago. Margery Wilson, who marries the Captain and conceals her real identity until the closing chapter, acquits herself creditably, and a real surprise is sprung when, after her marriage, she rounds up the head of the "circulation department" of the counterfeiting gang, and reveals her identity as a member of the secret service. On being telegraphed to report to Washington to go on another important case, her husband, the Inspector of Police, wires back "Miss Bowers cannot report; just got a life sentence. Inspector Moran."

The Italian quarter in Mulberry street, and a section of Bronx Park, are the main locations selected, and they are beautiful specimens of the photographer's art by C. G. Peterson. Raymond Wells directed.

This picture should be a winner from a box-office standpoint and should not fail no matter where shown.

THE STORY AND PLAYERS

Roderick Moran (Joe King), detective sergeant of the New York Police Department, secures the conviction of Tony Brachieri (Francis McDonald), notorious counterfeiter. The latter swears revenge in these unique words, "When you get married, Meesta, look out." Moran becomes interested in Laura Bowers (Margery Wilson), who takes a room at the boarding-house in which he resides. Her business is a mystery to him. She wins his love. The two become engaged. Then Moran recalls the threat made by Tony five years ago. However, his mind is set at rest by the shooting of Tony, who makes an effort to escape from prison. Moran and Laura are married. A few moments after they enter their new home a bullet crashes through the window and almost kills Moran. The assailant flees. A thumb-print is found on the window. It corresponds with Tony's finger-prints. But Tony is dead. The police are baffled. Laura follows her former mysterious occupation. She brings the Calabrian Kid (Irene Hunt) into Moran's office one day and exposes the Kid as the murderer. The Calabrian is the woman who had been married to Tony and sworn by him to obtain revenge. Moran learns that his wife is a secret service operative for the Government, who has been on the trail of counterfeiters.

Reviewed by F.G. Spencer, Motion Picture News, May 4, 1918, p. 2720
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

**Hands Up! (1918) – Serial (15 Episodes)**
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

Adventures of a girl reporter.

*Hands Up* will consist of fifteen two-reel weekly installments and is said to offer something entirely new in Western adventure and romance. With a background of cowboys, cowgirls, Inca Indians and hidden treasure of untold value, it relates the adventures of a girl journalist and a phantom rider whose identity remains a mystery until the last chapter.
Ruth Roland is the heroine and reports from the Coast say that she looks in the first episode better than ever before, mounted on a beautiful horse and wearing a riding habit of doe skin trimmed with black velvet which ought to make the women folk sit up and take notice.

George Chesebro, the hero, from whose nickname, “Hands Up,” the serial takes its name, indulges in horsemanship of a high order at the very start and Pathe says there is a fade-out of Episode 1 that is certain to “bring ‘em back.”

The story has novelty to recommend it. There is a mystery character in the form of a phantom rider, but he is a mystery character of a new sort. His identity remains a mystery by the employment of lighting effects cleverly handled by Director James Horne and his cameraman.

As outlined in the opening episode, the heroine is a New York newspaper writer who is sent to the southwest to investigate the report that the last of the Aztec Indians, the sole survivor of the race, has been found. While entering upon this mission she is captured by the Indians. From then on the action is fast and the strong current of probability, the provision of a motive and a necessity for every piece of business, are strong recommendations for this serial. The story is by the well-known writer, Gilson Willets, with scenarios by Jack Cunningham. *Motion Picture News*, June 15, 1918, p. 3568

“Hands Up,” Pathe’s serial of romance and adventure in the great West, produced by Astra, with Ruth Roland, George Chesebro and a big cast, will be backed by a nation-wide billboard showing and big publicity campaign.
“Hands Up: is a “thriller” of dramatic situations characterized by sweeping panoramas of the western country, big settings such as are new to serials, and a large number of people. The story was written by Gilson Willets, the well-known novelist, and the production is being made at the Astra West Coast studios under the direction of James W. Horne.

The novelization will be published in the Motion Picture Magazine, beginning with the September issue, out August 1. The preceding issue of Motion Picture Classic will carry an interview with Ruth Roland in which this coming story is announced, and the serial will be played up as a big feature. *The Moving Picture World*, July 6, 1918, p. 89

**HANDS UP.**

A Pathé serial, starring Ruth Roland, in a real wild and woolly western. The first two episodes were shown at the New York theatre privately. The story was written by Gilson Wilkes and the picture made under the direction of James Horne.

“Hands Up” is a thriller, with the early scenes laid in Mexico, where the Incas make their home and the country is almost uninhabited, except for an occasional ranch house. And action—something doing every minute. When the heroine is not falling off a cow pony going at breakneck speed or in the hands of hostile redskins some irrelevant cowpuncher is nonchalantly shooting up somebody.

Miss Roland gives some remarkable displays of horsemanship. George Chesebro, who has the leading role opposite her, can also do all the stunts astride his mount. The photography is unusually good, scenes of the Indian village being particularly interesting.

The story relates the adventures of Echo Delano (Miss Roland), a magazine writer who is taken for the missing princess of a band of Incas occupying an ancient mission house. The Incas hail her as their queen and believe her marriage to the prince will restore the ancient power of the Incas.

The early scenes show Echo’s arrival in the land of the Incas and her experiences at one of the band’s religious rites.

*Variety*, August 9, 1918, p. 32
Hands Up (1918) – Serial (15 Episodes)
Episode One: Bride of the Sun (1918)

Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

“The Bride of the Sun” is Episode No. 1 of the new serial “Hands Up!” in three reels. This introduces the observer to Echo Delane, a young magazine writer, who visits a Mission in Southern California to get an article about a band of Incas. She is mistaken for the girl of prophecy and narrowly escapes being sacrificed by the sunworshippers. The hero, “Hands Up!,” saves her. The story is concisely set forth and gets a splendid start. It has an abundance of picturesque color and contains many thrills. Ruth Roland and George Chesebro play the leading roles. The Moving Picture World, August 10, 1918, p. 884

“HANDS UP!”
First Installments of New Pathe Serial Appeal to Eye and Imagination.
Reviewed by Robert C. McElravy.

NOT only promise but performance as well may be found in the first episodes of this Astra-Pathe serial, “Hands Up!” The first number consists
of three reels, and the second and subsequent installments will run two reels. The story and settings are remarkable for their imaginative and picturesque attributes. This certainly marks another step forward for the adventure serial, and the tale, which was written by Gilson Willets, adapted by Jack Cunningham, and directed by James Horne, lends itself splendidly to the purpose. It is colorful, and contains abundant action. To be sure, the long arm of coincidence gets in some sweeping effects at times, but when has the romantic adventure tale been circumscribed by hampering probabilities to any great extent?

Ruth Roland appears as Echo Delane, a young magazine writer, who steps off a train in southern California, sent to collect material for an article on a band of Incas occupying the Mission of Sirocco. She meets the hero, "Hands Up!" manager of a nearby ranch, and asks him to take her to the mission. He does so, and the girl finds herself at once in the midst of all sorts of thrilling complications. She has the mark of the Rising Sun upon her brow, and the Incas think she is the girl of prophecy they have been expecting. This same mark also distinguishes her as the lost heir of the Strange ranch later along.

Some splendid pictorial effects have been achieved in the sun-worshipping scenes in the hall of the Incas. The scenes attending the sacrifice have been effectively staged, and there is fine suspense in the action itself.

One of the principal features of mystery connected with the story is the Phantom Rider, who seems destined to play an important role as it proceeds.
Ruth Roland in “HANDS UP”

Exhibitors Herald and Motography, August 18, 1918, p. 31

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Viewed: Promotional Short (DVD)

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None
Hands Up (1918) – Serial (15 Episodes)
Episode Second: The Missing Prince (1918)

Journalist Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

In this number Echo Deland narrowly escapes death at the hands of the sun-worshippers. The hero saves her, but she falls again into the hands of the Incas. The Phantom Rider saves both the girl and the hero from death. He then kidnaps the girl and Prince Pampas. Echo is believed to be the lost heiress of the Strange ranch, and the story is complicated by the rivalry of Judith, her cousin, who desired to inherit the ranch herself. The events are exciting and well staged.

The second episode tells more of Echo’s life when it is learned that she is the missing daughter of Colonel Strange, whose fortune is about to revert to his niece, Judith. Judith resents the presence of the rightful heir and plots with the Incas to again kidnap Echo.

The mystery throughout is well sustained by the presence of a hooded horseman known as the “phantom rider,” who at the end of the second chapter is seen riding across the plain at top speed with Echo and the spectator is left entirely in the dark as to whether he is friend or foe. Exhibitors’ Herald and Motography, August 18, 1918, p. 31

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None
Ruth Roland was laid up for several days as the result of an accident when a horse she was riding in a scene for a late episode of “Hands Up,” ran headlong into the camera, smashing the lens into fragments and seriously injuring the actress. *The Moving Picture World*, September 7, 1918, p. 1397

**Hands Up (1918) – Serial (15 Episodes)**  
**Episode Third: The Phantom and the Girl (1918)**  
Journalist Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.


Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

| Type: Movie  
| Genre: Serial  
| Gender: Female (Echo Delane)  
| Ethnicity: White (Echo Delane)  
| Media Category: Newspaper  
| Job Title: Reporter (Echo Delane)  
| Description: Major: Echo Delane, Positive  
| Description: Minor: None  

**Hands Up! (1918) – Serial (15 Episodes)**  
**Episode Four: The Phantom’s Trail (1918)**  
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.
Who is the Phantom Rider in “Hands Up,” the popular Pathe serial featuring Ruth Roland? This question, asked again and again, is repeated as the mystery deepens and the perils increase in the fourth episode, “The Phantom Trail,” released September 8. *The Moving Picture World*, September 14, 1918, p. 1587

The title of the fifth episode of “Hands Up,” the stirring western serial featuring Ruth Roland, which heads the Pathe program for the week of September 15, is “The Runaway Bride.” Echo Delane, the heroine, whom the Incas have chosen as the bride of their Prince, starts to seek safety in the East. The Indians intercept the train by a short cut over the mountains and drop upon it from a bridge. Hands Up, the hero, and Echo escape by swinging to a bridge and riding away; but the Indians overtake them just as they are almost reaching safety. *The Moving Picture World*, September 21, 1918, p. 1744.
Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None

Ruth Roland Hurt.
Ruth Roland, star of the Pathe serial “Hands Up,” was painfully but not seriously injured during the filming of the eighth episode, according to a despatch from Los Angeles.
She was riding a blindfolded horse without saddle, bridle or reins. The horse, terrified at his helplessness, made a bolt for a cliff. Unable to stop him Miss Roland threw herself from his back and was kicked and trampled upon. Some of the ligaments of her right leg were torn and the bones badly bruised. She was confined to her bed for a week from her injuries.

The Moving Picture World, September 14, 1918, p. 1571
Appendix 10 – 1918

**Hands Up! (1918) – Serial (15 Episodes)**

**Episode Six: Flames of Vengeance (1918)**

Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

The sixth episode of the swift moving Western serial, “Hands Up,” featuring Ruth Roland is called “Flames of Vengeance.” Echo, the heroine, is saved from the blazing Inca sacrificial pit by the timely arrival of her cowboy friends. *The Moving Picture World*, September 28, 1918, p. 1897

*The Flame of Vengeance (Pathe), Sept. 22.—Episode No. 6 of “Hands Up.” This brings to a close the exciting fight on the train, picturing the escape of Echo and the hero. There is a change of heroes in this instalment, the war having called George Chesbro to the front. His place is being taken by George Larkin, who may be expected to keep up the pace of this really thrilling serial.*

*Variety*, September 20, 1918, p. 45.

*Hands Up.*

Echo Delano........Ruth Roland
Hands Up........George Chesbro
Judith Strange........Easter Waters
The Phantom Rider........

In the sixth episode of this Pathe serial there is no let-up for the perils of Echo, the fearless newspaper woman. She throws Incas warriors right and left from a box car of a rapidly moving train. She then takes a stupendous dive as they cross a bridge, but the villains still pursue her, the whole party proving no slouches as swimmers. Echo and Hands Up are both captured and taken to the Inca castle, where they start to burn Echo as a sacrifice to the Sun God. But the cowboys from the Strang Ranch come just in time. Hands Up is soon called to the Army, leaving Echo in the hands of “Two Gun” Carter. Echo becomes the object of another plot, so the Phantom Rider takes steps to foil it. One feels that Echo must go very tired of one thrill after another, and that her friends must wish she would go home as her rescue has become a recognized part of each day.

*Variety*, September 20, 1918, p. 45.
Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None

**Hands Up! (1918) – Serial (15 Episodes)**
**Episode Seven: Tossed Into the Torrent (1918)**
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

PATHÉ'S program for the week of September 29 presents Ruth Roland in the seventh episode of the swift-moving Western serial, "Hands Up." It is called "Tossed Into the Torrent," and the spectator is sure to marvel at the chances a popular serial star takes from time to time so that the story shall "go over." In this episode the heroine is thrown from a high embankment into the waters of a giant flume many feet below. Later she is in a runaway stage coach, which is wrecked in crossing a mountain stream, but emerges uninjured only to fall into the power of the Inca Regent.

*The Moving Picture World*, October 5, 1918, p. 101
TOSSED IN THE TORRENT (Pathe), Sept. 29.—Episode No. 7 of “Hands Up.” Fighting with the Inca Indians is a leading feature of this installment. Echo makes a great dash in a stage coach to escape them, during which some fine riding scenes are pictured. But she is captured and once more taken to the temple. Plans are laid to sail to Peru, but Twogun Carter and his men are already scheming to recover the girl.

*The Moving Picture World*, October 19, 1918, p. 446

Ruth Roland and Helene Chadwick On Pathe Program September 29

Pathe’s program for the week of Sept. 29 presents Ruth Roland in the seventh episode of the Western serial, “Hands Up.” It is called “Tossed Into the Torrent.” In this episode the heroine is thrown from a high embankment into the waters of a giant flume many feet below. Later she is in a runaway stage coach, which is wrecked in crossing a mountain stream, but emerges uninjured, only to fall into the power of the Inca regent.

Helene Chadwick is seen to advantage in a two-reel comedy drama called “Getaway Kate.” It was produced by Astra, and it is said to be a brisk-moving story marked by sympathetic touches which are sure to gain the star many new friends.

*Exhibitors Herald and Motography*, September 29, 1918, p. 38

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None
Hands Up! (1918) – Serial (15 Episodes)
Episode Eight: The Fatal Jewels (1918)
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

The Fatal Jewels (Pathe), Oct. 6.—Episode No. 8 of “Hands Up.” This installment is very much alive with fresh developments of an exciting nature. The capture and escape of the Inca king-regent, the burning of the cabin, Echo’s narrow escape from death after Killman has tied her to the horse and other incidents are pictured.

The Moving Picture World, October 19, 1918, p. 447

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None
Hands Up! (1918) – Serial (15 Episodes)
Episode Nine: A Leap Through Space (1918)
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

The Moving Picture World, October 19, 1918, p. 547

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None
Hands Up! (1918) – Serial (15 Episodes)
Episode Ten: The Sun Message (1918)
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

Ruth Roland and George Larkin participate in a breathless adventure with the Incas and the bandits. Echo, the heroine, finds her long lost father. *The Moving Picture World*, October 26, 1918.

**THE SUN MESSAGE (Pathe-Astra).—**
Episode No. 10 from “Hands Up!” Some startling occurrences take place in this installment, which keeps up the interest well. Echo finds her father, Col. Strange, in the same prison in which the Incas have confined her. He tells her his story and reveals to her the hiding place of the Sun Message, a talisman of great value. This is afterward sought by Killman and his followers, who endeavor to kill Echo at the close.

*The Moving Picture World*, November 2, 1918, p. 623

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None
Hands Up! (1918) – Serial (15 Episodes)
Episode Eleven: Stranger From the Sea (1918)
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

The Moving Picture World, November 9, 1918, p. 692

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None
**Hands Up! (1918) – Serial (15 Episodes)**

**Episode Twelve: The Silver Book (1918)**

Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

*The Moving Picture World*, November 16, 1918, p. 760

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None
Hands Up! (1918) – Serial (15 Episodes)
Episode Thirteen: The Last Warning (1918) (aka Third and Last Warning)
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

This is another installment filled with tumultuous action. The many events are all interesting, though the suspense is not always maintained. The colorful atmosphere is a strong feature of this. Among the various stunts is the collapse of a building and the fall of a runaway coach over a cliff. The Moving Picture World, November 23, 1918, p. 857

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None

Hands Up! (1918) – Serial (15 Episodes)
Episode Fourteen: The Oracle’s Decree (1918)
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

The Moving Picture World, December 7, 1918, p. 1120
Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None

**Hands Up! (1918) – Serial (15 Episodes)**
**Episode Fifteen: The Celestial Messenger (1918)**
Newspaperwoman Echo Delane (Ruth Roland) finds trouble aplenty when an Inca tribe believes her to be the reincarnation of the long-lost princess.

*The Moving Picture World, December 14, 1918, p. 1251*

Status: Unknown. A promotional short film for the serial exists in the UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Echo Delane)
Ethnicity: White (Echo Delane)
Media Category: Newspaper
Job Title: Reporter (Echo Delane)
Description: Major: Echo Delane, Positive
Description: Minor: None

**The Hanging Judge (1918)**

Reporter Dick Veasey (Henry Edwards) is a notorious judge’s disowned son who becomes a reporter and marries a condemned man’s daughter and is put on trial for murder.

The only son of an overstrict judge is accused of murder but his wife clears him when he is tried by his father. *BFI.org.uk*

Status: Unknown
Unavailable for Viewing

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

**Hearts of the World (1918)**

War correspondents greet director D.W. Griffith to Britain before the drama begins.

After a prologue which shows director D. W. Griffith setting up a camera in the British front lines under the auspices of the British War Official Cinematograph Committee, meeting war correspondents and shaking hands with David Lloyd George, Prime Minister at No. 10 Downing Street in London, the story begins. In a little village in northern France, Marie Stephenson falls in love with Douglas Gordon Hamilton, the eldest of an American artist's four sons. The romance is threatened when Marie sees a street singer called the Little Disturber embracing Douglas, but he soon explains that his heart really belongs to Marie and the two are reunited. The Little Disturber finally accepts the attentions of Monsieur Cuckoo, while Douglas and Marie become engaged. With the outbreak of World War I, Douglas, Monsieur Cuckoo and the village carpenter join the French army, and while they fight on a nearby battlefield, the village is shelled and occupied by the Germans. After the deaths of her mother and grandfather, Marie, demented, wanders through the ruined village in her wedding gown until she finds Douglas lying wounded and unconscious on the ground. Although Marie believes him dead, he eventually regains his health at the Red Cross hospital and later infiltrates the German lines as a spy. In the village, the Germans brutally mistreat the townspeople, and Douglas' mother finally collapses and dies. Douglas returns to the village and hides in
Marie's room, but is discovered by a German sergeant, who reports his presence to the brutal and lecherous von Strohm. The Germans are about to enter the room when the French retake the village and rescue Douglas and Marie. *American Film Institute Catalog of Feature Films*

Silent World War I propaganda film written, produced and directed by D.W. Griffith in an effort to change the American public’s neutral stance regarding the war. The British government contacted Griffith due to his stature and reputation for dramatic filmmaking. *Various Sources.*

**Status:** Print Exists  
**Viewing:** DVD/Internet Silent Film Archives [https://archive.org/details/HeartsOfTheWorld](https://archive.org/details/HeartsOfTheWorld) and Youtube  
**Viewed** -- but Prologue is missing from current prints.

**Type:** Movie  
**Genre:** War  
**Gender:** Group  
**Ethnicity:** Unspecified  
**Media Category:** Newspaper  
**Job Title:** Pack Journalists (War Correspondents)  
**Description:** Major: None  
**Description:** Minor: Pack Journalists, Positive

**Her Great Chance (1918)**  
Newspaper report on a millionaire’s son trying to drown himself in the hotel fountain urging his friends and the proprietor to join him results in his father deciding to disown his son. Newspaper article on the father’s death.

Lola Gray, a counter girl in a New York department store, loves Charles Cox, a millionaire's son who is described by his friends as "Broadway's million-dollar kid." One evening at a lavish party, Charlie, quite intoxicated, proposes to Lola, but because of his irresponsible habits, she refuses him. Heartbroken, Charlie decides to drown himself in the hotel fountain and urges his friends and the proprietor to join him. When Lola learns from her sister, Ida Bell Gray, that Cox, Sr., having read about Charlie's antics in the newspaper, plans to disown his son, she phones Charlie immediately to accept his proposal. Although startled by the news of his disinheritance, Charlie is comforted by Lola's assertion that she prefers a man of character to one of wealth, and the two begin their married life on a farm in the Midwest. *American Film Institute Catalog of Feature Films*
“HER GREAT CHANCE”
Select Pictures Presents Alice Brady
Taken from the Novel, “Golden Fleece,”
by Fannie Hurst.

Cast.
Lola Gray....................Alice Brady
Charles Cox..................David Powell
Mrs. Gray....................Nellie Park-Spaulding
Ida Bell Gray................Gloria Goodwin
Genevieve...................Gertrude Barry
Cox, Sr.......................Hardy Kirkland
Kitty.........................Miss Ormi Hawley
Lawyer.......................C. A. de Lima
Boniface (Hotel Prop.),

Jefferson de Angelis
Direct by Charles Maigne.

The Story: Lola Gray, a shop-girl, has won the love of Charles Cox, known as her “Million Dollar” sweetheart, because of his father’s great wealth. Lola refuses to marry him because she despairs of happiness with a man of his wild habits, but when a particularly pronounced escapade causes his father to disinherit him she telephones him her promise to marry. The ceremony takes place at once. Next morning Cox reads in the papers of his father’s death, and tells her that they are rich, but Lola explains that her sister is confidential secretary to the lawyer who made the changed will, and that she married him only because she knew he would be forced to settle down. They will face life together—penniless, but happy. It is her one chance.

Feature Alice Brady as Lola Gray and David Powell as Charles Cox.

The Moving Picture World, November 2, 1918, p. 625

Status: Unknown
Unavailable for Viewing
Type: Movie  
Genre: Romance  
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

**Her Sister (1918)**  

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”
(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 maneuvering 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
HER SISTER (Empire All Star Corporation—Five Parts—Dec. 24).—The cast: Eleanor Alderson (Olive Tell); Ernest Bickley (David Powell); Jane Alderson (Eileen Dennes); Miss Minty (Anita Rothe); Mme. Blowsky (Mrs. Clarat-Bracy); Millie (Harriet Thompson); Tessie (Martha Dean); Mrs. Howard (Eileen Errol); Mrs. Bickley (Madeline Merdith); Arnold Cullingworth (Chas. Edwards); Geo. Saunders (Sidney Blair); Chas. L. Hamilton (Herbert Evans); Mrs. Hamilton (Eleanor Seybolt). Directed by John B. O’Brien.

Eleanor Alderson and her young sister, Jane, lose their positions as models when Eleanor prevents Jane from accepting the invitations of buyers. Eleanor accepts the aid of a retired “seeress” and becomes known as “Isis, the Eastern Mystic,” establishing herself and sister fashionably.

One of Jane’s joy rides results in her being compromised with Hamilton, a married man whose wife seeks evidence for divorce. Eleanor arrives at the road house in time to save Jane, but Mrs. Hamilton files her suit, naming Jane. Eleanor has met and loves Ernest Bickley, the scarum scion of a wealthy house.

The avoid scandal, Jane accepts the hospitality of friends in a nearby city. Mrs. Herriard, an adventuress, sets her cap for Ernest and, learning of his love for Eleanor, attempts to break up the match while a guest at a party at the Bickley home, where Eleanor is also visiting.

In her exile, Jane falls in love with George Saunders, a chum of Ernest’s, but she is panic-stricken when he attends the party, fearing he will learn the truth. A news story of the divorce trial, accompanied by a photograph of Eleanor, causes her to be regarded as the correspondent, and to protect Jane, she finally acknowledges that she is the woman in the case.

Ernest refuses to believe Eleanor’s self accusation. He learns that she has a sister, and by a clever scheme, leads her to believe that Jane is at the door, Eleanor falling into the trap and disclosing the secret. Her loyalty to her sister wins the entire Bickley family and Jane’s name is cleared of the stain when it is learned she was innocently led into the affair.
The Moving Picture World, January 18, 1919, p. 411

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, Unidentified News Staff, Negative.

**Hick Manhattan (1918)**
Newspapers cover a hoax and turn a young woman into a star attraction.

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*HICK MANHATTAN.*
A Clever Satirical Comedy by James Montgomery Flagg, Released by Famous Players-Lasky.
Reviewed by C. S. Sewell.

The theme of James Montgomery Flagg’s two reel satirical comedy, “Hick Manhattan,” is well illustrated in the closing subtitle, “You can get away with anything in Manhattan if you keep a straight face and charge enough.” It is a clever offering, with good-natured slaps at the gullibility of the New Yorkers. The story revolves around a young girl who loses her job and a young man who has been unable to make a success as an art photographer. A fire breaks out in the house where the girl is rooming, and she rushes to the street en deshabille, just as the man appears. Immediately he has visions of a fortune, and persuades her to pose as a wild Greek girl. He has her arrested for performing Grecian dances in the street in her scanty attire. After she is freed, she causes a sensation in a restaurant, and by the next day is headlined in all the newspapers, with the result that the bright young man succeeds in securing a contract for his “star” at a big salary. Peggy Hopkins and Olin Howland do effective work in the principal roles.

*The Moving Picture World,* September 7, 1918, p. 1457
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

Hidden Fires (1918)
Louise Parke runs away to Paris with her lover Stephen Underwood, but because her mother, Mrs. Treadway Parke, misses her so deeply, she sends a wire announcing her return home. When the boat on which she is scheduled to sail is torpedoed, Mrs. Parke's physician, Dr. Granville, becomes concerned for Mrs. Parke's sanity and asks Peggy Murray, a newsstand girl who bears a remarkable likeness to Louise, to pose as the missing girl. At first the masquerade is successful; Mrs. Parke is happy and Peggy falls in love with George Landis. Soon, however, Louise returns unharmed, and Peggy slips away quietly. George finds Peggy working in the department store owned by his father and proposes. On their honeymoon cruise, the couple is surprised to encounter two more newly married couples: Stephen who has wed Louise, and Mrs. Parke who has accepted Dr. Granville. American Film Institute Catalog of Feature Films
“HIDDEN FIRES”
Entertaining Comedy Concealed in Five-Part Goldwyn Picture Starring Mae Marsh.
Reviewed by Edward Weitzel.

JUST why the title, “Hidden Fires,” was selected for the latest Goldwyn picture, featuring Mae Marsh, is not explained by the story. J. Clarkson Miller, who is credited with having written the scenario, has performed something very like a conjurer’s trick in his manipulation of the plot, and neatly concealed an unsuspected comedy motive in the center of a story that starts off with almost tragic intensity. George Irving, the director of the picture, has taken advantage of every opening for developing the lighter moods of his material, and the picture ends in an atmosphere of light-hearted laughter and the joyous sight of three honeymoon couples setting sail on the same dayliner.

No time is wasted in plunging into the story at the start. Louise Parks, a young girl whose home is in Washington Square, New York, is shown as a student in Paris, and the possessor of more than her share
of temper. She quarrels with her sweetheart, Stephen Underwood, and telegraphs her mother she is coming home. The ship mentioned in the telegram goes down. Doctor Granville, Mrs. Parke's physician, decides that the condition of his patient's health will not permit her to learn of her daughter's death. Peggy Murray, who is in charge of the newsstand at the doctor's hotel, looks enough like Louise to be her twin sister, and is persuaded to impersonate the heiress.

Mrs. Parke accepts Peggy without question as Louise, and so does Stephen Underwood, who is now on this side of the Atlantic. If the spectator is not of the same mind, the author has matter in store for him that will make him indifferent to this point anyway. Stephen starts in to patch up his quarrel with the supposed Louise, but Peggy isn't at all agreeable; she has found a young man of her own.

The situation is saved by having Louise still in the land of the living and coming home to take her proper place in the Parke household. Peggy goes back to the newsstand, strolls out one noon to do some shopping, discovers that her young man's father is the owner of the store and Landis junior as much in love with her as ever. They decide on a hasty wedding. And so also does Louise and her George; also the doctor and Mrs. Parke. Which explains the honeymoon trio.

To put it concisely, "Hidden Fires" is a triumph of direction over material. Mae Marsh plays both Louise and Peggy, and the doubling is managed with uncommon skill. Her Peggy is one of the best things she has done, the Marsh mannerisms being used in just the right proportion. The picture furnishes further proof that George Irving is a director without any art foibles or fads that are allowed to get in the way of telling a story in a straightforward manner.

Mae Marsh in
"HIDDEN FIRES"
Goldwyn drama; five parts; directed by George Irving; published October 7

As a whole.........................Well produced
Story ...................................Interesting
Star ......................................Good
Support .................................Capable
Settings ...............................Excellent
Photography ..........................Very good

"Hidden Fires," Mae Marsh's first star series Goldwyn picture, presents the little star in a dual role, the first she has ever played. The story is interesting and has sufficient dramatic situations to carry it along to a satisfactory ending. It should please where Miss Marsh's popularity is established.

The play has been given a very artistic production with the usual good taste displayed in former Goldwyn pictures as regards sub-titling, tinting and lighting effects.

Miss Marsh appears as a hotel newstand girl, Peggy Murray, who is urged to take another girl's place in a wealthy home because of her striking resemblance to a missing daughter. As Louise Parke, she is courted by George Landis (Rod LaRoque), and enjoys the mother love and riches of Mrs. Treadway Parke (Florida Kingsley), who is very ill. She comes upon a wayward girl in the home of a poor family and at once recognizes the other as Louise Parke. From her she learns the story of her downfall, and succeeds in bringing

Mae Marsh and Jere Austin in a scene from "Hidden Fires." (Goldwyn.)
Stephen Underwood, who deserted her in Paris, to the girl's bedside, where she explains the deception she has been practicing and the betrayed daughter returns to her mother, while Peggy Murray goes back to the newsstand. Happiness is in store for Peggy, though, when young Landis asks her for her hand.

Jere Austin, as Stephen, gives a capital performance, and the double photographic effects are very well handled.

*Exhibitors Herald and Motography*, October 7, 1918, p. 36

Status: Unknown
Unavailable for Viewing

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

**His Own Home Town (1918)**
Editor David Landis (Karl Formes) of the *Chronicle* helps struggling playwright Jimmy Duncan (Charles Ray) and wills him the paper when he dies. Duncan has left town and become successful as a playwright, but returns and uses the paper to expose gangsters. The editor’s daughter Carol Landis (Katherine MacDonald) has also left town to become a show girl and appears in a play written by Duncan. They are united when the girl returns home to attend her father’s funeral.

When Jimmy Duncan, a struggling playwright, returns home on a freight train, his father, Rev. John Duncan, is ashamed to receive him, and the town officials, most of whom are corrupt, treat him coldly. Only David Landis, the editor of a newspaper dedicated to the eradication of corruption in Warchester, and his daughter Carol treat him with kindness and respect. Jimmy leaves town and becomes a famous playwright under an assumed name, while Carol becomes the toast of the New York stage. When Landis dies, Carol returns home and learns that her father has willed the *Chronicle* to Jimmy, who uses it to expose the gangsters and rout them out of office. Carol discovers that Jimmy wrote the play that made her a star and accepts his proposal of marriage. *American Film Institute Catalog of Feature Films/TCM Overview*

A story showing the power of the press in destroying organized graft.
*The Moving Picture World*, June 8, 1918, p. 1474.
Newspaper Atmosphere in Ray Story.

Every newspaper man from cub reporter to managing editor will appreciate “His Own Home Town,” Charles Ray’s newest Paramount picture, from Larry Evans’ story, directed by Victor L. Schertzinger, because it contains enough of the characteristic “g Bret” quality to prove entertaining and evoke memories of big “stories” that have broken in the past.

Every small town has its “Tweed Ring” in little. However small the circle, it is generally successful in a measure and for a time, in encompassing all the good people of the village. Such a ring exists in this picture, which Thomas H. Ince supervised and now presents for the edification of Paramount patrons.

*The Moving Picture World*, June 8, 1918, p. 1445

The picturization of Larry Evans’ widely-read story, “His Own Home Town,” which Thomas H. Ince has just produced for Paramount, with Charles Ray in the stellar role, will afford newspaper men of the present generation a good idea of what a newspaper office in a typical small town looked like a score of years ago—and what many of the “print shops” in some villages and towns still resemble. In making the story into a screen production much care was taken to retain all of the principal characters.

*The Moving Picture World*, February 2, 1918, p. 647
“HIS OWN HOME TOWN”

Thomas H. Ince Presents Charles Ray in an Intimate Story of American Small Town Life and a Man Who Cleaned Up His City by Smashing the Ring.

Cast.

Jimmy Duncan..........Charles Ray
Carol Landis........Katherine MacDonald
T. Elihu Banks.........Charles French
Tivotson ..............Otto Hoffman
Rev. John Duncan......Andrew Arbuckle
David Landis...........Carl Forms
Justice Jameson........Milton Ross

Directed by Victor L. Schertzinger.

The Story: Feeling that he can never rise to any great heights in the little town in which he is living, Jimmy Duncan leaves for the big city, but after meeting with many rebuffs and his capital gone, he returns home on a freight train. He is accorded such a frigid reception by his father that he goes away again, vowing never to return. In extending aid to a man being robbed by gamblers Jimmy becomes involved in a fight which results in his arrest and exile from the city. He becomes a famous playwright and two years later returns to take possession of a newspaper which has been bequeathed to him by the death of the father of the girl he loves. Through the press he rounds up his political enemies and rehabilitates the community.

Feature Charles Ray as Jimmy Duncan and Katherine MacDonald as Carol Landis.
Program and Advertising Phrases: Ambitious Youth Defying Fate and Local Opposition Makes Good Against Villainy and Intrigue in His Own Home Town.
Local Politics and Youthful Ambitions Come to Grips in Exciting Plot.
Brave Youth Overcomes Local Opposition in Redeeming His Home Town.
Resourceful Young Reformer Finds Time to Love While Busy Saving His Own Home Town.
Plot and Counterplot Heighten Interest in Exciting American Play.

Stunt Suggestions: Get grocery and drug stores to make a window display of cleansing compounds of all sorts. Centre with a large picture of the star and a card reading: “These goods will clean up most things, but you should see Charles Ray, as Jimmie Duncan, clean up His Own Home Town. Jimmie was surely some cleaner. It’s at the (house and date).” A jeweler’s display of rings could suggest that these rings cannot be broken with the ease with which Charles Ray breaks the political ring. Use the stills for the lobby.

Released May 27.
“HIS OWN HOME TOWN.”
Paramount Presents Charles Ray in a Story by Larry Evans.

Reviewed by Louis Reeves Harrison.

His own home town sees him as a tramp when he returns on a freight train to the disgust of his clerical father, but he tells his sweetheart, a budding actress, “I intend to make good right here in my own home town.” He thereupon bids her good-bye, also her father, owner of the only independent newspaper in a graft-ridden town, and goes away for a period of two years—a slight contradiction—in order to “make good.” While absent from home he, James Duncan, writes some successful plays under the nom de plume of Duncan James in which his sweetheart stars without suspecting the pseudonym. Both return about the same time, her father having died and left his newspaper to Duncan instead of to his daughter. Duncan takes off his coat, gets out extra editions, and frightens the grafters stiff. So he really does make good in the end. He also embraces the young actress at the end, though he announces with some annoyance that it is the conventional conclusion.

The story is intended to show the power exerted by the press, especially, it would seem, when conducted by young men of no previous training or experience in the newspaper publishing business. Duncan does not need either. He has the enthusiasm of youth, high ideals, and the courage of conviction, the real essentials of a campaign for reform, and these qualities enable him to win out so overwhelmingly that he wipes a great political organization out of existence. It is done in jiggity, a marvelous accomplishment for one so young, but it is not impossible. Sound judgment is the prime essential of success, while experience often gets men into a rut. Mr. Ray and the supporting cast are entirely equal to the requirements of their modest roles, and the settings are convincingly appropriate.

Reviewed by Louis Reeves Harrison, The Moving Picture World, June 1, 1918, p. 1333
“His Own Home Town”
(Paramount-Ince—Five Reels)
Reviewed by Peter Milne

CHARLES RAY appears at his best in this adaptation of Larry Evans’ story of the same name. As the young man who is considered a good-for-nothing by his father and the “best” people of his own home town, he creates a big appeal and his still refreshing air of unsophistication and youthful enthusiasm is as fascinating as ever. And while the story in many of its essentials is palpably impossible when cut to the measurements of the celluloid, it contains any number of human interest touches that radiate themselves through the whole picture with the result that it provides entertainment of no mean order.

The support surrounding the star is of an exceptional order. Katherine MacDonald has only a few opportunities as the heroine but rises delightfully to each one of them. Charles French, Andrew Arbuckle, Otto Hoffman, J. P. Lockney, Carl Forms and Milton Ross perform with great credit in character parts. The atmosphere of the “near-city” which Director Victor Schertzinger has instilled into every scene which takes place in the home town is excellent.

The manner of development which Mr. Evans employed in preparing his story is novel and gives rise to several comedy touches toward the finale. The hero has aspirations to become a playwright and the climax of the picture dawns on him as a very good climax for his play. As the manager enters on the final scene he asks him whether or not it wouldn’t make a fine third act curtain and also wants to know whether it would be too conventional if he kissed the heroine. This conclusion leaves the spectator in a delighted frame of mind.

THE STORY AND PLAYERS

The town of Warchester is in the control of T. Elihu Banks (Charles French), a hypocritical millionaire who has misguided its destinies for some time. His aides are the Reverend John Duncan (Andrew Arbuckle), a minister whose ideal has been obscured by wealth and power, and Justice Jameson (Milton Ross). Duncan’s son, Jimmy (Charles Ray), is looked upon as a failure. When he returns to his home town via the side door pullman he is disowned by his father. He prot"
Charles Ray in
"HIS OWN HOME TOWN"

Paramount drama; five parts; directed by Victor L. Schertzinger; published May 27

As a whole ........................................ Good
Story ......................................... Fair
Star ................................................. Convincing
Support ........................................ Very good
Settings ........................................ Excellent
Photography .................................... Very good

Larry Evans' magazine story wasn't a particularly happy choice as a vehicle for Charles Ray. It is too "talky," by far, being mostly subtitles and these quite long. At no time does the story grip one. It's point is too vague and it is only saved from the "average" class of recently produced screen plays by the acting of Mr. Ray.

As usual, Charles Ray is cast as a small-town boy, Jimmy Duncan, misunderstood by his father, a corrupt bishop in this case, who turns him out without a cent. However, Jimmy returns at the end of two years, having become famous as a playwright, and turns the tables on his father and the local political ring. He cleans up the town through the columns of an inherited newspaper and runs the "gang" out of town. As a head-writer for the "Chronicle," though, Jimmy was an awful joke.

For the purpose of furnishing a love story Katherine MacDonald is cast as Carol, Jimmy's boyhood sweetheart. Others who lend excellent support are Charles French, Otto Hoffman and Andrew Arbuckle. The photography and direction are both excellent.

The story: An outcast from home, Jimmy Duncan goes to New York where, under an assumed name, he becomes famous as a playwright. Thence also had come Carol, his boyhood sweetheart, seeking success upon the stage. Upon the death of Carol's father Jimmy inherits the "Chronicle," a newspaper he was publishing in Worcester, and returns to clean out the corrupt gang of politicians. The "extra" Jimmy prints brings them all to his office, including his father, and upon their promise to leave town within twenty-four hours he suppresses the next edition of the paper. His play is accepted also and Carol becomes famous as its leading lady.
Jack Spurlock, Prodigal (1918)
Pack Journalists cover the onion workers’ strike.

“Hold those reporters off” musical theme. Motion Picture News, March 10, 1918, p. 1632

Jack Spurlock's college escapades, which include a particularly raucous incident involving a bear, finally get him expelled, and his father, John Spurlock, Sr., compels him to go to work in the family's wholesale grocery business. The eager young man inexplicably purchases a huge surplus of onions and then supports the onion workers when they go on strike. After Spurlock, Sr. finally agrees to recognize the Onion Workers' Union, he fires his son and cuts off his allowance. Jack is forced to work as a waiter until his sweetheart, Anita Grey, introduces him to Professor Jackson, who has patented a health tonic made chiefly from onions. The publicity attending the Onion Workers' strike results in a huge demand for Jackson's tonic. In order to produce more of the cure-all, Jack purchases his father's onion surplus, thus redeeming his place in Spurlock, Sr.'s good graces. American Film Institute Catalog of Feature Films.
"Jack Spurlock—Prodigal"
(Fox—Six Reels)
Reviewed by Peter Milne

GEORGE HORACE LORIMER who presides over the editorial destinies of the Saturday Evening Post seldom writes. “Jack Spurlock-Prodigal” is one of the few stories that bears his name as author. It appeared, naturally in the S. E. P. There are times during the adaptation of his story as fashioned by Ralph Spence and produced by Carl Harbaugh that one comes to the conclusion that Mr. Lorimer was bent on satirizing that type of fiction for which the Post is largely sought. The youth, fresh from either college or from the lists of the down-and-outers, works up to become the head of “big business” in the majority of the stories selected by the only George Horace. And his own Jack Spurlock accomplishes the same feat, only in a manner that includes many touches of satire and burlesque.

In truth, “Jack Spurlock-Prodigal” fails to rank with other adaptations from the columns of the Post, merely because the author has chosen to be light throughout his work. There is none of that peculiarity fascinating element of “struggle,” of the hero combating against unfair odds that makes the Post’s circulations climb up to the millions. Jack Spurlock’s adventures before success comes to him constitute a series of humorous episodes beginning at the time of his last college blow-out and continuing to the day when he discovers that onions are the basis of a “cure-all” remedy. His deeds of comedy are not unified. For instance his work at peeling onions is merely introduced to produce many tears and no comedy. The “Silent Restaurant” offers a good idea for comedy but is out of place in a story of the length and position of this one.

Episodic is the word for the picture. It is funny, particularly so at the start. Jack’s dinner orgy participated in by Frisco, celebrated Jazz dancer, his trip home during which time he accumulates a bear, his trouble the following morning with the animal—these are moments of riotous fun. And many of the following incidents draw laughs and smiles too, but there is that expected element, that real struggle of the prodigal against business, that never appears and which would have made the picture perfect of its kind.

The adaptation is good and much humor will be derived from the well selected and worded subtitles. Mr. Harbaugh’s direction never fails in realism. George Walsh, popular and with personality, takes the title role and characterizes the part as light and carefree—a perfectly good characterization. Dan Mason as the father, and Ruth Taylor, pretty, but quite unimportant as Anita Grey are named as principal support.
THE STORY AND PLAYERS

Jack Spurlock (George Walsh) expelled from college because of a prank is put to work by his father (Dan Mason), in the wholesale grocery business. For some unknown reason Jack insists upon buying up all the onions in the territory. Then the onion workers go on strike. Jack takes up the cudgels in their behalf, and by advertising popularizes their slogan, “Live and Let Live.” Eventually the old man grants the requested increase in the onion workers’ salaries, and they go back to work. But not Jack. He is cut off by his father, and obliged to work as a waiter and a window demonstrator, until Anita (Ruth Taylor), the girl of his heart, calls a halt on these activities. He pairs up with a Colonel Jackson (Robert Vivian), vender of a patent “cure all,” the chief ingredient of which is onions. Jack gets a big order from a Chicago house for several gross of the “Live and Let Live” stuff, whatever it is. The advertising has created a demand. So Jack sends them the “cure all,” and is obliged to buy up his father’s superfluous onions to make more—so reinstating himself in Spurlock senior’s good graces.

*Motion Picture News*, February 23, 1918, p. 1183

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Neutral
A King in Khaki (1918) (Reissued in 1919 as A Man of Honor).

Newspaper Reporter David Smith (Harold Lockwood).

“A KING IN KHAKI.”
Five-reel drama.
Featuring HAROLD LOCKWOOD.
Produced by Metro.
Author, Henry Kitchell Webster.
Director, Fred J. Balshofer.

STORY: A newspaper reporter takes charge of a plan to develop an island in the semi-tropics for a group of scheming promoters. How he outwits the band of crooks and in the end walks off with the daughter of his employer makes an intensely gripping screen play.

Exhibitors Herald, July 13, 1918, p. 35
There’s a Thrilling Dive in “A King in Khaki”

A DIVE from a cliff of rock eighty feet high into the ocean is one of the melodramatic features introduced in Metro’s screen version of Henry Kitchell Webster’s romantic novel, “A King in Khaki,” now being produced under the direction of Fred J. Balshofer.

“A King in Khaki” tells the story of a battle for right by the king in khaki against a ring of unscrupulous financial sharps headed by Christopher Beaumont, called the king of finance. When the king in khaki refuses to join Beaumont in his plan to defraud the small stockholders in the enterprise of developing a semi-tropical island a battle is tacitly declared. The king of finance endeavors to escape from the island in the only available boat before the king in khaki can strike the first blow, and the latter, seeing himself about to be outwitted, leaps into the ocean and, boarding the boat, beats Beaumont in their first match.

Harold Lockwood is playing in the role of “A King in Khaki” and Stanton Heck is appearing as Christopher Beaumont.

The Moving Picture World, July 6, 1918, p. 92
On a treasure hunt in the tropics, adventurer Mortimer Gregg discovers beautiful Horse Island, and upon his return to New York, forms a partnership with Christopher Beaumont, allegedly to develop the island's resources. Just before his death, however, Gregg reveals to his assistant manager, David Smith, that the Tropical Products Company was formed for the sole purpose of swindling the stockholders. A highly principled man who believes in the island's potential, David refuses to tamper with the company's financial reports, which so angers Beaumont that he visits Horse Island to deliver David an ultimatum. When the young man learns that he is about to be fired for his persistent honesty, he refuses to allow Beaumont and his daughter Christabel to leave the island. Caught in a tropical storm one afternoon, David and Christabel take refuge in a cave, where they fall in love and, incidentally, uncover a store of pirates' gold. After the Beaumonts have departed for New York, David invests the treasure in Tropical Products stock under Christabel's name, whereupon old Beaumont, finally beaten, agrees to run the company honestly as the partner of his future son-in-law. American Film Institute Catalog of Feature Films.

Status: Unknown
Unavailable for Viewing

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

The Lady of the Dug-Out (1918) (aka The Lady of the Dugout)
Journalists listen to a story told to him by Al Jennings: He and his brother have stolen loot but nothing to eat when they happen to cross paths with another needy soul, a lady in a simple dirt home dugout of the prairie. City Editor of a Los Angeles newspaper. Editor of a London Journal.

After a prologue in which former outlaws Al and Frank Jennings (Themselves) are introduced by the city editor of a Los Angeles newspaper to an English peer and the editor of a London journal, Al tells the story of their first film The Lady of the Dugout, which he says is a true story. Al and Frank enter a prairie dugout to beg for food, but when they discover that the woman and child who live there have not eaten in several days, they decide to visit a neighboring house to obtain food for them instead. The next day, the brothers send a load of provisions to the woman, whose derelict husband spends all of their money on alcohol. Learning that the woman was swindled by a Texas banker, the outlaws rob the bank and then return to the little sod-roofed house "with the lady's money plus a little interest." Jealous of his wife's new friends, the husband leads a posse to the dugout and gives the order to shoot, even though she and his boy are inside. Frank
and Al escape, but discovering later that her husband has been killed, they return to accompany her "back to the old home in Arkansas." Frank and the lady have fallen in love, but because of his status as a fugitive outlaw, he sadly leaves her. *American Film Institute Catalog of Feature Films*

"THE LADY OF THE DUGOUT"
Six-Reel Al Jennings Outlaw Story Proves to Be a Blue Ribbon Border Drama.
Reviewed by Robert C. McElravy.

This first of the "Al Jennings Outlaw Stories" distributed by Ernest Shippman is tremendously effective in its simple realism and heart appeal. Al Jennings and his brother, Frank, appear personally throughout; they rob two banks with scientific efficiency, and shoot up a Texas town in a manner that carries conviction. There is every reason to believe that these things are a faithful reproduction of the methods that were pursued by bandits in the early days.

But it is the heart interest in the number that grips the observer. Al Jennings and his brother, badly wanted by the law and pursued by its officers, pay a visit to the dugout in which the lady resides with her small son and drunken husband. The latter is in town at the time of the first visit, and Al Jennings rides twelve miles and back to get food from the nearest neighbor, as the woman and child are starving. They afterward assist her in many ways, and the drunken husband not only objects, but starts gossip in town. Later he brings out a posse, and himself leads the fire on the dugout, with his wife and child in it. The husband is killed, and the Jennings brothers take the lady and her son back to the old home in Arkansas at great personal risk. The parting between Frank and the lady makes a touching scene.
It will be remembered that Al Jennings was written up in a series of articles in the Saturday Evening Post by Will Irwin some time ago. He is now making a series of pictures based on actual experiences. Al Jennings relates this first yarn to an English peer at a Western hotel, and the story is pictured as he tells it. There is no effort to glorify the misdeeds of himself and his brother, for which they both received penitentiary sentences. But as an accurate picture of border life this first number has decided merit and a gripping story interest.

Corrine Grant is excellent as “The Lady,” and Ben Alexander plays the boy. Others in the cast are Joe Singleton and Carl Stockdale.

Reviewed by Robert C. McElravy, *The Moving Picture World*, October 26, 1918, p. 545
Al and Frank Jennings in

“THE LADY OF THE DUGOUT”

Jennings drama; six parts; directed by Al Jennings; published on State Rights basis by Ernest Shipman

As a whole ..................Gripping
Story ..........................Excellent
Stars ..........................Impressive
Support .........................Splendid
Settings ......................Convincing
Photography ..................Very good

This is a feature that is a revelation in the reality of plot, cast and actual locality. Everyone knows the history of the Jennings boys, outlaws, whose personalities were so attractive that they interested William McKinley to the extent of having their sentences commuted and later they were pardoned by Theodore Roosevelt.

Having won back the confidence of the public because of their thorough reformation these men are making a series of outlaw pictures, each one founded on actual facts in their lives. This first offering is a peculiarly interesting and pathetic revelation of the tenderness of the outlaw’s heart.

Al Jennings understands the art of acting in all its fine points. Frank Jennings has dignity and poise seldom seen on the screen. Corrine Grant was splendidly cast and gave an excellent performance. Joe Singleton and Master Ben Alexander were adequate as the husband and son.

The story tells of an Englishman and his friend who are seen reading the story of the Jennings boys. They express a desire to some day meet the men. Al Jennings approaches, is introduced, and tells several personal incidents. They were penniless and hungry, he explains. In a saloon they overheard two men who spoke of depositing several thousands in the town bank. They robbed the bank and escaped, but were still hungry. Riding into the desert with thousands of dollars and no food, they found the lady of the dugout, with her little son crying for food. Al rode to the nearest neighbor, got food and saved their lives. Her husband returns to find her well supplied with food and he drunkenly accuses her of misbehavior. The Jennings boys returned to see her and the husband goes for a posse to attack the dugout, although he knew every shot endangered his family. The Jennings boys learned that the husband had been killed and, filled with sympathy, they return and take the woman and her boy back to her family.

Exhibitors Herald and Motography, September 29, 1918.
The Film Daily, Wid’s Daily, October 13, 1918, p. 9

**Viewing Notes:**

Title Card: “On August 7, 1918, two men sat on the veranda of an exclusive hotel in Beverly Hills. One was an English Peer and editor of a well-known London Journal. The other was a City Editor of a Los Angeles Daily.

One younger man is looking at his newspaper. The older man with glasses is looking at his magazine. “The Englishman was reading a back number of the Saturday Evening Post dated Sept. 6th, 1913.” The article was “Beating Back: Introducing Mr. Jennings.”

The City Editor said to the Englishman, “Oh, yes! Al Jennings, The ex-bandit. The leader of what was once known in the Southwest as the Jennings gang. He is an evangelist now.”

Englishman: “Now! You mean he is at liberty?”

The City editor looks up and sees two men walking toward them, “.:There is Al Jennings now.”

“What,” mouths the Englishman. They are introduced. “A British Peer meets an outlaw and gunman of the old frontier.” The second man is introduced: “Frank Jennings – Al’s brother and champion of the old days.” They all sit down.
“A pleasant surprise, Mr. Jennings. You see I thought you were still in – in – er – incarcerated.”
Al Jennings: “No – I was sentenced for life and Frank for five years. My sentence was commuted by William McKinley. We were afterward pardoned and restored to citizenship by Theodore Roosevelt.”
English editor: “Mr. Jennings, do these stories in the Post cover all the incidents of your outlaw career?”
Al Jennings: “By no means. There are many incidents left unrecorded. Some of which I am thinking of making in moving pictures for the beneficial effect it may have on young men. Among the first will be the story of ‘The Lady of the Dugout.’”
Englishman: “Dugout! You mean of the trenches?”
Jennings: “No, this dugout was a home dug in the soil of a western prairie.”
Englishman: “If it is not asking too much, ay I hear some of this story?”
Al Jennings then tells the story. “Frank and I had been on the dodge for a week. We were rugged, hungry and broke – and not very sweet looking.” (STORY IS THEN TOLD TO THE TWO JOURNALISTS).

Al Jennings finishes the story (which is the bulk of the film) by saying, “We had sowed the wind – the harvest was ripe and we reaped in a whirlwind of straining heart strings. In our lives there was much that was bad – some that was indifferent, and – maybe – a little that was good. Frank and I have paid for it all – paid more bitterly than you will ever know.”

CU on Al Jennings. Closeup on Englishman. The End.

Status: Print exists
Viewing: DVD

Type: Movie
Genre: Western
Gender: Male (City Editor, Editor of a London Journal).
Ethnicity: White (City Editor, Editor of a London Journal).
Media Category: Newspaper
Job Title: Editors (City Editor, Editor of a London Journal)
Description: Major: None
Description: Minor: City Editor, Editor of a London Journal, Positive
The Law That Divides (1918)
Newsgirl Kathleen Preston (Kathleen Clifford).

John Douglas divorces his wife, taking custody of their son Kenneth and leaving her with their little daughter Kathleen. Mrs. Douglas dies in poverty, and Kathleen falls in with crook Jack Baggot and his wife, who teach her how to pick pockets. Later she is adopted by Mrs. Preston, a wealthy woman who rears her in an atmosphere of elegance and refinement, but after Jack's release from prison, he forces Kathleen to steal Mrs. Preston's diamond necklace. Kenneth, a guest at the Preston home, sees her at the safe and, not realizing that she is his sister, falls in love with her. He takes the necklace from Jack and then uses it to lure Kathleen to his room late one night. When he tries to attack her, she kills him. Howard Murray, her sweetheart, assumes the blame, but she confesses her guilt to Kenneth's father, who realizes in horror that she is his long-lost daughter. His name cleared, Howard is released and joined to Kathleen. American Film Institute Catalog of Feature Films

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Kathleen Clifford)
Ethnicity: White (Kathleen Clifford)
Media Category: Newspaper
Job Title: News Employee (Kathleen Clifford)
Description: Major: Kathleen Clifford, Transformative Positive
Description: Minor: None
Appendix 10 – 1918

Leap to Fame (1918)
Reporter Charles Trevor (Carlyle Blackwell) of The Clarion. City Editor (Frank Beamish).

Reporter Charles Trevor (Carlyle Blackwell) is a judge’s son whose father sends him to New York City to work for The Clarion because the boy only wants to have a good time instead of improving himself. On his first day on the job he meets a German spy and a maiden in distress. He saves the daughter of an inventor from spies who are trying to steal a valuable formula for a new invention. In the end, Trevor marries the inventor’s daughter and gets back on his father’s good side. Much of the film is taken up with chases and serial-style thrills. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 30

Judge Hendricks Trevor sends his scapegrace son Charles to New York City to work as a reporter for The Clarion. His first assignment takes him to Jefferson Market Court, where he sees an accused German spy escape from the courtroom. Charlie hails a taxi and follows the spy and his cohort to the home of an inventor, whose daughter Dorothy is rifling through his desk in an attempt to locate the formula of an important invention. The spies seize Dorothy, but Charlie captures them and turns them over to the police. Next Dorothy is kidnapped by another of the spy's accomplices, Carl Hoffman. Following a series of adventures, Charlie and the police rescue Dorothy and give the formula to the proper government authorities. Judge Trevor now proudly welcomes his son and new daughter-in-law home. American Film Institute Catalog of Feature Films/TCM Overview

The Moving Picture World, May 4, 1918, p. 747
"LEAP TO FAME."

Carlyle Blackwell and Evelyn Greeley in Lively World Melodrama.

Reviewed by Edward Weitzel.

Keep things moving is the watchword in "Leap to Fame," a five-part World picture written by Raymond Schreck and directed by Carlyle Blackwell. The story is rather indefinite, but Carlyle Blackwell, who plays the leading part, keeps all the characters on the jump, including himself, and persons who have neither the time nor the inclination to analyze plots and motives will find entertainment in the photoplay. The experiment of permitting the principal actor in a picture to direct the production is a doubtful one, however. Certain points are bound to be overlooked when the director is not where he belongs—in a position to see just what is being done in every scene.

Charles Trevor, the leading male role, is a young chap just out of college, who is put to work on a daily newspaper and at once starts to lead a life of adventure and romance. A German spy and a maiden in distress cross his path the first day and, before the end of the story, he has landed a big scoop for his paper, put the German in jail and married the girl. There are chases in automobiles, on motorcycles, on horseback and in motorboats, and the entire picture has the bustle and the atmosphere of a melodramatic serial.

As the hero, Carlyle Blackwell is always consistent to the type of all-conquering young gentlemen drawn by the author. He plays the part as if he enjoys doing so and gives an unaccustomed glow of romance to the otherwise humdrum newspaper office, where he is employed. Evelyn Greely as Dorothy offers sufficient excuse
for the hero’s devotion. Muriel Ostriche as Tootsie Brown, Alec B. Francis, Frank Reamish as a city editor, Philip Van Loan as Tony Figlio, Lionel Belmore as Carl Hoffman, William Bailey as Hoffman’s servant, and Benny Nedell as Oscar do their share of the work with credit. The photographer was Lucien Tainguy.


"LEAP TO FAME."
Five-reel drama.
Featuring CARLYLE BLACKWELL.
Produced by World.
Author, Raymond Schreck.
Director, Carlyle Blackwell.

STORY: Judge Trevor sends his son Charles, a journalist, out to shift for himself. Charles gets a position on the Clarion. He makes the acquaintance of Dorothy, whose mysterious actions arouses him, and though he finds himself falling in love with her, he cannot find an explanation for some things which she does. How they succeed in routing a nest of German spies and come to a complete understanding furnishes a pleasing end.

*Exhibitors Herald*, May 4, 1918, p. 36.
“Leap to Fame” Is Exciting—
Carlyle Blackwell as the Hero
World—Five-Reel Production)

Two popular stars of the screen, Carlyle Blackwell and Evelyn Greeley, are coming on to the theatre in a strikingly entertaining picture, “Leap to Fame.” Moreover, the cast also includes Muriel Ostriche, one of the most delightful of motion picture ingénues. The story is by Raymond Schreck and Mr. Blackwell himself directed the production. Alec B. Francis, Frank Beamish, Philip Van Loan, Lionel Bellmore, William Bailey and Benny Nedell are among the others who lend their artistry. “Leap to Fame” is characterized as a story of today. An incident of the world war is employed, but it does not form the main motive power for the plot. There is also a most fascinating mystery, the solution of which gives every spectator a decided surprise. The story runs swiftly to a logical, but amazing conclusion and from start to finish it constitutes the very highest sort of screen entertainment. The roles portrayed by Mr. Blackwell and Miss Greeley fit them perfectly. As Charles Trevor, Blackwell plays the part of a young man recently graduated from college. He is inclined to travel rather fast, so his father, thinking to save the boy from himself, deprives him of his bank account and insists that he get busy at his chosen profession, journalism. Charlie gets a trial as a reporter on The Clarion and his first assignment takes him to court to cover the case of an alleged German spy. The prisoner makes a dash for liberty and Charlie, taking up the chase, follows a big grey limousine in which the fugitive has taken refuge, to the door of a big stone house. The fugitive and his companion, hitherto unseen by Charlie, enter the hall and, peering through the curtains, see a young girl rifling a desk. In a moment the two men seize the girl and try to wrest from her grasp a packet of papers. Hurling himself into the room, Charlie seizes the man whom he has been pursuing and proceeds to escort him and the girl back to the court. But this is only the beginning of the fascinating story of “Leap to Fame.” Excitement fairly piles up for the hero and heroine before the tale is finished.

“Leap to Fame” will be seen at the

Motion Picture News, May 4, 1918, p. 2677
“Leap to Fame”
(World Film—Five Reels)
Reviewed by Peter Milne

CARLYLE BLACKWELL does just what an efficient news-
reporter should do in “Leap to Fame.” He runs head on
into a German spy plot and before the smoke has cleared away
has nabbed the leader and rescued the much distressed heroine
and made her his wife. This is raising reportorial efficiency to
an exceptionally high degree. The style in which Raymond
Schrock has developed this plot is comedy-melodrama. Mr.
Blackwell makes a genial and ingratiating reporter who refuses
to take things quite seriously but the numerous twists of the
plot have brought the suspense well up in the rating. The action
is ever rapid and includes a scattering of nearly spectacular stunts
such as Trevor’s descent from the roof of a house via a rope,
and his rescue of the girl Carl Hoffman, naturally enough a
German spy.

Evelyn Greeley makes an attractive heroine. Lionel Bélmore
says “hoch” and “Gott und Himmel” with expression fiendish-
ly Teutonic and Muriel Ostriche swaggers as a little East Side
tough. Frank Beamish and Alec Francis render creditable ac-
counts of themselves. Mr. Blackwell’s work as director is ade-
quate.

THE STORY AND PLAYERS

Charles Trevor (Carlyle Blackwell), having learned to play an excellent
game of draw poker in college, is sentenced to work on a newspaper by his
father (Alec Francis). In covering the night court he witnesses the escape
of an alien enemy and giving pursuit captures him. This leads to his meet-
ing with Dorothy (Evelyn Greeley), a young lady endeavoring to regain a
priceless formulae stolen from her father by German spies. So Trevor allies
himself with the distressed Dorothy for more reasons than one and stops
not until he has landed the tribe of spies, broken into print with a feature
story and returned to his parent with the heroine of the exciting melodrama
as his drama.
LEAP TO FAME.

Charles Trevor...............Carlyle Blackwell
Dorothy ........................Evelyn Greeley
Tootsie Brown......................Muriel Ostriche
Hon. Judge Hendricks Trevor...Alec B. Francis
City Editor......................Frank Beamish
Tony Fillo........................Philip Van Loan
Carl Hoffman......................Lionel Bellmore
Hoffman’s servant..............William Bailey
Oscar ............................Benny Nedell

Carlyle Blackwell, World Film star, is a
good screen actor, also a good director, but
when, in screening a picture, he runs out of a
house without a hat and is seen outside wear-
ing it, somebody should suggest that he be a
bit more careful of detail. In “Leap to
Fame,” story by Raymond Shrock, photo-
graphed by Lucien Talnghuy, Blackwell is a
college youth who takes more interest in hav-
ing a good time than in improving himself
mentally. His father turns him out and he
becomes a “cub” reporter in New York.

German spies attempt to secure the plans
for a valuable American invention and the
reporter rescues the inventor’s daughter and
saves “the papers,” marrying her, thereby
winning back his father’s good will, and so
on and so forth.

It’s an old story, breezily told, and well
acted. A good program feature. 

Jolo. Variety, April 19, 1918, p. 44

A Leap to Fame—(Five Reels)—April 29.—Featuring
Carlyle Blackwell and Evelyn Greeley. Story by Raymond
Schreck. Directed by Carlyle Blackwell.
The story deals with a young man, Charles, who at the
completion of his college career tells his father that he is pre-
eminently suited for a journalist and is therefore wished on
a newspaper office. His services are accepted by mistake.
The editor is shortsighted. Just how he makes good is finally
shown after a series of “hair raising” incidents, with the result
that he ferrets out some plotters and at the same time gets a
“scoop.”

Motography, May 4, 1918, p. 877
### The Life Mask (1918)

Newspaper Article states that a woman is suspected of having killed her husband and that an investigation is underway. Another woman uses the information to alert the authorities about her whereabouts.
Captain Hugh Shannon, the man she has always loved. A titled Englishwoman who is anxious to have Shannon marry her daughter also appears on the scene. Just as Anita sees a chance for happiness an American newspaper arrives and she learns that she is accused of her husband’s murder. Lady Mendel betrays her to the police and Anita is about to be arrested when the mystery is explained. The old nurse was the real murderer. She committed the crime to save her mistress from further unhappiness.

“The Life Mask” has a strong moral: Even three wrongs do not make a right. Its story will be followed with interest by the admirers of Madame Petrova’s acting. Director Frank Crane has selected admirable locations for his Spanish scenes. The supporting cast is competent.

The picture is on the First National Exhibitors’ Circuit.
"THE LIFE MASK."

Cast.
Anita Courtland .... Mme. Olga Petrova
   Captain Hugh Shannon ... Thomas Holding
   Woodruffe Clay ....... Wyndham Standing
   Mrs. Helen Courtland ... Matilda Brundage
   Sarah Harden .......... Lucille LaVerne
   Richard Courtland ...... E. J. Burnes
   Florence Robert .......... Christine Mayo
   Lady Mendel ............. Edith Hinckle
   Lady Kathleen .......... Gene Burnell

The Story: Succumbing to her stepmother's importunings that she marry according to her wishes, Anita Courtland becomes the wife of Woodruffe Clay, to whom her mother is heavily in debt. Anita loves Captain Hugh Shannon of the Foreign Legion, who is to sail for France in a few days, and she writes a note to him, breaking the engagement. Anita's life is one of misery, and as a result she becomes addicted to the sleep-walking habit. One morning her husband is found dead, and Anita, believing that she committed the crime while in a trance, leaves with her nurse—Sarah—for Spain. There she meets Hugh, on a furlough, and their love for each other flames anew. But their happiness is marred by an article in an American newspaper, which states that Anita is suspected of having killed her husband, and that an investigation is under way. The notice comes to Lady Mendel, who is sojourning in Spain with her daughter Kathleen. Lady Mendel takes advantage of the opportunity to blight the happiness of Hugh, whom she could not inveigle into marrying her daughter, by informing the Spanish authorities of the whereabouts of Anita. Anita decides to sail for America and give herself up when Sarah, her nurse, confesses that she poisoned Clay, for she could not tolerate the treatment he accorded his wife. As the Spanish officers are approaching Sarah takes poison and dies, and Anita and Captain Hugh at last come into that happiness which should have been theirs from the beginning.

Feature Mme. Olga Petrova, Star of Stage and Screen. The Most Beautiful Woman in American Theatricals.
“The Life Mask”
(Petrova—First National Exhibitors—Six Reels)
Reviewed by Peter Milne

MME. PETROVA tackles the murder mystery plot in “The Life Mask,” her third picture produced by her own company. Written by the author of “To M. L. G.,” as the leader says, it presents one of the most skilfully knit plots of this type which the writer has seen. Events preceding the murder are handled with a fine regard of values. And even though the producers have stated that there is to be a murder the interest is accumulative and the suspense increasing in proportion until this point in the story is reached. Here the author has deftly shadowed various of the characters with suspicion and the unravelling of the mystery offers entertainment as sustaining as the first half. The author of “To M. L. G.” has triumphed. He or she has written a fine picture. We only wish that the person’s identity was not so anonymous.
Frank Crane directed from a scenario prepared by Mrs. L. Case Russell. The film has been quite ideally presented. The exteriors procured in Florida are a delight to the eye and when the locale shifts to rural Spain suffice with reality. The players perform in an even tone throughout. Mme. Petrova, always suppressed to a point bordering on coldness acts with a slow precision and the supporting cast has molded its various performances accordingly. There are times when one wishes that the star would forsake her rather studied manner of acting. Her gestures denoting anguish are becoming mannerisms and are employed so often that emotional facial expression is missed.

However, there are Petrova fans and to these “The Life Mask” will appeal as thoroughly enjoyable. And the lover of a good mystery story will not be disappointed. It is so well constructed and worked out with such good sense of pictorial construction that it holds the interest completely. Wyndham Standing, though cast in the heavy role, is next of importance to Mme. Petrova, acting with an ability that makes him thoroughly desirable. Thomas Holding is hero and Matilda Brundage, Lucille LaVerne, Christine Mayo and E. J. Burns have prominent parts.

THE STORY AND PLAYERS
Anita (Mme. Petrova) is forced into a loveless marriage with Woodruffe Clay (Wyndham Standing) because he holds a check forged by her step-mother (Matilda Brundage). On her wedding night she discovers him in the embrace of Florence Robert (Christine Mayo), a woman who lives by her wits. When later he attempts to force his attentions upon her she repulses him. He falls and strikes his head. Bed-ridden for many days he finally recovers his strength but the blow has given him an uncanny delight in humiliating his wife. Anita’s step-mother visits the house to ask for her check. Clay refuses to give it up. Meanwhile Florence learns through the butler that she is mentioned in the will. Sarah Harden (Lucille LaVerne), Anita’s life-long nurse, seems unable to tolerate Clay’s cruelty to her mistress. Then one morning after Anita has sat by Clay’s bedside sleeping throughout the night, he is found dead. Anita who has dreamed of murdering him, believes that she actually did. But the doctor pronounces death from natural causes. Anita goes to Spain to forget and here renews her romance with Captain Hugh Shannon (Thomas Holding) of the British army, the man she has always loved. Then she learns from a newspaper that later investigations cast suspicion on her as the murderer. Hugh, however, elects to stand by her despite her own belief that she is guilty. But when Sarah sees the situation growing serious she confesses to having administered an over-dose of morphine to Clay to rid her mistress of him. Subsequently she kills herself. Anita is left in happiness with Hugh.

*Motion Picture News*, April 13, 1918, pp. 2253-2254

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Little Miss No-Account (1918)
Newsboy Bobby (Stephen Carr)

Young Patty Baring will lose the fine old Washington Square house she is to inherit if her scheming stepfather Josiah Wheeler's plan to acquire it for himself is successful. Cruelly abused by Wheeler, a gambling hall owner, Patty runs away to live with a newsboy named Bobby and his grandfather Herman. There, in spite of her shabby dress and humble companions, she arouses the admiration of Edwin Sayer, the district attorney. Ned, a soft-spoken gambler, desires to possess Patty, and at the instigation of her stepfather, lures her into a gambling den that Edwin has been planning to raid. Patty is arrested, but Edwin secures her release and places her in the charge of his mother. Ned and Josiah are imprisoned, leaving Patty free to claim her inheritance and wed Edwin. American Film Institute Catalog of Feature films/TCM Overview

Reviewed by Edward Weitzel, The Moving Picture World, April 13, 1918, p. 283
“LITTLE MISS NO ACCOUNT.”

Cast.
Patty Baring.................. Gladys Leslie
Edwin Sayer................. Frank O’Connor
Josiah Wheeler.............. William Calhoun
Ann Wheeler-Ballinger...... Eulalie Jensen
Stebbins..................... West Jenkins
Herman....................... Richard Wangemen
Ned............................ Carlton King
Bobby........................ Stephen Carr

The Story: The stepfather of Patty Baring schemes with his sister to get Patty to sign certain papers which would deliver to them her big estate. They impose so many indignities upon her that Patty runs away on her eighteenth birthday, the day the schemers had planned to get hold of the fortune, and is adopted by the father of a newsboy she had befriended. In the store the boy’s father runs she meets a gambler and an assistant district attorney. The attorney falls in love with her, and the gambler, to discredit her in the eyes of her lover, lures her to a gambling house, which is subsequently raided. Patty is arrested with the others, but the scheme results in a boomerang for the gambler and girl’s relatives, who had a hand in her being lured to the den, for they find themselves convicted on a charge to defraud, and are jailed.

Feature: Gladys Leslie as Patty Baring, Frank O’Connor as Edwin Sayer, and William Calhoun as Josiah Wheeler.

*The Moving Picture World*, April 13, 1918, p. 290
"Little Miss No-Account"

*(Vitagraph—Five Reels)*

Reviewed by Joseph L. Kelley

HUMAN incidents written into the script of "Little Miss No-Account," by the author, Edward P. Smaney, and the faithful interpretation of same by Gladys Leslie, the star, and West Jenkins, in the role of a faithful negro servant, give to this Vitagraph offering an entertaining value that spells a little above the average photodrama. William P. S. Earle directed and has created the author's ideas for screen presentation, with a nice regard for the stronger and more subtle moments. "Little Miss No-Account" can be recommended as a good Spring tonic for the blues. The lighter veins of comedy are woven with the more hardened and pathetic in such a manner as to balance pretty evenly the two extreme emotions aroused by the two dramatic weapons.

Mr. Smaney, the author, appreciates the value of the human interest element. He has not created a strictly original story, but he has emphasized the human element with the comedy predominating. He has left openings for the sentimental to permit the more sympathetic mood to play upon their emotions with the result that he has prepared a script which reaches all classes with a good measure for the children. He has given Director Earle sufficient plot material for five reels of pictures and has created a good story, if not a world beater.

Gladys Leslie handles the role of Patty with fine appreciation. She is strong on the "kid stuff," and has the happy faculty of winning the sympathy of her audience with every expression of unhappiness or discontent. Frank O'Connor has the leading straight role and does commendable work. William Calhoun in a character role gives a good account of his work. Eulalie Jensen, Richard Wangemann, Carleton King and Stephen Carr are strong in support.

**THE STORY AND PLAYERS**

Patty Baring (Gladys Leslie) lives with her stepfather, who plans with his sister to force the little girl to convey to him certain property which she will inherit on reaching her eighteenth birthday. Paddy's only friend in the big house of her stepfather's is Stebbins (West Jenkins), a colored servant. Stebbins is her slave.

Her stepfather's harsh ways become unendurable and Paddy leaves on her eighteenth birthday. She meets her newsboy friend and he takes her to the shabby but comfortable home of his uncle, who runs a small store in the basement. She is adopted for the time. She meets the assistant district attorney (Frank O'Connor) and is taken for a ride in his car, accompanied by her benefactors. She also meets a young gambler, a friend of the store-keeper. Ann Wheeler (Eulalie Jensen), sister of her stepfather, has learned Paddy's whereabouts and, with the help of the young gambler, lures her to a gambling house near the place where she is living. While she is there the assistant district attorney orders a raid on the place. Paddy is found and taken to the station with the other offenders. The assistant district attorney finds her there and obtains her release. He then learns of her stepfather's plans to obtain her property. Paddy is taken to the attorney's mother and her property is placed in her safe keeping.
Little Miss No-Account—(Five Reels)—April 1.—Features Gladys Leslie. Directed by W. P. S. Earle. Cast includes Frank O’Connor, William Calhoun, Eulalie Jenson, West Jenkins, Stephen Carr and others. Patty Baring is practically a prisoner in her own home, held by her stepfather, who, with his sister, plans to force the girl on her eighteenth birthday to sign certain papers conveying to them her large estate. Her best friend is Stebbins, the negro servant of her own father, who gives her an idea of the fortune which belongs to her. Rebelling at last against the cruelties of her guardian, Patty runs away, and is rescued by Bobby, her little newsboy friend. He takes her to his grandfather, who runs a little store, and who adopts her for the time being. Here she meets two men, a gambler and an assistant district attorney, both of whom are impressed by her beauty. Both pay her attention and the young prosecutor falls in love with her. There is a gambling house near where Pat is staying, and to which she is lured, supposedly to do some sewing. This, however, proves to be a last attempt of her stepfather to gain her property. The house is raided, and Pat is locked up with the other occupants. The young gambler who had been attentive to Pat, hoping to discredit her with the prosecutor, tells him of her arrest and also that she owns the property occupied by the gamblers. His charges are all explained in the end and Pat is taken care of by the prosecutor’s mother, her property is restored, and the audience is given reason to suspect future nuptials with Edwin Sayer, the prosecutor.

*Motography*, April 20, 1918, p. 779
Appendix 10 – 1918

Motion Picture News, April 6, 1918, p. 1965
The Man Who Woke Up (1918)

Editor William Oglesby (William V. Mong) of the Oglesburg Clarion is prejudiced against northerners until his daughter falls in love with the son of a New York businessman hoping to bring growth and industry to the town.

Oglesby goes to a town meeting as a reporter, but ends up making a speech criticizing the businessman, even though the rest of the town supports change. A judge prevents the release of an edition of the paper denouncing the plans (apparently no consideration is given to the notion of prior restraint), and Oglesby finally changes when even his own wife turns against him. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 30.
William Oglesby, the editor of the Oglesburg Clarion, strives to keep alive the spirit of the antebellum South and is furious when the townspeople warmly welcome New York businessman and philanthropist Thomas Foster. Oglesby stubbornly resists the Northerner's influence on the town, but when his daughter Edith falls in love with Foster's son and when even his wife Sylvia becomes enthralled with Foster's progressive ideas, he finally relents and accepts the new order. American Film Institute Catalog of Feature Films/TCM Overview

"THE MAN WHO WOKE UP."
Five-reel drama.
Featuring PAULINE STARKE.
Produced by Triangle.
Author, William V. Mong.
Director, J. W. McLaughlin.

STORY: Southern pride had embittered William Oglesby to such a point that he had become morose and looked askance at anything or anyone from the North. Therefore, the arrival of Thomas Foster and his promise to help the little town build itself up, was a severe blow to Oglesby and in his narrow way he used every effort available to thwart the efforts of Foster. But a young daughter in love and a kindness rendered by the man from the north had a wonderful effect on Oglesby and he finally woke up.

Exhibitors Herald, June 15, 1918, p. 35
"THE MAN WHO WOKE UP"

Triangle Presents a Charming Story of the South and the Man Who Would Not Believe That the War Was Over, From the Pen of William G. Mong, Who Plays the Leading Character.

Cast.

G. Waldo Campbell.........Harry Depp
Judge Campbell...........George Pearce
Thomas Foster...........George Hernandez
Dorothy Foster...........Jean Calhoun
Edith Oglesby............Pauline Starke
William Oglesby..........William V. Mong
"On Hand"...............J. Blackwell
Sylvia Oglesby...........Estelle Evans
Foster's Son.............Darrell Foss
Oglesby's Wife...........Alberta Lee

Directed by J. W. McLaughlin.

The Story: William Oglesby is still unreconstructed, and, as proprietor and editor of the Oglesburg Clarion, strives to keep alive the spirit of the Old South. But the town is growing away from him, and they welcome the offer of Thomas Foster, a New York millionaire and philanthropic worker, to establish industrial schools and otherwise promote the prosperity of the district. Oglesby goes to the meeting as a reporter, but his violent denunciation of the speaker creates a sensation. Vainly he fights against the growing public sentiment. His old friend, Judge Campbell, prevents the issuance of a special edition of the Clarion, denouncing the scheme, and his daughter falls in love with Foster's son. The climax comes when even his wife turns from him and, broken in spirit, yet born anew, he come to the new order.

Feature Estelle Evans as Sylvia Oglesby and Darrell Foss as Foster's son.

Stunt Suggestions: Your local newspaper may help you to make an artistic “pi” in a store window. The jumble will attract attention and can be used as the basis of a display alluding to the breaking-up of the Clarion forms. You can get fifteen or twenty linotype slugs, jumble them up and print them at the head of an advertisement or throwaway that tells that “This is what the columns of the Clarion might have looked like after they were pied by the editor’s best friend to keep him from business suicide. See the incident in The Man Who Woke Up at (house and date).” Mr. Mong has made many friends in his screen career. Make full use of his popularity in announcing him as author and chief character.

The Exhibitors Herald, June 29, 1918, p. 43

Status: Unknown
Unavailable for Viewing.

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

A Man’s World (1918)
Journalist-Novelist Frankie Ware (Emily Stevens) is an American author living in Paris who writes a book questioning the one-sided social laws that make this a man’s world. Publisher Malcolm Gaskell (Frederick Truesdell).

Frankie Ware, an American author living in Paris, eases the dying moments of a young girl named Alice Ellery, who has just given birth to an illegitimate child. Frankie adopts the child and returns to New York, where she writes a book questioning the one-sided social laws that make this a man's world. Her publisher, Malcolm Gaskell, falls in love with her, and the two become engaged, but Frankie's rival, Lione Brune, attempts to destroy the romance by jealously suggesting that "Kiddie" is Frankie's child. Angrily, Malcom rushes to Frankie's apartment and demands to know the truth, whereupon Frankie, noticing the resemblance between Kiddie and Malcolm, asks him if he ever met Alice Ellery in Paris. When he betrays his own guilt, Frankie breaks the engagement and later marries David Powell, who has loved her all along. American Film Institute Catalog of Feature Films.
"A MAN'S WORLD"

Emily Stevens Featured in Story Based on Double Moral Standard.

Reviewed by C. S. Sewell.

ADAPTED from Rachel Crother’s play of the same title, “A Man’s World,” released by Metro, presents Emily Stevens in a story having as its foundation the theme that where a woman deviates from the narrow path society condemns her, while the man goes scot free. It is an interesting and ably directed production, but furnishes no solution to the vexed problem.

Frankie Ware, an American novelist in Paris, aids an unfortunate girl who dies after giving birth to a child. She adopts the child, and returns to America. Malcolm Gaskell agrees to publish her book, and finally falls in love with her. A jealous former favorite of his notes the resemblance between Gaskell and the child, and starts the rumor that the child belongs to Frankie, and insinuates that Gaskell is the father. Gaskell demands of Frankie to know if she is the child’s mother, saying his wife must be above reproach; she replies that her standard is just as high, and by deft questioning discovers that he is the child’s father. She denounces him, and he attacks her, when she is rescued by a friend who has long loved her, and through him finally finds happiness.

Emily Stevens is excellent as Frankie, particularly in the emotional scenes. Frederick Truesdell gives a good performance as Gaskell, while Florence Short is especially satisfactory as the other woman. The remainder of the cast is good, and considerable amusement is caused by two of Frankie’s friends portrayed by Walter Hiers and Sidney Bracey, while John Merkyl appears as the successful suitor.

The production is well photographed, and there are a number of elaborate scenes, both interiors and exteriors.

Reviewed by C. S. Swell, The Moving Picture World, July 27, 1918, p. 589
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Frankie Ware). Male (Malcolm Gaskell)
Ethnicity: White (Frankie Ware, Malcolm Gaskell)
Media Category: Newspaper
Job Title: Reporter (Frankie Ware). Publisher (Malcolm Gaskell)
Description: Major: Frankie Ware, Positive
Description: Minor: Malcolm Gaskell, Positive

The Master Crook (1918)
Newspaperwoman Edith Robertson.

Edmund Breese in

“THE MASTER CROOK.”
Harry Raver drama; five parts; directed by Henry King; published state rights

As a whole .......................... Fair
Story .................................. Improbable
Star .................................... Very good
Support ................................ Good
Settings ................................ Good
Photography ............................ Good

“The Master Crook” is a serial-type photoplay, in that it is full of action and contains many thrilling situations.

The story, however, was evidently designed to give Edmund Breese an opportunity to enact impersonations of difficult characters and requires too great a stretch of the imagination to be possible, let alone probable.

Nevertheless, where patrons overlook these discrepancies the picture should please, and it is quite likely that even the critical will find the impersonations sufficient to make up for the deficient narrative.

Breese is supported by Charles Hutchinson and Alma Hanlon, both of whom work hard and create a good impression.

The story: Edmund Breese, leading man in the speaking play, “The Master Crook,” is accidentally hit on the head with a brick and his subconscious mind leads him to assume the character in real life that he has been portraying in the theatre. Through his knowledge of make-up he is enabled to commit some daring robberies, which baffle the police. Billy Baster, a detective, and his sweetheart, Edith Robertson, a newspaper woman, wound and capture him. The wound restores his mind and the detective and his fiancée, flushed with real accomplishment, feel that they can wed.

Exhibitors Herald and Motography, September 21, 1918, p. 34
Few Sub-Titles in “The Master Crook.”

It has been the endeavor of the producers of the “Master Crook” to eliminate as far as possible the use of subtitles, consequently not more than thirty are employed, all of which are spoken by the characters in the picture, in contrast to the average feature production which usually employs a much larger number. As a result it is claimed that inasmuch as this is a mystery story the mysterious element is deepened, and this innovation has the effect of allowing those who see the picture to invent their own explanation of the scenes, or in effect to construct their own subtitles.

Another novelty in this production is a scene in which Edmund Breese, the star, plays the part of himself as he appeared in the stage production, “The Master Mind.” Still another scene shows the narrow escape of the detective as a taxicab is hurled over a cliff. This is said to be one of the most thrilling incidents of the production.

A full line of mystery posters has been prepared for use of exhibitors in connection with this picture.

*The Moving Picture World*, March 9, 1918, p. 1379

Status: Unknown
Unavailable for Viewing.

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

**Merely Players (1918)**  
Dramatic Critic Rodney Gale (Irving Cummings).

Wealthy Nadine Trent is so interested in amateur theatrics that she has a private theater built in her home, but critic Rodney Gale is not impressed with the attractive widow's acting. She admires Rodney, but when his attack on her protégée, Vera Seynave, leads the young actress to attempt suicide, Nadine denounces him. Hollis Foster’s ardent wooing of Nadine arouses the jealousy of his wife Maude, who accuses Nadine of homewrecking. The next evening, Nadine invites Hollis to her darkened theater, where she tearfully confesses that she has lost all her money but still wishes to elope with him. As Hollis angrily rejects her, she seizes a gun with which to kill herself, whereupon the curtain goes up, revealing Maude, Rodney and a wildly applauding audience. The Fosters leave together, and Rodney, who had rushed on stage to prevent the suicide, is forced to admit that Nadine can act. *American Film Institute Catalog of Feature Films.*

Nadine Trent, a wealthy widow, is interested in amateur theatricals and has carried her passion to the point of building a private theatre in her home. She and Rodney Gale, a dramatic critic, become estranged because his harsh criticism of her protégé has hurt the girl’s career. Meantime, Gale is pursued by Mrs. Foster, while Foster annoys Nadine with his attentions. The jealousy of Mrs. Foster leads to a protest to Nadine, who promises to show her Foster in his true light. Mrs. Foster, knowing Gale’s love for Nadine, bids him be present, and Nadine, unknown to them, arranges for other friends to be present. When Foster comes she leads him to the darkened stage, and there plays a strongly dramatic scene that electrifies her friends and precipitates a series of astonishing situations. How an Actress Made a Critic Revise His Printed Opinion.  
*The Moving Picture World,* August 31, 1918.
“MERELY PLAYERS”
World Photoplay Deals Entertainingly with Society and the Stage.
Reviewed by Edward Weitzel.

LULU CASE RUSSELL is the author of “Merely Players,” a five-part World photoplay directed by Oscar Apfel and featuring Kitty Gordon. Irving Cummings, George McQuarrie, Johnny Hines and Muriel Ostriche are the principal members of the supporting company. The story is light but inconsistent to its class and will entertain the large number of persons who are interested in the stage. It also throws more or less light on the professional dramatic critic and the consequences of telling the truth about an aspiring young woman’s first attempt at acting. In this case the debut is an absolute failure and the notices in the morning papers drive the disappointed girl to turn on the gas and try to escape from her heartache by the suicide route. The tragedy is averted just in time, and the critic is given an object lesson in the danger of not side-stepping when reviewing the efforts of well-meaning, but misguided, attempts to act. In spite of the warning dramatic critics and screen reviewers will probably keep on in their heartless but necessary task of telling the truth—as they understand it.

“Merely Players” has a dramatic foundation that is built upon the infatuation of Hollis Foster, a married man, for Nadine Trent, a society lady who is fond of acting in amateur theatricals and who turns her talent to account when Foster’s attentions become too pronounced. There are several side-issues to the story that are none too well blended, and Director Oscar Apfel has worked a lot of familiar “business” into the comedy scenes.

The acting is generally satisfactory; Kitty Gordon as Nadine Trent has a part adapted to her personality and method and dresses with her usual lavishness. The supporting company, which also includes Pinna Nesbit, Florence Coventry and Dore Davidson, make the most of their several characters.

Reviewed by Edward Weitzel, *The Moving Picture World*, August 17, 1918, p. 1017
Kitty Gordon in
“MERELY PLAYERS”

World drama; five parts; directed by Oscar Apfel; published
August 19

As a whole......................... Good
Story ................................ Fair
Stars .................................. Excellent
Support ................................. Very good
Settings ............................... Elaborate
Photography ....................... Good

World has gone to considerable expense to produce this
five-part play of New York life. Its plot is based upon the
harm a dramatic critic frequently does by condemning the
work of a poor, insignificant actress, struggling to gain fame
upon the stage. The story is simply told, the various roles
well acted, and Miss Gordon, as the wealthy patroness of the
drama, wears an array of stunning gowns.

Muriel Ostriche was well cast as the young actress;
Irving Cummings sufficiently convincing as the critic and the
balance of the players were well chosen. Beautiful settings
were used to represent the interior of a Fifth avenue home
and the photography was exceptionally clear. Aside from a
surprise finish, the story is rather conventional.

The story: Nadine Trent, a wealthy widow, gives private
theatricals in her home. Vera Seynave, a seamstress’ daugh-
ter, anxious to become an actress, is a protege of Mrs. Trent’s.
Vera’s first performance is severely criticised by Rodney Gale,
a dramatic critic on a New York daily. Vera thereupon at-
tempts suicide and is saved by Mrs. Trent’s timely arrival.
Mrs. Trent determines to make Gale repent. Foster, a lawyer,
although married, is a frequent visitor at the widow’s home.
He pleads with Nadine to elope with him. On the stage of
her miniature theatre Nadine consents, then tells him she is
 penniless. Foster turns from her and she covers him with a
revolver while he pleads for his life. The surprise comes when
it is shown that the scene was planned by Nadine and enacted
for the benefit of the dramatic critic and a selected audience.
“MERELY PLAYERS.”
Five-reel drama.
Featuring KITTY GORDON.
Produced by World.
Author, L. Case Russell.
Director, Oscar Apfel.

Nadine Trent, a society leader, fond of acting in amateur theatricals, succeeds in getting a place in a company for her protégé, Vera Seynave. Vera’s debut, however, is a failure, and when her work is criticised severely by a professional dramatic critic she attempts suicide. The tragedy is averted and Nadine forces the critic to admit she can act, however, when she has a scene with Hollis Foster, a married man, who turns from her when told that she has lost her fortune.
Appendix 10 – 1918

Kitty Gordon in
“MERELY PLAYERS”
World

DIRECTOR ...................... Oscar Apfel
AUTHOR ...................... L. Case Russell
SCENARIO BY ............... Wallace C. Clifton
CAMERMAN .................... Lucien Tainguy

AS A WHOLE .......... Rather unusual story with trick finish. Is convenient but star and direction make it interesting.

STORY ............ Has many “just happened” incidents but is entertaining and has considerable kick at finish.

DIRECTION .......... Made action interesting and made individual scenes effective by intelligent use of close-ups. Injected several good comedy bits and developed suspense effectively.

PHOTOGRAPHY .... Varied from fine to fair; duped flashes of fire scenes inexcusable and marred general effect.

LIGHTINGS ...... Some good but generally too uniform. Frequently harsh on faces.

CAMERA WORK .......... Satisfactory; good angles helped action.

STAR ........... Extremely pleasing to watch. Wore beautiful gowns and photographed very beautiful in close-ups.

SUPPORT ............. Very good. Johnny Hines will grab laughs.

EXTERIORS ............... Good; not many
INTERIORS ............... Private theatre set very good; generally satisfactory.

DETAIL ........... Many good touches. Some incidents were left unexplained.

CHARACTER OF STORY .......... Inoffensive
LENGTH OF PRODUCTION ...... About 5,000 feet

For Kitty’s sake, when she starts making her own productions, I hope she succeeds in obtaining a director of the ability of Oscar Apfel. I cannot recall an instance where the influence of a director has had so much to do with the bringing out of a star’s personality as has been demonstrated in the last few pictures we have had from this combination.

They had an idea for this that was at least different, although at times very hard to swallow, but the presence of Kitty and a capable cast slides it over as very satisfactory entertainment.
We had Kitty as an actress who gave private-theatricals in her home and she makes it possible for Muriel Ostriche, a poor girl with stage aspirations, to obtain a part in a new piece. Irving Cummings, a fearless critic, is induced to review one of Kitty’s private performances and when she asks him for his candid opinion he tells her that she is impossible as an actress. She thanks him for his frankness but promises that she will some day make him change his views. Kitty’s personality grows on Hero Irving and he is a frequent caller which arouses the jealousy of Pinna Nesbit, who is also strong for Hero and whose husband, George McQuarrie, has a case on Kitty. Later, Hero reviews Muriel’s stage debut and pans her work unmercifully, which goes to the poor actress’s head and causes her to attempt suicide. Kitty comes to the rescue and learning that Irving’s review was responsible, denounces him.

Later, Pinna calls and accuses Kitty of alienating her husband’s affections and Kitty promises to show the husband’s true character at the cost of her own vanity, if Pinna will be in hiding in her apartment that night. Pinna, having a deeper purpose in mind, phones Irving to be present also, which conversation is overheard by Kitty.

When McQuarrie arrives, Kitty unsuspectingly leads him, through a back hallway, to the stage of her private theatre and a very dramatic scene takes place when Irving arrives and the four find themselves on the stage. The curtain arises, showing an audience to the bewildered trio and Irving is forced to admit that Kitty is a real actress. Irving, McQuarrie and his wife did not know, of course, that this was a clever frame-up of Kitty’s to disclose the character of McQuarrie and at the same time gain her point with Irving.

We had an incidental love-romance between Johnny Hines and Muriel Ostriche which provided excellent comedy relief, although these characters were disposed of without explanation after a title told us that Johnny had been injured.

The business with the extension telephone which enabled Kitty to overhear Pinna’s conversation, was exceptionally well handled.

Irving Cummings was very pleasing as the hero-critic. George McQuarrie was good as the semi-heavy, Pinna Nesbit was an acceptable vamprire and minor roles were capably filled by Florence Coventry and Dore Davidson.

_The Film Daily (Wid’s Daily), August 23, 1918, p. 15_
MERELY PLAYERS.

Nadine Trent.................Kitty Gordon
Rodney Gale..................Irving Cummings
Hollis Foster................Goo. MacQuarrie
Maude Foster................Pinna Nesbit
Vera Seynave...............Muriel Ostriche
Sammy Meyers...............John Hines
Mrs. Seynave.............Florence Coventry
Adolph Forman............Dore Davidson

Producers and dramatic critics, more especially the latter, are placed upon the grill in this five-reel feature in which the World stars Kitty Gordon. The names are so thinly veiled that they are recognized instantly.

The story hinges around a young woman who has stage aspirations and some little ability. She is suddenly called upon to take the place of the principal at the last moment at the opening performance of a new play. The following morning the critics figuratively tear her to shreds, and suggest she return to the department store. One, Rodney Gale, is particularly vitriolic, with the result the young woman not only retires from the stage, but goes into her bedroom and turns on the gas, and doctors are brought in to resuscitate her.

The young woman is a protege of Nadine Trent (Kitty Gordon) and Mme. Trent, a patron of the drama, is determined to have revenge. How she gets it is told interestingly.

Technically and in other ways the picture is one of the best World has produced in quite a long time. It is an ideal vehicle for Kitty Gordon, who wears the usual number of startling and effective gowns.

Variety, August 9, 1918, p. 33

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Rodney Gale)
Ethnicity: White (Rodney Gale)
Media Category: Newspaper
Job Title: Critic (Rodney Gale)
Description: Major: Rodney Gale, Positive
Description: Minor: None
The Midnight Burglar (1918) (aka Marylee Mixes In)
Newspaper Woman Gladys Bracken (Nell Hollman).

Marylee Depue's father, John Cromwell Depue, refuses to improve the unsanitary living conditions in his tenements, even though many of the tenants have become ill. John's wife Emily, who is involved in charity work only because it is fashionable among her friends, takes Marylee on an excursion through the tenements, where the child sees genuine suffering for the first time in her life. At a ball given by her mother, Marylee, who is dressed as a slum child, collects money for the poor, and later that night, she steals away to the tenement to visit Jones, whose wife has contracted typhoid. Determined to help the sick woman, Marylee steals a large basket of food from her own house and gives it to Jones, but he takes her back home when she becomes ill. Overjoyed to learn that Marylee's sickness was brought on by eating too many cakes with jam, John and Emily vow to lower the rents and clean up the tenements. American Film Institute Catalog of Feature Films
Program and Advertising Phrases: How a Little Girl Brought Complete Reformation in Her Father’s Sociological Ideas.

Child of Riches Creates a Clean-Up in the Slums of Poverty.

Convincing Drama of Sociological Conditions in Great Cities.

Little Girl Turns Reformer and Cleans Up Her Home Town.

Singing and Dancing Sprite Brings Sunshine Into Blighted Lives.

Little Girl “Brightens the Corners” and Redeems Her Father.

Advertising Angles: The theme of this story has been used so often that it would be best to concentrate upon the angle of the practical value of the child’s charity efforts without mentioning much of the story. Tell that her mother was a fashionable Lady Bountiful, but that Marylee went right to the heart of things.

Advertising Aids: One each one, three and six sheets, 11x14 lobby displays. Slides. Press sheets.

The Moving Picture World, August 10, 1918, p. 890
“THE MIDNIGHT BURGLAR”
Little Gloria Joy Featured in PLEASING
Heart Interest Story.
Reviewed by C. S. Sewell.

IN THIS offering of the Oakdale series released by General Film Company, the diminutive star, Gloria Joy, adds further to her laurels and further demonstrates her ability; a striking feature of her work is her absolute naturalness. There is plenty of heart interest in the story, and it should prove pleasing to both young and old.

Marylee’s wealthy father owns filthy tenements, while her mother’s pet fad is charity. At a ball, Marylee is dressed as a child of the slums and begs pennies for the poor. One of the guests masquerades as a burglar, to her amusement. Marylee slips away from home, goes to one of the tenements where, due to the unsanitary surrounding, the wife of one of the workmen has contracted typhoid. Marylee seeks to help her, buys some food and then, remembering the “burglar, slips back home and gets a large basket of food, including cakes and jam. By morning her absence is discovered and a large reward offered. In the meantime she becomes ill and the workman takes her home. He receives the reward, and Marylee’s father fears that she, too, has contracted the disease. However, the doctor says it is only from eating too much jam. The father, overjoyed, promises to improve the condition of his tenements.

The picture is directed by Bert Eisenmenger, who has made rather too much of an amusing incident where Marylee catches a little pig and endeavors to cool it without killing it first. She is assisted by a cast that handles their parts well, including Neil Hardin as the father, Ethel Ritchie as the mother, and Charles Dudley as the factory hand, with Daniel Gilfeather as the doctor.

Reviewed by C.S. Sewell, The Moving Picture World, October 12, 1918, p. 274
The Midnight Trail (1918)
Newspapers report a young millionaire who drives the winning car in an automobile race. But all he wants to do is detective work.

Millionaire Jack Woodford, who loves a good mystery, seizes an opportunity to play Sherlock Holmes when he overhears pretty Alice Moreland, the daughter of Rev. Robert Moreland, discussing a jewel robbery in her home. Posing as detectives, Jack and his valet, Jasper Stride, visit the reverend's home, where Jack's suspicions are aroused first by Moreland's secretary, Harvey Faxon, and then by Alice's brother Harry. During the night, however, he sees Alice herself take a set of jewels from the safe, but when he tries to retrieve them from her room, Faxon enters and accuses him of robbery. He is imprisoned in the basement but soon escapes, and that night, he again sees Alice carrying jewels. As Jack approaches, he realizes that Alice is sleepwalking and that Faxon is waiting to take the jewels from her when she reaches her room. Jack and Stride capture Faxon, and Alice demonstrates her gratitude to the amateur sleuth by confessing that she loves him.
"THE MIDNIGHT TRAIL."

Reviewed by Margaret I. MacDonald.

VIEWED in the light of the comedy-drama, "The Midnight Trail" is exceptionally entertaining. The picture, which is in five parts, was produced for the American Film Company by Edward Sloman and is consistent in action and well staged. William Russell, with Harvey Clark assisting the comedy of the situation as valet, is pleasing. His work is spontaneous, and the character that he portrays is well suited to his talents. Francelia Billington plays the feminine role in her usual charming manner.

The story of the play centers about the desire of a young millionaire to do detective work. Needless to say he is considerable of a sport and gets his name in the newspapers in connection with the aftermath of an automobile race in which he drives the winning car. By accident he happens in the office of a friend at the head of a detective bureau when a clergyman and his pretty daughter, from whom jewels have been stolen, enter to engage the services of a detective. He loses no time in getting himself appointed to the job, and so keen is his ambition that he goes so far as to impersonate a well-known detective supposed to be on the case.

It develops that through the discovery of the young millionaire the young woman herself is the thief, going to the vault and removing the jewels to another place while she sleeps. A fine vein of suspense is maintained throughout, and as the story reaches its climax, it wins for itself an unstinted amount of admiration.

*The Moving Picture World*, March 16, 1918, p. 1555
“The Midnight Trail”
(Mutual-American—Five Reels)
Reviewed by Lisle M. Albright

THIS feature about to be released by Mutual and starring William Russell is a long way from being his best production. In fact, it falls down rather sharply from the standard he set in his recent productions, “In Bad” and “New York Luck.” In “The Midnight Trail,” Bill plays the part of a New York clubman, who gets a job as a detective, to be near a girl with whom he has fallen in love. There is a stolen necklace mystery in the story and many humorous touches, but the play is rather hard to follow through the first couple of reels.

After it gets started, however, it moves along first rate, and the sleep walking scenes, in which the heroine unconsciously opens the safe and hides her jewels, causing everybody, including herself, to think they are stolen, are unusual and interesting. The part where Bill’s detective assistant crawls into the knight’s armor, in order the better to watch the goings and comings of members of the household from his place of vantage in the hall, is especially funny. This part is played by Harvey Clark, and it is to be hoped that he has larger and more important roles in the future. He certainly shows much ability as a comedian, his facial expressions being a study in themselves.

Edward Sloman directed “The Midnight Trail,” and, as usual, Francelie Billington plays opposite Mr. Russell. Others in the cast are: Sydney Deane, Jerome Sheler, Carl Stockdale, Edward Jobson, Harvey Clark, Clarence Burton, Helen Howard and Alfred Ferguson.

THE STORY AND PLAYERS

Jack Woodford (William Russell), young millionaire clubman and auto racer, believes himself a Sherlock Holmes in embryo. When he catches a glimpse of Alice (Francelie Billington), the daughter of Rev. Moreland (Sydney Deane), at his lawyer’s office and learns that the Rev. Moreland has been robbed of valuable jewels, he decides to get a job as detective. Jack secures a card of the detective, W. H. Irons, and posing as a sleuth, contrives to introduce himself and his faithful valet, Stride (Harvey Clark), into the rector’s home, assuming the disguise of theological students.

After suspicions have been wrongly placed a dozen times, Jack one night sees Alice open the safe and take out her jewels, hide them in a vase on the mantel piece and then go back to bed. As he pulls them out, Faxon (Carl Stockdale), a suitor for the rector’s daughter, comes upon the scene and catches him with the goods. Faxon has him arrested and after more confusing circumstances come to light, the mystery is cleared, Jack tells of the sleep walking incidents, divulges his real name, and the story ends with Alice in his arms.
Status: Unknown
Unavailable for Viewing

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

**Mlle. Paulette (1918)**
Newspaper Reporter.

"M’LLE PAULETTE."
Five-reel comedy-drama.
Featuring CLAIRE ANDERSON.
Produced by Triangle.
Author, George Cowell.
Director, Raymond Wells.

*STORY*: Jack Wayne is sent into a mountain resort by his father to take him away from New York's temptations, but when his father appears unexpectedly and finds him smuggling Mlle. Paulette, whom he has rescued from drowning, out of his cabin Jack is forced to return to New York, where, when invited to a party, he is surprised by the presence of one of the guests and with the assistance of a fumbling newspaper reporter there are more surprises, which are not altogether displeasing.

*Exhibitors Herald*, May 18, 1918, p. 35.
“MLLE. PAULETTE.”
Triangle Presents Claire Anderson in
George Cowell's Story. Scenario by
Frank Condon. Photographed by G.
E. Peterson. Directed by Raymond
Wells. Released May 5.

Cast.
Paula Grey .............. Claire Anderson
Robert Wayne ............ George Pearce
Jack Wayne ............. Wallace MacDonald
Bill Jones ............... Walter Perry
Hilda .................... Dot Hagar
Mrs. Wilkins ............ Anna Dodge
Oscar Smallett ........ George Hernandez
Rev. Ichabod Whiffen .... John Lince

The Story: At a mountain resort where
his father has sent him to keep him from
further indulgence in New York City's
gay life, Jack Wayne rescues Mlle.
Paulette, an actress, who, in private life,
is Paula Grey, from drowning. Assuming
that she is just a visitor, Jack takes her to
his camp. Shortly after his father, who
has decided to pay him a surprise visit,
appears. Jack tries to smuggle Mlle.
Paulette out concealed in his bathrobe,
but Mr. Wayne, believing that his son is
up to his old tricks again, orders him back
to New York. Some time later a girl
friend of Jack's invites him to the home
of Mlle. Paulette, and he is surprised to
recognize in her the girl he rescued in
the country. A newspaper reporter com-
plicates matters by printing a notice to
the effect that Jack and Mlle. Paulette
are engaged, thereby arousing the ire of
Mr. Wayne, but in the end everything
turns out happily as Jack and Mlle.
Paulette announce their engagement.

Feature Claire Anderson as Paula Grey
and Wallace MacDonald as Jack Wayne.
Program and Advertising Suggestions: 
When Father and Son Compete for the Same Prize the Call of Youth to Youth Awards the Victory.
Surprising Outcome of a Vacation Romance.
Sensational Newspapers Uncover Stage Scandal.
Stage Beauty Makes Quick Choice Between Father and Son.
Rompimt With the Sirens of the Great White Way.


*The Moving Picture World, May 11, 1918, p. 899*
Wallace MacDonald in “Mlle. Paulette”; Father and Son Fall for Same Girl  
(Triangle Five-Reel Production)  
“Mlle. Paulette,” a late Triangle release, features Wallace MacDonald, who recently won first prize in a contest conducted by the Motion Picture Classic Magazine to ascertain the screen actor possessing the most charm. Six million ballots were cast in this contest, and some of the screen most popular artists were included. In this late Triangle production, “Mlle. Paulette,” produced under the direction of Raymond Wells, the story written by George Cowell and scenarized by Frank Condon. Mr. MacDonald is supported by George Pearce, Claire Anderson, Walter Perry, Dot Hagar, Anna Dodge, George Hernandez and John Lince. Mr. MacDonald has the role of Jack Wayne, whose father sends him to a summer resort to keep him away from the Gay White Way. Mlle. Paulette, a famous actress, in private life, Paula Grey, is rescued from the lake by Jack. Later Jack’s father pays him a surprise visit, and arrives in time to see his son attempting to smuggle Paula from his room. He concluded that Jack is having another affair, and orders him back to New York. Jack insists that the woman is only his maid but father cannot see it that way, so back he goes to the Big Town. In the meantime father meets Paula Grey and a friendship springs up between them. Jack, once more in New York, chances upon an old girl friend and is invited to the apartment of a charming girl. The charming girl is none other than “Mlle. Paulette.” The love affair is revived. A reporter who has been offended, reports an erroneous announcement of the engagement of Jack and Mlle. Father sees the announcement and rushes to Paula’s, alias Mlle.’s apartment. A burglar arrives at the same time, the police are called and there is a general mix-up. Jack is sent for and clears up the mystery. Father then consents to the marriage of Paula and his son Jack.  
Wallace MacDonald in “Mlle. Paulette,” at the ______ theatre on ______ of ______ week.

Motion Picture News, June 1, 1918, p. 3270

Exasperated by his son's predilection for the wine and women of Broadway, Robert Wayne sends young Jack to a mountain resort in the Adirondacks. One evening, Jack
rescues a young woman named Paula Grey from drowning and then takes her to his camp to recuperate. When Jack's father arrives for a surprise visit, Jack tries to smuggle Paula out, but Wayne becomes suspicious and orders his son back to New York City. Later, Jack visits the home of vaudeville star Mlle. Paulette, whom he recognizes as Paula. Following a series of complications involving mistaken identities and a gang of burglars, Jack and Mlle. Paulette happily announce their engagement. American Film Institute Catalog of Feature Films

Status: Unknown
Unavailable for Viewing

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

The Million Dollar Mystery (1918) – Edited from Original 46 Reels to One Six-Reel Film
Reporter Jim Norton (James Cruze).

In his youth, John Hargreaves joins the Black Hundred, a Russian secret service organization, but later he abandons the group, moves to the United States, and earns a fortune. To protect his little daughter Florence, he places her in a boarding school but sends for her when she reaches the age of seventeen. When Hargreaves learns that several Black Hundred agents are after him, he withdraws a million dollars from various banks and prepares to flee. The Russian agents, led by Countess Olga, decide to secure the money, and to this end, they kidnap and threaten Florence. In the end, however, she is saved by newspaper reporter Jim Norton, who helps to round up the gang and reunites Florence with her father. American Film Institute Catalog of Feature Films

Lloyd Lonergan has changed his mind about going to California the early part of the winter. He is now busy cutting down the big serial, The Million Dollar Mystery, from 46 reels to six so that it can be crowded into an evening's performance. Though it was an artistic success and one of the greatest money-makers in its original drawn-out form, it is expected by its new owners to be a greater success artistically in its condensed form. The work is being done at the Thanhouser laboratories here and Mr. and Mrs. Lonergan have moved back to New Rochelle and expect to remain until December. The Evening Standard (New Rochelle), November 12, 1917.
Randolph Film Reissues "The Million Dollar Mystery"
New Version in Six Reels Contains Stunts, Thrills and Sensations of Original
Twenty-three Chapter Serial.

The Million Dollar Mystery" is coming back. This film, which, some time ago, was issued as a successful serial in twenty-three chapters will again appear on the screen, not as a serial, but as a six-reel feature. It is said, that into this six thousand feet have been crammed all the thrills, sensations, stunts and action of the original, and that thrills follow each other in such succession as to remind the spectator of a modern rapid-fire machine gun.

This picture, in which such well known screen stars as James Cruze, Marguerite Snow, Florence LaBadie, Sidney Bracey, Frank Farrington and Irving Cummings appeared, and performed what many consider to be their best work, will be marketed on a state rights basis by the Arrow Film Corporation, Times Building, New York, who are acting as sales agents for the Randolph Film Corporation, which is presenting this revised, retitled and re-edited "Million Dollar Mystery."

James M. Sheldon, president of the Randolph Film Corporation, anticipates that account of the success of this picture as a serial that state rights buyers will be swamped with requests for bookings for it as a feature. "All of the original story has been retained," says Mr. Sheldon; "all of the thrills, stunts and action that made the public gasp during the twenty-three weeks the original serial ran, can now be seen in a single evening. We have received innumerable compliments upon the remarkable lot of decorative subtitles to be found in the new "Million Dollar Mystery." They were made by one of the best known artists of an eastern studio and are really of unusual attractiveness. The matter of subtitles is but one instance of the care that has been taken to make the feature version worthy of modern standards in every respect."

Reports received by Arrow Film Corporation are said to indicate that the territory will all be disposed of within a short time, as there is a heavy demand from buyers who are familiar with the success of this attraction.
throughout the country. The Petrova service department is at the present time also issuing various styles of cuts suited for newspaper and program use, together with single and double-column mats and a full line of photographs suitable for lobby display purposes.

“THE MILLION-DOLLAR MYSTERY”
Former Serial Now Released as a Six-Reeler Full of Action and Thrills.
Reviewed by C. S. Sewell.

RELEASED originally as a serial, in twenty-three episodes of two reels each, “The Million Dollar Mystery” has now been cut down to six reels and is being offered on a state right basis by the Arrow Film Corporation.

In its present form it is full of action and thrills and the continuity of the story has been well maintained, appropriate subtitles aiding materially. The thrills in-

The Moving Picture World, May 11, 1918, p. 880
clude rescues by aeroplane, balloon and motor boat, an automobile running through an open drawbridge, and others.

John Hargreaves, in his youth, joined the Black Hundred, a Russian secret society, agreeing to devote his life and resources to that organization. Later he came to America and amassed great wealth. In order to shield his daughter he had her placed in a girl’s school when still a baby, and raised in ignorance of her father. When she was seventeen Hargreaves sent for her to come to him. In the meantime the Black Hundred learns his whereabouts and he prepares to flee, drawing a million dollars from various banks just before his departure. The band tracks him, and in order to elude them his butler, who resembles him, escapes in a balloon, while Hargreaves, disguised as the butler, remains behind to look after his daughter. The attempts of the band to find the million dollars provides a series of adventures in which the daughter figures, and from which she is rescued by a young reporter.

The story was written by Harold McGrath and directed by the late Howell Hansel. There is an excellent cast, including James Cruzé as Jim Norton, the reporter; Sidney Bracey as Hargreaves, also as the butler; Marguerite Snow as a Russian adventuress, the Countess Olga; Frank Farrington as Braine, leader of the gang, together with the late Florence La Badie as Florence, Hargreave’s daughter, and Irving Cummings as a special representative of the Black Hundred.

Particularly pleasing is the work of Florence La Badie, and an effective scene is the one in which she jumps from an oceangoing steamship.

Reviewed by C.S. Sewell, The Moving Picture World, June 8, 1918, pp. 1473-1474
"THE MILLION DOLLAR MYSTERY."
The Randolph Film Corp. Presents a New Version of This Famous Serial Story Condensed Into Six Acts of Vivid Action, the Very Essence of the Longer Story.

Cast
Hargreave .................Sidney Bracey
Countess Olga............Marguerite Snow
Florence..................Florence La Badie
Jim Norton................James Cruze
Gang Leader..............Mitchell Lewis

The Story: When Hargreave severs his connection with a Russian secret organization with which he became associated in his youth the members plan to wreck vengeance upon him. The fact that he was drawn a million dollars from a number of banks comes to the attention of the crooks, and they contrive to secure the money. Through her acquaintance with Florence, the daughter of Hargreave, Countess Olga, in league with the crooks, is enabled to give them invaluable aid, and they eventually gain entrance to the Hargreave house. A search for the money begins, but Hargreaves outwits them and escapes in a balloon. The gangsters, unable to locate the money, try to get Florence in their power, intending to force her to reveal the hiding place. Again they are frustrated, but still persist in their determination to come into possession of the million. A rapid succession of thrilling and most exciting events follow, with the perplexing problem cleared up in the climax.

Feature Sidney Bracey as Hargreave and Florence La Badie as Florence.
Program and Advertising Phrases: Big Thrills, Tense Dramatic Situations and Gripping Episodes Provide Sensations in Exciting Feature.

Romance and Adventure Combine in Sensational Photoplay to Furnish Exciting Entertainment.

Mystery of a Phantom Million Solved in Sensational Photostory.
Good Old-Fashioned Melodrama Provides Thrills for Sensational Lovers.
Excellent Cast of Screen Celebrities Join in Gripping Entertainment.

Stunt Suggestions: Most of your patrons will probably recall this very successful Thanhouser serial. Lay emphasis upon the fact that the entire action has been condensed into six reels and call attention to the cast of favorites. For two of three days before other advertising send a man out late at night to chalk $1,000,000 on sidewalks and fences or use as teaser snipes. The chalk work will be best if you can fix it with the police. Get out a throwaway with “If you had a million dollars” in large type following with “would it bother you as much as it did Hargreave in ‘The Million Dollar Mystery’?"


The Moving Picture World, June 29, 1918, pp. 1895-1896
"The Million Dollar Mystery"
(Thanhouser-Arrow—Six Reels)
Reviewed by F. G. Spencer

To reduce a forty-reel serial to a six-reel feature and still retain most of its salient points, continuity and interest is avowedly some task, but this is exactly what has been done with Harold MacGrath's masterpiece serial, "The Million Dollar Mystery."

The natural result of this film surgical operation is that there are many thrills, sensations and gasp arousing incidents to each hundred feet of film; in fact, they came so fast that we began to doubt our own ability to assimilate them.

Consider for a moment a victim—in this case the late Florence La Badie—after each succeeding abduction, jumping overboard from a steamship in Newfoundland waters at midnight; fleeing from a gang of cutthroats from the top flight of a miniature skyscraper; escaping from a burning building, and again leaping from a swift motorboat, almost in mid-ocean, to be rescued by her hero in a hydroaeroplane.

And these are not all.

The whole picture, while intensely interesting, just as surely shows intensive crowding.

The original serial was on the market four years ago, and was then declared a winner in its elongated form, and now though considerably dwarfed, will no doubt find hearty favor in some sections.

The exteriors, of which all but about 15 per cent. are necessary for the picture's portrayal, are varied and remarkably well selected in every instance, and the photography, too, should be commended, particularly the midnight moonlight scene off the coast of Newfoundland. The cast is a notable one and all acquit themselves creditably.
THE STORY AND PLAYERS

Hargreaves, fearful of his own safety, and that of his infant daughter on account of his early affiliations with a Russian secret organization, “The Black Hundred,” surreptitiously places the child in a ladies’ seminary to be taken out when eighteen years old. After about seventeen years the taking out of the child—now a sizable young lady—occurs, but Papa Hargreaves is missing. He had been repeatedly threatened by “The Black Hundred,” and on the suggestion of his aged butler, he and the butler (Sidney Bracy) swap places—Hargreaves only having to shave off his beard to present almost a life-like reflection. Numerous schemes are resorted to then to discover the whereabouts of Hargreaves (Albert Norton) who was supposed to have been rescued from a destroyed balloon in which he was making his getaway. Hargreaves, being previously tracked, was known to have drawn a considerable amount of money from the bank and the main purpose of the gang is to get this to further Russian revolutionary propaganda. The daughter is abducted many times and threatened with dire consequences, unless she reveals the hiding place of her father’s million—a father she thinks she has never met and of whose business she is innocent. All this time, however, her father, in the guise of butler, is working overtime to guard her, but in spite of his watchfulness she has a most strenuous time. In the end, however, through the instrumentality of a newspaper reporter (James Craze), the gang is run down and a reunion takes place.

The balance of the cast is Countess Olga (Marguerite Snow); Susan, friend of Florence (Lila Chester), and Braine, the conspirator (Frank Farrington).

Screen time, 61 minutes.

Motion Picture News, June 8, 1918, p. 3455

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Jim Norton)
Ethnicity: White (Jim Norton)
Media Category: Newspaper
Job Title: Reporter (Jim Norton)
Description: Major: Jim Norton, Positive
Description: Minor: None
Miss Innocence (1918)
Newspapers cover the story of a young woman who sacrifices her good name to save the son of a prominent politician who accused of murder.

"MISS INNOCENCE."
William Fox Presents June Caprice in
the Story of a Convent-Bred Girl
Who Runs Away to Face Life and
Find It Bitter Indeed.

Cast.
Fay Gonard ...............Marie Shotwell
Dolores May ...............June Caprice
Henry Grant ...............Robert Walker
Lawrence Grant ...........Robert Walker
Kale Loomis ...............Frank Beamish
James Boyle ..............Carlton Macey
Mrs. Grant .................Mrs. Carlton

The Story: Dolores May, abandoned by her mother on the steps of a convent, is raised by the sisters in the atmosphere of sanctity and seclusion. To her comes Lawrence Grant, son of a prominent politician, whose tales of the world outside fire the blood of Dolores. Unknown to Grant she runs away from the convent
and comes under the protection of Kale Loomis, a political boss, who soon tires of her. Dolores persuades Grant that she has been visiting friends and Lawrence establishes her in an apartment, intending to marry her. Loomis again gets Dolores under his influence and makes the surrender of Grant's father the price of his silence. That night Loomis is killed, and Grant is about to be convicted of the murder when, to save him, Dolores swears that he spent the night in her apartment. But the sacrifice of her good name is rendered unnecessary when it is shown that her own father shot Loomis, who had caused him to be sent to prison that he might be easier win Dolores' mother, and who was the real cause of the child's abandonment.

**Feature** June Caprice as Dolores May and Robert Walker as Lawrence Grant.

**Program and Advertising Phrases:** How a Pure and Pretty Girl Braved the Selfishness of Society and Won a Happy Victory.

How a Convent Girl Braved the Wagging Tongue of Scandal and Won.

Oddly Contrived Photo-Plot Sustaining Uninterrupted Interest.

Ideal Entertainment for Lovers of the Best in Photoplaying.

Surprises and Odd Twists Equip Plot With Rare Interest.

Dainty and Daring June Caprice Realizes Convent Girl Character.

**Stunt Suggestions:** If you go in for the sensational here is a chance to turn loose, but unless you do it would be well to pass lightly over this story. The press sheet suggests many schemes which may be tried.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released July 21.
Routine Program Production. Won't Cause Any Serious Complaints

June Caprice in “MISS INNOCENCE”

Fox

DIRECTOR .................. Harry Millarde
AUTHOR .................... Frances Crowley
SCENARIO BY .............. Thomas Fallon
CAMERAMAN ................. Nat Leach
AS A WHOLE ............. Good production of sloppy story adequately acted will get by as “between times” feature.

STORY ................. Girl who inherits mother's love of fast company and can't help being a salamander; good idea clumsily worked out.

DIRECTION .............. Good; got most of acting values

PHOTOGRAPHY .............. Very good

LIGHTING ............... Generally satisfactory

CAMERA WORK ............ Some clever fade-ins for close-up purposes, particularly in opening scenes.

STAR .................... Obedient

SUPPORT .............. Marie Shotwell and Carlton Macer good

EXTERIORS .............. Well selected

INTERIORS .............. Atmospheric in convent scenes; others average.

DETAIL ................. Tinting not inspired although satisfactory; but much of picture's value lies in intelligent work of cutter.

CHARACTER OF STORY ... Should have some appeal to women on moral grounds.

LENGTH OF PRODUCTION ... About 4,500 feet

The principal innocence of this is innocence of drama. It isn't exactly a piece of virgin stupidity, however, for it has a certain hang-together character after the fashion of the house that Jack built; and that doubtless will let by as a between times feature in “poet” houses.

In a way, it is a blessing that all of the plot was not thrown on the screen, for it is a darned complicated affair; and even if every explanatory subtitle did contain about 3 different ideas that would get over better with breathing space between, the agony that might have been prolonged over scenes of persecuted womanhood was considerably shortened thereby; and no one may kick.

The story runs into two categories for the purpose of explaining the “heroine's” inherited taste for wine, slackers and song; and judging by all we saw, the mother must have had a much worse time of it than her eye-rolling daughter. You see, it was necessary to raise the family past in this heart-rending manner in order to prove that June wasn't responsible for being wicked.

As in all vehicles designed for the exploitation of an ingenue's charms, this follows the heroine from the time she is left as an infant waist on the current plaza until her matrimonial end. She is badly situated at the beginning in other respects, for her father is serving a prison term for an undescribed or describable offense, and her mother is hitting the high spots with the man who really committed the crime for which the father was arrested. She also has an allowance of $10 per month, a subtle little touch that goes to show that the cost of living wasn't as serious 15 years ago as it is now.

That fifteen years suffices to bring “giggles” to motion picture womanhood and into the clutches of the william who “fascinated” the mother and left her to die. At this juncture there intervenes some dumpy comedy that contrives to bring June into the house of the handsome young man planted for her by the author as the son of the friend of her father and through that connection the enemy of the william who ruined her mother.

The 15 years also suffices to close the father's prison term and bring him forth with threats to overthrow the william. His evidence is mysterious, but it must be good, having had time like Scotch whiskey, in which to improve. In all events, the william is scared to death of him, and in order to get something on him and on the father of June's fiancee, he gives a party for June and gets her pickled technically so that the scandal ensuing will act like German gas and camouflage his dirty work.

Anyway, a mysterious hand, holding a revolver, afterward identified as belonging to June's father, shoots the william dead. June's fiancee is tried for the murder and convicted, and then acquitted when June's father confesses. Another trial then takes place for the father and he is acquitted to the tune of cranking bells.

It's all clear as mud. June behaves just as the director bade her, and so do most of the others. Marie Shotwell is very good as the mother and Carlton Macer is creditable as the father. Others concerned are Robert Walker, Frank Reamish, Carlton Macer and Mrs. Carlton.

The Box Office Analysis for the Exhibitor

June Caprice in “MISS INNOCENCE”

Fox

You are not apt to do very big business with this because the story isn't there. It is well produced, however, and the cutting was done intelligently enough to cover a lot of the bad spots. In spite of the fact that “Miss Innocence” is the title, it will not be to your advantage in the advertising to harp much on its virtue.

Don't promise anything to an intelligent patronage save a new June Caprice picture adequately acted and well photographed. If you promise much more you'll be getting the crowd to your theatre under false pretenses.

There is enough in the heroine's alibi of attributing her love to high life to her mother to let you claim a morale for the play, and to permit you to emphasize the fact that it is “the story of a pure and pretty girl pitted against the selfishness and sophistication of the world.”

But whatever you do in the way of advertising, don't convey the idea that it's off color. In the first place, it's not that; and even if it was, the statement would act only as a boomerang on your business in the long run.

Your biggest hope on the picture lies for you in the number of June Caprice fans you have in your clientele. If you have a number of them the day is saved for you; if you haven't—well, the success of it depends whether your gang is willing to take 'em as they come and feel satisfied with the week's percentage at your theatre.

In short, it looks very much as though this is one of those hang-over pictures that has been on the shelf waiting to be unboxed at the fag-end of the season.

The Film Daily (Wid's Daily), July 21, 1918, pp. 3-4

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Miss Mischief Maker (1918)
Newsgirl Sallie O’Brien (Gloria Joy)

Little Sallie O’Brien, who sells newspapers on the city streets, is adopted by Bridget Cassidy, the landlady, when her mother dies. Mrs. Cassidy treats the child cruelly, but soon the wealthy James Wilson befriends Sallie and takes her into his home. Sallie is befriended by Wilson's son Richard, but his daughter Marjorie dislikes the impish little girl. Although Frederick Mason is in love with Marjorie, she refuses to marry him because she finds him too lacking in boldness and chivalry to suit her romantic temperament. Having overheard Frederick's proposal, Sallie induces Bridget's son Patrick to visit the house in the guise of "the Duke of Galway." Marjorie becomes infatuated with the "duke" and promises to marry him, but Mrs. Cassidy appears and exposes her prodigal son. Richard saves Sallie from a whipping, while Marjorie finally accepts Frederick. American Film Institute Catalog of Feature Films
“MISS MISCHIEF-MAKER”
General Film Releases Five-Reel Oakdale Production Featuring Gloria Joy.
Reviewed by Robert C. McElravy.

This five-reel Oakdale production introduces Gloria Joy in another of her interesting child roles, and a great deal of humor crops out as the story progresses. She plays the part of Sallie O’Brien, a child of the streets, who sells newspapers for a living. Her mother is very ill and dies during the early part of the story.

Sallie is an impish child, full of all sorts of tricks, but the fun is always uppermost. Gloria Joy’s round, innocent countenance aids her in “putting over” many a prank that might seem annoying in some children; in other words she has a way with her and a very agreeable one. In this number she is called upon to play tricks that put her in a class with Peck’s Bad Boy, but they are harmless and so laughable that she is readily forgiven.

The plot is of slight texture, but answers the purpose. After her mother’s death the child is adopted temporarily by the keeper of a boarding house who makes her wait on the table and continue to sell papers as well. Later a Mr. Wilson, who had seen her selling papers, takes her into his home. Here she takes a hand in the daughter’s love affairs. The daughter, Marjorie, is of a romantic turn and Sallie induces the son of the former boarding house keeper to pose as a visiting duke. In the course of time the deception is exposed.

In the assisting cast are Nell Saalman, Ruth Lackaye, Edward Jobson, Edward Saunders, Ethel Pepprell, Albert Rockett and Charles Dudley. Sherwood McDonald directed.

The Moving Picture World, August 31, 1918, p. 1302

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Sallie O’Brien)
Ethnicity: White (Sallie O’Brien)
Media Category: Newspaper  
Job Title: News Employee (Sallie O’Brien)  
Description: Major: Sallie O’Brien, Positive  
Description: Minor: None

**A Modern Musketeer (1918)**  
Reporter John Blabb (Bennie Ziedman⁴) who works for Town Topics.

Ned Thacker of Kansas has inherited the spirit of D'Artagnan through the prenatal influence of his mother, an avid fan of French novelist Alexandre Dumas. Unfortunately, his gallant attempts at chivalry are generally misunderstood by the modern women he encounters. On a transcontinental journey, this modern D'Artagnan meets Elsie Dodge, an innocent sixteen-year-old traveling with her mother and Forrest Vandeteer, a middle-aged millionaire who has designs on the young girl. Ned promptly falls in love with Elsie, and his determination to win her is solidified when he learns from New York reporter John Blabb that Vandeteer already has three secret wives. On a trip down the Grand Canyon trail, the Navajo Indian and outlaw Chin-de-dah tries to kidnap the girl, whom he wants to take by force as his bride. With the blessing of Mrs. Dodge, who now prefers the young and charming Ned to Vandeteer, Ned decides to go after Elsie. Alerted to her peril by James Brown, a cohort of Chin-de-dah who, many years before had been defrauded by Vandeteer, Ned goes to Chin-de-dah's cave, fights him and his cohorts off and rescues Elsie. He then forces Vandeteer to sign a confession of his wrongs against Brown, as well as a promissory note for $100,000 in exchange for saving his life. As Brown takes charge of Vandeteer, Ned offers to split the money with him, then kisses his soon-to-be bride.

*American Film Institute Catalog of Feature Films/TCM Overview*

Viewing Notes:
Thacker greets a small man by picking him and carrying him around. Friendly, the reporter, John Blabb, informs Thacker who the man he has tangled with is: “He’s Forrest Vandeteer, the richest man in Yonkers.” Thacker doesn’t care. “Who’s the girl?” he asks. Blabb: “His latest victim I guess. He’s got three wives hidden away now.” Thacker thanks the reporter, a little man, who fixes his tie after Thacker leaves.
Douglas Fairbanks in
“A MODERN MUSKETEER”

Artcraft comedy-drama; five parts; published December 31

As a whole......Splendid
Story..................Exciting
Star..................Fine
Support................Adequate
Settings..............In keeping
Photography.........Very good

“A Modern Musketeer” is one of the best pieces of work Douglas Fairbanks has done for the screen. The story contains plenty of thrills and is interesting and humorous. The role of Ned Thacker is one well suited to Mr. Fairbanks’ particular abilities and every member of the cast lends the star excellent support. The excellence of the camera and laboratory work, as well as the splendid direction of Alan Dwan stand out prominently. Differing from the recent Fairbanks’ productions the humor of the story does not rely upon the subtitles. There is real humor and comedy in the situations and the acting. The production proved highly entertaining to patrons of the Ziegfeld Theater, Chicago, where it was shown last week.

There is a prologue picturing the exciting days of D’Artagnan of old; a cyclone that carries with it all the freaks of a real one; some hair-raising feats, and many little touches that combine to make this an especially enjoyable subject. The pleasing personality of Marjorie Daw is another bright spot of the play. Other members of the cast are Katherine Kirkman, Frank Campau, Tully Marshall, Eugene Ormonde and Edythe Chapman.

The Story: Ned Thacker of Kansas yearns to give free reign to his pent-up spirits outside of Kansas. He finally gains the consent of his father to do so. While traveling through the Grand Canyon he meets Vandeteer and his party, consisting of pretty Elsie Dodge and her mother. Vandeteer is anxious to marry Elsie, but she is immediately attracted to Ned, which arouses the animosity of Vandeteer. With the assistance of an Indian guide Vandeteer takes Elsie into the canyons. Both the Indian guide and Vandeteer plan to force their undesirable attentions upon Elsie, but Ned, who suspects them, comes up just in time to rescue Elsie and as a reward Ned wins the heart and hand of Elsie.

Exhibitors Herald, January, 1918, p. 27
“A Modern Musketeer”

Douglas Fairbanks in His Latest Artcraft Picture, Story and Direction of Allan Dwan, Surpasses Any of His Previous Stunts.

Reviewed by Edward Weitzel.

There is a happy combination of satire, old romance, life of today, fun and physical daring in “A Modern Musketeer,” the latest Douglas Fairbanks Artcraft picture, that furnishes the spectator with an unusually varied and enjoyable quality of entertainment. The story was written by Allan Dwan, from a novel entitled “D’Artagnan of Kansas,” and is quite the best of the Fairbanks scenarios. The first half is particularly rapid in movement, and is chock full of laughs and surprises. The hero of them all is Ned Thatcher,
a breezy young gentleman from Kansas, whose love of adventure makes his pathway through life more or less cyclonic. Ned's nature is the result of his mother's love of romance. Just before the boy's birth she spent hours reading the works of Dumas, D'Artagnan, of "The Three Musketeers," being her favorite character.

When Ned reaches young manhood he possesses the qualities most admired by his mother and is the very soul of chivalry; only, unfortunately, he discovers that trying to rescue fair ladies from the brutality of the opposite sex is not always appreciated. The scenes satirizing the adventures of the original D'Artagnan are screamingly funny and overflow with record-making Fairbanks stunts. The real story opens when Ned is presented with a flivver by his father and told that his conduct is too strenuous even for Kansas. People in that fortunate state do not object to taking to cyclone cellars at frequent intervals, when the wind becomes playful; but when young Thacker begins to get bored by things in general and runs up and perches on the weathervane at the top of the church steeple or hurls over all the front fences on the block and scares the neighbors into fits, Ned's father fears that the popularity of the Thacker family will not stand the strain. Once well out of Kansas and headed due West, Ned meets his first real adventure. He comes upon a stalled motor car containing Raymond Peters, Dorothy Moran, and her mother. These three persons furnish the proper dramatic motive. Peters is a wealthy roué who has deceived a number of wives; Dorothy is poor but beautiful, and her mother is anxious to marry her to a man of means.

Ned helps the party to reach the Grand Canyon of Arizona, and immediately Dorothy gets into all sorts of dangers. A treacherous Indian guide proves the most difficult enemy to manage, but Ned defeats him in true Fairbanks fashion. This calls for leaping, climbing, riding, fighting, sliding down the side of the canyon in utter contempt of life and limb, with little side contempts like turning somersaults or doing handstands on the edge of the canyon thrown in for comedy relief. The question of whether anyone in real life would, or could, act in this manner does not matter in the least. "Doug," Fairbanks does it, and that is all his public asks.

Allan Dwan directed the production. His advancement to the position of head director with the Fairbanks company is more than vindicated by his work in "A Modern Musketeer."

He shows the resource of a master of his art in every detail. The supporting company contains the names of nothing but favorably known actors. Marjorie Daw makes an uncommonly attractive and spirited heroine, and Kathleen Kirkham is effectively cast as her mother. Frank Campau contributes one of his clever character studies as the Indian guide, and Tully Marshall is just as artistic in his portrayal of Philip Marden. Eugène Ormonde shows both skill and nerve as Raymond Peters.

My Own United States (1918)
Newspapers are deleted of any mention of the United States after Philip Nolan tells the court, "Damn the United States. I wish I might never hear of the United States again," and is sentenced to banishment following his expressed wish.

Philip Nolan, IV, at first refuses to enlist during World War I, but he is deeply moved when his father explains the part played by the Nolan family in American history: After Alexander Hamilton is killed in a duel with Aaron Burr, Lieutenant Philip Nolan aids Burr in his plan to form a government hostile to the United States in the South. Nolan is arrested for treason on the morning after his marriage to Agnes Churchill and later sentenced to life aboard the U.S. frigate Constitution. Forbidden to hear or read anything concerning his native land, he becomes known as the "man without a country." Nolan is never informed of the birth of his son, Philip, Jr., who grows into a patriotic young man and defends the Union cause during the Civil War. Philip, IV, grateful to have a country to defend, proudly dons an American uniform. American Film Institute Catalog of Feature Films
has combined these two stories, the one from history, the other from fiction in excellent manner with the result that "My Own United States" presents a smooth story, interesting from beginning to end. It is a patriotic drama without any forced "hur- rahs," it is a tragedy which brings forth unashamed tears, it is a narrative that always entertains and often thrills.

Such a production as this deserves presentation in the best of houses, for no situation of it strikes a false note. Its historic interest is great. The feud of Hamilton and Burr which developed to such serious proportions that it terminated in the famous duel in which the brilliant statesman lost his life is pictured with all accuracy. It is one of the most dramatic of the many dramatic passages in the history of our country, and its handling here is truly great. Duncan McRae's interpretation of Hamilton is convincingly stately and human, and Charles Graham's playing as Burr is of the same high order.

Mr. Kelly continues with the traitorous venture of Burr in Texas after the duel. In this Philip Nolan, the central figure of Hale's wonderful epic is implicated. There follows his capture, trial and conviction when heDamn his country and expenses the desire that he never hear the name of the United States again. His life on the high seas, a respected captive of the American navy, where his wish is rigidly enforced to the letter, is filled with episodes that bring tears to the eyes. Excerpts from the book, speeches used as sub-titles, are introduced propitiously and with wonderful effect. But the acting of Arnold Daly, the star, is perhaps the outstanding feature of this portion of the picture. His characterization of Philip Nolan, who in his exile grows to love his forbidden country more with each day, is one of the finest pieces of acting ever contributed to the screen. It will rank with with his best performances on the stage, may even transcend them.

The body of the picture is linked up with the present world's crisis. At the beginning of it a descendent of Philip Nolan watches the American troops marching down Fifth Avenue on their way to France with something of scorn. His attitude calls forth the main story from his grandfather and when it is all told, the Nolan of the present is so impressed that he hurriedly makes for a recruiting office.
John Noble has produced the picture in fine style. As is the case with the author, Mr. Kelly, it is the best work he has done. Nor can the proper costumes, settings, etc., be overlooked. Art Director W. Bruce Bradley has seen that these are correct in every detail. The photographic work in charge of H. O. Carlton is also commendable. A large cast does work of an unusually high order. Thomas Donnelly's General George Churchill and Sydney Bracey's Captain Rene Gautier are well defined characters. Anna Lehr leads the women of the cast with a performance as Agnes Churchill, later Mrs. Philip Nolan, in which her varied capabilities are given full play. Good characterizations are also given by James Levering, Edward Dunn, F. C. Earle and Marie Du Chette, but it seems in no way fair to single these players out from among the remaining members of the cast, so high is its average.

THE STORY AND PLAYERS

Lieutenant Philip Nolan (Arnold Daly) sides with Aaron Burr (Charles Graham) in his political feud with Alexander Hamilton (Duncan McRae). He becomes entangled in Burr's scheme for a southwestern empire and is tried for treason. In the crowded court-room, with patriotism at its highest, he expresses his contempt for the country in the oath, "Damn the United States. I wish I might never hear of the United States again." So the judge pronounces his sentence, which is to follow out Nolan's expressed wish. He parts with his wife (Anna Lehr) and is made prisoner aboard a man-of-war. All newspapers and books given him are carefully deleted of the country's name. None of the officers ever refer to the United States in his presence, though in all other respects they accept him as an equal. Even his heroic conduct in keeping pirates from the magazine room of the vessel when they raid it and for the moment overwhelm the defenders earns him no respite from his cruel sentence. It is not until he is on his death-bed that the doctor relates to the eager Nolan the growth of his country up to the time of the Civil War—and Nolan dies blessing the nation he once cursed.

His lineal descendent on hearing this tale from the lips of his grandfather is so inspired that he joins America's army of today. The cast also includes Claude Cooper, William V. Miller, Frederick Truesdale, Jack Hamilton, Richard Wongemann, Frederick Herzog, Frank Murray, Gerald Day, Jack Burns, Helen Mulholland, Mrs. Allen Walker, Mrs. Mary Kennison Carr and Baby Carr.
“My Own United States”

Frohman Amusement Corporation Presents Arnold Daly in Great Screen Version of Philip Nolan’s Pathetic Story.

Reviewed by Robert C. McElravy.

A PRODUCTION of tremendous patriotic appeal is Anthony Paul Kelly’s “My Own United States,” with Arnold Daly in the leading role. It presents the memorable story of Philip Nolan, the man who cursed his own country and was sentenced to a life on shipboard where he might never hear its name again. The production is alive with patriotic fervor of the genuine type, and will thrill an audience to the core. It is about eight reels in length, and might stand a little cutting here and there, but in the main tells a story so straightforward and compelling that the observer would not wish it greatly altered.

The author has drawn upon historical incidents for his story, and thanks are extended to the New York Historical Society in this regard. No mention is made of Dr. Edward Everett Hale’s “Man Without a Country,” but the development of the no doubt, but that it was one of the sources of inspiration, and it might well have been acknowledged as such. But the screen production goes further than Dr. Hale’s story; it has a modern end, bringing the Nolan family down through three generations to the present day. Arnold Daly assumes three roles, the original Lieutenant Philip Nolan, a contemporary of Hamilton, Jefferson, and Burr, then Lieutenant Philip Nolan of Civil War days, and finally Philip Nolan, 3rd.

The production is remarkable for its presentation of characters famous in American history. First of these in importance is, of course, the original Lieutenant Nolan, a well-intentioned young man with high ideals, but lacking in insight and strength of character. Mr. Daly gives a strong portrayal of this individual. He brings out the doubtful patriotism of the man, his wavering, pliable nature; then his growing fondness and admiration for the brilliant Aaron Burr, whose treason he utterly failed to comprehend; still later, when Nolan is himself on trial, Mr. Daly reflects with conviction the sense of growing irritation and rage which led up to the infamous outburst: “Damn the United States! I wish I might never hear of the United States again”!

Of the other characters Hamilton and Burr stand out notably. Duncan McRae makes Hamilton as he was, a distinguished figure of self-evident loyalty and worth. Charles E. Graham reflects admirably the personally magnetic but scheming and traitorous Aaron Burr. The events surrounding and during the famous duel between these two quite overshadow the main story for a time, but they are wonderfully presented and after all have much to do with the unfolding of Nolan’s own character. James Levering gave a life-like presentation of the famous justice, Colonel George Morgan, who sentenced Nolan to exile; E. C. Earle appeared as Andrew Jackson, Gerald Day as Lincoln, and there were numerous other good portrayals of famous men. Of the feminine parts, Anna Lehr as Agnes Churchill, Nolan’s sweetheart and wife, was very pleasing, and Helen Muhlolland as Theodosia Burr, Marie Du Chette as Natalie Somers, and Mrs. Mary Kennison Carr as Mrs. Hamilton, all had interesting moments.

Battle scenes are presented, showing a stirring conflict between the old war vessel, “Constitution,” on which Nolan was a prisoner, and the pirates of Algiers. Later some graphic battles of the Civil War are shown; these were somewhat too extended, and seemed in part unnecessary to the story. All of the modern scenes at the opening and close of the production are thrilling and vital to the narrative.

John W. Noble directed the production, with W. Bruce Bradley as art director, and Herbert O. Carlton as photographer.

The Moving Picture World, February 2, 1918, p. 685
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 Mystery Ship (1917-1918) – Serial (18 Episodes)
Episode Six: Treachery (1918)
Cub 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. 6—“Treachery”—Two Parts—Jan. 5)—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Jack Fay (Kingsley Benedict); Harry Russell (Duke Worne). Directed by Harry Harvey. Written by Karl R. Coolidge.
The natives toss Betty into the crater, but she is brought safely from it by the Mystery Man, before whom the natives flee in terror. Miles and Jack rush up, but can find no trace of Betty. Some distance away they are amazed to find her just coming out of a faint.

Harry Russell, in the meantime, having located the treasure schemes with his sailors, and the treasure chest is removed to the yacht. The natives capture Betty’s aunt and toss her over a high cliff, but she is rescued by Miles, who then proposes to Betty that they seek the treasure together. She agrees to this, but when they proceed to the sacred temple they find the treasure gone, and see the yacht going out to sea. The Mystery Man, however, sends a wireless to a passing steamship, which then proceeds to the uncharted island and rescues Miles, Betty and the others.

Back in Los Angeles, Harry arranges with a crook known as “The Spider,” to place the treasure chest in the steel room of his headquarters. But that afternoon the treasure is removed by some one who cuts into the steel room with a flaming torch. Reading that a reception is to be given that night in honor of Betty, Miles and Jack; Harry and “The Spider” plan to capture them and force them to tell where the treasure is hidden, fully believing that they were the ones who removed it from the steel vault. The episode closes with an automobile chase, the crooks having managed to entice Betty from the reception. Miles and Jack, suspecting treachery, have followed them in an automobile, and an automobile, full of crooks, are following them. Several crooks jump from their machine into Miles’, and in the end Betty, Miles and Jack are captives of the crooks.

The Moving Picture World, January 12, 1918, p. 281
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 (1917-1918) – Serial (18 Episodes)
Episode Seven: One Minute to Live (1918)
Cub Reporter Jack Fay (Kingsley Benedict) of the Herald is a wealthy man working on a newspaper for the excitement of it.

ONE MINUTE TO LIVE, Jan. 12.—Number 7 of “The Mystery Ship.”
This instalment contains several exciting situations. Gaston and Jack escape from the gang, the latter making a sensational jump from a building into the sea. There is an auto and motorcycle chase and at the close Betty is cast into the sea in a sealed chest. This does not greatly advance the plot, but the action is very strong in holding power.

The Moving Picture World, January 12, 1918, p. 246
THE MYSTERY SHIP (Episode No. 7—“One Minute to Live”—Two Parts—Jan. 12).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Jack Fay (Kingsley Benedict).

Miles Gaston finds himself securely bound and a prisoner in a strange house, with Jack Fay and Betty Lee all in separate rooms. Fay evades the gang, reaching the roof. To escape, Jack makes a perilous leap and swims safely ashore. While the gang is chasing Jack, Gaston frees himself and rushes into the next room to save Betty. The gang returns, and Harry Russell discovers Gaston and Betty together. While Miles Gaston attempts to ward off the gang, a strange figure, vested with uncanny power, appears and carries Betty into the room in which the stolen treasure is hidden, after which he disappears. Jack Fay reaches the police station and summoning help, speeds with motor cops toward the house where Miles Gaston and Betty Lee are.

Betty Lee hides the valuables in a hole in the wall, and secrets herself in the trunk. One of the gangsters seeing the cops, gives warning. In the fracas, Miles Gaston escapes and joins Jack Fay. The Spider hides behind a packing box, and opening a trap-door, lets the cops fall through to a locked room below. Fearing trouble, The Spider orders his henchmen to remove the trunk, which they supposed contained the treasure, but which contains Betty instead. Miles sees them carrying the treasure away in an automobile, and follows. The automobile which Miles and Jack are in crashes into the other car, sending it over the edge of the dock into the water. Jack is thrown into the water and Miles, seeing him unconscious, dives in after him. While Miles is rescuing Jack, Betty is in the rapidly sinking trunk.

*The Moving Picture World*, January 19, 1918, p. 421

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 (1917-1918) – Serial (18 Episodes)
Episode Eight: Hidden Hands (1918)
Cub 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, January 19, 1918, p. 386

The Mystery Ship (Episode No. 8, “Hidden Hands”—Two Parts—Jan. 19).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Jack Fay (Kingsley Benedict); Harry Russell (Duke Worne).

The gang of which Harry Russell, formerly Betty Lee’s fiancee is chief, determines to dispose of the treasure, not knowing that Betty had secreted herself in the treasure chest, hiding the treasure in a panel in the wall of the room in which she was held prisoner. Miles Gaston and Jack Fay, reaching the dock, crash into the automobile in which Betty is hidden, pushing it into the water. She is just about to sink when the Mystery Man, an enigmatic character, whose powers are unlimited, intervenes and places her safely ashore. “We’ll take the treasure to Frisco and then to Chinatown where we can sell it,” said Russell, not knowing that Betty was within hearing distance. Jack and Gaston part, the former to go aboard the ship and the latter to go by train to Frisco. Once aboard, Betty informs him of her fate, and Jack, in turn, wires the news to Gaston, who reaches Chinatown and falls victim to a scheme which Russell invented, to get Gaston out of the way. Gaston is then imprisoned in a room with wild animals and Betty, who changes places with a little Chinese girl who was sent to deliver her food, is about to make a getaway when she is thwarted by the gang. The picture ends just as she is about to be stabbed by the Chinese henchmen.

The Moving Picture World, January 26, 1918, p. 579
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 (1917-1918) – Serial (18 Episodes)
Episode Nine: The Black Masks (1918)
Cub 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, January 26, 1918, p. 531

Exhibitors Herald, February 2, 1918, p. 34
THE MYSTERY SHIP (Episode No. 9—“The Black Masks”—Two Parts—Jan. 26).—“Hey, don’t kill her, Fong!” shouted Harry Russel, formerly Betty Lee’s fiancé, when his Chinese henchmen were about to stab Betty who was held prisoner by him. Also held prisoner in the same house, was Miles Gaston, who had joined Betty in her effort to recover the treasure. Miles Gaston was menaced by a ferocious beast who was just then in the act of springing at him. His doom seemed sealed, when the Mystery Man opened for him an avenue of escape. He succeeded in rescuing Betty, and after avoiding a terrific explosion which was planted by “Spider,” head of the waterfront gang, working in league with Harry, they reached Los Angeles to find the treasure missing. That night, while in the restaurant, he is decoyed by a clever ruse to the home of a secret society, and there accused of knowing the hiding-place of the treasure. Gaston’s protestations of innocence are futile and only tend to arouse the anger of the members who take Gaston into the torture chamber in order to exact the truth from him. In the meantime, Betty is kidnapped from her home by the gang.

*The Moving Picture World*, February 2, 1918, p. 725

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 (1917-1918) – Serial (18 Episodes)

Episode Ten: The Rescue (1918)
Cub Reporter Jack Fay (Kingsley Benedict) of the Herald is a wealthy man working on a newspaper for the excitement of it.

![Image of newspaper article]

*The Moving Picture World, February 2, 1918, p. 690*

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 (1917-1918) – Serial (18 Episodes)

Episode Eleven: The Line of Death (1918)
Cub Reporter Jack Fay (Kingsley Benedict) of the Herald is a wealthy man working on a newspaper for the excitement of it.

![Image of newspaper article]

*The Moving Picture World, February 9, 1918, p. 868*
“THE LINE OF DEATH.”
Episode 12, “The Mystery Ship.”
Featuring BEN WILSON and NEVA GERBER.
Produced by Universal.

STORY: Gaston rescues Betty and Jack Fay and they retire to a club to look over some important papers they have found. The papers are stolen by the waiter. Betty is kidnapped and the kidnappers are pursued by Jack and Gaston.

Exhibitors Herald, February 16, 1918, p. 34

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 (1917-1918) – Serial (18 Episodes)
Episode Twelve: The Rain of Fire (1918)
Cub Reporter Jack Fay (Kingsley Benedict) of the Herald is a wealthy man working on a newspaper for the excitement of it.

THE RAIN OF FIRE (Universal, Special), Feb. 13.—Episode No. 12 of “The Mystery Ship.” In this instalment the observer is treated to a closer inspection of the Man of Mystery and his headquarters on the mountain top. The spies learn of his location there and try to shoot him, but he dodges bullets and renders his ship invisible at will. He also showers them with a rain of electric sparks. The number has a weird touch and is very interesting. It closes with a plan for Gaston’s friend Jack to join the spies as a ruse for learning their secrets.

The Moving Picture World, February 23, 1918, p. 1140

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 (1917-1918) – Serial (18 Episodes)
Episode Thirteen: The Underground House (1918)
Cub 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, February 23, 1918, p. 1140
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 (1917-1918) – Serial (18 Episodes)
Episode Fourteen: The Masked Riders (1918)
Cub Reporter Jack Fay (Kingsley Benedict) of the Herald is a wealthy man working on a newspaper for the excitement of it.

'THE MASK RIDERS (Universal Special), Feb. 25.—Episode No. 14 of “The Mystery Ship.” This pictures the escape of Jack Fay from Chinatown and the pursuit of Gaston and Betty by the spies. The latter also make an attack on the headquarters of the man of mystery, who defends his fortress with a big gun. The developments of this number are full of interest and contain considerable novelty.'

_The Moving Picture World_, March 2, 1918, p. 1270

"THE MASKED RAIDERS."
No. 14, “The Mystery Ship."
 Featuring NEVA GERBER and BEN WILSON.
Produced by Universal.

STORY: LeGage’s gang plan to attack the “Phantom,” who has made it possible for Betty and Miles to escape their pursuers. Betty and Miles, escaping on hand cars, run into a train on which their enemies are and while one-half pursues the fleeing couple, the other half makes for the “Phantom’s” headquarters.

_Exhibitors Herald_, March 16, 1918, p. 32

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 (1917-1918) – Serial (18 Episodes)
Episode Fifteen: The House of Trickery (1918)
Cub Reporter Jack Fay (Kingsley Benedict) of the Herald is a wealthy man working on a newspaper for the excitement of it.

The Mystery Ship, No. 15 (Universal Special), March 9.—This instalment adds much to the already very strong interest in this novel serial. The action centers about the secret “camouflage” formula stolen from the Mystery Man. Jack is tortured by the spies to obtain information about the formula. Later Gaston and Betty are drugged at a reception and the girl kidnapped by Russell, her former fiance. The title of this episode is “The House of Trickery.”

The Moving Picture World, March 9, 1918, p. 1410

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 (1917-1918) – Serial (18 Episodes)

Episode Sixteen: The Forced Marriage (1918)

Cub 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, March 16, 1918, p. 1560

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 (1917-1918) – Serial (18 Episodes)
Episode Seventeen: The Deadly Torpedo (1918)
Cub Reporter Jack Fay (Kingsley Benedict) of the Herald is a wealthy man working on a newspaper for the excitement of it.

*The Mystery Ship (Universal Special), March 23.—Episode No. 17. This interesting installment contains many scenes in the Grotto, a subterranean chamber occupied by Russell and his gang. The Man of Mystery penetrates this grotto with his ship and opens fire on the gang, who return the fire but are soon dispersed. Russell is killed and the number closes with an explosion which imperils the Man of Mystery himself. The secret of the latter's identity is still maintained.*

*The Moving Picture World, March 23, 1918, p. 1707*

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 (1917-1918) – Serial (18 Episodes)
Episode Eighteen: The Fight in Mid-Air (1918)
Cub Reporter Jack Fay (Kingsley Benedict) of the Herald is a wealthy man working on a newspaper for the excitement of it.

The Mystery Ship (Universal Special), March 30. — This is the 18th and final episode of this highly interesting adventure serial. It pictures an aeroplane battle between the U. S. aviators and the spies, which is very well pictured. The Mystery Man is rescued from the debris of his ruined headquarters. The secret of his identity is made clear and brings the mystery to a logical and satisfying conclusion. Betty and Gaston bury their old feud and decide to marry.

The Moving Picture World, March 30 1918, p. 1868

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 Narrow Path (1918)
City Editor Dick Strong (W.E. Lawrence)

Editor Dick Strong has a sister Gladys Strong who becomes pregnant by a married businessman, complicating his own relationship with manicurist Marion Clark. After Strong’s sister is betrayed by the cad, Clark intervenes and gets named as co-respondent in a divorce case involving the businessman and his wife. Clark keeps the sister’s secret, but eventually the truth comes out and the situation is satisfactorily resolved. Richard Ness, From Headline Hunter to Superman: The Silent Era, pp. 30-31.

Marion Clark, a manicurist, is unimpressed by the wealthy but dissipated men who frequent her shop, preferring city editor Dick Strong, who lives in her boardinghouse. Dick's sister Gladys, however, is intrigued by the wilder side of life in New York and
allows one of the boarders to take her to a lively party. There Gladys meets and becomes infatuated with Malcolm Dunn, a dissolute businessman who neglects his wife Margaret. When Gladys realizes that she is pregnant, she turns to Marion for advice. Outraged, Marion sends for Malcolm, not knowing that his wife has hired detectives to follow him. The detectives find Malcolm in Marion's apartment, and Margaret sues him for divorce, naming Marion as the co-respondent. In order to protect Gladys, Marion remains silent, but in the end, the truth is revealed, and Marion wins Dick. American Film Institute Catalog of Feature Films/TCM Overview

Variety, November 29, 1918, p. 41
Fannie Ward in

"THE NARROW PATH"

Path drama; five parts; directed by George Fitzmaurice;
published December 15

As a whole: Good
Story: Interesting
Star: Very good
Support: Good
Settings: Satisfactory
Photography: Very good

"The Narrow Path" is an adaptation of the A. H. Woods stage play of the same name, which enjoyed a run at the Harris Theatre, New York. Mr. Woods also presents the piece in its picturized form, with Fannie Ward as the star.

Although the theme has formed the basis of many productions, both for the stage and screen, it is one that probably always will be acceptable, for it deals with a vital subject, the double standard of morals.

The picture involves the love affair of Marion Clark, played by the star, and Dick Strong, city editor on a morning newspaper. Gladys, Dick's sister, is lured to her downfall by Malcolm Dunn, a roue, and in shielding her Marion goes through martyrdom until the tangle is straightened out.

First she is made the co-respondent in a divorce suit filed by Mrs. Dunn, and then Dick, believing her guilty, tells her he cannot marry her. To protect Gladys, Marion remains silent and the two girls hide away and live by themselves.

Shortly before the suit comes to trial Dunn's lawyer seeks to trap Marion so she will not testify, but Marion skillfully evades the trap and snares Dunn himself. Ignorant of the fact that his wife is listening behind the door, Dunn admits to Marion that he wronged Gladys and that he had not been intimate with her. Enraged, Mrs. Dunn shoots and kills her husband. Marion and Dick are reunited, and Dick, at Marion's request, forgives his sister.

The picture is pleasing and will afford a pleasant evening's entertainment for any clientele. Admirers of the star will find her as attractive as ever. She is helped considerably by good support. Sam DeGrasse has the role of Malcolm Dunn, W. E. Lawrence is Dick Strong, Irene Aldwyn is Gladys Strong and Mary Alden is Mrs. Dunn.
"THE NARROW PATH"

Five-Reel Astra-Pathe Extra Selected Photoplay Features Fannie Ward.

Reviewed by Robert C. McElravy.

This five-reel subject, adapted for the screen by Ouida Bergere and Jack Cunningham from A. H. Woods' play of the same name, is a well-made offering with strong dramatic moments. The subtitles have a slightly melodramatic flavor, but the action and presentation are in line with straight drama and very effective throughout. The story has a strong sex interest, but is one of the best of its kind and will no doubt appeal to almost any audience.

Fannie Ward is cast in the role of Marion Clark, a pretty manicurist in a large barber's shop with modern appointments. She is in love with a newspaper man, Dick Strong, impersonated by W. E. Lawrence. She and Dick live at the same boarding house, where the latter's invalid mother and sister, Gladys, also live. The latter plays an important part in the story and the role has been cleverly handled by Irene Aldwyn.

There is considerable novelty in the situations in this number, which gets entirely away from the conventional treatment usually found in this type of story. The young manicurist finds her name heavily involved in a public scandal, not through her own actions, but in trying to save the reputation of Gladys, the sister of her lover. Gladys has fallen in with a fast girl at the boarding house, who leads her into bad company. Gladys is victimized by a married man, and it is while trying to get justice for the girl that the heroine herself becomes entangled in the scandal. There are numerous moments of high interest and the number on the whole reflects careful attention to details.

Others in the cast are Sam De Grasse, Mary Alden and Antrim Short.
"THE NARROW PATH"
Pathé Presents the Distinguished Player
Fannie Ward in a Screen Adaptation of
A. H. Woods' Famous Broadway Stage
Success.

Cast.
Marion Clark.............Fannie Ward
Dick Strong.............W. E. Lawrence
Gladys Strong...........Irene Aldwyn
Malcolm Dunn...........Sam De Grasse
Margaret Dunn...........Mary Alden
Jimmy Glidden...........Antrim Short

Directed by George Fitmaurice.

The Story: Marion Clark is a manicurist
who has for one of her regular customers
Malcolm Dunn. She is in love with Dick
Strong, who boards in the same house
with her. Another girl entices Dick's
sister, Gladys, to a party where she meets
Dunn, who betrays her. Torn by despair,
she turns to Marion for advice, and Marion
sends for Dunn. He is discovered in her
apartment by detectives hired by Dunn's
jealous wife and made the co-respondent in
a divorce case. For Gladys's sake she re-
mains silent, but in the end the plucky
girl wins the happiness to which she is so
rightly entitled.

Feature Fannie Ward as Marion Clark and
W. E. Lawrence as Dick Strong.

Program and Advertising Phrases: Fannie
Ward, Star of Great Drama of Moral
Force and Sociological Importance.
How a Pawn of Fate Was Moved For-
ward in the Game of Life.
Finger of Romance Points the Way of
Happiness for Distressed Girl.
Harvesting the Tares and Thistles of a
Sinister Fate.
Romance and Adventure Coupled with
Thrilling Story of Devotion.

Advertising Angles: Hammer on Miss
Ward's popularity, but also use freely the
connecting fact that she will be seen in
a Broadway success with an unusually
strong story. Make a "narrow path" from
the sidewalk to your box office, using
matting or grass mats. For your news-
paper work use the situation of the girl
who takes another's guilt for the sake of
the man she loves. Present the situation
strongly. Use plenty of pictorial work.

Advertising Aids: One one-sheet, two
three-sheets, one six-sheet, one 24-sheet.
Lobby displays, 11x14, both in sepia and
color; also 22x28. Slide. Campaign book.
Cuts.

Released December 15.

The Moving Picture World, December 14, 1918, p. 1253
Naughty, Naughty! (1918)
Editor Matthew Sampson (Earle Rodney) is the editor of small town paper in Lillyville, Kansas.

Sampson is shocked by the behavior of his girlfriend, Roberta Miller, the banker’s daughter, when she returns after four months in New York and performs a “classical dance” at a charity event. The heroine eventually convinces the church-going townsfolk to sanction dances for young people. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 31.

Roberta Miller returns from an extended stay in New York to her home town of Lillyville, Kansas, chicly dressed in the latest fashions. Her old sweetheart, newspaper editor Matthew Sampson, looks disapprovingly on Roberta's city ways, but when she persuades his sister Prudence to appear with her in a "near to nature" dance at the church parlor, Matthew and the townspeople are positively scandalized. In their redoubled efforts to liven up Lillyville, Roberta and Prudence teach the prudish Judith Holmes all the newest dances. Later, Roberta catches the deacon drinking liquor in a nearby town and threatens to expose him unless he agrees to publicly sanction church dances. In the end, Roberta wins the townspeople over, and Matthew is particularly impressed. American Film Institute Catalog of Feature Films/TCM Overview
“NAUGHTY, NAUGHTY!”


Cast.

Roberta Miller ................. Enid Bennett
Matthew Samps ............... Earl Rodney
Prudence Sampson ............ Marjorie Bennett
Judith Holmes ............... Gloria Hope
Adam Miller ................. Andrew Arbuckle

The Story: Roberta Miller returns from New York to her small-town home in the Middle West. She left a quaint ginghamed youngster and returned a smartly gowned, wise young person with three bulldogs. Roberta, much bored at the too-even tenor of her way in Lilleyville—that’s the name of Roberta’s home town—decided to reform the place, to conform with her wishes rather than reform herself to conform to the town’s wishes. A certain young man, her sweetheart and the editor of the local news sheet, was one of the strictest of the strict in the community, and Roberta’s efforts to remodel him are funny. She succeeds and not only convinces the church people that they ought to sanction dances, but that they ought to provide them as a means of entertainment for their young people within their very gates.

Feature These Players: Enid Bennett as Roberta Miller, Earl Rodney as Matthew Sampson.
Program and Advertising Phrases: She Went Away in Gingham and Came Back in Silk.
How “Near to Nature” Dancing Awakened a One-Horse Town.
How One Girl Rejuvenated an Old Fashioned Community.
Where Did the Church Deacon Get His Cocktails?
Just Because a Girl Wears Smart Gowns is She Naughty?
When Lillyville Saw the “Spring Dance” the Old Town Turned Over.
To the Pure All is Pure—Even “Next to Nothing” Stage Dancing.
High School Girl Graduates Dancing in Two Ounce Costumes Shock the Church Deacons.
Her Trip to New York Changed Her from Gingham to Silk Attire.
Highlights of Breezy Comedy Reflecting Life in a Small Town.

Stunt Suggestions: Attach to ½ yard of chiffon a card reading: “Costume worn by High School Girls in the Spring Dance that Shocked a One Horse Town Into Realizing Its Own Shortcomings. One Incident in ‘Naughty, Naughty!’ at the (name of theater and date.)” Distribute these for window showings, etc. Hook up a display of light and airy dresses for your dry goods stores with window cards: “Smart Clothes Like These Reformed a Wicked Old Town When Worn by the Beautiful Girls in ‘Naughty, Naughty!’” (name of theater and date.)”

*The Moving Picture World*, March 30, 1918, p. 1868
“Naughty, Naughty”

Starts Off Well and Holds Up Fairly Well
(Ince-Paramount, March 25th)

THE wit in the subtitles in the first two reels of this picture will bring roars of laughter from an audience, but it slows up in the balance of the play, with an attempt to give it a dramatic “punch” in the fourth reel, in the dance hall scene, succeeding fairly well. Had the same quality been maintained throughout, this offering would be classed as a “knockout.” As it is, it may please fairly well, especially if your house is full, but it will make no impression, and your patrons will forget all about it after they leave the theatre.

It is a clean picture, out of the ordinary, which will appeal to better patronage, especially to women, and will leave a good taste.

Roberta Miller.................................................. ENID BENNETT
Matthew Sampson............................................ Earl Rodney
Prudence Sampson............................................. Marjorie Bennett
Judith Holmes................................................. Gloria Hope
Adam Miller.................................................... Andrew Arbuckle
Director......................................................... Jerome Storm

THE STORY

After a long absence to wicked New York, Roberta Miller returns to Lillyville, the town of her birth. But life now seemed too dreary, so she started to impose on the townsfolk some of her new ideas, especially dancing. She shocked them when she appeared at a church recital in a short dress and minus shoes and stockings.

In one of her secret visits with some other girl friends of the town to the next village dancing pavilion, she discovered one of the “Society Pillars” having quite a good time, and the price of silence she imposed on him was for him to vote for dancing in the church parlors. She eventually gained her point and—a husband—in the editor of the town paper.

Motion Picture News, March 30, 1918, p. 1869

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Matthew Simpson).
Ethnicity: White (Matthew Simpson)
Media Category: Newspaper
Job Title: Editor (Matthew Sampson).
Description: Major: Matthew Sampson, Positive
Description: Minor: None
No Children Wanted (1918)
Newspaper Owner Robert Chase (Edward Jobson) has been caricatured in a novel by Oscar Jarvis (R. Henry Grey) and he severely reproves the novelist.

Little Dot Jarvis is tolerated, but not loved, by her ambitious parents, who send her to boarding school so that they might move into a fashionable apartment building that does not allow children. At school, Dot is treated so cruelly that she runs away, but a kindly farmer takes her to the police station and she is returned to her parents. When Dot's father becomes involved in a scheme to smuggle arms into Mexico, Dot's photograph prevents newspaper owner Robert Chase from exposing him. Repentant, Dot's parents finally give her the love she had so sorely missed. American Film Institute Catalog of Feature Films/TCM Overview

“NO CHILDREN WANTED”
Second Oakdale Production Featuring Clever Little Gloria Joy.
Reviewed by C. S. Sewell.

LITTLE GLORIA JOY, in “No Children Wanted,” the second of the Oakdale Productions distributed by General Film Company, in which she is featured, demonstrates to an even greater extent than in her first picture her cleverness as a child star. While the story lacks strength and the situations are not always convincing, the little player is provided with ample opportunities to show her ability in pathetic situations, in comedy and in the performance of many childish pranks, all of which she handles with perfect naturalness and distinct evidences of ability.

Dot Jarvis, neglected by her wealthy father, a society author, and her mother, a fashionable butterfly, is disconsolate. Finally, when her parents decide to move into an apartment where no children are allowed, she is sent to a boarding school where she is blamed for all of the girls’ pranks. Unable to stand it, she runs away, is found by the police and taken back to the parents, who are not glad to see her. In the meantime her father has caricatured a newspaper editor, Chase, in one of his novels, and this editor
discovers that the author has financed an attempt to smuggle arms into Mexico and theatres to expose him. Dot, hearing the family minister say that they must ask God to help them out of their trouble, starts out to find God, and as she is asking a policeman a reporter for Chase's paper comes along and takes a snapshot, turning it in for a human interest story. Chase, recalling his own son, now dead, orders the Jarvis story killed just as Jarvis enters the office intent upon killing him. He explains that the photograph is responsible, and the parents, thoroughly chastened, endeavor to make up for the neglect of their child.

The clever child star is assisted in a number of scenes by a remarkably well-trained goose and also by an attractive little boy, even younger than herself. The adult members of the cast, all of whom handle their roles satisfactorily, include Ethel Hitchie as Dot's mother, R. Henry Grey as her father, Edward Jobson as Robert Chase, together with Neil Hardin, H. R. Archer, Ruth Lackaye and Daniel Gilfether. Director Sherwood McDonald deserves especial credit for the manner in which he has brought out the talents of his youthful player.

Reviewed by C.S. Sewell, The Moving Picture World, August 24, 1918, pp. 1154-1155
“NO CHILDREN WANTED”
General Film Company Presents Gloria Joy in the Powerful Oakdale Production of the Story With a Lesson.

Cast.
Dot Jarvis ..................Gloria Joy
Sylvia Jarvis .................Ethel Ritchie
Oscar Jarvis .................R. Henry Grey
Robert Chase ...............Edward Jobson
John Porter ..................Neil Hardin
Mrs. Reed ...................Mrs. Kahler
Rankin ........................H. E. Archer
Old Farmer .................Daniel Gilfether
Mrs. Clymer .................Ruth Lackaye

Directed by Sherwood McDonald.

The Story: Dot Jarvis, the neglected child of Oscar and Sylvia Jarvis, is sent to a boarding school in order that her parents may live in an apartment house which bars children. Robert Chase, a newspaper owner, is caricatured in Jarvis’ novel, and he severely reproves the novelist. Later Chase learns that Jarvis and a man by the name of Porter are sending munitions into Mexico. Chase informs the authorities, and two of the conspirators’ henchmen are killed. Porter confesses that Jarvis engineered the scheme, and Chase plans to expose the novelist in his paper, but a change of heart overcomes the publisher when he sees a photograph of Dot riding a hobby-
horse. It reminds him of his dead child and he orders the story killed. Jarvis attempts to kill Chase, but is worsted in a fight which ensues. Then Dot’s parents learn how she has been instrumental in saving them from disgrace, and they return home with a determination to make up for all the affection and love that Dot has been missing.

**Feature** Gloria Joy as Dot Jarvis.

**Program and Advertising Phrases:** How An Unwelcome Child Softened the Hearts of Selfish Parents by Great Sacrifice.

Story of Two Great Enmities That Blend in Mutual Understanding.

Childish Love Reaches Deep Into the Hearts of Selfish Protectors.

Thrills and Surprising Episodes in Gripping Photo-Plot.

Unexpected Developments in Story of Every Day Life.

Photoplay That Assures Exceptional Entertainment.

**Advertising Angles:** Work the sensational title for what it is worth, but be careful to use lines that tell that the unwanted child has already been born. Don’t let this get mixed up with birth control ideas in the minds of your patrons. Use such catch-phrases as “Sent their little one to boarding school to please the janitor.” If you can dig up a picture of a child on a hobby-horse use it for window work, explaining that this picture saved the child’s father from a shameful exposure and won her his love.

**Advertising Aids:** One each one, three and six sheets. 11x14 lobby displays. Slides. Press sheets.

*The Moving Picture World*, August 3, 1918, p. 727
Clever Kiddie Gets Real Opportunity To Register Cute Tricks

Gloria Joy in
“NO CHILDREN WANTED”
Horkheimer-General Film

DIRECTOR. Sherwood MacDonald
SCENARIO BY. Will Ritchey
CAMERAMAN. George Rizard
AS A WHOLE. Incidental business and very clever kiddie makes this entertaining.

STORY. Certainly had some very far-fetched coincidences but provided cute business for kiddie that puts this over.

DIRECTION. Deserves much credit for intelligent handling of kiddie star; provided many excellent bits although failed to make some points in story bold water and frequently let players "act".

PHOTOGRAPHY. Just good straight stuff although doubles were very well done.

LIGHTINGS. Very uneven with no attempt for effects although night stuff was rather good.

CAMERA WORK. Watch her; she's some little actress.

SUPPORT. Acceptable; trained goose carried away first honors and little boy will get laughs.

EXTERIORS. Some good, generally satisfactory.

INTERIORS. Fitted atmosphere although some looked rather "setty".

DETAIL. Gloria's hands and arms weren't made up which showed bad contrast in close-ups.

CHARACTER OF STORY. Pleasing light entertainment for any audience.

LENGTH OF PRODUCTION. About 4,500 feet

SOMEONE showed very good judgment or was just naturally lucky when they picked out this little lady for a certain place in the story. Robert Chase does a great job and little Gloria gets top billing. Also, I want to compliment Director MacDonald for giving us many cute touches throughout the film which will register anywhere and many of them will get real yells.

The plot had to do with a couple who thought more of social prestige than they did of their child, with the result that when hubby becomes fairly wealthy through the success of some of his writings they move to a fashionable apartment, sending little Gloria away to a school because children were not admitted in this particular high-brow domicile.

We had an editor in this whom author Bob Grey had slandered in one of his books with the result that editor got all peeved and planned to get even. Bob later finances a scheme for william Neil Hardin, not knowing that the scheme is to smuggle munitions across the Mexican border. Neil is caught and the editor gets in his dirty work by letting william free if he will sign a statement to the effect that Bob has financed his crooked deal.

In the meantime we have had considerable business with the kid at the school where she is abused to the point of running away. En route to the city she annexes a little boy and a goose and after they have become lost and sleep in a haystack all night, the parents of the boy overtake the pair and Gloria is picked up by a farmer and taken to the police station, where she is restored to her parents.

The loss of Bob's money and threatened exposure has forced him and his wife to return to their former cottage and Gloria, overhearing her parents' plight, determines to find the editor and appeal to him, which is going some for a four-year-old child. It happens that while she is appealing to a policeman for help she is snapped by an ambitious newspaper photographer, with the result that the photo finally gets to the hands of the editor.

His heart is softened by the appeal of the child and he orders the story killed just as Bob comes in determined to kill him.

They had a trained goose in this that was certainly some actor. We also had a very good character bit by the old farmer who picked up Gloria, his being done causing many misunderstandings. The little boy whom Gloria picked up will get many laughs because he was natural.

Others in the cast were: Edward Johnson, Ruth Luckaye, Ethel Ritchie and Eddie Saunders.

The Film Daily (Wid's Daily), August 8, 1918, p. 138

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Robert Chase, Police Reporter).
Ethnicity: White (Robert Chase, Police Reporter)
Media Category: Newspaper
Job Title: Publisher (Robert Chase), Reporter (Police Reporter)
Description: Major: Robert Chase, Positive
Description: Minor: Police Reporter, Positive
**Old Wives for New (1918)**

Reporter (Lloyd Hughes) covers shooting. Editor in newspaper office. Reporters at ship.

Two reporters discussing story. Two reporters apologizing to Julia Raeburn.

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**Exhibitors Herald, May 20, 1918, p. 45**

Elliott Dexter and Theodore Roberts in

**“OLD WIVES FOR NEW”**

Artcraft drama; six parts; directed by Cecil De Mille; published May 20

As a whole ........................................Fair
Story ...................................................Risque
Stars ..................................................Excellent
Support ............................................Very good
Settings ............................................Elaborate
Photography .......................................Good

David Graham Phillips’ excellent story of a few years ago held the mirror up to slovenly women in a manner that could not be denied. The more sensational points of “Old Wives for New” have been written into the Artcraft six-part version of the novel, and on the whole it offers fair entertainment. It has served highly dramatic movements and Director De Mille has played these up to the fullest extent.

Theodore Roberts, as Berkely, a typical man of the world, gave his usual dependable performance. Elliott Dexter, as Charles Murdock, his partner, handled his role well and Sefferitz played the polished villain well, while to Florence Vidor fell the part of the modiste with whom Murdock falls in love. Helen Eddy and J. Park Jones were cast as Murdock’s children.

In settings and costumes the picture is very complete. Naturally the screen adaptation loses considerable force without Phillips’ witty dialogue. However, it is a picture that will cause comment and teaches a lesson without being too “preachy.” Not a picture for young people.

The Story: Disgusted with the unattractive, slovenly appearance of his wife, Charles Murdock goes on a long hunting trip. He meets Julia Raeburn, falls in love with her, and while telling her of his love, informs her that he is a married man. Upon his return his wife flies into a frenzy of jealousy. To forget, he goes out with his business partner, Berkely, meets Viola, who is being provided for by Berkely, and another woman of the cafes. Viola shoots Berkely when she finds him in another woman’s bed room and Julia Raeburn is connected with the scandal through false reports. Murdock, to protect Julia, goes abroad with another woman, his wife obtains a divorce and Julia and Murdock, meeting in Venice, renew their friendship and marry.
Appendix 10 – 1918

Viewing Notes:
Headline: “Persistent Rumor of Mystery in Millionaire’s Death. Hint that Quarrel with Business Partner Over Unknown Woman, May Have Ended in Accidental Shooting.”

Charles Murdock’s wife calls editor to reveal the woman’s name. “Your paper mentions some unknown woman in connection with the Berkeley case. That woman is ‘Juliet Raeburn’ – and I shall name her in my divorce proceedings.”

Editor calls in Reporter to get the story. “The ‘Hydra-Head’ of Scandal.
Headline: ‘Unknown Woman’ in Mystery Shooting Identified. Fashionable 5th Ave. Modiste Said to Be Cause of Berkeley Murdock Quarrel.” “Beautiful Dressmaker to be Named….” Julia leaves for Europe to escape the publicity.

Murdock sails with Viola to protect Julia. Reporters interview Murdock by the ship. One reporter says to the other, “Why that’s not Juliet Raeburn with him – that’s Viola, a girl who used to work at ‘Dangerfield’s!”

Two other reporters find Julia on the same boat and say, “There’s been a grave mistake in identity, Miss Raeburn. We want to apologize and assure you that we will do all we can to square this in our papers.” She thanks them.

Story in newspaper with photographs of principals: “Our Apologies to Juliet Raeburn.” “Viola Hastings, the woman through whom Charles Murdock has destroyed his home. Mrs. Murdock, the patient and maternal spouse of the multimillionaire…”

Status: Print exists in the George Eastman Museum film archive
YouTube Viewing

Type: Movie
Genre: Drama
Gender: Male (Reporter, Editor, Ship Reporters, Two Reporters, Two Reporters). Group.
Ethnicity: White (Reporter, Editor, Ship Reporters, Two Reporters, Two Reporters).
Unspecified.
Media Category: Newspaper
Job Title: Reporter (Reporter, Ship Reporters, Two Reporters, Two Reporters). Editor (Editor). Miscellaneous.
Description: Major: None
Description: Minor: Reporter, Ship Reporters, Two Reporters, Two Reporters, Editor, Positive. Miscellaneous, Neutral.
On the Jump (1918)

Bartlett is an enterprising, patriotic journalist who interviews President Wilson on the importance of the Fourth Liberty Loan. Jack returns from Washington to find that Otto Crumley, a German sympathizer, has taken control of the paper. When Crumley tears up Bartlett’s story, Bartlett quits and when he tries to enter the tank corps, he is told he is needed more at home. He prevents a strike at a munitions plant, exposes Crumley as a German agent and ends up gunning down a German submarine. In the end, it is revealed that he was hired by the secret service when he was not admitted to the tank corps.


During World War I, an enterprising and patriotic reporter named Jack Bartlett interviews President Woodrow Wilson on the importance of the Fourth Liberty Loan. Jack returns from Washington to find that Otto Crumley, a German sympathizer, has taken control of his newspaper, and when Crumley tears up the story, Jack resigns and joins the Liberty Loan campaign. After raising a large sum of money for the government, Jack succeeds in preventing a strike in a local munitions plant. Later, he learns that Crumley, actually a German agent, has stolen a secret gasoline substitute formula invented by William Desmond, the father of his girlfriend Margaret. Crumley imprisons Margaret, but Jack rescues her and then swims out to the schooner on which Crumley is making his escape. The spy apprehended, Jack turns the ship’s guns on a German submarine and sinks it.

*American Film Institute Catalog of Feature Films/TCM Overview.*
Newspaper Scandal in Walsh’s “On the Jump”

A FEW days ago the newspapers of the country carried columns of first-page stories announcing the discovery that a large interest was held by Germans in a New York newspaper. Subsequently it developed that the Germans had a $30,000,000 fund for subsidizing American newspapers. Now comes the announcement that this incident has been turned to account in “On the Jump,” a William Fox photoplay featuring George Walsh. In this play one Crumely, a wealthy man, in the interest of the Kaiser has bought a newspaper which is a power in his state and is using it to foment a strike in a big munitions plant. Through the alertness and daring of the hero, a reporter on a rival newspaper, played by George Walsh, this scheming pro-German is exposed.

Several striking settings, including a scene on a ship at sea, are features of the production. Mr. Walsh is supported by an exceptionally strong cast, and the action of the play, it is said, has been developed until “On the Jump” is said to be one of the fastest plays that George Walsh has ever enacted.

The Moving Picture World, October 5, 1918, p. 97
Jack Barlett (George Walsh) of the Express interviews President Wilson during the Fourth Liberty Loan (September 1918). But the new owner of the paper, banker Otto Cromley, refuses to print the story. Jack resigns to protest and becomes an avid Liberty Bond salesman. When he learns that Cromley has fomented a strike at a hometown shell casing factory, Jack rides up to the workers’ strike meeting dressed as Paul Revere, makes a patriotic speech and induces the laborers to return to the munitions plant. Now working for an opposition paper, Jack discovers that Cromley has stolen the formula of a gasoline substitute. He chases the banker to a schooner lying off the shore. Jack finds papers on Cromley that identify the man as the custodian of German funds to create a propaganda, spy and sabotage organization in the United States. The synopsis deposited with the Library of Congress indicates Jack has been working undercover as a Secret Service agent. This film’s screenplay was based on a story that was also written by the multi-talented Raoul Walsh. Note: It would appear that Jack’s speech was meant to emulate the famous Committee of Public Information (CPI) sponsored “4-Minute Men” patriotic speeches that were regularly given in wartime movie theaters by thousands of volunteer speakers. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 228.
"ON THE JUMP"
William Fox Presents George Walsh in the Snappy Story of the Man Who Could Do Greater Good Over Here Than Over There.

Cast.
Jack Bartlett ............. George Walsh
William Desmond .......... James Marcus
Otto Crumley .......... Henry Clive
Margaret Desmond ...... Frances Burnham
President Wilson ......... Ralph Faulkner

Directed by R. W. Walsh.

The Story: George Walsh, a reporter on a small town newspaper, gets an interview with President Wilson on the Fourth Liberty Loan. He returns to his home town to find the paper in the ownership of Crumley, head of the local bank, who tears the copy up. George resigns, and enters the tank corps, but is told that he can do more good at home. He sells $100,000,000 of the Fourth Loan, and then settles down in town, preventing a strike in a munitions plant, and identifying the banker as the secret agent of the German Government—the task assigned him when he was taken from the tanks to become a Secret Service Man.

Feature George Walsh as Jack Bartlett and Frances Burnham as Margaret Desmond.

Program and Advertising Phrases: George Walsh, Sensational Athletic Star, Seen in a Succession of Sprightly Comedy Acrobatics.
Paul Revere's Ride Turned to Sensational Advantage in Photoplay.
George Walsh, "Do or Die" Hero of Sensational Comedy Drama.
How George Walsh Put the Kibosh on The German Clown Quince.
Patriotic Comedy Drama of High Speed and Sensational Revelations.
Lightning Fast Athletic Comedian Star of Speedy Photodrama.
**On the Quiet (1918)**

Reporter Hix (Alfred Hickman, a reporter).

According to the terms of her father's will, Agnes Colt must receive the consent of her brother, Horace Colt, before she marries or lose sixteen million of a twenty-million dollar inheritance. Unfortunately, Agnes is in love with Robert Ridgway, a wild young man who has been expelled from Yale. Horace finally agrees to the match on condition that Robert reform himself, but before the latter returns to college, he marries his beloved Agnes "on the quiet." The sole witness at the ceremony is McGeachy, a bookmaker who later threatens to blackmail Agnes. Meanwhile, Robert learns that his brother-in-law, the Duke of Carbondale, is unsure of his wife Ethel's love and wishes to entertain two chorus girls in Robert's rooms in order to provoke her jealousy. The plan goes awry, however, with Horace and the duchess blaming Robert for the resulting scandal. Exasperated, Robert and Agnes, attired in diving suits, take refuge underwater while their various relatives and pursuers finally resolve their differences on the shore. *American Film Institute Catalog of Feature Films.*
"ON THE QUIET"
Five-Reel Paramount Version of Famous Farce Features John Barrymore.

Reviewed by Robert C. McElravy.

A WHOLE lot of good, clean amusement has been brought to the screen in this Famous Players-Lasky version of Augustus Thomas' stage farce, "On the Quiet." John Barrymore makes a welcome reappearance in the films, being cast in the role of Robert Ridgway, the part which served as a success for William Collier on the legitimate stage. The new rendering of this production is one that should be seen by everyone, as the screen once more lends opportunities for additional realism.

The story is familiar to many people, but it will do no harm to recite some of its chief points. Robert Ridgway has been expelled from Yale for general wildness. He is very much in love with Agnes Colt, an heiress to twenty millions, but the match is opposed by her brother, Horace. By the terms of her father's will, Horace must give his consent before the girl can wed.

Horace is a stern, unrelenting man, and insists that Robert reform before marrying Agnes. The latter endeavors to do so, but not very successfully. The two lovers then decide to be married without the consent of Horace, and the ceremony is performed with a former bookmaker as the sole witness. A number of humorous complications follow, and the lovers finally take refuge in diving suits in the bottom of the sea, "alone at last." The piece begins slowly, but works up to a highly satisfactory finish.

The settings are very attractive throughout, and the cast is one of general excellence. Lois Meredith appears as Agnes and J. W. Johnston as Horace. Chester Withey directed.

Reviewed by Robert C. McElravy, The Moving Picture World, August 31, 1918, p. 1301
Clever Star In Comedy-Mix-Up

John Barrymore in “ON THE QUIET”
Paramount

DIRECTOR..................Chester Withey
AUTHOR....................Augustus Thomas
SCENARIO BY..............Charles Whittaker
CAMERAMAN.................William Marshall

ASY A WHOLE.............Decidedly funny farce with great
cast, hits on high all the way.

STORY..................A ludicrous conglomeration of ingeniously concocted predicaments provides laughs
galore and never lets up for a minute.

DIRECTION..............Got the most out of every incident, obtained scores of sure-fire touches and made
action snappy.

PHOTOGRAPHY..............Very good; under-sea effect
wonderful.

LIGHTINGS................Generally very good
CAMERA WORK...............Effective

STAR......................A positive riot; has an inimitable style
all his own that makes every move funny.

SUPPORT..................Excellent. Miss Meredith pleasing
and Belcher great type.

EXTERIORS.............................Well selected
INTERIORS.............................Very good

DETAIL...................Many sure-fire touches. Newspaper
insert didn’t get over as real thing.

CHARACTER OF STORY.........A sure cure for the
blues. Shows star as souse but is certainly
funny.

LENGTH OF PRODUCTION........About 4,800 feet

I F YOUR folks don’t think this is one of the funniest,
most entertaining offerings they’ve seen in a long
long time, there’s something radically wrong with
them, and if you don’t mop up big when you show it,
you ought to go over in a corner and have a long talk
with yourself. The situations alone in this make it
funny and when you add to this a star that is a positive
riot in all of his scenes and a director who didn’t
miss a single opportunity, the result is one of the very best
comedy-dramas we have had recently.

We get John Barrymore in this as a wild son whose
frequent souse parties stand in the way of his marriage
to Shero Lois Meredith. They finally get married “on
the quiet” and the rest of the offering is taken up with
their efforts to keep their marriage a secret. A race
track tout to whom Jack has promised fifty dollars in
one of his wild moments, causes him no end of worry,
he having acted as best man at the secret marriage in
addition to being in possession of certain facts which
Jack doesn’t want to get to Shero.

While Jack is completing his college education, a
duke, who is married to Shero’s sister, frames with
Jack for the use of his apartment that he may entertain
a couple of chorus girls as a means of making his wife
jealous and determining whether or not she really loves
him. With the dukes in the apartment, Shero arrives,
having been followed by the tout, demanding more hush
money. With Shero in one room and the dukes in the
other, demanding to be shown the “book” they were
going to meet, the tout comes in and Jack, to get rid
of him, introduces him to the dukes as the duke.

Just to make it more interesting, Shero’s brother and
sister come in and in the turmoil that follows, Jack
jumps out the window, landing in an auto below. Shero
runs out of the apartment house, Jack puts her in the
machine and they beat it for his father’s launch. Pursued
by the rest of the bunch and finding the launch
gone, they finally come on to a life-saving station, don
diving suits and jump in the ocean. Meanwhile the
tout explains to the bunch on the pier that they are
married and we fade out on one of the most effective
trick shots I have ever witnessed, showing Hero and
Shero in the clutch on the ocean bottom with fish
swimming around them.

We get scores of incidental comedy bits all through
the offering that will keep any gang doubled up with
laughter.

These have been brought in in a way that makes
them appear natural and they get over with a bang.
The star does not wear his moustache in this, hence,
to those who did not see him in “Raffles” this will
reveal a new John Barrymore, and a funny one. He
certainly makes every action register.

Lois Meredith was pleasing as the Shero; Frank
Belcher made his role effective as the tout and others
who appeared were: Frank Losee, J. W. Johnston, Al
Hickman, Helen Greene, Cyril Chadwick, Nan Christy,
Dell Boone, Dan Mason, Frank Hilton, Otto Okura and
Louise Lee.

*The Film Daily (Wid’s Daily), August 15, 1918, (The Film Daily, July-December, 1918, p. 162.*)
ON THE QUIET.

Robert Ridgway, a Yale man... John Barrymore
Judge Ridgway, his father...... Frank Losee
Horace Colt, an executor...... J. W. Johnston
Hix, a reporter.......... Al. Hickman
Ethel Colt.................... Helen Greene
Agnes Colt.............. Lois Meredith
Duke of Carbondale...... Cyril Chadwick
McGeachy, a bookmaker..... Frank H. Belcher
Chorus Girls................... { Nan Christy
                                 { Dell Boone
Clerk.......................... Dan Mason
Secretary....................... Frank Hilton
Valet............................ Otto Okuga
Maid............................. Louise Lee

If the main object of a farce is to make persons laugh, then this one achieved its end, as the audience at the Strand was in a constant uproar, caused by John Barrymore.

The scenario has been written from the comedy by Augustus Thomas, in which Willie Collier appeared some years ago. It is a Paramount picture of five reels.

"On the Quiet" has not an elaborate plot, but there is just enough in the story to keep up the interest and the rest is Jack Barrymore, who has endless opportunities for a series of laugh-provoking pranks, some of which border on the hair-raising.

Robert Ridgway (Mr. Barrymore) stops at nothing to attain his ends or the girl he loves. A little thing like jumping out of a window, turning a complete somersault while in the air and crashing through the hood of a waiting automobile in which Agnes (Lois Meredith) is waiting for him to elope, is one of his gymnastic feats.

How the photographer was able to catch some of Barrymore's amusing stunts is a marvel, and the result is astonishing. The name of the cameraman (or probably there were a half a dozen of them) is not mentioned on the program.

The company supporting Barrymore has been happily chosen and the picture breezes along like a well-oiled machine. "On the Quiet" is well worth seeing. There is a laugh in everyone of the 55 minutes it takes.

Variety, August 30, 1918, p. 39.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (Hix).
Ethnicity: White (Hix)
Media Category: Newspaper
Job Title: Reporter (Hix).
Description: Major: None
Description: Minor: Hix, Positive
Once to Every Man (1918)
Sporting Writer Charles Club Morehouse⁶ of a New York daily helps a young fighter make it in the big city.

“Once to Every Man” is a Frohman Amusement Co. feature, from the novel of the same name by Larry Evans, adapted by Anthony Paul Kelly, directed by T. Hayes Hunter and starring Jack Sherrill and Mabel Withee. The photography is by Ernest G. Palmer and some exceptionally artistic illustrated titled are drawn by Ferdinand Pinney Earle.

It is a simple, straightforward tale, told directly with “punch” titles and good acting. The story is of a young country lad (Jack Sherrill) battling with an inherited taste for liquor, who redeems himself through the love of a lassie (Mabel Withee). After being battered about from pillar to post and abstaining from the “boozes” he is kicked in the stomach by a horse and his sweetheart, believing he has fallen off the wagon, casts him off. He starts for the city, and at the local railroad station meets the sporting writer of a New York daily. The newspaper man ask him why he is so pale and he tells how he had been kicked the night before. The writer is astounded he is still alive and says that anybody who can stand such a kick ought to be a good fighter. The lad comes to New York and hunts up the writer. He is taken to training quarters where he is tried out by a bruiser, who slams him all over the gym, dazing him but somehow the lad keeps to his feet. This is a screamingly funny scene wherein the “pug” as portrayed by Kid Broad, walks around the lad to see what is holding him up.

After being properly instructed in the art of boxing the kid is matched against the lightweight champion, and there is another very natural scene, showing the signing of the papers and a flashlight taken of the putting pen to the agreement.

The prize ring in which the lad wins the championship is the fastest fistic encounter ever screened and bound to thrill any audience. The boy returns to his native village, which has now suffered a change of heart toward him.

An intelligent and consistent feature.

Variety, December 4, 1918, p. 41
"ONCE TO EVERY MAN"
Jack Sherrill and Mabel Withee Are Co-
Stars in Stirring Drama of
Good Purpose.

Reviewed by Walter K. Hill.

The Frohman Amusement Company, of
which William L. Sherrill is the alpha
and omega, has constructed a fine
piece of moving picture property in "Once
to Every Man," a feature in which Jack
Sherrill is co-starred with Mabel Withee.
Of Mr. Sherrill much in his favor is known
in film circles; but a word of introduction
for Miss Withee is necessary in bringing
her to screen prominence. She has been
for a long time prominently concerned in
Al Jolson's Winter Garden productions,
and has won favor on the road as Mr.
Jolson's leading woman.

Miss Withee is seen for the first time
upon the screen in "Once to Every Man"
and may be credited with an artistic and
thoroughly adequate performance in a
role that serves as the inspiration for
Jack Sherrill's character of a youth who
fought a moral and physical fight and
won hands down. The opportunity that is
credited with knocking once at every
man's door is the basis of a plain and
straightforward plot that builds into an
interesting and rugged entertainment.

The young hero has been left the heri-
tage of an appetite for drink. The lumber
camp where most of the action takes
place is the scene of the young man's
fight against the craving for rum, and
the girl who helps the youth to fight his
battles is directly responsible for his ulti-
mate triumph, not alone over his inherent
weakness, but over the fistic champion,
whom he downs in a stirring ring battle.
It is this prize fight that climaxes a series of red-blooded episodes and stand-up fights the young hero engages in while hewing his way through adversity in the rugged surroundings of the lumber camp. Despite his efforts to fight off the cravings for drink, the young man's sweetheart is not utterly convinced of his success. When news comes to the camp that a local “scrapper” has won fame as a prize fighter, our hero decides to go to New York, chaperoned by an interested sporting writer, and wrest the championship from the new title-holder. This he does, and at the instant of his wavering in the ring comes a message of cheer from his sweetheart back in the lumber camp. This settles it; our hero takes new courage and strength, goes into the final round and wallops his way to victory. Little remains to be done after the final punch—the reunion of loving hearts makes the happy ending so much desired.

There is an interesting story, told in interesting detail without any questionable angle or ultra-sensational effects. It's a stand-up-and-fight picture; a type of entertainment that will interest every
class of screen follower. For all the world loves a lover who fights and wins the girl of his choice. Walkovers in love affairs don’t amount to much in anybody’s estimation.

T. Hayes Hunter has directed the picture with fine vision. He tells his story without delaying details or needless trips across the side-lines. The plot is unfolded in a speedy and direct forcefulness that leads to the best possible measure of entertainment. The titles have been done by Joe Farnham, and splendidly done. They are among the delights of the occasion.

*The Moving Picture World*, December 7, 1918, p. 1119

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Sporting Writer)
Ethnicity: White (Sporting Writer)
Media Category: Newspaper
Job Title: Reporter (Sporting Writer)
Description: Major: Sporting Writer, Positive
Description: Minor: None
Luigi Riccardo, the proprietor of a marionette theater in New York's Little Italy, eagerly anticipates the arrival of his wife Maria and daughter Tessa, whom he has not seen in five years. Luigi dreams of becoming an American citizen, but because he refuses to make graft payments to Regan, the ward boss, he is informed that he will not receive his naturalization papers. When Regan orders Dr. Ross, an Ellis Island physician, to classify Maria and Tessa as unfit to enter the country, Luigi becomes wild with grief. Newspaper reporter Sam Potts learns of the Italian's misfortune and, through local prizefighter Bump Rundle, offers Regan a phony bribe in exchange for Luigi's papers. Regan accepts and Sam exposes him publicly, enabling Luigi to welcome his wife and daughter as American citizens. American Film Institute Catalog of Feature Films/TCM Overview
“ONE MORE AMERICAN.”

Jesse L. Lasky Presents the Distinguished Character Actor, George Beban, in Another Convincing Story of Italo-American Life “In the Bend.”

Cast.

Lugi Riccardo................George Beban
Maria, his wife........Camille Ankewitch
Their daughter.............May Giracci
Lucia.....................Helen Jerome Eddy
Bump Rundle..............Raymond Hatton
Sam Potts..................Jack Holt
Boss Regan...............H. B. Carpenter
Dr. Ross...................Hector Dion

Directed by William C. De Mille.

The Story: Lugi has come to America to make a home for his wife and little daughter. The marionette theater down in the populous Mulberry Bend district has made good and he sends for them to join him. Meantime he has opposed Regan, the ward boss, refusing to pay tribute and injuring his political strength, and Regan prevents him from getting his final citizenship papers. Regan also works through a party man, physician at Ellis Island, to have the wife and daughter turned back. Crazed, Lugi seeks to kill Regan, but Sam Potts, who has been gunning for the boss, gets the goods on him through Lugi, and one more American is added to the census.
For the Program: As faithful to life as a tour through Little Italy.
Home is where the heart is, and Lugì's heart was all American.

Advertising Phrases: Marionette showman defeats powerful political boss.
George Beban once more plays an Italian.

Feature These Players: Play up Beban in leading role.
Jack Holt, as the reporter.
H. B. Carpenter, as Boss Regan.

Stunt Suggestions: If you used the last stunt suggestion for Jules of the Strong Heart, in the issue for Jan. 26, repeat with the new title. With draperies you can improvise a marionette theater in a show window, using ordinary dolls with fine strings on their heads and limbs. Set a scene, and before the curtain use a card, “See Beban as the proprietor of the Marionette Theater in One More American, at (house and date). A novel glimpse behind the scenes of play and politics.” For the lobby suspend a couple of dolls similarly strung from the lobby dome and let the cashier or doorman give the strings a tug now and then to give motion to the manikins. Above or below use a card, “See Riccardo’s wonderful marionettes in One More American. Now showing.”

Released Feb. 25.

The Moving Picture World, March 2, 1918, p. 1275 (Lugì Riccardo is spelled Lugì throughout this posting).

George Beban in "One More American."

William C. DeMille wrote “The Land of the Free,” from which Olga Printzlau pictured the Paramount offering, “One More American,” several years ago, and therefore could not have had George Beban in mind when he developed the character of Lugì Riccardo. Had he really been thinking of the talented delineator of Latin characters, however, he could not have painted a character more suited to the star’s ability.

Mr. DeMille has directed the production, which will be a Paramount release in the near future, and which concerns Lugì Riccardo, who owns a little Marionette theater in the Italian quarter of New York, and has saved his pennies against
The day when his wife and little girl will arrive from the shores of sunny Italy to make their home in the land of freedom. With him lives his cousin Lucia, who is courted by Bump Rundle, a prize-ring philosopher. Riccardo is a victim of Regan, the ward boss, having gained his enmity by refusing to pay graft money, while Sam Potts, a reporter, has been trying to get the goods on Regan, but so far has failed.

When the little family arrives from Italy and lands at Ellis Island, Regan uses his influence with the medical inspector at the Island to prevent the wife and child being admitted. The anguish of Riccardo on learning that his loved ones are, after all, to be lost to him, is pitiful, and he sets out to kill Regan, having learned that he is responsible.

Meantime, the ward-heeler has been trapped through Potts, and when Riccardo finally reaches him he finds that his enemy is powerless, while the Doctor is willing to make reparation and gladly passes the wife and child, who are restored to the arms of the husband and father amid a scene of glad rejoicing.

The Moving Picture World, February 2, 1918, p. 693

“ONE MORE AMERICAN.”
Five-reel drama.
Featuring GEORGE BEBAN.
Produced by Paramount.
Director, Wm. C. DeMille.

STORY: A true American in spirit. Luigi Riccardo, refuses to submit to the graft system of Boss Regan. As revenge Regan orders the doctor at Ellis Island to deport Riccardo’s wife and child when they come into America. But through the kind offices of a newspaper reporter, Regan is “caught with the goods” and Riccardo’s wife and child are permitted to come to him.

(Reviewed in this issue.)

Exhibitors Herald, February 25, 1918, p. 33
George Beban in
“ONE MORE AMERICAN”

Paramount comedy-drama; five parts; published February 25

As a whole ........................................ Good
Story .................................................. Appealing
Star ...................................................... Enjoyable
Support ................................................. Ample
Settings ............................................... Suitable
Photography ........................................ Very good

Because it has a certain appeal, because it is interesting and because it is a well done production, “One More American” should prove a good attraction for any class of audience, and especially so to admirers of George Beban. He gives his usual enjoyable interpretation of an Italian and his pathos and humor are well blended. Supporting Mr. Beban are Raymond Hatton, Camille Ankewich, Helen Eddy, Jack Holt, H. B. Carpenter, Hector Dion. The direction is by William C. de Mille.

The story: After five years’ separation Luigi Riccardo learns that his wife and daughter are going to join him in America. Although legally not a citizen, in his heart Luigi regards his adopted country with reverence and his refusal to pay graft to Boss Regan results in his wife and daughter being held at Ellis Island upon their arrival. Through the assistance of detectives from the district attorney’s office and a newspaper reporter, the Regan scheme is exposed and Luigi’s wife and daughter are permitted to come to him.


“One More American”
(Lasky-Paramount—Five Reels)

Reviewed by Peter Milne

Some of the strongest dramatic work shown by George Beban since the beginning of his screen career is within the five reels of “One More American,” his latest Paramount offering. His
last two pictures, it will be remembered, were for the most part humorous, the desired suspense being obtained by the introduction of melodramatic situations which hardly allowed for the display of his talents. In his present role, however, that rare acting ability of his, his sense of tragedy, is allowed full play, and if one dissects the emotions after watching him one comes away with a feeling that he has seen a great character actor in a great part. Only an actor of the ability and expressiveness of Beban could essay to do the scene wherein Luigi Riccardo learns that his long expected wife and child are detained at Ellis Island, with the awful prospect of being deported to Italy. Here is a scene where the star rises to unexcelled heights. His performances, so true to the pathos of the situation, will bring tears to the eyes.

Olga Printzlau made an excellent adaptation of William DeMille’s play, upon which the picture is based. The continuity is skilfully arranged and there are no loose ends to confuse. Mr. DeMille himself directed, and has laid the story in backgrounds of real atmosphere. The East Side streets, with their pushcart peddlers and ever-active masses of humanity, are realistic to a degree, and the puppet show is something quite novel and interesting. Of the supporting cast, Raymond Hatton, Helen Jerome Eddy, H. B. Carpenter, Jack Holt, Hector Dion and Camille Ankewich all stand out in parts of prominence, rendering performances that go toward making “One More American” practically the best of Beban’s five-reel offerings.

THE STORY AND PLAYERS

Because Luigi Riccardo (George Beban) refuses to accede to the wishes of Regan (H. B. Carpenter), boss of his ward, the latter plans vengeance. Learning that his wife (Camille Ankewich) and young daughter (May Giracci) are aboard an incoming boat, he forces Dr. Ross (Hector Dion), an inspector at Ellis Island, who owes his position to the corrupt political leader, to find something the matter with the two immigrants. Luigi is in ecstasies of delight at the prospect of being reunited with his wife and child, but his happiness is short-lived, as the doctor carries out orders and puts the incoming members of Luigi’s family down for deportation. Sam Potts (Jack Holt), a political reporter, who has been trying to get the goods on Regan for some time, learns of Luigi’s tragic story and suspects foul play. With Rump Rundle (Raymond Hatton) he plans a frame-up on Regan, with the ultimate result that his hand is forced. The upshot of it is that Luigi’s wife and child are permitted admittance to the country, while the boss gets his just deserts.

May Palmer, Ernest Joy and Signor Buzzi complete the cast.
"ONE MORE AMERICAN."
George Beban in Another of His Favorite Italian Stories Written and Produced by William C. DeMille.

Reviewed by Edward Weitzel.

Laughter and tears are skillfully blended in "One More American," a Lasky-Paramount picture written and directed by William C. DeMille, and featuring the favorite Italian character actor of the screen, George Beban. The author has taken a familiar and important phase of American political life, and evolved a simple but engrossing story that permits George Beban to fully sustain his reputation as a representative of a son of Italy. The star appears as Luigi Riccardo, the proprietor of a marionette theater on the lower east side, New York. Luigi is waiting anxiously for two events to occur: The arrival of his wife and child from Italy, and the day when he shall receive his naturalization papers.

Regan, the ward boss, is furious at Riccardo for refusing to pay graft and for influencing his countrymen in the Italian district not to vote as they are told by the leader. When Luigi's wife and child reach New York, Regan uses his pull with one of the physicians on Ellis Island, and has them detained on the strength of the doctor's testimony that the little girl is mentally deficient. Her father is there to meet his family, and is stunned when he first hears the doctor's verdict. He then becomes wild with grief and rage, and can hardly be restrained. Returning home alone and broken-hearted, Luigi finds friends in a newspaper reporter and a young prizefighter. The two help him to trap Regan and bring his wife and child into the country.

"One More American" is built up with skill. The characterization all through is convincing, and the scenes in the marionette theater are both novel and amusing. Aside from George Beban's fine work as Luigi the entire cast is exceptionally clever. Raymond Hatton as Bump Randle, the prizefighter, gives the most able impersonation next to the star's. Helen Jerome Eddy as Lucia and Camille

The production has fine local color, and the direction by William C. DeMille never falls below the requisite mark.


**ONE MORE AMERICAN.**

Luigi Riccardo...............George Beban
Maria. ........................Camille Ankewich
Tessa. ........................May Giracci
Lucia. ........................Helen Jerome Eddy
Bump Rundle..................Raymond Hatton
Sam Potts. .....................Jack Holt
Boss Regan....................H. B. Carpenter
Dr. Ross. ......................Hector Dion
Mrs. Ross. .....................May Palmer
Mr. Fearing. ...................Ernest Joy
Piano Player..................Signor Buzzi

George Beban is the star of the Lasky-Paramount which has American political graft as its principal theme. It is about the best of the Beban features released in a year. He is the same excitable and pathetic foreigner in turn. The feature has a good underlying story and an excellent supporting cast. Beban is an Italian character who has been bucking the local ward boss. His popularity among countrymen in the district causes the boss to fear his influence. Eventually the boss sees an opportunity of forcing the Italian into line through holding up his family when they arrive at Ellis Island from the other side. The boss has the wife and daughter returned to the pen and their deportation ordered. A young American reporter trying to "get the goods" on the politician finds his opportunity in this, with the result the family is permitted to land and the scheming politician is taken to jail. There is a comedy-love interest through the medium of the Italian's young girl assistant in the manipulation of his manikin theatre and her prizefighter sweetheart. Helen Jerome Eddy is the girl and carries the role along to perfection. She is the type and a clever little actress. Raymond Hatton as the tough little fighter is also an excellent type.

The story was written by William C. DeMille, who also directed the production, while the scenario was furnished by Olga Printzian. The production has many atmospheric touches that fit the story and the lightings and camera work are very good throughout. As a feature it is well worth playing. As a Beban feature it is good and in Italian neighborhoods should prove a capacity attraction.

Fred. *Variety*, February 22, 1918, p. 45
The Ordeal of Rosetta (1918)
Magazine poster reveals the face of a missing daughter on a risqué figure. Newspaper Article reveals that a woman’s lover is engaged to another woman, a society girl.

THE ORDEAL OF ROSETTA.

"The Ordeal of Rosetta" is one of those scenarios with a "fingers crossed" finish. In other words, it is a story of seduction and rapine, and then it turns out to be only a dream.

"The Ordeal of Rosetta" is by Edmund Goulding, scenario by Paul West, directed by Emile Chautard, and produced by Select with Alice Brady starred in a dual role.

An Italian professor has twin daughters. They are studying English just prior to embarking for America. Earthquake—one of the girls is lost. They go to America, still keeping up the search for the lost one. Rosa works as a stenographer and she and father spend every penny they can spare to keep up the search. Young, successful author, residing in the country with his mother and sister, hires Rosa as steno. Just prior to this Rosa had posed for an artist for a head he desired for a poster. She refuses to lower her waist below the neck and the artist joins the head to a risque reproduction of a Frolics' girl body.

Author's family see the poster in a magazine and recognize the face. Author defends her and privately she tells him the true story and also her entire life history. He suggests they take the auto for a ride and he will dictate on route. He suggests that her life story is far more interesting than the novel he is working on and asks her permission to use same, carrying the tale on. He tells, evidently planning the story in the rough, he loves her and must have her. Stops the machine and takes her to an apartment and she is next seen there domiciled as his mistress, under the belief she is secretly married to him. She tells him this is the day they are to reveal the secret to her father and his family and he goes off. Glancing at the newspaper she sees the announcement of his engagement to a society girl. She writes her father she cannot face him and kills herself. Father reads the letter and falls dead.
Lola, the lost sister (both sisters are of course played by Miss Brady), enters at this moment, reads the letter and swears revenge. She rushes to where Rosa was domiciled; the maid had meanwhile phoned the author, and over the body of her sister she declares in his presence: “Sleep, little sister, sleep, for vengeance shall be mine.”

Lola is next in a fashionable restaurant, masquerading as Countess Sperotti. She makes the acquaintance of author’s little sister, invites her to call, explaining that she must not tell anyone as she and the Count are on a diplomatic mission. The innocent sister calls, is plied with wine and, when helpless, is carried into a bedroom by the Count, where Lola locks the door. Then she phones the author to “come before it is too late.” On entering, the author finds Lola posed as was the poster; tells him the arrival was too late and cries: “Kill me; the vendetta is finished.” He shoots her and the scene switches to the limousine in which Rosa and the author were driving. Rosa is awakened by a blowout. She had fallen asleep and author had permitted her to dream on for two hours. Chauffeur says it will take half an hour to repair the puncture and author walks Rosa to a nearby church as the picture fades out. If it wasn’t for the dream finish it would be a very sanguinary tale, but with the switch it is a joke.

Some folks have a keen appreciation for humor—others haven’t. If you’re one of those who has you’ll enjoy “The Ordeal of Rosetta” —if you’re not, you won’t care for the feature, which is well acted, well played and ably directed.

Jolo.
"THE ORDEAL OF ROSETTA"
Select Pictures Presents Alice Brady in a Unique Story of a Stenographer Who Was Made to Suffer Through the Use of Her Face on a Showbill.

Cast.

Rosetta Gelardi
Lola Gelardi       Alice Brady
Aubrey Hapgood    Crawford Kent
Ruth Hapgood      Ormi Hawley
Professor Gelardi Henri Leone
Mrs. Hapgood      Maud Turner Gordon
Dick              Ed. Burns
Mildred Sanders   Hazel Washburn
Theatrical Agent  George Henry

Directed by Emile Chautard.

The Story: The home of Rosetta and Lola Gelardi, twins, living in Sicily with their father, an aged professor, is destroyed by an earthquake. Lola is buried in the ruins, and Rosetta and her father come to New York City, where Rosetta becomes secretary to Aubrey Hapgood, an author. At his Long Island home Rosetta wins all hearts; but Mildred Sanders, who is planning to win Hapgood, shows a poster for which Rosetta had posed, in total ignorance that her face would be used to surmount a risque figure drawn by the artist. The world becomes black to Rosetta and she dreams that Lola survived the earthquake and has come to New York, where a series of thrilling incidents occur. In the final scenes the tangled threads are all unraveled, and Rosetta awakens from her terrifying dream. Hapgood declares his love for her and it is not long before they are made man and wife.

Feature: Alice Brady, who portrays the dual roles of Rosetta and Lola Gelardi, and Crawford Kent as Aubrey Hapgood.

The Moving Picture World, June 8, 1918, p. 1479
Powers That Prey (1918)

Editor Burton Grant (Harvey Clark) of the *Daily News* is run out of town after exposing crooked politicians. He asks his daughter Sylvia Grant (Mary Miles Minter) to turn the paper over to City Editor Frank Summers (Allan Forrest), but she takes it over herself, decorating the city room with bows and writing fluff pieces.

Later she calls for the political boss to be tarred and feathered. Grant arrives in time to stop an angry mob and tries to send Grant back to school, but she opts to marry Summers. The attitudes toward women
demonstrated in Grant’s lack of journalistic savvy extended to the advertising campaign, which suggested as a catchphrase for theatre programs the apparently incredulous observation, “The Power of the Press in a Woman’s Hands.” Richard Ness, *From Headline Hunter to Superman: The Silent Era* p. 31.

Run out of town when he exposes crooked politician Jarvis McVey in the pages of his newspaper, Burton Grant asks his daughter Sylvia to turn the *Daily News* over to his dynamic young city editor, Frank Summers. Having inherited her father's journalistic talents, however, Sylvia fires Frank and takes charge of the paper herself, decorating the city room with bows and printing several rather silly "scoops." In the meantime, Frank learns that McVey and the president of the railroad have become involved in a dishonest scheme concerning the city franchise, and when Sylvia hears this, she publishes an extra, stating that McVey should be tarred and feathered. Sylvia's father arrives just in time to prevent the angry townspeople from carrying out her suggestion and then compels McVey to leave town. Grant orders Sylvia to return to school, but she decides to become Mrs. Frank Summers instead. *American Film Institute Catalog of Feature Films*
Ritchey Completes “Extra”

Will M. Ritchey, who two weeks ago took up the work of scenario editor at the American studios at Santa Barbara, has completed his first play, which is at present known as “Extra! Extra!” As the title indicates, this is a newspaper story, many of the scenes taking place in and about a newspaper office. Mr. Ritchey is a former newspaper man who prior to taking up the avocation of writing for the screen served a number of years as writer on leading newspapers of American cities.

Motion Picture News, January 19, 1918, p. 437
"POWERS THAT PREY."
Mutual Presents "Powers That Prey," a
Mary Miles Minter Comedy Drama,
Produced by the American Film Co.,
Starring Miss Minter.

Cast.
Sylvia Grant...........Mary Miles Minter
Frank Summers...........Alan Forrest
Burton Grant...............Harvey Clarke
Jarvis M'Vey...............Clarence Burton
Mrs. Brackett...............Lucille Ward
Mrs. Sharon................Emma Kluge
George Lake..............Perry Banks
Bobs .....................Robert Miller

Directed by Henry King.

The Story: Sylvia Grant is suddenly called
home from boarding school because of a
conspiracy among grafting politicians to
wreck her father's newspaper property
and drive him out of town. Editor Grant
decides to leave town for a time and delegate authority to an editor, in order to carry out certain policies. Sylvia is told by her father to go home and stay so that a member of the family may be on the ground, but she decides to take charge of the paper in her father's absence, and drive the crooks out of town. In this matter she has the co-operation of a clever city editor, Frank Summers. Her methods are so revolutionary that she wins the fight by sheer audacity, without knowing that she has come within an ace of wrecking the newspaper property.

**For the Program:** Vivid Picture of Newspaper Fight on Bossism.

What the Girl Editor Printed Brought Chills to Snobs of Society.
The Power of the Press in a Woman's Hands.

**Advertising Phrases:** What Newspapers Ought to Print.

Where Angels Fear to Tread.
How a Girl Cleaned Up a Town.
Girl Drives Political Bosses to Cover.

**Feature This Player:** Mary Miles Minter, dainty queen of the screen; pretty and charming, she entrances and delights with youthful beauty.

**Stunt Suggestions:** Your local newspapers might allow you to clip the tops of various newspaper front pages. Paste these headings on strips of cloth, wide enough to hold them all firmly. Arranged in perpendicular strips, the lobby would be uniquely ornamented in a way to attract attention. You can get co-operative ideas from your local newspapers, because this feature expounds the “Power of the Press” in convincing fashion. Street advertising stunts are hard to devise.

Released March 4.
MARY MILES MINTER, the optimist of the screen, will be seen in a comedy-drama vibrating with action and excitement in "Powers That Prey," released by Mutual March 4. The play, based on a story by Will M. Ritchey, was produced by the American under the direction of Henry King, and is a story of newspaper life involving the conflict of a scrupulous editor and an unscrupulous politician.

Miss Minter is cast in the role of Sylvia Grant, the pampered daughter of Burton Grant, editor of the Daily News, who is fighting the attempted stealing of a franchise by crooked politicians working in the interests of a railroad.

The inside workings of a newspaper plant are realistically shown, and the actual process of getting out a newspaper is tinctured with delightful comedy that relieves the tension. Included in the cast are Alan Forrest, who plays lead; Clarence Burton, Lucille Ward, Emma Kluge, and Harvey Clark.
“Powers That Prey”
(Mutual-American—Five Reels)
Reviewed by Lisle M. Albright

It falls to the lot of Mary Miles Minter to play the leading role in the most delightful picture Mutual has put out during 1918, for the facts are not being stretched in the least when “Powers That Prey” is so characterized. Fairly bubbling over with fine, wholesome humor that hits your funny bone with unerring accuracy, exhibitors will find this a good production to dispel the war depression.

The story hinges on the complicated and amusing situations which arise when an editor’s ambitious daughter decides to run her father’s paper during his absence. She starts out by firing the dynamic young newspaper man who has been left in charge, and fixing up her office like a girl’s boudoir in a boarding school. The fun starts when, in fastening a bow on the back of her desk chair, the ribbon tears, and the young lady sits down and writes a tirade against the store that sold her the ribbon. She uses an eight-column head for her story and fires the managing editor when he protests.

Henry King, the director, deserves a vote of confidence for his able handling and realistic presentation of the newspaper part of the story.

Miss Minter does her usual good work and is well supported by Harvey Clarke, Alan Forrest and Clarence Burton. Lucille Ward, Emma Kluge, Perry Banks and Robert Miller are also in the cast.

THE STORY AND PLAYERS
Sylvia Grant (Mary Miles Minter), whose father, Burton Grant (Harvey Clarke), is editor of the Daily News, inherits her father’s journalistic talent, and is editor of the school paper where she attends. Burton Grant incurs the enmity of Jarvis McVey (Clarence Burton), the political boss, by exposing his attempt to betray the city in a railroad right-of-way deal which the latter is trying to push through the City Council. Grant is compelled to leave town to evade McVey and his gang. He goes to the school where Sylvia is finishing up her education, and asks her to go back and put Frank Summers (Alan Forrest), his young city editor, in charge. He tells her where she can find a power-of-attorney which she is to fill in with the name of Summers. Sylvia, however, fills in her own name, and begins to run the paper according to her own ideas.

She prints a number of original “scoops,” and is getting in hot water all the way around when she passes a crowd of working people and hears the plot of McVey to betray the city expounded from the stump. She goes back to the office, and gets out an extra, stating that the politician ought to be tarred and feathered. Summers, who has been fired by the young editor for disagreeing with her on the value of various stories, decides to stay by the ship and help her all he can. The people become infuriated against McVey and threaten to carry out the tar and feather suggestion just as Grant returns from his trip. McVey decides to leave town, and Sylvia, concluding that her city editor is not such a bad sort after all, agrees not only to let him run the paper without her interference, but also to accept him as her husband as well.

Motion Picture News, March 23, 1918, p. 1765
Mary Miles Minter in “Powers That Prey” — Comedy-Drama with Punch (Mutual Five-Reel Production)

Mary Miles Minter returns to the screen of the ——— theatre on ——— of ——— week in “Powers That Prey,” produced by the American Film Company and released on the Mutual program. Henry King directed. In the supporting cast with Miss Minter are Alan Forrest, Harvey Clarke, Clarence Burton, Lucille Ward, Emma Kluge, Perry Banks and Robert Miller. Miss Minter has the role of Sylvia Grant, whose father, Burton Grant, is editor of the Daily News. She has inherited her father’s talent for writing, and is elected editor of the paper published by the school at which she attends. Her father is unfriendly with Jarvis McVey, political boss. He has exposed his part in a franchise scandal. McVey visits Grant at his office and Grant orders him out at the point of a pistol. McVey has him arrested for attempted assault and Grant is obliged to leave town.

Grant goes to the school where his daughter is and asks her to go back home and put Summers, the city editor, in charge. She returns to her home and takes charge of the newspaper and runs it according to her own way of thinking. Summers treats her as a joke. She prints the truth in her father’s paper, sparing no one or no class. Summers discovers McVey and the president of the railroad starting work on the franchise before they have been given permission by the City Council. Sylvia gets out an extra, appealing to the townsmen to tar and feather McVey. The people become furious at McVey’s attempt to steal the franchise, and seizing McVey, prepare to carry out Sylvia’s suggestion, when Grant appears. Grant prevents the crowd from carrying out their intentions and compels McVey to sign an agreement to drop his plan to sell the city rights.

Mary Miles Minter in “Powers That Prey” will be seen on the screen of the ——— theatre on ——— of ——— week.

*Motion Picture News, March 9, 1918, p. 1436*
Mary Miles Minter
In “Powers That Prey”

Mary Miles Minter has broken away from her more youthful interpretations in her latest picture “Powers That Prey” which was filmed under the working title of “Extra! Extra!” written by Will Richey, scenario director of the American Film Company studios, Santa Barbara.

In this picture Miss Minter, it is said, excels her previous good work in her interpretations of a genuinely impulsive young girl, just from a finishing school who is determined to show her father how much ability she has and to help him in a political crisis which is about to overwhelm his newspaper. She pulls the paper through and forces an unscrupulous politician to leave town.

The interior of a newspaper office will recall pleasant memories to every newspaper man who sees the picture. It is a faithful replica of the hurry and bustle, down to the busy copy boy, of nine out of ten newspaper offices. One feels almost like sitting right down to a desk there and pounding out a good news story. Miss Minter has good material and manipulates it to the best advantage in this picture.

Exhibitors Herald, March 2, 1918, p. 38 (Exhibitors Herald, 1917-1918, p. 444)
“POWERS THAT PREY.”
Five-reel comedy-drama.
Featuring MARY MILES MINTER.
Produced by American-Mutual.
Director, Henry King.

STORY: When her father is forced to escape the irony of Jarvis McVey, a grafter whom he has exposed, Sylvia Grant assumes charge of her father’s newspaper and almost makes a wreck of it. However, she succeeds in preventing McVey’s graft plans to go through, and forces him to leave town. She also wins a husband in Frank Summers, her father’s city editor. (Reviewed in this issue.)

Exhibitors Herald, March 9, 1918, p. 33 (Exhibitors Herald, 1917-1918, p. 483)
Mary Miles Minter in
“POWERS THAT PREY”
American-Mutual comedy-drama; five parts; published March 4
As a whole ......................Pleasing
Story ..............................Light
Star ................................Entertaining
Support ............................Ample
Settings ...........................Suitable
Photography .........................Very good

For an evening of light, but very enjoyable entertainment, “Powers That Prey” is an appropriate offering. Mary Miles Minter, pretty and charming as usual, makes of Sylvia Grant a pleasing character and one not easily forgotten. Alan Forrest accords her good support as does Harvey Clarké, Clarence Burton and Lucille Ward. The photography is excellent and settings have been appropriately chosen. There are some good scenes laid in a newspaper office and the manner in which Sylvia handles her father’s newspaper during his absence furnishes much of the humor.

The story: Threatened with arrest because he has exposed Jarvis McVey’s system of graft, Burton Grant, owner of the Daily News, leaves town. His daughter, Sylvia, takes full command of the newspaper. She runs the paper as she believes it ought to be run, exposing the various merchants who do not do business in a manner she believes to be correct. Though she almost ruins the business, she is successful in preventing McVey from furthering his graft policies, and wins a fiance in Frank Summers, city editor.

*Exhibitors Herald, March 9, 1918, p. 24 (Exhibitors Herald, 1917-1918, p. 473).*
POWERS THAT PREY.

A dignified, high-sounding title for a trivial, frivolous and silly story. Made by American, directed by Henry King, with Mary Miles Minter starred. It tells of a young daughter (Miss Minter) of a newspaper editor assuming charge of the plant during his absence, and in ridiculous ways making the daily a schoolgirl's prank. A laugh or so, some dramatics, and a couple of nicely staged scenes, but there is naught to offset the irritability this feature must bring. It is effort and celluloid entirely gone to waste. The story prevents any one concerned in it making a decent showing. It was one-half of a double feature bill at the New York theatre last Friday.

If scenarios of this description are often selected, and several as badly designed have been seen of late, then the great crying need at present in pictures is intelligence. Sime.

“Sime,” Variety, March 15, 1918, p. 44

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Burton Grant, Frank Summers). Female (Sylvia Grant). Group.
Ethnicity: White (Burton Grant, Frank Summers, Sylvia Grant). Unspecified.
Media Category: Newspaper
Job Title: Editors (Burton Grant, Frank Summers, Sylvia Grant). Miscellaneous
Description: Major: Burton Grant, Frank Summers, Sylvia Grant, Positive.
Description: Minor: Miscellaneous, Neutral.
The Price of Folly (1918)
Episode One: The Phantom Fame

Editor Conrad K. Arnold (Luke McKee) is a newspaper editor and magazine owner who makes a regulated business of seducing young women. Kate Denton (Ruth Roland) goes to the city to pursue a literary career and is given a job on Arnold’s newspaper.
and is foiled by her husband. The latter arrives in time to save his wife an unwelcome entanglement with the editor, who has already ruined the daughter of a laboring man, and is altogether much more villainous than the worst of editors are presumed to be.

Ruth Roland is attractive in the leading role, Mrs. Kate Denton. Frank Mayo appears as the husband, and Luke McKee as the editor, Conrad K. Arnold. The other characters are portrayed by Bruce Smith, Jimsy Maye and Neal Hardin.

The story does not grip the interest as closely as might be desired, although the action follows quite swiftly and the continuity is good. The incidents are depicted in a melodramatic way and are not entirely convincing in certain situations. There is a sketchiness about the manner of handling some of the events which keeps them from getting a close hold upon the sympathies, though later numbers may bring out the character work and plot interest more strongly.

In the course of this opening instalment, the ruined daughter of the laboring man commits suicide by jumping from a railroad bridge. Her father, Pete Gale, then joins forces with Alfred Denton in an effort to save the latter's wife from Arnold. They are successful in this, but the wife's disillusionment results in the loss of her mind and she is sent to a sanitarium, with doubt expressed that she will ever recover.
Reviewed by Peter Milne, *Motion Picture News*, January 26, 1918, p. 597

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Conrad Arnold). Female (Kate Denton). Group.
Ethnicity: White (Conrad Arnold, Kate Denton). Unspecified.
Media Category: Newspaper
Job Title: Editor (Conrad Arnold). Reporter (Kate Denton). Miscellaneous
Description: Major: Conrad Arnold, Very Negative. Kate Denton, Positive
Description: Minor: Miscellaneous, Neutral.

**The Primitive Woman (1918)**
Journalist-Professor Learned, also known as Stephen Graves (Jack Mower) is a non-fiction author on prehistoric subjects.

Angered by Prof. Learned's criticism of her dance, the "Eskimo Fling," as well as his abhorrence of modern women in general, debutante Nan Graythorpe decides to play a trick on him. When the professor, actually named Stephen Graves, departs for the mountains to write a book on the primitive woman, Nan goes to live in the cabin of an old mountain woman, who agrees to pose as her grandmother. Wearing a tattered dress, Nan rolls down an embankment and lands at Stephen's feet, whereupon he takes her to his hut, believing that she is seriously injured. Having agreed to be the subject of his study, Nan returns to Stephen's cabin each day until he finally falls in love with her. On a visit to town, Nan informs Stephen's mother and sister that he is harboring a wild woman, but when they visit him to demand an explanation, he indignantly denies the accusation. Nan then reveals her true identity, and Stephen, declaring his earlier misogyny unfounded, takes his "primitive woman" in his arms. *American Film Institute Catalog of Feature Films.*
“THE PRIMITIVE WOMAN.”
Mutual Presents the American Film Co.’s Comedy Drama, Starring Margarita Fischer. Directed by Lloyd Ingraham. Released April 15.

Cast.
Nan Graythorpe........Margarita Fischer
Professor Learned............Jack Mower
Ned Graythorpe........Millard Wilson
Mrs. T. Ashbury Graves.....Emma Kluge
Nell Graves................Helen Howard
Ida........................Molly McConnell
Edward Burnham..........Edward Peil

The Story: Professor Learned, a writer on prehistoric subjects, abhors modern women, and leaves for the mountains to write a story on primitive women as compared with the women of today, using as a type of modern woman Nan Graythorpe, a young girl who surprised him with her daring dance, “The Eskimo Fling.” Nan, determined to change the professor’s views, repairs to the cabin of a woman friend, and, after donning primitive garb, rolls down a hill, landing in front of the professor. He, believing that she is a girl of nature and badly injured, takes her to his home to train her. Nan does not reveal her identity, and the professor falls in love with her. Nan’s brother, Ned, trails her, and she tells him of her plan. In conventional garb she visits her brother and mother at the hotel, and learns that the people are speaking about the professor and his “wild girl.” Nan brings her mother and brother to the professor’s lodge. He denies that he is harboring a girl of the primitive type, but then he recognizes Nan, and declares that modern women are the women for him.

Feature: Margarita Fischer as Nan Graythorpe and Jack Mower as Professor Learned.
"THE PRIMITIVE WOMAN."
Margarita Fisher in American Production Gives Pleasing Performance.

Reviewed by Margaret I. MacDonald.

In criticising the five-part American production "The Primitive Woman" it is difficult to treat it from the standpoint of the drama. It would be classified as a comedy, and while it might be considered entertaining it has not that irresistible quality characteristic of many of the screen comedies of the present day. Margarita Fisher plays in a pleasing manner the role of a young woman of wealth, who revenges herself on a young author whose peculiar ideas about women have led him to act and speak in an insulting manner. This young man isolates himself in the mountains for the purpose of writing a story on the primitive woman, where he is discovered by his friends, to whom he vows that no woman shall cross his threshold.

The mischievous young woman of the story, determined to place him at her feet, goes secretly to the home of a mountain woman with whom she lives in the guise of a wild girl of the hills. Purposely sliding over an embankment where she knows she will fall in his path, she is rewarded by having him pick her up and carry her to his cabin, where she pretends to be too much injured to be moved that day. The mountain woman is sent for and the two remain in the cabin of the author for several days. Finally she is discovered by her people, when it also comes to light that the woman-hating author has fallen to the charms of his pretty visitor.

Reviewed by Margaret I. MacDonald, *The Moving Picture World*, May 4, 1918, p. 743
“The Primitive Woman” Stars
Margarita Fisher—Unique Plot
(American-Mutual—Five-Reel Production)

Pretty and frolicsome Margarita Fisher, one of the cleverest of comedy-drama pictorial stars, has a fast action part in “The Primitive Woman,” which will be the attraction at the ______ theatre on ______. This new play shows Miss Fisher at her best, which is in the role of a spoiled child, though the young star invariably manages to convey the impression that she is not beyond saving. Lloyd Ingraham, who directed the play, considers it one of the best in which Miss Fisher has ever appeared. The story is based on the idea that even a young old fogey of a college professor has to give up when he endeavors to match his wits against that scintillating product of the American finishing school whose type is so cleverly portrayed by Miss Fisher. Henry Albert Phillips is the author of the story. The plot involves the adventures of Nan Graythorpe, with whom Edward Burnham, a close friend of the family, is in love. The young woman displays small interest in the masculine sex until she encounters Professor Stephen Graves, engaged in anthropological research, whose indifference to what he terms modernism piques her. She determines at all events to interest him. Her dancing of “The Eskimo Fling” confirms the professor’s first impression of Nan and he retires to his bungalow in the Catskills to write a treatise on primitive woman. Nan, learning of the professor’s presence there, dons the ragged garb of a mountain girl and virtually compels the professor to woe her. Nan is found in the mountains by her brother, who demands an explanation. The girl succeeds in making him understand her avowed determination to punish the professor for his indifference. The hotel gossips talk of the professor’s new girl and Nan helps the scandal along. Finally she goes to the cabin, along with the professor’s mother, and there she is recognized and amends are made. “The Primitive Woman,” an unusually photo-play, starring Margarita Fisher, at the ______ of ______—week.

Motion Picture News, May 4, 1918, p. 2677

Status: Unknown
Unavailable for Viewing
**Private Peat (1918)**

Newspaper Clippings used to forward the narrative.

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**Pictorial Diary Doesn’t Carry Like Dramatic Plot But Should Satisfy**

*The Film Daily (Wid’s Daily)*, October 17, 1918, p. 599
PRIVATE PEAT.

Private Peat..............Harold R. Peat
Mrs. Peat (Mary)...........Miriam Fouche
Old Bill..................William T. Sorelle

From the standpoint of expense "Private Peat" is probably the most inexpensive fea-
ture turned out by Paramount in several years. It is a photodrama based on Harold
Peat's "Two Years in Hell and Back With a Smile," scenario by Charles Whittaker, di-
rected by Edouard Joe.

There is an introduction showing Peat in his home town trying to enlist and being re-
jected, but finally getting in. Then follows a review of Peat's career in the army, his
going over the top, wounded, convalescing in a base hospital in France, and so on. After
which come statistics alleging that 22 per cent. of the wounded in the Civil War died,
while but 2 1/2 per cent. of our wounded in the present war die.

Most of the picture is culled from the news weeklies and similar sources, with titles urging
you to enlist, and if not as a soldier for other useful war work, such as shipbuilding
(here insert the launching of a ship at one of our yards) and so on, all finishing with a
picture of President Wilson and a quotation from one of his numerous speeches on the
subject of peace.


*Variety*, October 18, 1918, p. 38

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 Ranger (1918) (aka The Texas Ranger, My Flag)
Reporter Jim Slater (Shorty Hamilton) is really a Texas ranger posing as a reporter for the Silver City News to expose Editor Carl Werner (William Colvin), who is a German spy spreading anti-American propaganda.

Slater falls in love with Werner’s daughter, Belle (Mattie Connolly). When she tells Werner of Slater’s real identity, Werner sends him to interview a dangerous criminal, but the criminal turns out to be Slater’s long-lost father. Werner poisons himself and the criminal is charged with the murder. Although Slater is unable to save his father, he does win over Belle. Richard Ness, From Headline Hunter to Superman: The Silent Era, pp. 31-32.

Jim Slater, a Texas Ranger, learns that German propaganda is being distributed across the Mexican border and traces the anti-American materials to Carl Werner, the editor of the Silver City News and secretly a German spy. Posing as a reporter for the News, Jim falls in love with Carl's daughter Belle, who, although opposed to her father's activities, informs him that Jim works for the U.S. government. Carl then assigns Jim the job of interviewing "Red" Haggerty, a criminal who bears Carl a bitter grudge. Red learns that Jim is the son he left in the East years before and consequently refrains from harming him, whereupon Carl, realizing that he is beaten, poisons himself. Accused of Carl's murder, Red gives himself up to Jim upon discovering that there is a large reward for his capture. Jim arrives at the jail too late to save Red from the vigilante committee, but Red's letter reveals their relationship and asks Jim to send his wife the reward. All danger removed, Jim and Belle are united. American Film Institute Catalog of Feature Films/TCM Overview.

“'The Ranger,' with Shorty Hamilton
(W. H. Clifford Photoplay)

JUST a fair picture which will have an appeal to children and to those of the grown ups who like Western stories. It is the third of the Shorty Hamilton series in which Mr. Hamilton is given the combination part of a bad man and a newspaper reporter. It will barely hold your interest.

Motion Picture News, June 15, 1918, p. 3548
THE RANGER.

A real breezy "western," the third of a series of five-reelers, depicting the adventures of "Shorty" Hamilton as a Texas ranger, produced by the W. H. Clifford Photoplay Co.

"The Ranger" is a strong story and carries a message, it is superior to the usual run of this type of picture, inasmuch as the interest is sustained from beginning to end and the whole yarn is possible. The photography is unusually good, and care apparently has been taken in the matter of the smallest details.

"Scotty" is a Ranger in the lawless days of the "Wild and Woolly" on the Mexican border. Word comes from his chief that the editor of the Silver Creek News is a German spy and go-between for propaganda in Mexico and the United States. "Scotty" is sent down there to get the "goods" on the proprietor of the paper, which he succeeds in doing, at the same time he falls in love with the editor's daughter, who, unlike her father, is loyal to the country of her adoption.

There is also a lawless character in that region known as "Red" Haggerty, with $5,000 on his head. He is captured by "Scotty," and turns out to be the ranger's father. A number of interesting flash-backs give the history of "Scotty's" parents. It is a case of an heiress marrying her gardener and keeping the marriage a secret.

All through the picture there is a vein of comedy, and "Scotty," who is a sawed-off little cuss, is extremely likable. The other characters are also pleasingly portrayed. As a state-rights proposition it should be a good seller.
A Rich Man’s Darling (1918)
Newspaper. A young model sees a picture of a millionaire in the paper and immediately falls in love with him.”  Newspaper Headlines.

Upon seeing millionaire Lee Brooks's picture in the paper, Julie Le Fabrier, a romantic young model in Madame Swan's dress shop, immediately falls in love with him. Soon afterwards, Julie is sent to the Grand Tides Hotel to deliver a dress to Madame Ricardo, an attractive young woman whose bills are paid by Lee's lovestruck father, Mason Brooks. Having seen her husband, whom she believed to be in South America, on the grounds, Madame Ricardo deserts the hotel, so Julie dons the gown and masquerades as Mason's mistress. In the dining room, she meets Lee, who, hoping to interrupt his father's expensive affair, ardently woos "Madame Ricardo" and marries her. Mason, furious at Lee for "poaching on his father's preserves," rushes to the hotel. Meanwhile, Lee learns that Madame Ricardo already has a husband and deserts Julie, whom he still thinks is the Madame Ricardo. In the end, the mistaken identities are explained, and while Mason frees himself from the wiles of Madame Ricardo, Julie finds herself the happy wife of a rich man's son. American Film Institute Catalog of Feature Films
“A RICH MAN’S DARLING.
Louise Lovely in a Bluebird That Has a Dash of Spice in It.

Reviewed by Edward Weitzel.

A DASH of spice often adds to the flavor of things. A sportive old gentleman, who is not above paying for the society of a pretty woman, injects the dash of paprika into the five-part Bluebird, “A Rich Man’s Darling,” starring Louise Lovely. Harvey Gates is the author of the story and Edgar Jones directed the production. There is no want of lively proceedings during the action of the play. This all comes about because an attractive dress model is sent to deliver some gowns to Madame Ricardo, the young widow, whose bills are being paid by Mason Brooks.

Finding that the owner of the gowns is not at the summer hotel to which she has been sent, Julie, the model, gets into one of the evening frocks, sails down into the dining room and passes herself off as Madame Ricardo. Here young Leo Brooks meets her, woos her at express train speed, and they are married that very night, Julie still letting him believe that she is the frisky widow.

The next morning the papers come out with the headline, “Young Hunter Poaches on His Father’s Preserves.” The elder Brooks learns of the marriage and is very angry. A mistake in the identity of the two women when they arrive at the Brooks home and the fact that Madame Ricardo’s husband is very much
alive prevents the interest from losing its grip, and the sportive elderly gentleman is finally induced to welcome Julie as his son’s wife.

By not thinking too closely about the story considerable amusement will be found in it. The production is in keeping with its requirements. Louise Lovely is a plump and pleasing Julie, and Philo McCullough, Harry Holden and Harry Mann do their share of the acting in a capable manner.

*The Moving Picture World*, April 13, 1918, pp. 282-283

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 Romance of the Air (1918)
War Correspondent. A German spy impersonates an American correspondent.

The Moving Picture World, January 25, 1919, p. 546

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (German Spy)
Ethnicity: White (German Spy)
Media Category: Newspaper
Job Title: Reporter (German Spy)
Description: Major: None
Description: Minor: German Spy, Very Negative

**Ruggles of Red Gap (1918)**
Newspapers print front page stories about a “Colonel Marmaduke Ruggles from England,” a distinguished visitor who isn’t exactly who the newspapers think he is.
Sauce for the Goose (1918)
Journalist-Writer John Constable (Harrison Ford)

John Constable, a writer, falls prey to the designs of scheming widow Margaret Alloway to the dismay of his young wife Kitty. Feigning interest in John's work, the widow offers to collaborate on his new book, *Women's Struggles*, but when she convinces him to dine with her on Kitty's birthday, the neglected wife decides to retaliate. After attending the opera with handsome bachelor Harry Travers, Kitty accepts an invitation to share supper in his rooms, leaving a note for her husband. Aware of Harry's questionable reputation with women, John panics, but by the time he arrives at Harry's apartment, Kitty has disappeared. Following a series of incidents in which the widow, her suitor Teddy Sylvester, Travers, and the Constables are discovered in compromising situations that actually are innocent, John realizes that he far prefers Kitty to the widow and again becomes a loving husband. *American Film Institute Catalog of Feature Films*
“SAUCE FOR THE GOOSE”

Cast.
Kitty Constable......Constance Talmadge
John Constable.........Harrison Ford
Harry Travers..........Harland Tucker
Mrs. Margaret Alloway.......Vera Doria
Mrs. Edith Darch.......Edna Mae Cooper
Teddy Sylvester.........Lewis Willoughby
Maid..........................Jane Reckly

Directed by Walter Edwards.

The Story: Briefly the narrative relates how John Constable, a young writer, is working hard on his book, “Woman's Struggles.” Mrs. Alloway, a widow, takes an interest in his work, and Kitty, the young wife, remarks that the widow is struggling to land John. When Mrs. Alloway goes too far in her designs, Kitty concocts a clever retaliatory plan of her own, covers the widow with confusion, and wins her husband back in a hurry.

Feature Constance Talmadge as Kitty Constable and Harrison Ford as John Constable.

The Moving Picture World, September 14, 1918, p. 1616

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (John Constable).
Ethnicity: White (John Constable).
Media Category: Newspaper
Job Title: Reporter (John Constable)
Description: Major: None
Description: Minor: John Constable, Positive
Say! Young Fellow (1918)


He is assigned to get an interview with a financier who made a million dollars in one day and who earlier refused to talk to the paper’s star reporter. The Young Fellow breaks into the millionaire’s house and gets the interview at gunpoint while sitting on the man’s chest in bed. The financier offers The Young Fellow a chance to make money through questionable methods but he decides his first loyalty is to the paper. He is then assigned by the editor to investigate the defrauding of stockholders in the town of Melford. He ousts the crooks and wins The Girl (Marjorie Daw). The Young Fellow also finds time to straighten out the business dealings and romance of a manufacturer and an older woman who are being cheated by the crooks. The Young Fellow is aided by The Hunch, a miniature version of himself which sits on his shoulder and offers advice, beginning with the title phrase. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 32.

Whenever The Young Fellow is troubled or undecided, The Hunch, a miniature version of The Young Fellow, perches on his shoulder offering common-sense advice and encouragement. Consequently, when The Young Fellow, recently hired as a cub reporter
for The New York Herald, is assigned to interview a noted financier who earlier refused to admit a star reporter, he screws up his courage, scales the millionaire's wall and forces the interview from him at the point of a gun. The editor, much impressed, then asks the young man to unearth the facts concerning a scheme to defraud a group of minor stockholders in the town of Melford. Unless certain papers in the possession of an old bachelor are delivered to a board meeting, the villainous financier will win complete control of a local company, and the stockholders will lose their investments. With the aid of his Hunch, the aging bachelor's attractive secretary and The Young Fellow's spinster landlady, the determined reporter thwarts the millionaire and his gang of thugs, delivers the papers on time and obtains a sensational story. In the process, he captures the secretary's heart, while the spinster wins the kindly bachelor. American Film Institute Catalog of Feature Films/TCM

Overview

Fairbanks in Journalism Feats. Douglas Fairbanks is thoroughly and most actively himself in “Say, Young Fellow,” at the Rivoli Theatre. The story is no more impossible and amazing in its defiance of reality than it must be to contain the energy and ingenuity of Fairbanks. He is a newspaper reporter in the play, and all ambitious young reporters anxious to learn about the future, even by the process of elimination, should go to see the film so that they may know some of the things that, no matter how exciting and varied their experience, they can never be and do. Incidentally, they will be delightfully entertained if the Fairbanks personality and performances have any appeal for them. There, in some clever photographic work in the picture by which the hero’s friend, Mr. Hunch, is made to preempt him in difficult moments. The New York Times, June 17, 1918, 11:3.
“SAY, YOUNG FELLOW.”
Five-reel comedy-drama.
Featuring DOUGLAS FAIRBANKS.
Produced by Artcraft.
Director, Joseph Henabery.

STORY: The interesting story of a young reporter, who, because of his success in interviewing a millionaire, who had sworn he would never be interviewed, wins for him an assignment to expose a factory fraud taking place in another city. Just when his efforts are at the point of frustration, the intervention of a pretty girl brings success.

Exhibitors Herald, June 29, 1918, p. 30
“SAY! YOUNG FELLOW”
Douglas Fairbanks Rattles Through His Latest Artcraft Picture at High Speed.

Reviewed by Edward Weitzel.

JOSEPH HENABERRY, who wrote and directed “Say! Young Fellow,” the latest Douglas Fairbanks Artcraft picture, did not put very much speed into his story, but the star’s energetic method keeps it moving rapidly. One of the best features of the plot is the “hunch” that appears to the hero at the decisive moments in his career and, starting off with the words of the title, gives him sound advice. Excellent acting by the entire cast and skilled work by the director suc-
ceed in making an ordinary story vastly interesting. The melodramatic finish is valuable only for the chance it gives Douglas to show his surprising ability to perform stunts and risk his neck without dropping any portion of his engaging smile. The love interest and the touches of real sentiment are convincing, and there are many laughs in the five reels.

Douglas Fairbanks, in the role of a cub reporter for the New York Herald, gives an exhibition of nerve and muscular development that the ordinary news gatherer could never possibly match. The regular man on the paper having failed, the cub offers to get an interview with a wealthy business man of the cutthroat type. He succeeds by climbing into the financier’s house through the second story window and leaping on to him while the man of money is in bed. His next assignment takes him to a small country town, and when he leaves the place he has straightened out the business affairs and the love romance of a sweet old maid and a fine old manufacturer of the place, fought a gang of imported strong-arm men, defeated the cutthroat financier in an attempt to steal the business belonging to the old maid and her sweetheart, and secured the prettiest girl in town for himself.

The acting of the star is as spirited and full of ginger as ever, and every

Fairbanks fan knows what that means. Marjorie Daw, Frank Campeau, Edythe Chapman and James Neill are the representatives of the sweetheart, the villain, the old maid and the man she finally marries.

“Say! Young Fellow”  
(Artcraft—Five Reels)  
Reviewed by Peter Milne

DOUGLAS FAIRBANKS shows the way for an ambitious young man to succeed in the world in “Say! Young Fellow,” his latest Artcraft picture, written and produced under the direction of Joseph Henaberry. He has combined a whole lot of sane reasoning with a very fine Fairbanks comedy stunt-melodrama. In fact there is more logic in the five reels than there is in a dozen International Correspondence School advertisements. The Young Fellow has a Hunch, which is nothing but a miniature Fairbanks, who, at the various crises in the story when the Young Fellow's head is being turned by flattery and deception, comes forth, perches on his shoulder and preaches advice in his ear. This is nothing more nor less than the picturization of an alert mind, fully able to cope with any situation that presents itself. In his other pictures, too, Fairbanks is the same type of Young Fellow, but this reproduction of his reasoning faculties gives a touch of originality to his present character.
Mr. Henaberry has shown himself as exceptionally well versed in turning out the typical Fairbanks picture, typical, of course, being taken to mean the best. The action is swift as it should be, when the star climbs the side of a house it is as a result of a sudden inspiration apparently and is as spontaneous as his smile. When the melodramatic climax arrives with the Young Fellow defeating a couple of dozen thugs, half of whom look tougher than Bull Montana, the action and suspense soar to heights. It is a regular old-fashioned climax too. Unless the “papers” are rushed to the meeting “before ten,” the “villain will triumph” and the old folks will be turned out in “the cruel, cruel world.”

All this melodramatic finale, however, is carefully camouflaged under the marvelous stunts and the fine production given it. So it comes around to the statement with which one usually concludes a review of a Fairbanks picture; that it is a delight in every way. There is a romance played spiritedly on the feminine end as well with Marjorie Daw furnishing the loveliness. Frank Campeau is the villain again, while Edythe Chapman and James Neill are the old folks.

THE STORY AND PLAYERS

The Young Fellow (Douglas Fairbanks), through his college days, joins the New York “Herald” as a reporter. His first assignment is to interview the Villain (Frank Campeau), who has just cleaned up a million in Wall Street. The star man has fallen down on this job, but the Young Fellow succeeds. Subsequently he is sent to the little town of Melford, where, it appears, the Villain is head of a financial circle, attempting to force a group of minority stockholders from a corporation. Unless certain papers are produced at the directors’ meeting, the minority holders will lose their investments. So it remains for the Young Fellow to jump right into the middle of the fracas, discover the papers, defeat the schemes of the Villain, and save the day for the minority at the eleventh hour. Besides doing all this he manages to find time for a little romance with The Girl (Marjorie Daw), which makes his triumphs complete.

Time, 55 minutes.

Reviewed by Peter Milne, Motion Picture News, June 29, 1918, p. 3950
“Say! Young Fellow!”

Douglas Fairbanks’s Latest—That’s ’Enuf Said

(Artcraft—June 16. Directed by Joseph Henaberry)

It is hardly necessary to review a Fairbanks picture. They are all so good you will be taking no chance in, boosting any of them to the sky limit. The effect “Say! Young Fellow” will have on a picture goer is just like being in a home where everything is smiling and happiness reigns. It is a sure antidote of gloom. Doug makes you feel like sixteen. He knows how to bring sunshine into sad hearts.

The story was written by the director himself. It is different than any of his previous ones. Doug is given the part of a newspaper reporter on a New York paper. He certainly can put it over on some old ones at the game. Here is the story in a few lines. A young fellow (Douglas Fairbanks), whose only stock in trade was his smile and optimism, applied for a job on a newspaper. He was assigned to get an interview with a recently made millionaire where another reporter had failed.

Having been forbidden admission he scales the wall and enters the room of the millionaire through the window. By an acrobatic trick he takes away the gun from the frightened millionaire and forces him to tell how he made his millions. He rushes back to the office and gives the story to the editor.

The editor now realizes that this young fellow has the stuff in him for more difficult things. He assigns him to unearth a fraudulent scheme in connection with a factory in a nearby town in which the stockholders were to be defrauded.

That he succeeds in his task is beyond question. He had to climb walls, jump from roofs, battle a gang of crooks, find a perilous perch over revolving flywheels, and overcome the villain but gets there just the same. The only one to whom he was compelled to acknowledge defeat was the girl to whom he had lost his heart.
The picture opens in a kind of allegorical way. It is novel and picture-goers will like it. It shows a chasm the sides being formed by steep mountain walls with the word “success” in the distance and Mr. Fairbanks after it.

The subtitles show by double exposure a diminutive man, the allegory for “Hunch,” encouraging The Young Fellow and urging him not to grow faint hearted but to go forward until he gains his goal. This allegory is only incidental and not the main part of the story, and as it is rather a novelty picture-goers will like it immensely.

There are also some children introduced in a few scenes which also causes additional laughs.

The supporting cast which includes Marjory Daw as The Girl is excellent. The direction and photography are of the best.

This picture will please everybody, even the critical. You should play it twice as long as you would other pictures.

ADVERTISING SUGGESTIONS.—You can go the limit with this picture, and fearlessly back it with your reputation as being one of the best Fairbanks ever made. Nobody will contradict you. Lay stress on the fact that it is a pleasing comedy-drama containing clean and wholesome situations. Also that his usual athletic stunts that helped make him famous are in evidence throughout the picture, and that it is different from his other pictures.

Motion Picture News, June 29, 1918, p. 3876
Motion Picture News, June 22, 1918, p. 3714

Artcraft Draws Attention to "Doug"

In reference to Douglas Fairbanks’ new Artcraft production, "Say Young Fellow," the following was issued this week through the publicity department of Famous Players-Lasky:

"The prominence of Douglas Fairbanks as a screen favorite, coupled with the novel theme and delightful photographic effects, make "Say Young Fellow," the Artcraft release of June 16, an exceptional subject for exploitation. The Fairbanksian athletics and methods are largely in evidence, and can be made the subject of liberal publicity. In the role of a newspaper reporter, Douglas Fairbanks should prove interesting to the newspaper men throughout the country, who will no doubt be amused by the extraordinary efforts this young man puts forth to accomplish his purposes."
Douglas Fairbanks in
“SAY, YOUNG FELLOW”

Artscraft comedy-drama; five parts; directed by Joseph Henaberry; published June 9

As a whole: Good
Story: Ordinary
Star: Good
Support: Good
Settings: Good
Photography: Very good

Is Douglas Fairbanks’ bag of tricks running low? It would seem so. His last one, “Mr. Fix-it,” was a poor imitation of his former successes and this one is even worse. As a play for the kiddies, it may get a laugh where he romps with some youngsters on a lawn playing highwayman, but for those searching for amusement and something new—well it isn’t to be found in “Say, Young Fellow.” It’s rather tiresome.

Fairbanks is the whole thing all the way through, with a miniature Fairbanks sitting upon his shoulder whispering into his ear sage advice. As a newspaper reporter Doug. does stunts that would land a cub reporter in an insane asylum. For instance, he climbs into a millionaire’s bedroom and forces an interview out of him while sitting astride the millionaire’s stomach. And such an interview, wow! The picture is mostly chase stuff and it is here Fairbanks excels, vaulting tables, riding up and down belt shafts and battling a dozen thugs at close quarters.

Marjorie Daw, as the girl, has little to do, but does that little well. Frank Campeau, Edythe Chapman, James Neill and others lend good support.

The story: After obtaining an important interview with a millionaire, the Young Fellow is assigned to run down the story of a lost agreement in a small town outside of New York. Through a mix-up of suit cases he meets two of the stockholders of the company interested in the agreement. The big man of the town is anxious to secure the agreement and has the man whom he believes holds it, kidnapped and tied in the factory by a gang of thugs. He also plans to get the reporter out of the way but fails and following a lively chase, in which the reporter frees the kidnapped stockholder and also recovers the agreement, the story ends where the villain is exposed and the newspaper man gets the girl.

Exhibitors Herald, July 6, 1918, p. 28
SAY, YOUNG FELLOW.

Douglas Fairbanks is most thoroughly and energetically himself in this five-reel Arctcraft, at the Rivoli. As a cub reporter he pulls “stunts” which would cause any self-respecting city editor heart failure. But it’s a Fairbanks, so one has to expect these impossible situations.

With it all, it’s amusing and the action is so swift that one is almost out of breath at the finish. There is some clever photography by which the hero’s friend, “Hunch,” is made to advise him when he is in difficult situations. Majorie Daw, who plays opposite Fairbanks, handles a difficult part finely, in fact all the supporting company have been selected carefully and with a view to “type.”

A cub reporter, on his first day in the office of “The Herald” is given the job of interviewing a man who has made a million in Wall street in one day. The “star” man had fallen down on the assignment and had returned to the office with the report the man would not talk. Of course the cub gets it. He climbs a few porches, finds his victim in bed, sits on his chest and, with the aid of a gun, gets the whole story.

Bragg, the financier, admires the young man’s dynamic energy, in spite of the treatment he receives at his hands, and offers him a position, but, no; Fairbanks’s first duty is to his paper, and he spurns the offer of a chance to make a small fortune through questionable financial methods. There are “the papers,” the “gal” and the villain, and all three are accounted for in different ways by Fairbanks.
**Motography**, June 22, 1918, p. 1188

Status:
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (The Young Fellow, The Hunch, Editor). Group.
Ethnicity: White (The Young Fellow, The Hunch, Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporters (The Young Fellow, The Hunch). Editor (City Editor).
Miscellaneous.
Description: Major: The Young Fellow, The Hunch, Positive
Description: Minor: City Editor, Positive. Miscellaneous, Neutral.

**Scandal Mongers (1918) (originally was released in 1915 as Scandal).**
Gossip – the social media of 1918.

"SCANDAL MONGERS."
Five-reel drama.
**Featuring LOIS WEBER.**
Produced by Universal.
**Author, Lois Weber.**
**Directors, Lois Weber and Phillips Smalley.**

**STORY:** Scandal is the theme around which this interesting story has been woven. Daisy Dean becomes the center of some scandal mongers, when, through a sprained ankle, her employer is forced to bring the work to her home. Its ultimate result is vividly told in this play.

*Exhibitors Herald and Motography*, August 3, 1918, p. 44
Universal to Reissue "Scandal" as "Scandal Mongers"

FROM Universal comes the announcement that arrangements have been completed to issue a revised version of Lois Weber's sensational production, "Scandal." Under the new title of "Scandal Mongers," this subject, which excited such wide comment and which was the forerunner of features similar in theme, is to be the Bluebird release for July 22.

Released in its original form in 1915, "Scandal Mongers" represented the screen's first attempt to convey a message while providing entertainment. How well it succeeded is evidenced by the success it scored and by the booking demand that resulted.

The picture was notable for another reason. It was the first of a series of pictures which Lois Weber was to produce for Universal, and the relations which exist between that director and the Universal have continued with but a brief period uninterrupted since the release of this subject.

It was "Scandal's" popularity that caused Miss Weber to favor stories which contained a message. The discovery that such pictures present a powerful appeal to the mind while also appealing to the heart caused her to specialize upon pictures of this type. "The Price of a Good Time," "Idle Wives" and "Even as You and I" are examples of how well she has succeeded in this work.

"Scandal Mongers" prove as popular today as it did three years ago because the story is as true and as timely in 1918 as it was in 1915.

The success which is attending Rupert Julian in the title role of Jewel's "The Kaiser" brings to light the fact that his first work as a screen artist is contained in "Scandal Mongers." Julian appears in the important role of Robert Gordon.

Lois Weber, who also enacts one of the central roles in this production, based her story upon an argument advanced by one of the greatest editorial writers in the country. According to this man, if you could stand behind one of the club windows of any great city you could hear more poisonous and dangerous gossip in half an hour than you could hear at a sewing circle during the whole afternoon.

In "Scandal Mongers" Miss Weber shows the result of carelessly uttered gossip; the mesh of circumstances which ruins the lives of William Wright, his wife, Robert Gordon and his wife, Daisy, Gordon's sister and John Austin.

In addition to Lois Weber and Rupert Julian, the cast includes Philip Smalley, Adele Farrington and Abe Mundon.

SCANDAL MONGERS.
Bluebird Presents the Author-Director-Actors Lois Weber and Phillips Smalley in a Vital Story of Today in Every City and Town.
Cast.
Daisy Dean ...............Lois Weber
William Wright ..........Phillips Smalley
Robert Gordon ..........Rupert Julian
Susan Gordon ..........Adele Farrington

The Story: Wright's private secretary, Daisy Dean, sprained her ankle. So rather than trust his confidential work to Susan Gordon he took his correspondence to Daisy's home. Susan, who lived next door, was piqued and started gossip, and Mrs. Wright, a jealous woman, sued for divorce. Daisy's reputation was ruined, and she consented to marry a neighbor, Robert Gordon, Susan's brother.
Some time later Robert goes away, and Susan comes to visit Daisy, who one day accidentally meets an old friend. Susan, not knowing that his fiance is with him, wires to Robert that Daisy is seeing an old sweetheart. Robert returns home and learns that Daisy has been away from home all night (she had been with an auto party and an accident occurred). Crazy with rage he shoots Daisy's innocent companion, and the scandal mongers have another feast of gossip.

**Feature** Lois Weber as Daisy Dean and Phillips Smalley as William Wright.

**Program and Advertising Phrases:** The "Belasco of the Screen," Lois Weber, Presents Her Masterpiece of Direction.

How the Wagging Tongue of Scandal Blights Happy Lives.

Original Ideas in Plot and Direction Create Ideal Photoplay.

Pictures True to Life Tell Intensely Human Photo-Story.

How Dame Rumor Was Dethroned by Over-Zealous Followers.

The Tongue of Scandal Wags While Hearts Break in Silence.

**Stunt Suggestions:** This story should sell itself if you properly recall the past successes of these producers. Start in with "Hypocrites" and come right down the line. Play up the human touches and universal appeal these stories possess. Use posted paper plentifully, in addition to your newspaper advertising, and mortgage the future, if you have to, to get extra press notices for the play, capitalizing the past efforts of these directors.


Released July 22.
“SCANDAL MONGERS”
Reissue of Former Lois Weber Production Presents Vital Subject, But Recalls Early Methods.

Reviewed by Margaret L. MacDonald.

In reissuing the former Lois Weber success “Scandal” under the title of “Scandal Mongers” the Bluebird Photo-plays, Inc., is presenting to the public a picturized illustration of an idea which will bear repeating. It is difficult at the same time to give the accurate review of a production which must of necessity face the criticism which a lapse of years with its accompanying changes and strides toward perfection of picture production brings. “Scandal Mongers” at the time when it was produced, some three years ago, was considered one of the best, and was written and produced by a talented feminine director who since that time has worked and advanced.

To those unfamiliar with the idea of “Scandal Mongers” which, by the way, tells its story in its name, we will say briefly that the story consists of incidents which reveal the unspeakable harm wrought by the manufacturer of gossip. The breaking up of happy homes and the creation of tragedy through its influence are the high points of the story.

*The Moving Picture World*, August 10, 1918, p. 880

Status: Unknown
Unavailable for Viewing.
Mabel Halloway, reared as a Puritan, lives in the Bohemian section of New York, where she is pursued by two men: John Rand, a magazine editor whose wife has refused to grant him a divorce for years, and Raymond La Farge, a licentious stockbroker. Mabel prefers John, and when her brother Dick loses the money he stole for speculation on the stock market, John writes her a large check that clears Dick's name but leaves John penniless. Conscience-stricken, Mabel agrees to marry Raymond provided he repay John, and the two embark on an unhappy marriage. Dick then becomes involved with a chorus girl named Tiny, who reveals that she is Raymond's abandoned wife. When Mabel confronts him, he confesses that his check to John was worthless and then attacks her. In their struggle, Raymond falls from a window and is killed, finally freeing Mabel to marry John, whose wife recently died. *American Film Institute Catalog of Feature Films*
“THE SCARLET ROAD”
William Fox Presents Gladys Brockwell

Cast.
Mabel Halloway..........Gladys Brockwell
Tiny .........................Betty Shade
John Rand...............L. C. Shumway
Raymond LaFarge .............Charles Clary
Dick Halloway .............William Scott
Directed by Edward Le Saint.

The Story: John Rand, an editor, married, but not living with his wife, falls
in love with Mabel Halloway. She is also loved by Raymond LaFarge, a broker; but she keeps both men at a distance. Mabel’s brother, Dick, steals a large sum of money from the bank where he is employed and loses it at the gambling tables. Rand comes to the assistance of Mabel by giving her his entire savings, telling her that she can remain with him or go her way. But Mabel sometime later marries LaFarge in order that she may repay Rand. When she learns that LaFarge has another wife she upbraids him and a struggle ensues. LaFarge falls to his death from a window in his office, and shortly after this incident Rand, who has learned that his wife has died, marries Mabel.

Feature Gladys Brockwell as Mabel Halloway and L. C. Shumway as John Rand.

*The Moving Picture World*, June 8, 1918, pp. 1478-1479
“THE SCARLET ROAD”
Gladys Brockwell Picture Has Sordid Beginning, but Gets a Good Measure of Life.

Reviewed by Hanford C. Judson.

THE Brockwell picture, "The Scarlet Road," has a brand new story which, though it begins with a background termed "Bohemian," too sordid to be deeply interesting, gets a touch of a real and convincing Bohemia toward the middle of the story that is wholly delightful, because it seems true.

Miss Brockwell is a real actress, and even with the rather heavy burden she is forced to carry by the unpleasant trend of the early action almost accomplished the impossible through personality and art in the way of getting a sense of actual humanity into the doings we see pictured. She is well supported by Charles Clary (in the heavy part) and some of the lesser characters; but is particularly fortunate in having Betty Shade as "Tiny," for that very attractive and thoroughly human chorus girl character gives real life to the story in time to save it for the leading woman just before her big scene comes, when she finds that she has been duped and betrayed all around. The story without Tiny would be a pretty poor offering; with Tiny and Miss Brockwell's acting it is on a different plane wholly and has not only tragic human interest that cuts life to the quick, but charm and novelty. These lift it above the average offering and among the especially noteworthy films.

The script by Charles Kenyon exemplifies the deadening weight of the truly sordid in any work of art. The truly sordid is one level deadness, and there is no sure appeal to human sympathy from it. The thing that weakens this picture is the heroine's denial of real love for a most sordid "legitimate" union with a man whom she knows is disgusting. The mistake was in making us see that she knew it. This touch makes the author's whole Bohemia unreal.

Reviewed by Hanford C. Judson, The Moving Picture World, July 6, 1918, p. 111
Status: Unknown
Unavailable for Viewing

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

The Scarlet Trail (1918)

Newspaper Expose. A docudrama aimed at propagandizing the prevention of venereal disease.

Bob Grafton and Ethel Harding fall in love and become engaged, but when a newspaper story reveals that the boy's father Ezra made his fortune by selling bogus patent medicines for the treatment of venereal diseases, the girl's father forbids the marriage. Having learned from his father that the accusations are true, Bob angrily leaves home, whereupon his father confronts the reformer who exposed his activities. When bribery fails, he and his allies launch a campaign to ruin the reformer's reputation by alleging that her sexual hygiene program constitutes a moral threat to children. Meanwhile, the young man, accompanied by his sweetheart, visits his army enlistment office, where he learns from the medical examiner that he has inherited an incurable blood disease from his father. Realizing that he can never marry, Bob returns home, writes his father a scathing letter and shoots himself.

American Film Institute Catalog of Feature Films/TCM Overview
"THE SCARLET TRAIL."

Five-Part Production by G. & L. Features
Deals Frankly With Sexual Disease.

Reviewed by Edward Weitzel.

The propriety of showing a picture that deals frankly with sexual immorality and the terrible consequences of tainted blood is one that every exhibitor must settle for himself. "The Scarlet Trail" is such a picture. Produced by the G. & L. Features, story and direction by John S. Lawrence, it is said to have been suggested by the booklet, "Don't Take a Chance," which has been widely distributed by the Y. M. C. A. The picture has also been indorsed by the American Defense Society, Social Hygiene Division.

Acted by a cast in which Beth Ivins and Vincent Coleman have the leading parts, "The Scarlet Trail" is not remarkable for the manner of its production or the skill of its story. It traces the love affair of a young girl who is engaged to a young man whose father has led an unclean life and transmitted the seeds of disease to his son. A social worker tells the young girl the consequences of marriage with a man thus afflicted, but the girl refuses to give him up. The unfortunate young man learns of his condition and ends his life with a bullet just before the day set for the wedding.

One point in the picture's favor is the absence of any suggestive scenes. The facts about the pathologic portions of the story are told by the subtitles and the wording is free from offense. There is nothing in the picture that illustrates an objectionable action or serves to take the mind from the consequences of vicious living. "The Scarlet Trail" is as cleanly in treatment as the book which inspired it, and fulfills its purpose without pandering to salaciousness. If the exhibitor believes it is his duty to warn the rising generation against the dangers of venereal disease here is a medium admirably adapted to the task. "The Scarlet Trail" is released on the state rights basis.

Reviewed by Edward Weitzel, The Moving Picture World, January 11, 1919, p. 246
THE SCARLET TRAIL.

"The Scarlet Trail," shown for the first time at the 30th Street Theatre last week as a G. & L. Features production, is a highly seasoned propaganda picture, the making of which is said to have been inspired by the booklet, "Don't Take a Chance," by Charles Larned Robinson, of the Social Hygiene Division of the American Defense Society, of which 2,000,000 copies have already been distributed throughout the army and navy by the Y. M. C. A.

The picturization is the work of John Lawrence, who also directed the making, and shows the betrothal of two apparently clean and healthy young people. The girl's father suddenly forbids his daughter seeing the boy anymore because the latter's father is the subject of a newspaper expose wherein his fortunes appears to have been made by selling patent medicines for the cure of venereal diseases. Confronting his father, the boy learns the charges are true, and rather than lose the girl he leaves home. His father immediately visits the woman who has started the campaign against these fake doctors—a prominent reformer. She refuses a bribe he offers her and insists upon continuing her campaign against these quacks, as well as her work among the poor and ignorant classes who suffer because their transgressions are committed without knowing the consequences.

The boy soon decides to enlist, and the girl is still in love with him. They meet clandestinely on the day he is to receive his appointment. The big scene of the picture shows the boy's visit to the medical examiner while the girl waits for him outside the building. He is suddenly confronted with the knowledge that although he has led a pure life, he is unfit for the army because of the hereditary taint in his blood. He realizes he is unfit to marry, goes home, and after writing an indictment to his father, commits suicide.

Another strong episode in the picture shows the reformer being interview by a reporter, who is shown the misery of the ignorant classes because of the diseases and the bringing into the world of blind and crippled children by parents who have either been victims of the disease or who have inherited it.

The picture was made in a clean way and suggests in theme the subject as it was handled in "Damaged Goods."

Jolo, Variety, January 3, 1919, p. 36
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, Positive. Unidentified News Staff, Neutral

The Service Star (1918)
Newspaper prints stories about an aviator at the war front prompting a girl in a small town who has never had a sweetheart to boast that she is secretly married to him.

“The Service Star” … introduces Madge Kennedy in a more serious part than is customary with her, and opinion will differ as to whether she gains or loses by the venture. Those who find Miss Kennedy’s chief charm is her eccentricities of movement and facial expression will find something lacking in her present performance, but they will probably have to admit that she succeeds sufficiently to entitle her to further effort in the new direction. While the play is purely fiction and will interest only those who like a story that is nothing except a story, it touches a real human note in its opening, and develops some dramatic quality, however artificial, as it goes on.

Miss Kennedy takes the part of a homely young girl – and fails absolutely in her efforts to look homely – who is lonely and miserable because every other girl she knows has a sweetheart in uniform, while she has none. Driven to despair, she silences a group of unsympathetic friends by announcing that she has been secretly married to an aviator whose exploits in France have made him famous. The aviator’s mother is informed of this claim and at once takes the girl into her home as a daughter-in-law. Then the unexpected things begin to happen – and to disclose them may spoil the play for many. New York Times; July 8, 1918, p. 9.
THE SERVICE STAR.

Marilyn March.................Madge Kennedy
John Whitney Marshall.........Clarence Oliver
Mrs. Marshall................Maude Turner Gordon
Gwendolyne Plummer...........Mabel Ballin
Aunt Judith..................Victory Bateman
Finklestein..................William Bechtel
Jefferson.....................Jules Cowles
Martha...........................Zula Ellsworth

There was quite a diversity of opinion at the Strand Tuesday night over "The Service Star," a Goldwyn feature starring Madge Kennedy, written by Charles A. Logue and directed by Charles Miller. It was whispered that Willard Mack, who was there, accompanied by his wife, Pauline Frederick, had written a number of the patriotic titles that elicited considerable applause.

But whatever the ultimate decision, the fact remains that it is a very clever feature with an appealing story, considerable mystery and very human "heart interest." It is also replete with inconsistencies that are altogether unnecessary and which could readily be eliminated by common-sense editing.

The basic story is a combination of J. M. Barrie's "The Old Lady Shows Her Medals" and Triangle's wonderful release starring Frank Keenan, "The Coward," and which resulted in making a picture star of Charles Ray. It is not an exact repetition of these tales, but it might readily have been an adaptation of both these plots.

It is not a war play, yet wonderful propaganda, and calculated to arouse a spirit of patriotism in the heart of any youth.
Madge Kennedy has a role altogether different from anything she has yet essayed, either in pictures or on the legitimate stage. It is more pathetic than comedy—the pathetic situations in which she finds herself creating the comedy. She enacts the role of a girl in a small town who has never had a sweetheart and yearns for a service flag for someone, with no opportunity of securing that boon. On being twitted about it by an unsympathetic aunt, she runs away and accepts a government position in Washington. There the same thing occurs, and being cornered by a bunch of girls she hits upon the name of an aviator at the front who is prominent in the newspaper reports (this is a version of Barrie's "Old Lady"). The girls do not believe her and confront her with the mother of the aviator, who takes her home. She has told the girls she was secretly married to the aviator the day he left for France. In the house is a young man who is secretly perfecting a powerful gas for the government, a friend of the aviator. She falls in love with him and in the end it turns out he is really the son of the woman who has taken her in. The woman pleads with the girl to keep their secret, and it is explained that due to prenatal influences the young man is afraid of firearms. The girl is visited by a man who knows her secret and attempts to blackmail her. The young man rushes to her rescue, is shot and slightly wounded, but the shot has the effect of removing the fear of such things. He goes to war under the name of the man hired to go in his name, with the understanding the girl will marry him on his return.

Fine lighting effects and photography and careful casting and direction. To those who won't analyze, this should prove an effective and satisfying feature. 

_Jolo_
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
Appendix 10 – 1918

**A Society Sensation (1918)**
Newspaper article by a special correspondent has major repercussions for a man’s daughter.

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**Carmel Myers in**

**“A SOCIETY SENSATION”**

*Bluebird—Universal*

**DIRECTOR** .................. Paul Powell
**AUTHOR** ..................... Perley Poore Sheehan
**SCENARIO BY** ............... Hope Loring
**CAMERAMAN** .................. E. G. Ullman

**AS A WHOLE** .... Truly delightful comedy-drama; is not big, but entertains.

**STORY** .... Had several good twists and kept moving all the way with comedy touches dominating.

**DIRECTION** .... Injected many pleasing little touches and human bits; provided good types and kept action and plot development interesting.

**PHOTOGRAPHY** .............. Just straight stuff

**LIGHTINGS** .......... Generally too uniform; no attempt for effects.

**CAMERA WORK** .............. Acceptable

**STAR** ........ Very pretty and pleasing personality

**SUPPORT** ........ DeValentino likable, clean-cut Hero; Miss Titus very good character and many well-selected types in fishing village.

**EXTERIORS** ...... Generally very good; fitted atmosphere

**INTERIORS** .............. Very few; were adequate

**DETAIL** ................. Many good little touches

**CHARACTER OF STORY** ...... Wholesome light entertainment, should please any audience.

**LENGTH OF PRODUCTION** .... About 4,800 feet

**THIS is a delightful little offering that should register anywhere as pleasing entertainment. It isn’t big or pretentious and the production was rather ordinary but it just kept sliding along at a good clip with new twists brought in as the story developed,**
which, helped by the pleasing personalities of the players and the effective human touches registered throughout by Director Paul Powell, made it leave a very favorable impression at the finish.

Carmel Myers is a poor girl in a little fishing village and when an enterprising reporter sees a "story" in her ancestral record, he photographs the family group with the result that the article is seen by a rich woman in Frisco who has been trying to pry her way into society and sees in Carmel, with her "Duchess" title, a chance to bring this about. Carmel is dolled up and taken to Frisco where she wins the admiration of Hero by rescuing him from drowning. In the meantime, Shero's father has been nicked for $600 by a confidence man, claiming that he could produce proof of Shero's ancestry for that amount and when he fails to come through Shero's mother goes to Frisco for her and spills the beans just as her romance with the young millionaire is getting along lovely.

Shero returns to the village where Hero soon comes after her and after a chase in which Shero's village lover tries to abduct her, Hero comes to the rescue and gets her on his private yacht where he asks her to marry him. In the meantime, the society dame has obtained proof that Shero is really a Duchess and comes to the village. All ends happily and Shero's bucolic lover finds solace with another girl from the village and we fade out on the society dame paying five "thou" for the proofs of Shero's ancestry, which was phoney after all.

Rudolph DeValentino was a good-looking hero whom the girls will think "jest grand." He's a clean-cut chap and registers very well.

Lydia Yeamans Titus, as the society woman who adopted Shero, put over a very good character and will get quite a few laughs.

We had several type characters in the fishing village who were very well selected and one feller in particular, who had a habit of sniffing whenever he talked, made a hit with me and will get several quiet chuckles. Fred Kelsey was Shero's village sweetheart and Zazu Pitts was the girl he finally fell for when Shero was "taken." Alfred Allen was a good type as Shero's father.

*The Film Daily*, Sunday, October 6, 1918, p. 29 (*The Film Daily*, July-December, 1918, p. 526)
“A SOCIETY SENSATION.”
Bluebird Presents Carmel Myers in the Brisk Comedy of a Lawyer-Made Nobility for a Pretty Girl.

Cast.
Sydney Parmelee ("The Duchess")
Carmel Myers
Dick Bradley.....Rodolpho De Valentina
Jim.........................Fred Kelsey
Mary..........................Zasu Pitts
Capt. Parmelee...........Alfred Allen
Tommy....................Harold Goodwin

Directed by Paul Powell.

The Story: Capt. Parmelee, a fisherman, has seen a steel engraving of a Sir Hugh Parmelee and gradually comes to believe that he is related to him. He brings up his family in that belief, and refuses the hand of his daughter, Sydney, to a fisherman on that account. A San Francisco paper picks up the story for a Sunday feature, and Mrs. Jones, who is seeking to break into society, invites Sydney for a visit. The girl's beauty makes an impression on Dick Bradley, son of the real leader of fashion, and they fall in love. Then Mrs. Parmelee comes for her daughter, learning that the claims are false, and Dick follows her to the island, where, after a battle with the disdained fisherman, he wins her for his own.

Feature Carmel Myers as Sydney Parmelee and Rodolpho De Valentina as Dick Bradley.
The Moving Picture World, October 12, 1918, p. 278

**Viewing Notes:**
Title Card: “The little fishing village of St. Margaret’s in the spring of nineteen seventeen.”
The Little Duchess – a poor girl in the little fishing village.
Newspaper article: “San Diego Fisherman Says He is British Nobleman.” “Captain Fairfax and Family. The Fisherman of St. Margaret’s island Who Claims Right to British Peerage and the Little Daughter Who Will be Duchess.” By (name unreadable), staff correspondent.
Because of the article, “the rich Mrs. Jones of Belle Harbor has invited Margaret to stay with her. She is going to make her a regular society lady.” “Did he tell you that I was going to mingle with real society folks,” she tells Jim.
“The newly rich Mrs. Jones who feels that any sensation she can create will advance her social ambition.” “If that girl is as pretty as her picture and can wear the clothes I select,
I’ll make Mrs. Bradley turn green with envy.” (Mrs. Bradley, the social leader, launched a count last season).”
“After weeks of preparation, Margaret made her first appearance at the fashionable golden Gate Country Club.”

Meanwhile her father gets a letter from an attorney saying it is useless to pursue the investigation further since there is no evidence whatsoever to show that your family is related to the Marquis of Deerford.”
“Ma, we’ll have to bring our Margaret home – since she’s no longer a duchess.”

She tells the man who now loves her that she can’t marry him because “I’m nobody at all, now.”

Status: Print exists in the Library of Moving Images film collection.
Viewed

Type: Movie
Genre: Drama
Gender: Male (Staff Correspondent)
Ethnicity: White (Staff Correspondent)
Media Category: Newspaper
Job Title: Reporter (Staff Correspondent).
Description: Major: None
Description: Minor: Staff Correspondent, Neutral
Stella Maris (1918)

Journalist John Risca (Conway Tearle).

Stella Maris (Mary Pickford) was born paralyzed and is unable to walk. Her wealthy guardians try to prevent her from being exposed to all the bad that is happening in the world. She is not allowed to leave her room in a London mansion and is bound to her bed. Her door even has a sign on it which says: "All unhappiness and world wisdom leave outside. Those without smiles need not enter." Stella has no idea a war is going on in the world and that there are poor and hungry people.

John Risca is a well-known journalist and a friend of the family. He has been unhappily married to Louise for six years now and frequently visits Stella. John wants Stella to think he is perfect and lies about being unmarried. Louise, meanwhile, wants a servant in her house and hires orphan Unity Blake (also Mary Pickford). Unity is uneducated and has been deprived and mistreated for her entire life. This resulted in her being afraid of everyone.

One night, a drunk Louise orders Unity to get some groceries. Unity does what she is told and on her way back, the food is stolen by kids. She returns to the home only to be beaten by an outraged Louise. Unity is severely hurt and Louise gets arrested. It is announced she will have to serve three years in prison. John is kinder to Unity and adopts her. Unity
is very grateful and falls in love with him. John himself is only interested in Stella. John wishes Unity to be raised at the Blount's residence, but they don't want her. They prevent her from meeting Stella, fearing Stella will notice there are suffering people in the world. They finally convince John to raise Unity at Aunt Gladys' house.

In order to make John fall in love with her, Unity starts to educate herself. Meanwhile, Stella gets an operation and is able to walk after three years. She meets John and they fall in love. One day she decides to give John a surprise visit. Louise, who has just been released from jail, opens the door and tells Stella the truth about her marriage. Stella is heartbroken upon learning that he lied to her about his marriage. Feeling betrayed, she tells John to leave her alone and refuses to talk to her family upon seeing how much sadness and pain are in the world.

Meanwhile, Unity uses one of John's suits and pretends he is asking her to marry him. When he comes home heartbroken over losing Stella, she tries to busy herself with work. As she hears Aunt Gladys' concerns about John's inability to be free to love Stella while Louise lives, Unity realizes she and John can never be a couple. At her relatives' home, Stella reconciles with them and comes to the realization that while there will be sadness and pain in the world, there are also joy and happiness that follows it. At Aunt Gladys' home, Unity writes him a note which she thanks him for showing her kindness and says he should get together with Stella. She secretly grabs a gun from a gun collection and settles the score by killing Louise for the pain she inflicted on herself, Stella and John. She next kills herself, making the police think it was a revenge murder as her troubled history is well known even to them. Aunt Gladys convinces Stella's wealthy relatives to give John another chance and not think badly about Unity for she helped free him from his abusive wife. John is reunited with Stella and they marry. Wikipedia Summary.

Stella Maris, a little invalid, is brought up by a circle of adoring relatives and servants in the comfortable home of her uncle and aunt, the kindly Sir Oliver and Lady Blount. Blissfully unaware of the strife and hardship of the outside world, Stella looks forward to the day when she will be able to call on her favorite visitor, John Risca. Unknown to her, however, John is trapped in an unhappy marriage to Louise, an alcoholic. In another part of town lives Unity Blake, an orphan who has been treated cruelly all of her life. Louise offers to adopt Unity in the hope of securing a permanent maid, but one day, she beats the girl senseless in a drunken tirade. When Louise is imprisoned for her crime, John adopts Unity, who soon comes to adore him. Meanwhile, Stella's paralysis is cured by an operation, but with her first ventures into the world, she becomes aware of life's struggle and cruelty. Having learned of John's wife, who has just been released, Stella brokenheartedly refuses to see him. Realizing John's dilemma, Unity kills Louise and then herself, thereby repaying the only man who was ever kind to her. American Film Institute Catalog of Feature Films
“Stella Maris”

Artcraft-Paramount Starring Mary Pickford. Released January 20. Reviewed by L. J. Bourstein

For the first time in her career Mary Pickford essays to portray dual roles, and her most recent picture, Stella Maris, is truly a remarkable revelation of the star’s versatility. As Stella Maris, a wealthy child who has been a paralytic for years, confined to her bed and free from the hardships of life, Miss Pickford adds a delightful touch of human interest to her interpretation. And then her conception of the orphanage ugly duckling, Unity Blake, living on what she can gather from waste cans, kicked around by all, and loved by none, tends to strengthen the belief that Miss Pickford is indeed an artist in make-up heretofore unrevealed. The great differences in the natures of the two characters makes Miss Pickford’s performance all the more admirable.
The story has been adapted for the screen from the popular novel by William J. Locke, and has moments of intense interest intermingled with humorous touches, pathos, pity for the deformed Unity, all of which make it an absorbing study. Conway Tearle is admirable in the part of John Risca and adds to his growing popularity as a film favorite. Marshall Neilan directed, and has achieved another success.

The story: Stella Maris was an orphan, paralyzed for years and surrounded with every luxury wealth could possess. In the confines of her room she was separated from the rest of the world and all knowledge of strife and sorrow; she developed an angelic nature and a purity of mind and heart which caused all to love her. A frequent visitor to her domain of happiness was John Risca, a prominent journalist and distant relative. In his youth Risca had married a girl of lowly origin and years had brought to him despair. His wife harbored a secret love for liquor which she proceeded to satisfy to his great discomfiture. Ten years had made Mrs. Risca a physical wreck and John had separated from her. Unable to get a servant to stay in the house with her, Mrs. Risca had gone to the orphanage and taken Unity Blake as her helpmate. Unity was a deformed and ugly child and gifted with less than an ordinary degree of intelligence, and submitted without complaint to the many cruelties perpetrated until one day Mrs. Risca beat her with a red hot poker. For this act of extreme cruelty the woman was sentenced to the penitentiary for three years.

John Risca adopted Unity to atone for his wife's errors, and his aunt keeps house for the two. This act of kindness won Unity's heart and she delighted in looking after his comfort.

Stella Maris' guardians retain the services of the most prominent physicians and an operation gives the girl the power to walk. Her childish regard for John had turned to profound devotion, and John had found that his love was now an overwhelming passion. The passing years had given Mrs. Risca her freedom and she meets Stella. The shock of learning that John had not told her of his wife affects the health of Stella Maris and Unity, to insure the future happiness of the man who had befriended her, kills his wife and then herself. So Stella Maris and John are free to continue in their love.
“Stella Maris”
(Artcraft—Six Reels)
Reviewed by Peter Milne

It is gratifying to note that “Stella Maris,” Mary Pickford’s latest Artcraft, calls for no unfavorable criticism in any department. More than that it deserves unstinted praise in every department. The handling of William J. Locke’s novel on which it is based, Miss Pickford’s quantitally appealing performance in the title role and her extraordinarily remarkable interpretation of the part of Unity Blake, the excellent production and the superb lightings—in fact every department of it—is superlative. The charm and the pathos of Mr. Locke’s novel, its very originality of characterization and treatment formed the foundation of—we say it only after careful recollection of past performances, including even “The Poor Little Rich Girl”—the best Pickford picture.

As Stella Maris Miss Pickford is seen as a crippled child who has been brought up by her rich relatives unacquainted with the struggle of life. Everything to her is a Utopia until she gains the use of her limbs and the tragedies and sorrows of the world come for the first time to her notice. This is a pretty part at first and most appealing when the moment of her awakening comes. But it is the role of Unity Blake that offers Miss Pickford her great opportunity. As the crippled waif of the orphanage who has never known a word of kindness until her meeting with John Risca and who sacrifices her own life that he may be made happy with Stella Maris, she shows a marvelous ability as an actress. Her expressions of which the dominating one is that of her unhappy girlhood and that of her happiness brought her by Risca proves a mockery—sound the character to its very depths. It is a wonderful performance—tremendous in its appeal so in contrast to that contained in the other character she portrays.

Frances Marion who prepared the scenario has caught the true spirit of Mr. Locke’s original work. Intelligently constructing the novel for screen use, she has contrasted the lives of Stella Maris and Unity Blake so that each appeals to the greatest possible extent. Marshall Neilan in the directing, has again proved himself as among the few artistic directors in the production business. As the supervision of the production was also in his hands it may be assumed that it is he who is responsible for the wonderful light effects secured by the cameraman.

THE STORY AND PLAYERS

Stella Maris (Mary Pickford), a cripple, has been brought up by her aunt, Lady Blount (Ida Waterman), and uncle (Herbert Standing), unaware of the strife and struggle in the outside world. A relative of Lady Blount, John Risca (Conway Tearle), is constantly attentive to Stella, brightening her life with various presents and spending many hours with her. He is her ideal. She believes him perfect—healso his life as happy as hers. But in reality Risca has suffered from his marriage. His wife (Camille Anckewich) is a drunkard and after a time he refuses to live with her. She procures Unity Blake (Mary Pickford) from the orphan asylum to work for her. But one day in a rage she beats her to unconsciousness. For this she is sent to prison for a term of years and Unity is cared for by Risca. She becomes his devout slave as he alone has treated her kindly. An operation on Stella Maris proves successful, but with full health she comes to the realization that the life of the world is one immense struggle. She learns of Risca’s marriage and is heart-broken. Unity, wishing that Risca be happy, kills his wife and then herself. In this way does she repay her debt to her one friend.
“STELLA MARIS.”

Artcraft Presents Mary Pickford in a Beautiful Story Adapted from the Novel by William J. Locke.

Reviewed by Louis Reeves Harrison.

The original of “Stella Maris” will never reach any such audience as this beautiful screen version, nor with anything like the power given by Miss Pickford’s exquisite interpretations. Words are too feeble and inadequate. The printed story is a poor thing in comparison. It contains a lot of old and insincere adjuncts of plot, a merely clever readjustment of well-known artifice, in type. Suddenly these are transformed, as by the wand of a magician, into a strong and unified story clothed with great imaginative charm, emotionally appealing through what seems to be the finest work Miss Pickford has ever done, the whole rising in dignity to a play of social significance.
The story is an old one, that of a girl kept pure and good in a life so sheltered that she is unaware of the world and its hard struggle, then the bitter disillusion. Such is the theme and the plot so far as the main issue is concerned, with a side one, the contrast of another, similar girl’s life of hardship. The idea is vital in so far as it is humanitarian, but the screen version rises far above the novel through pure artistry of development and most of all through a contrast little short of marvelous made by Mary in her dual roles. She is amazingly sincere this time, daring to look positively commonplace and unattractive as a mentally and physically stunted child from an orphan asylum, but she might never have consented to it without the ever-present contrast of her lovely self as Stella Maris. Those who have thought her merely pretty have a new think coming to them in this play. Those who like her straight through will sit amazed to note the transformation she succeeds in making of her personality. One might reasonably conclude from this exceptionally fine performance that personality consists of conduct, clothes and the way both are worn.

I have watched the career of Mary Pickford since I reviewed the one-reel stories in which she made her first appearance—that was under Griffith in the old Biograph days, and I have never seen her in a more satisfying performance, true to life and to art, dramatic rather than theatrical. Even as quiet little Stella Maris, whose happenings are not those of intense action, she succeeds in affecting the heart and the mind of the spectator by some exquisite portrayals of character. She seems to have become transformed by her own experience and study to a creature of finer spiritual force, though she loses none of her dainty charm as a comedienne. The play should be “the thing” to achieve lasting success, but Mary is one of the very few who can make most dramas appear secondary to their interpreter.

The Strand presentation was admirable, the house packed with a long waiting line outside, and the audience profoundly interested from beginning to end.

Reviewed by Louis Reeves Harrison, The Moving Picture World, February 9, 1918, p. 864
Viewing Notes:
Title Card: “Stella Maris, paralyzed from childhood, has been tenderly shielded from all the sordidness and misery of life. So she dwells serenely within a dream-world, created by those who love her, unaware of sorrow, poverty or death.”

Title Card: “John Risca, journalist – a cousin of Lady Blount – whose daily visits bring their sunshine to Stella Maris.”
He comes in with basket of flowers. He knocks on Stella’s door: “Who asks to be admitted to the Throne Room?” she asks. The nurse: “It is the Great High Belovedest, Your Ladyship.” In comes the journalist. He brings the basket of flowers, and bows to her. He bows and kisses her hand. The dog in the room looks bewildered.

Title Card: “Among the women who come to the orphanage looking for a child to adopt is – Louisa Risa.” (Wife of John).
She takes home Unity Blake to work for her.

Rica is attentive to Stella who is bed-ridden. “I have been so happy ever since you described the beautiful castle where you live – Great High Belovedest,” Stella says to John. “Someday, if I can ever walk – will you take me into the garden of your castle?”

John and Louisa. Louisa says, “Tired of your wife, eh – sick and disgusted?” John: “Six years of this hell and a man’s spirit is broken. Ideals, hopes, ambitions – all are shattered.” She laughs at him and starts talking. He puts his hand over her mouth “for the sake of the woman you used to be when I first knew you – “She hits him. He stops her, “You shall always be well provided for, but – I will never return.” He packs a bag and leaves. Louise is besides herself. Unity bumps into John who shows her where the house is. She tells Unity “Servants were always leaving and I needed a girl to help me with the housework.” Unity: “Then you ain’t a mother, are you, ma’am?” She puts her to work.

Nurse: “Miss Stella Maris heard that Mr. Risca is here. She is asking for him.” A sign over her room: “The Court of Stella Maris. All unhappiness and world wisdom leave outside. Those without smiles need not enter.” John smiles and goes in.

Life goes on for everyone. Louise treats Unity terribly. She beats her. Louise is crazed. They call the police and Unity is unconscious on the floor. Louise is arrested. “Send her back to the orphanage,” the police say.

Newspaper article: “Riska Torture Case. Louise Riska, wife of John Riska, the Well-known Journalist, Sentenced to Three Years’ Imprisonment.” “One of the most sensational trials is the trial of Louise Riska, charged with beating a child…..” John with Louise in the prison: “I did all I could to save you from this – but the laws are just.” Riska arrives at Stella’s house where her parents were reading the story about his wife. “When you married this commoner’s daughter, there were rumors of her – drinking,” the mother says. John: “We were happy until she could no longer control this habit. Then – the Woman in her died and she became a Thing – a beastly – cruel Thing!” “I cannot
remain in London any longer,” he tells them. Mother: “You must not leave Stella Maris. She needs you…”

Unity is in the hospital. Louise is in jail. John goes to see Unity. Unity: “I say – did she ever ‘urt you, too?” He nods yes. Unity:”S’welp me! I’d ‘ave swiped ‘er on the ‘ead if I was you, sir!”
John to Sir Oliver: “I shall adopt her. It is the only way I can atone.”

Six months later. Unity is given a temporary home with Sir Oliver and Lady Blount. Lady Blount: “Queer little Unity – don’t you notice a homely resemblance to Stella Maris?” Unity is shown to her room.

As the weeks pass by, Unity remains at the Blount home, pitied but unloved. The girls meet when a dog brings Unity into her room. The nurse explains to Stella: “She’s just a little villager – employed by the day as a seamstress.” The nurse tells Sir Oliver, Lady Blount and John what happened. “What if that poor creature had spoken to Stella Maris…of life – as she knows it?” says Blount. “I knew it was dangerous for Unity to be here – so I have persuaded Aunt Gladys to keep house for us,” says John.

A consultation of England’s foremost surgeons discuss Stella’s case. “If we operate upon Stella Maris, there is a chance that she may walk.” The operation takes place. “Though it may be years before she fully recovers – she will walk.”


Title Card: “The surgeon’s prophecy falls true. After three years, Stella Maris – walks.”
John comes to see her.

Title Card: “For John Riscia’s sake, Unity struggles long and hopelessly with an education.”
Louise gets out of jail. “For the woman who is still his wife John Riscia re-opens his old home,”
“Even to the prison they brought me the gossip that you had adopted the brat, Unity,” she says to John. “…and then – there was a linking of your name with – Stella Maris.” John: “Don’t you ever dare breathe that name again!”

The passing days bring their glow of health. Stella wants to help the poor. She is told beggars are the dregs of civilization.

Title Card: “Little by little life is revealed to Stella Maris as one tremendous conflict.”
Stella picks up a newspaper: “Banker Shoots and Kills Brother. Contest over Will of Parents Cause of Quarrel.” Another article, “Starving Mother and Children Drown in
Thames. Out of work and Ill Health Causes Woman to Take Life of Children.” John comes in. She says to him:
“It is cruel! It is unthinkable! Why was I not told that such conditions exist in the world?” She sees a military procession go by the house, “These men are fighting for existence – for principle – and for the good of humanity,” John tells her. Stella: “And yet I do not want to believe there are millions of strong, fine men called soldiers, who are trained, just to destroy their brothers’ lives!” “I am grateful for one ideal – you,” she tells him.

Louise sees Unity in the street and pinches her to get her attention. Unity runs away.

Title Card: “Longing to see John Risca’s surroundings, Stella Maris pays a visit to the home of Aunt Gladys.” She sees Unity. Unity tells her: “Mister Risca is me guardian, now. We keeps ‘ouse for ‘im – me and Aunt Gladys.” She says she was disappointed he closed his castle and now has this house. John is reading his paper by a window at his club. Unity: “’e speaks often of you, Miss. ‘e worships the ground you walks on.” Stella: “And I – I love him!” “This is my little secret. So please do not tell him I have been here.” Stella leaves. Unity shuts the door and cries that she also loves John.

Title Card: Romance – born of the moonlight. John and Stella and the dog. Stella: “John – have you ever loved anyone?” “I have loved dreams.” Stella: “And I have dreamed dreams – of love.” “Why are you so unhappy, John?” “Because – I love you,” he says. They kiss. John goes in to see Sir Oliver: “I love Stella Maris and I can no longer lie to her about – my wife.” Oliver: “She has already suffered too many heartaches. I forbid a confession.”

Title Card: “Stella Maris journeys to the ‘Deserted Castle’ of John Risca – scheming to re-open it – for the happiness of two.” She goes to his home and meets Louise. “Surely this – this cannot be John Risca’s castle!” Louise stares at her: “I am John Risca’s wife.” Stella: “John – married …you! You – his wife!” She smiles at Stella’s distress. Stella leaves broken-hearted. She returns home and John is with Lady Blount. He goes to Stella but she is not happy to see him. She tells him she met his wife. “It hurts to think that you – like all other things – are a lie.” “I no longer pity the blind! All the ugliness of life is shut away from them.” John adds, “…and all its beauties!” John: “Stella, darling – my heart is breaking for you.” Stella: “Mine is broken.” He leaves.

Unity, who loves John has looked in the mirror to see that she is not as beautiful as Stella, cleans John’s suit and proposes marriage to it. John returns. He is very sad. Unity tries to comfort him. He hugs her.

Title Card: “By early winter the shadow that hangs over John Risca gathers into a storm cloud.” Unity tries to console him. Talks about the food she made for him. He looks away. He takes her hand and says, “Poor little Unity – you are the only one who understands in what a vise my heart is wrung.” Unity finds a note John dropped: “Without you – I do not
care to live. Forgive me Stella Maris.” She finds his last will and testament. John goes out. Unity to Aunt Gladys: “As long as that woman lives – he will never be free.”

John goes to Stella’s house. Stella and Lady Blount: “By lying to shield me you have destroyed my happiness – and my faith in human nature.” Sir Oliver calls his residence: “Do not expect Mr. Risca home until tomorrow night I am taking him for a day’s sail.” Unity gets the message. Lady Blount to Stella: “Learn to forgive, Stella Maris. That was His Message to the World.”

John joins Lord Oliver for a sail.

Unity and Louise. Unity comes into her bedroom. “For three years it has burned a scar on me ‘eart,” she tells Louise dangling a key. Louise yells at her to get out. Unity nods her head no. “I am ‘ere to warn you. Never ‘urt Stella Maris again!” Unity remembers Louise beating her. She thinks of John. Louise to Unity: “I shall keep on and on until I have broken her heart.”Unity has a gun hidden in her coat. She fires. Louise falls.

Stella and Lady Blount. “I am beginning to realize that happiness is within ourselves,” Stella says. John and Oliver return. He goes to his house. A crowd is gathered and a policeman is trying to control it. It is a pack of journalists and the public. John makes his way into Aunt Gladys’ house. Two detectives are waiting for him in his office. “We found the girl, Unity – dead – beside the body of your wife.” They give him a note from Unity: “Dear Mr. Risca, You was the only one as was ever kind to me. God bless you and Miss Stella Maris and make you happie. Yours, Unity.” The detective says to John: “Unity’s history is known to the police, so it is easy to figure her motive – revenge.” Stella, Sir Oliver and Lady Blount come to visit. Stella finds John holding his head and lying down on the couch. He shows her Unity’s note. “She sacrificed herself and is gone. Only the dead know the great souls that pass from the earth.” Stella tries to talk and he puts a finger to her lips and the camera fades out.

Title Card: “The year’s at the spring. And day’s at the morn;’ God’s in His heaven – All’s right with the world.”

John and Stella together. They hold each other. Zoom out. The End.

Status: Prints exist in the Library of Congress film archive and in the Mary Pickford Institute for Film Education Film Collection.

Viewed: DVD.

Type: Movie
Genre: Drama
Gender: Male (John Risca). Group.
Ethnicity: White (John Risca). Unspecified.
Media Category: Newspaper
Job Title: Reporter (John Risca). Pack Journalists
Description: Major: John Risca, Positive
Description: Minor: Pack Journalists, Neutral

String Beans (1918)
Editor Zachary Bartrum (J.P. Lockney) hires Toby Watkins (Charles Ray) as a subscription solicitor for the Sawbert Weekly Clarion, after Watkins first tried to convince Bartrum to hire him as a poet.

He falls in love with the mayor’s daughter, who is being opposed by Bartrum. A crook arrives in town and starts a fake string bean cannery with the help of the mayor. When Bartrum falls into ill health, Watkins takes over the paper, fights the crooks and wins the mayor’s daughter. Much of the film focuses on the fumblings of the good-natured Watkins, highlighted by a scene at a town meeting in which he has to take over for the ill editor and make a speech, but loses his nerve when he sees his sweetheart in the audience and beats a hasty retreat. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 32.

Toby Watkins, a farmer whose fanciful poetry fails to impress his exasperated uncle, leaves the farm to become a subscription solicitor for the Sawbert Weekly Clarion. In Sawbert, Toby meets Mayor Lot Morris' daughter Jean, and the shy young people fall in love. Kendall Reeves, a crooked stock promoter, arrives in town and unveils his plan to open a string bean cannery. While the venture receives the mayor's support, Clarion editor Zachary Bartrum, Morris' political enemy, suspects Reeves and decides to block the scheme. On the night Reeves presents his plan to the citizens, Bartrum falls ill and asks Toby to deliver his opposing speech, but seeing Jean in the audience, he loses his courage and dashes from the hall. The next day, Toby overhears Joe Farley, Reeves' former partner, demanding a share of the profits. Farley learns of this and warns Reeves, who goes to the mayor's home and, gun in hand, demands $5,000. Toby arrives and defeats the crook in a fight, after which the grateful mayor becomes reconciled to Bartrum and bestows his blessing on his daughter's romance with Toby. American Film Institute Catalog of Feature Films/TCM Overview
“STRING BEANS”
Paramount Presents Charles Ray in His Favorite Role of the Country Boy.
Reviewed by Louis Reeves Harrison.

BACK again to the role he impersonates without a rival, Charles Ray is thoroughly at home in his interpretation of the timid, faltering, hard-working and honest country boy who comes to his own, including a pretty girl, by his willingness to make his way at anything he can turn his hand to, and by the unalterable sincerity of his nature. The story starts him as a rustic poet, struggling as a farm hand amid almost impossible circumstances these days, when the farmer is a very different man from the traditional stage concept. The rustic poet is persecuted to the point that he leaves in rags and lands up in the newspaper office of a neighboring town, whose struggling editor is staggered by an application for a position on the force as “poet.” He gives the country boy a job collecting bills, and he advances by degrees until he becomes a factor in preventing some get-rich-quick swindlers from establishing a fake cannery for string beans.
At a public meeting, where the subject is to be discussed, the old editor expects to make the oratorical effect of his life to oppose the scheme, but his health breaks down at the last minute, and he delegates the efficient country boy to address the meeting. What the boy passes through in his vain attempt to address the assemblage is an exceptionally fine example of psychology, his every secret misery clearly depicted on his face and by his gestures. The audience roars, all but one pitying girl. Through the agency of this girl and the country boy the act of villainy, which reaches the holdup stage, is prevented, and their little love story is the means of saving her father from being seriously victimized. While the story does not advance much beyond the conventional lines, the impersonation is, in some respects, an improvement on what Ray has done before. It should prove amusing to almost any audience.
“STRING BEANS”


Cast.

Toby Watkins..................Charles Ray
Jean Morris.....................Jane Novak
Zachary Bartrum.............John P. Lockney
Kendall Reeves.............Donald McDonald
Lott Morris....................Al. Filson
Joe Farley...................Otto Hoffman

Directed by Victor L. Schertzinger.

The Story: Toby Watkins, on the strength of the fact that he writes poetry, gets a job on the Sawbert Clarion. Kendall Reeves comes to town to start a fictitious canning factory to can string beans. Toby is sent by the editor of the Clarion to oppose the scheme, but he loses his nerve when he sees Jean Morris, the daughter of the Mayor, in the audience. He has no intention of making a fool of himself before the girl he loves. He beats a retreat, but in doing so learns of the conspiracy, saves the girl from Reeves, saves her father from a rash investment and makes a job for the minister.

Feature Charles Ray as Toby Watkins and Jane Novak as Jean Morris.
Program and Advertising Phrases: Charles Ray, Paramount Star, Seen in Delightful Role.

Newspaper Reporter Frustrates Fraud Schemes and Wins Happiness.

String Beans and Fake Schemes Don’t Always Jibe by any Means.

Charles Ray Seen in Characteristic Boy Role in New Photoplay.

Coffee Grinders and Newspaper Subscriptions Produce Happiness.

Advertising Angles: Use most of your effort to capitalize the popularity of the star. Work in with your grocers for window displays of canned string beans, with a display of stills and a sign, “Our string beans cannot be beaten except at the (theatre and date), when they have Charles Ray in String Beans. They couldn’t ‘string’ Charlie.”


Released December 22.

The Moving Picture World, December 21, 1918, p. 1389
Charles Ray in

“STRING BEANS”

Paramount comedy-drama; five parts; directed by Victor L. Schertzinger; published December 22

As a whole ..............................................Well presented
Story .....................................................Very funny
Star ..........................................................At his best
Support ......................................................Excellent
Settings ......................................................Convincing
Photography ..............................................Clear

Charles Ray returns to the screen in “String Beans” in a role more familiar to the Ince star than the one he had in “The Law of the North,” and one in which he has won his greatest following—that of a country lout. In the present instance he overcomes bashfulness and his natural timidity, whips a crook and wins the mayor’s daughter all in one big scene.

The story is along familiar lines but is interesting, and Julien Josephson has given Ray fine opportunities for some highly humorous scenes. Especially laughable are the incidents where Ray returns from a bill collecting tour of the town, laden down with tinware, brooms and groceries that he has received in lieu of cash.

Ray is Toby Watkins, a farm hand, who writes poetry for the Sawbert Weekly Clarion, much to his uncle’s disgust. Following a quarrel, in which he beats his uncle, he is ordered from home. He is given a position on the paper as bill collector and is soon elevated to the position of foreman of the composing room. Kendall Reeves, a crook, comes to town and plans to mulct the populace by starting a canning factory. A tramp printer recognizes Reeves as a former jail bird and makes him agree to split with him. Toby overhears the plot and when Bartrum, the editor, becomes too ill to speak at the town meeting in opposition to the scheme, agrees to take his place. He loses his nerve, however, upon the platform and beats an ignominious retreat in the middle of his address. Reeves later endeavors to force the mayor to give him $5,000 on account, at the point of a revolver. His daughter calls up Toby, who arrives in time to save the mayor and capture the crook. Toby also wins the hand of Jean, the mayor’s daughter.

A very capable cast interprets the various roles. Jane Novak is Jean; John P. Lockney is Bartrum; Donald MacDonald is Reeves, and Al Filson is Lott Morris, the mayor.

*Exhibitors Herald and Motography, December 22, 1918, p. 35*
Charles Ray in
"STRING BEANS"
Paramount

DIRECTOR ................. Victor L. Schertzinger
SUPERVISED BY ............ Thomas H. Ince
AUTHOR .................... Julien Josephson
SCENARIO BY ............... Julien Josephson
CAMERA MAN ............... Chester Lyons

AS A WHOLE .......... Typical Charles Ray offering
with plenty of small town atmosphere.

STORY ........... Well enough developed to show pro-
gress of farm boy who wants to be poet, but
gets chance on village newspaper.

DIRECTION ........ Kept things moving with fast
tempo and worked up to a climax.

PHOTOGRAPHY ........ Clear, but nothing difficult
attempted.

LIGHTINGS ............ Good on faces of players.
CAMERA WORK ............ Gets good angles.

STAR ............. Appears much as usual in type of role
that has made him popular.

SUPPORT .......... Jane Novak good to look at; Lock-
ney gives able character sketch.

EXTERIORS .......... Conventional small town street
scenes.

INTERIORS .......... Good in getting atmosphere of
village newspaper office.

DETAIL ........... Makes story clear and emphasizes
points of human appeal.

CHARACTER OF STORY .......... Entirely wholesome.

LENGTH OF PRODUCTION .......... 4850 ft.

Nobody expects Charles Ray to vary much in his
characterizations, and probably it would be poor busi-
ness if he did, for thousands of folks have come to
regard him as the one honest-to-goodness farm boy.
Ray is an able enough actor, but when he tries some-
thing out of his usual line, fans are apt to be dis-
appointed, as has been evidenced in the past. They
have come to connect him with the likable traits of
a shy, awkward youngster who hasn’t had much
bringin’ up, that they are inclined to resent his step-
ning into a different sort of character.
There won't be any kick on that score in so far as "String Beans" is concerned, because this is straight small town stuff with enough of a story to make it come under the head of what a lot of your regulars call a pretty picture.

The plot follows familiar lines from the time that Charles Ray decides that farm work is too much of a bore for a man with poetic genius such as he knows he possesses. With nothing but confidence to back him, he shakes the dust of the farm from his boots and starts a journalistic career on the Swabert Weekly Clarion. Just about this time, a willun stock promoter blows into town with a scheme for launching a string bean cannery. Pretty nearly everybody falls for it including the Mayor, whose daughter inspires poet Ray to verse-writing, but the proprietor of the Clarion sizes the cannery up as a swindle and places himself and his sheet in opposition.

The big scene comes on the night of the meeting in the town hall, when the plan is presented to the citizens. Editor Lockney prepares an eloquent speech in opposition, but is taken sick just before it is time to go to the hall, and he entrusts the speech to Poet Ray, for delivery. Here's where the young actor registers effectively in indicating the embarassment of a tongue-tied boy who is asked to address a crowd of people, while the girl of his dreams sits in contemplation of his difficulties.

They pull a lot of good touches in this sequence, using close-ups to advantage, and show the discomfiture of poet Ray, who makes a flying exit. In the last reel the willun is discovered and brought to terms after a rough and tumble fight in which the farmer lad gets much the best of it. The kid courtship of Ray and the Mayor's daughter gets over very nicely owing to a number of delicate touches, indicating the bashfulness and emotions of two young lovers.

Lockney registers a first rate characterization of the village newspaper editor, who is somewhat of a fanatic when it comes to fighting for his beliefs.

Others in the cast are Al Filson, Otto Hoffman, and Donald McDonald.

*The Film Daily (Wid's Daily), December 10, 1918 (The Film Daily, July-December, 1918, p. 852)*
STRING BEANS.

Toby Watkins...............Charles Ray
Jean Morris...............Jane Novak
Zachary Bartram...........John P. Lockney
Kendall Reeves.............Donald MacDonald
Lott Morris................Al Filson
Joe Farley..................Otto Hoffman

Charles Ray in another of his country boy characterizations, his latest Paramount feature, "String Beans," seen at private showing. It is as good a vehicle as Ray has had for some time, affording him ample scope and at the same time provides an original and interesting story.

Toby Watkins fights with his uncle and leaves the farm where he is little more than a slave. He goes to a village called Sawbert where the proprietor of the weekly paper gives him a job hustling subscriptions. He meets a girl named Jean Morris. Unfortunately Jean's father, the mayor, is at odds with Toby's employer, which makes his suit quite hopeless. A crook, named Kendall Reeves arrives in town to establish a fake string bean cannery and interests Jean's father. Toby's employer fights Reeves, but the more he does the more Mr. Morris believes in the fraud. Finally the proprietor of the paper falls into poor health and much of its management is left to Toby. The picture goes on to tell how he, single-handed, fights the crook and ultimately triumphs, under dramatic circumstances. He then wins the liking of Mr. Morris and the hand of Jean.

The picture has great merit. Mr. Ray, always a capital actor, is at his best. Jane Novak as Jean is an attractive small town belle. The direction is especially good. In addition to the sure-fire drawing power of the star the picture will stand firmly on its own merits.

*Variety*, December 20, 1918, p. 37

Status: Unknown
Unavailable for Viewing
Type: Movie
Genre: Comedy
Gender: Male (Zachary Bartrum, Toby Watkins, Tramp Printer)
Ethnicity: White (Zachary Bartrum, Toby Watkins, Tramp Printer)
Media Category: Newspaper
Job Title: Editors (Zachary Bartrum, Toby Watkins). News Employee (Tramp Printer)
Description: Major: Zachary Bartrum, Toby Watkins, Positive
Description: Minor: Tramp Printer, Very Negative

**Sylvia on a Spree (1918)**
Newspaper scandals emanating from “the wicked Beaulieu Inn” are read by a woman who is desirous of having a look at the place.

Sylvia Fairponts, a sheltered girl, reads about the scandals originating from the Beaulieu Inn and determines to go there at any cost. Anxious to know whether life promises any excitement for her, Sylvia consults a clairvoyant, Mme. Claire St. Claire, who, for a large fee, predicts that she will soon meet a dashing young lover. That afternoon, Sylvia meets handsome Jack Bradley, who, although strongly attracted to her, is horrified when she demands that he take her to the Beaulieu Inn. She insists, however, so Jack arranges to dine at the inn and, with the aid of his brother, forever cures Sylvia of her desire to experience the seamy side of life. He hires a number of exotic dancers to gyrate wildly in one room, while in another, hired chorus girls give Edwin Booth D'Aubrey, an unemployed actor dressed as a man about town, a champagne shampoo. Sylvia's disgust turns to panic when hired policemen raid the inn, but moments later the real police arrive, and everyone is taken into night court. Jack's friend arranges to have them released, whereupon Sylvia finds herself looking forward to a quiet married life with Jack.

*American Film Institute Catalog of Feature Films*
"SYLVIA ON A SPREE"

Metro Pictures Corporation Features
Emmy Wehlen in Five-Reel Comedy.

Reviewed by Robert C. McElravy.

This five-reel subject, "Sylvia on a Spree," is an exceptionally enjoyable, polite comedy, featuring Emmy Wehlen at the head of a large and pleasing cast. This was adapted by June Mathis from the original story by E. Forst, and directed by Harry L. Franklin, under general supervision of Maxwell Karger. The production has been very carefully made in every detail, and the artistic print work itself is worthy of special commendation.

The plot of this comedy is based upon two special weaknesses that probably afflict every sheltered girl, however well bred, at some time or another in her early years. One of them is to consult a fortune teller and the other is to have a close view of bohemian life. In this instance the heroine, Sylvia Fairponts, capably portrayed by Miss Wehlen, has been reading newspaper scandals emanating from "the wicked Beaulieu Inn." What she has read makes her desirous of having a look at the place more than anything else in life. She consults a clairvoyant, Mme. Claire St. Claire, who readily assures Sylvia, for a liberal fee, that she has plenty of excitement coming her way; also a handsome young lover. True enough, the latter comes along very speedily, and Sylvia soon demands that he take her to Beaulieu Inn. The lover is naturally horrified at the thought of taking her there, but she insists, and he finally arranges, with the help of her brother, to take her to Beaulieu Inn and forever cure her of a desire to see it. The way in which this is accomplished makes a story of unusual interest and amusement.
There are some good characters in this, including Francesca Ward as the clairvoyant and Frank Currier as an actor of the old school. But the strong points in the offering are its enjoyable plot as a whole and the fine humor it develops. Others in the cast are W. I. Percival, Eugene Acker, Peggy Parr, Isabel O’Madian, Rose Wood, Bliss Milford, Alice Turner, Stepnie Anderson, Bert Tuey, Joseph Sweeney and Eddie Meyers.

_The Moving Picture World_, December 28, 1918, p. 1551

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

**Tell It to the Marines (1918)**
Newspaper headline: “Huns kill women and children,” read by a young American in citizen’s clothes yanking his coat off in the spirit of fight in a poster entitled, “Tell It to the Marines.” Advertising the film.
The Moving Picture World, August 17, 1918, p. 997

Status: Print exists in the Turner Entertainment Company film archive (MGM Collection)
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 Turn of the Wheel (1918)
Reporter (Harold Seton) in the courtroom scene.

Rosalie Dean loves Maxfield Grey, who has been accused of murdering his wife. But Grey for some reason refuses to defend himself, so Rosalie takes it upon herself to clear his name. Film Fun, "Stars I Have Suped With," by Harold Seton, p. 311 (January-December, 1918, Vol 346-356).

Rosalie Dean, an American vacationing in Monte Carlo, finds herself strongly attracted to a gambler named Maxfield Grey. Seeing that he has lost everything at the roulette wheel, she prevents him from committing suicide and forces him to accept a loan. With Rosalie's money, Maxfield more than recoups his losses, and the two are basking in luck and love when he suddenly is arrested for the murder of his ex-wife. Although Maxfield refuses to defend himself, Rosalie believes him to be innocent and, hoping to discover the truth, inquires into what appears to be an illicit romance between Maxfield's sister-in-law and a philanderer named Wally Gage. Rosalie learns that Wally, planning to steal away with Maxfield's sister-in-law, shot the deceased woman while struggling with Maxfield. After Wally is taken into custody, Maxfield is released and reunited with his faithful Rosalie.

American Film Institute Catalog of Feature Films

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Reporter). Group
Ethnicity: White (Reporter). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Reporter). Pack Journalists
Description: Major: None
Description: Minor: Reporter, Pack Journalists, Positive
The Unchastened Woman (1918)
Journalist Hildegarde Sanbury (Catherine Tower) is the wife of a young artist who by her newspaper writings is trying to uplift the condition of the poor and pay for her husband’s studies.

Caroline Knolleys' greatest amusement is engaging in flirtations with young married men while maintaining her own respectability through her wealthy husband's honored name. While traveling in Switzerland, Caroline becomes mildly infatuated with Lawrence Sanbury, whose wife Hildegarde is supporting his architectural studies through her writings. Back in New York, Caroline renews the flirtation, and although Hildegarde realizes that Lawrence is enamored of the woman, she says nothing for fear of losing Caroline's patronage. At a dinner party at the Sanbury home, however, Hildegarde announces in front of her guests, Emily Madden and her fiancé, Michael Krellin, that she will not sit at the table with her husband's mistress. Lawrence angrily orders Hildegarde to retract the statement, but Caroline apologizes and leaves the house. American Film Institute Catalog of Feature Films
Grace Valentine in

“THE UNCHASTENED WOMAN”

Rialto de Luxe drama; six parts; directed by William Humphrey; published state’s rights

As a whole ...................... Entertaining
Story ........................... Strong
Star .............................. Well cast
Support .......................... All star
Settings .......................... Suitable
Photography .......................... Good

The screen version of Louis K. Anspacher’s successful play, “The Unchastened Woman,” is interesting and especially interesting is the work of Grace Valentine in the title role. Her Mrs. Knolleys is a woman to be remembered; a character of delightful subtleties, of finish and poise.

The play has great dramatic moments, which careful direction has given every value. William Humphrey, the director, has chosen an excellent cast. Mildred Manning as Emily Maddern did beautiful and appealing work. Frank Mills as the husband gave perhaps the best performance of the picture. He does so much with the material he has to work with. Catherine Tower, an actress of rare ability, adds much to the picture by her splendid performance of Hildegarde. Others in the cast are Paul Panzer, Edna Hunter, Victor Sutherland and Adelaide Barker. The latter is excellent as Mrs. Murtha.

The story: Caroline Knolleys, a woman whom wealth and social position protect from the consequences of her numerous flirtations, is cold, unscrupulous and utterly selfish. Her husband loves Emily Maddern, with whom he has been
secretly living, but he is unable to get a divorce because there is absolutely no cause. Caroline discovers her husband's affair and tells him they will live apart. She goes abroad and meets a young artist, whose wife, Hildegarde, runs a model tenement in New York and by her newspaper writings is trying to uplift the condition of the poor and pay for her husband's studies. Caroline flirts with him, and even goes to Italy with him on a platonic basis.

Hildegarde writes him to return, and Caroline decides to return also. Meanwhile Emily has fallen in love with a young writer, a friend of Hildegarde's, and breaks with Knolleys. Caroline returns and tries to smuggle some jewels. Emily, who is sent to search her, discovering who she is, saves her. Caroline, following up her flirtation with the artist, meets his wife. She comes to the tenement to dine with them and there meets Emily and insults her. Emily's fiance goes to Knolleys to force her to apologize. Meanwhile the artist, becoming too involved for his peace of mind, phones her that he cannot come to the house as she has requested. To allay her suspicions he tells her that Hildegarde is away. Caroline arrives and discovers both Hildegarde and her own husband. Knolleys forces her to apologize by threatening a sensational divorce. When she leaves, however, she regrets that she "cannot also stop the rumors." Emily confesses, and the two couples find their happiness. It is so well done that we can almost forgive the fact that Caroline goes unpunished.

Exhibitors Herald, May 11, 1918, p. 25 (Exhibitors Herald, 1917-1918, p. 905)
"THE UNCHASTENED WOMAN."

Perfection Pictures Presents Grace Valentine in Louis K. Anspacher's Highly Successful Stage Success, with a Notably Good Cast.

Cast.

Caroline Knolleys.......Grace Valentine
Miss Emily Madden.......Mildred Manning
Hildegarde Sanbury.......Catherine Tower
Susan Ambie...............Edna Hunter
Mrs. Murtha...............Adelaide Barker
Agnes Murtha...............Mildred Rankin
Hubert Knolleys..........Frank Mills
Lawrence Sanbury.......Victor Sutherland
Michael Krellin...........Paul Panzer
O'Brien..................Mike Donlin

Directed by William Humphrey.

The Story: Mrs. Caroline Knolleys while traveling in Switzerland starts a flirtation with Lawrence Sanbury, a young artist, and later when back in New York Caroline tries to continue it. Sanbury begins to develop an infatuation for Caroline and although Mrs. Sanbury, whose work consists of ameliorating the conditions of the poor, observes it she refrains from registering an objection for fear that her husband will lose the patronage of the wealthy woman. A dinner is given at the Sanbury home and two of the guests are Emily Madden and her fiancee, Michael Krellin. Caroline refuses to sit at the table with Emily on the ground that Emily is her husband's mistress. But her husband, who holds his former mistress in high esteem, exacts a retraction of the statement and Caroline leaves the house.

Feature Grace Valentine as Caroline Knolleys and Victor Sutherland as Lawrence Sanbury.
Status: Unknown
Unavailable for Viewing

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

**Under Suspicion (1918) (Working Title: The Woolworth Diamonds)**

Society Reporter Virginia Blake (Beverly Bayne) for *The Signal* is being sought after by Millionaire Gerry Simpson (Francis X. Bushman) who passes himself off as a cub reporter to win her over because Blake dislikes rich people. Simpson gets a job on the paper, but is suspected of a jewel robbery Blake is investigating, causing her to break their engagement. The culprit turns out to be Simpson’s valet. At the end of the film Simpson buys the paper and takes over as editor. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 32.

At a high society musicale, millionaire Gerry Simpson meets and falls in love with newspaper reporter Virginia Blake, whose disdain for the "idle rich" causes him to claim that he is a cub reporter on her paper. When the party is interrupted by the announcement that a burglar has stolen hostess Alice Woolworth's jewels, Virginia secures the button torn from the robber's coat by Mrs. Wentworth's pet monkey and is determined to solve the crime. Virginia begins to fall in love with Gerry, who has actually taken a job with the paper, but one day she notices that his coat is missing a button identical to the one that she obtained at the party. Believing him to be the thief, she searches his apartment and locates a cache of jewels. At that moment, however, Gerry's valet Rogers enters, and suspecting that she has discovered his guilt, he attacks her. After Gerry rescues Virginia, Rogers is imprisoned, and Gerry wins his girl's heart by promising to work hard as the editor of the newspaper he has just bought. *American Film Institute Catalog of Feature Films/TCM Overview*
BUSHMAN AND BAYNE IN NEW COMEDY-MELODRAMA.

Francis X. Bushman and Beverly Bayne, Metro’s popular co-stars, have begun work at the Metro studio on a brilliant comedy melodrama called “The Woolworth Diamonds.” The story of “The Woolworth Diamonds” is from the pen of Hugh Weir. It has been adapted for the use of Mr. Bushman and Miss Bayne by Albert Shelby LeVino, and provides roles of the keenest interest for both stars.

Mr. Bushman’s part is that of a young multi-millionaire, Gerry Simpson, and Miss Bayne plays Virginia Blake, a girl reporter. Some of the comedy arises from the fact that the girl reporter has a perfect horror of the idle rich, and then is thrown much against her will into the society of young Simpson, to whom money is absolutely no object. But the melodrama is provided by entirely different means. That is where “The Woolworth Diamonds” come in. New York life in all its phases will be mirrored in “The Woolworth Diamonds.” There will be smart society scenes, charity bazaar scenes, scenes among tenement dwellers, and other vari-colored pictures of the life of the metropolis. William S. Davis will direct the new Bushman-Bayne feature.

*The Moving Picture World*, December 22, 1917, p. 1822
“UNDER SUSPICION.”
Francis X. Bushman and Beverly Bayne
Featured in a Society-Crook Drama.
Reviewed by C. S. Sewell.

ADAPTED from Hugh Weir’s story, “The Woolworth Diamonds,” the
Metro five-reel feature released February 4, “Under Suspicion,” is hardly up
to the standard of the recent productions in which Francis X. Bushman and Beverly
Bayne have appeared. It is a crook-newspaper-society drama.

Virginia Blake covers a society musicale
for the Sentinel, and meets Gerry Simpson,
a rich idler, who poses as a reporter. The
jewels of the hostess are stolen, and Virginia
obtains the only clew, a button torn
from the burglar’s coat by a pet monkey.
Gerry falls violently in love with Virginia
and gets a job on the Sentinel to make his
bluff good. Everything is proceeding
favorably when Virginia finds that the
button is from Gerry’s coat, and concludes
he is guilty. She goes to Gerry’s apart-
ment for additional evidence. In the mean-
time another jewel robbery occurs, and
on the return of Gerry’s valet it develops
that he, and not Gerry, is the thief, so
everything ends happily.

Bushman as Gerry Simpson, and Beverly
Bayne as Virginia Blake, the reporter, are
congenially cast, and fill the requirements
of their respective roles. Hugh Jeffey is
satisfactory as the valet. The remaining
members of the cast are hardly up to the
Metro standard. The production was di-
rected by William S. Davis, and while the
settings are adequate, some of the scenes
are not altogether convincing. A. S. Le
Vino is responsible for the adaptation, and
Rudolph C. Bergquist for the photography,
which is excellent.

Reviewed by C.S. Sewell, The Moving Picture World, February 23, 1918, p. 1138
The first February release will be "Under Suspicion," a feature comedy melodrama starring Francis X. Bushman and Beverly Bayne. William S. Davis has directed this five-act production, which had been adapted by Albert Shelby Le Vino from the original story by Hugh C. Weir. Smiles and thrills are provided in this brilliant picture in about equal proportions. Mr. Bushman takes the part of a young millionaire, Gerry Simpson, who falls in love with a girl reporter at a society function. The girl reporter, Virginia Blake, played by Miss Bayne, has a horror of the idle rich, so young Simpson goes to work. He becomes a cub reporter. Some jewels belonging to a wealthy woman are stolen, and suspicion points strongly to Gerry. The girl reporter finds a clue and begins to track the culprit. A monkey provides the "missing link" in the evidence.

The real thief is the person least suspected, of course, and there are thrilling scenes of excitement and adventure before the interesting denouement takes place. The co-stars are surrounded by a capable cast of players, including Eva Gordon, Frank Montgomery and Sidney D’Albrook. "Under Suspicion" was produced under the personal direction of Maxwell Karger.

The plot and humor of "Under Suspicion" make this an acceptable offering. Francis X. Bushman and Beverly Bayne are well cast and make their roles ring true. The direction is good and the quiet tone of the settings is restful to the eye and leave a lasting, pleasing impression. The subtitles, however, are poorly done and will not create the laughter they are evidently intended to bring out. Aside from this the picture is a very entertaining one. W. S. Davis directed.

The story: When Gerry Simpson meets Virginia Blake, a reporter, and learns she has little use for the idle rich, he decides to become a reporter, make Virginia believe he is poor, and win her. Both are very happy until Virginia has reason to believe that Gerry is responsible for a number of robberies which have occurred at fashionable functions. She goes to his apartment to investigate and is interrupted by Gerry’s valet. Gerry arrives home in time to save Virginia from the wrath of the crooked valet, the thief is brought to bay, and Virginia, convinced of Gerry’s innocence, promises to marry him even though he is rich.

*The Moving Picture World*, February 2, 1918, p. 694

UNDER SUSPICION.

Metro Presents Francis X. Bushman and Beverley Bayne in a Five-Act Adaptation of the Story by Hugh C. Weir in the Saturday Evening Post.

Cast.

Gerry Simpson........Francis X. Bushman
Virginia Blake............Beverley Bayne
Mrs. Alice Woolworth........Eva Gordon
Rogers, the valet........Hugh Jeffrey
Sweeney of the Central office, Frank Montgomery
Murphy, plain-clothes man, Sidney D'Albrook
Chief of detectives.......Franklyn Hanna
Red Hogan............Arthur Housman
Cassidy....................Jack Newton

Directed by William S. Davis.

The Story: Gerry Simpson is not to blame because he is a millionaire; he was born that way, but when he finds that Virginia Blake has a socialistic hatred for the "idle rich" he pretends to be a poor man, and gets a job on the same paper with her. But Virginia suspects Gerry of a big jewel robbery, and so does Sweeney, of the Central office. She goes to his rooms, and finds the loot just as Gerry's valet, the real culprit, returns with more plunder to cache. That gets Gerry out of one trouble, but he is in bad with Virginia until he buys the paper and announces he is going to be a hard-working editor.

For the Program: The story of a millionaire who went to work.

Girl reporter makes working man of idle millionaire.
Advertising Phrases: Missing coat button nearly gets millionaire in jail. Jewel thief lays blame on millionaire.

Feature These Players: Francis X. Bushman as the millionaire who was willing to work. Beverley Bayne as the girl reporter.

Stunt Suggestions: Distribute cards reading, “A button missing from his coat nearly got a millionaire in jail. If you have a button off your coat bring it to the theater any morning this week and we’ll sew it on free. If you want to know more see ‘Under Suspicion.’ (House and date.)” Have a girl ready to sew on any buttons brought in, and get a press story out of the stunt before its use and after. In a small town coax in some well known men to make the story more interesting. If the lobby is inclosed establish the girl in the lobby, and use signs outside, “Come in and have that coat button sewed on. Then see ‘Under Suspicion,’ and you’ll know the reason why you should.”


Released February 4.

*The Moving Picture World*, February 9, 1918, pp. 874-875
"UNDER SUSPICION."

"Under Suspicion" (Metro), in five reels, has Francis X. Bushman and Beverly Bayne and hardly anything else. The scenario is billed as founded upon the story of "The Woolworth Diamonds," whatever that was, although the jewelry in the picture looked like the 5-10 stuff it's named after. Bushman as a wealthy idle young man meets Miss Bayne, society reporter for "The Signal," at the home of the Woolworths. A robbery occurs that evening. The girl secures a button taken from Bushman's coat by a pet monkey. Bushman had represented he was also on "The Signal," and to make good secured a job the next day. Later, when engaged to Miss Bayne, she discovers he's a button shy, and it's the same button, which tears up the engagement, but at the finish the girl finds it was Bushman's valet who did the thieving. This being a Metro, there had to be a cabaret or ball scene. This time it's a ball, Charity Ball, which makes it more difficult, and there's a robbery at that affair, brought about in a very crude manner, as you will see if you ever wish to see the picture. A couple of fist fights are used, with Bushman doing the Hackett thing, but if this is the sort of film material picture fans like Bushman and Bayne in, that makes it very soft for Metro, with the cheap production, and nothing but the stars. Metro should be able to turn out a Bushman-Bayne picture like this about every other day.

Sime. Variety, February 8, 1918, p. 39.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery
Gender: Male (Gerry Simpson). Female (Virginia Blake).
Ethnicity: White (Gerry Simpson, Virginia Blake)
Media Category: Newspaper
Job Title: Reporter (Virginia Blake). Editor (Gerry Simpson).
Description: Major: Virginia Blake, Gerry Simpson, Positive
Description: Minor: None
Unexpected Places (1918)

Cub Reporter Dick Holloway (Bert Lytell)

Cub Reporter Dick Holloway is assigned to investigate the death of Lord Varden’s valet. Holloway poses as Lord Varden (who the reporter discovers has been poisoned and sent to the hospital) and exposes a group of German spies who are after secret papers. The story includes many plot twists involving the lord’s American relatives and a woman who claims to be the reporter’s wife in order to get the papers. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 32.

During World War I, cub reporter Dick Holloway is assigned to discover the murderer of Lord Harold Varden's valet. Lord Varden, sent to the United States to deliver some secret papers, is beginning to feel the effects of his poisoned coffee as Dick arrives at the hotel to question him, and after the Englishman is safely in the hospital, Dick poses as Varden and accepts an invitation to visit his distant relative, Ruth Penfield. At the Penfield home, a group of German spies makes several unsuccessful attempts to obtain the papers, and finally, they kidnap Ruth, demanding the papers in exchange for her return. Dick rescues Ruth, and although the spies give chase, the police arrive in time, leaving Dick and Ruth free to pursue their new romance. American Film Institute Catalog of Feature Films

Mr. Lytell has the role of Dick Holloway, a wide-awake reporter who, after being assigned to interview a young English lord, is by a surprising turn of events forced to impersonate him. Exhibitors Herald and Motography, September 14, 1918, p. 42
of one of his assistants and starts work on the case. The coffee has been poisoned by one of the waiters, in the pay of Brauer, a spy. Halloway is mistaken by Ruth Penfield, an American cousin of Varden, for Varden himself. Going to Varden's room to get his dispatch box, Halloway finds that Brauer has beaten him to it, having just taken the box from the trunk. However, he throws him in the trunk, locks it and goes off with Ruth bearing the dispatch box. That he should not have reported this is a severe tax on the imagination, as the German is, of course, shortly freed by one of his gang and left free to continue his plotting, which he does.

At the Penfield's Halloway is warmly received, so much so in fact that Ruth at last falls in love with him. And then attempts on the dispatch box begin, all of which are received by the reporter with the greatest presence of mind. A woman comes who claims to be his wife. This estranges him from the Penfields. She is shown to his room, however, although he swears he has never seen her before, where she steals the dispatch box—empty—and escapes through a window. Halloway then reveals his identity and is restored to his hosts' confidence. Ruth is kidnapped and held for ransom—the papers. The plotters telephone this intelligence, the telephone number and address being traced, of course, and the police notified. Halloway is taken there in a car belonging to the spies where Ruth is released, being allowed to drive away alone—another offence against common sense—while he remains. A sensational fight occurs in which the reporter escapes with the paper still in his possession, joins Ruth and drives away. They are pursued to the accompaniment of much gun play, but the arrival of the police settles everything satisfactorily for all concerned except the plotters.

Much work must have been expended in the making of the picture and the results justify the efforts. Bert Lytell does good work as the reporter. Rhea Mitchell as Ruth, Rosemary Theby as a spy and Stanton Heck as Brauer are the best of the others. The picture has been carefully and capably directed.
"UNEXPECTED PLACES."
Bert Lytell Gives Pleasing Performance in Metro Production of Passable Merits.

Reviewed by Margaret I. MacDonald.

THE STORY from which the five-part Metro production, "Unexpected Places," was taken is one by Lieut. Frank R. Adams, in the Blue Book Magazine. The picture was directed by E. Mason Hopper, with Bert Lytell and Rhea Mitchell in the leading roles. Others of the cast are Louis Morrison, Colin Henny, Edythe Chapman, John Burton, Rosemary Theby, Stanton Heck and Jay Dwiggins. The picture is not one of Metro's best. The suspense is not well sustained; the method of development is entirely too obvious, and only at times is there a feeling of satisfaction with the action of the picture.

As the story runs, a young reporter is sent out to get the facts of the story of the murder of the valet of an English nobleman who has come to America on an important secret mission. The reporter, arriving at the hotel at which the nobleman is stopping just at the moment when he is being overcome by a dose of poison delivered to him in his coffee, becomes the keeper of his lordship's secret and plans which are concealed in a dispatch box in the lid of his trunk. By force of circumstances he poses as the nobleman and enters the home of the Englishman's American relatives and carries out the deception by means of which he keeps next to a pretty girl and at the same time holds to the papers. Some interesting scenes occur when the persecuting party tries to obtain possession of the papers and finally kidnaps the girl, a cousin of the nobleman and sweetheart of the reporter in a last attempt. The police are called in and the matter settled in the usual way. Bert Lytell gives a pleasing interpretation of the role of the reporter.

The Moving Picture World, October 12, 1918, p. 273
“UNEXPECTED PLACES”
Metro Presents Bert Lytell in a Screen
Version of Lieutenant Frank R. Adams’
“Inside” Story of the Great War.
Dick Holloway..................Bert Lytell
Lord Varden ................Colin Henney
Hiram Penfield ..............Louis Morrison
Mrs. Penfield ..............Edythe Chapman
Ruth Penfield ..............Rhea Mitchell
Jocelyn ........................John Burton
“Cherle” ......................Rosemary Theby
Brauer ..........................Stanton Heck
Meyer .........................Jay Dwiggins
Directed by E. Mason Hopper.

The Story: The valet of Lord Harold
Varden, on a secret mission to our Gov-
ernment, has been murdered. Dick Hollo-
way, a reporter, detailed to the story,
calls on Lord Varden just as the latter
feels the effects of poison administered to
him. He takes the place of the noble-
man when his American cousins come
for him, and not only saves his lordship’s
papers, but captures the spies detailed to
get them.

Feature Bert Lytell as Dick Holloway and
Rhea Mitchell as Ruth Penfield.

Advertising Angles: Make capital of the fact that this is a Blue Book story, written by a man who should know. Tell that it abounds in spirited action. You can work over an old idea by announcing that free tickets are to be found in “unexpected places,” planting a couple of dozen passes along the main street in places easy of access and yet within the meaning of the word. Working with some daily paper you can work up quite an excitement with this scheme.


Released September 30.

The Moving Picture World, October 5, 1918, p. 126
Appendix 10 – 1918

Bert Lytell in
“UNEXPECTED PLACES”
Metro

MANAGER OF PRODUCTION ........ George D. Baker
DIRECTOR ......................... E. Mason Hopper
AUTHOR ......................... Lieut. Frank R. Adams
SCENARIO BY ........ A. S. Levino and George D. Baker
CAMERAMAN .................... Robert R. Kurrle

AS A WHOLE .... Spy meller spoiled by hokum touches which will get laughs but are out of place in offering. Is unconvincing to the point of becoming silly.

STORY ........ Painfully far-fetched and unconvincing with things happening obligingly all the way.

DIRECTION .... Provided good atmosphere and detail touches but Keystone hokum in drama of this nature was all wrong since entire offering was not played in same spirit.

PHOTOGRAPHY .... Varied but generally satisfactory
LIGHTINGS ........ Generally too uniform; some bits effective.

CAMERA WORK ................. Very good
STAR ......................... Pleasing hero
SUPPORT ................. Rhea Mitchell pretty and pleasing; others very satisfactory.

EXTERIORS ................. Very good; fitted atmosphere
INTERIORS ..................... Well handled
DETAIL ................. Painfully convenient and unconvincing
CHARACTER OF STORY ........ Inoffensive
LENGTH OF PRODUCTION ........ About 4,800 feet

If your folks are in good humor and don’t care what happens as long as the meller keeps moving, they are going to get a lot of laughs out of this but if you’ve got a gang that expects a reason for things they are very apt to feel that you are imposing on their good nature and intelligence in slipping this one over on them.

There’s a sharp line between light comedy and hokum and it’s dog-gone dangerous to mix the two. Because that is what has been done here, the general effect is “Bla-a” so far as sound reasoning is concerned and while there are some excellently worded titles in this and some well handled individual touches that earn laughs,
the offering keeps jumping from the sublime to the ridiculous with such frequency that the “drammer” moments fail to get over.

They started this out very nicely as a serious spy meller. Hero Bert Lytell is a cub reporter and goes out to get a story from a special messenger for the King of England, who has just landed in America. The hotel is full of spies and the Lord’s coffee is doped. He passes out and is taken to a hospital, which gives Bert a chance to pose as the Lord when Shero Rhea Mitchell, a relative of the Englishman who has never seen him, arrives at the hotel. When Bert goes up to the Lord’s room he finds a spy going through the trunk for the “poipers” and they pull the first wild one by having Bert push the guy in the trunk, lock it and leave him there, nonchalantly speeding away in Shero’s car without giving the incident further thought. A helluva reporter that wouldn’t call in the cops but from this point on we get so many nonsensical bits of business like this that you get used to it and the average fan, because of this, will either think this is awful lowzle or will enjoy it as a comedy without worrying about the way things are allowed to happen.

At Shero’s home we have Bert posing as the Lord and getting away with it and we have some very good business injected in several spots here, helped by some great titles. A title tells us that Bert has the “poipers” although we didn’t see him get them in the Lord’s room and the way he leaves them around so the spies can get them again is certainly crude. After a series of attempts on the part of the spies to get the papers, proceeding to the point of a female Hun coming in and claiming to be Bert’s wife and getting away with it sufficiently to get to Bert’s room and make a search we have the spies kidnap Shero and call Bert on the phone, telling him to deliver the “poipers” to a certain place if he wants Shero returned. Then they even go to the point of Bert actually delivering the real papers into the hands of the spies after Shero is released, when according to the action as presented, he could have easily slipped them blank papers and had plenty of time previous to this to prepare dummy plans.

Others in the cast were: Louis Morrison, Colin Kenny, Edythe Chapman, Rosemary Theby, Stanton Heck, Jay Dwiggins, Frank Newberry and Martin Best.
The Film Daily (Wik’s Daily), October 13, 1918, p. 3 (The Film Daily, July-December, 1918, p. 552).

Status: Unknown
Unavailable for Viewing

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

Universal Animated Weekly No. 22 (May 1, 1918)
Newspaper publishers convention. If Benjamin Franklin had Used This Machine – What wonderful propaganda he could have turned out for the Revolution! It is the very latest in linotype machines exhibited at the annual convention of the American Newspaper Publishers Association. New York City. The Moving Picture World, May 18, 1918, p. 1044.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Publisher (Newspaper Publishers).
Description: Major: Newspaper Publishers, Positive
Description: Minor: None
Universal Current Events No. 36 (January 19, 1918)
Universal Cameraman. Hotel Redding Coast Resort is completely consumed in most spectacular fire the Pacific Coast has known in years – Redding, C. Subtitle: As usual, Universal cameraman is Johnny-on-the-spot. The Moving Picture World, February 2, 1918, p. 726.

Status: Unknown
Unavailable for Viewing

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

Universal Current Events No. 42 (February 23, 1918)
Cameraman. In the Smoking Crater of an Erupting Volcano, a daring cameraman finds remarkable views of a volcanic disturbance showing the crater before and during eruption. Procured at great risk at The Ruahine Mountain Range, New Zealand. The Moving Picture World, March 16, 1918, p. 1565

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newspaper
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Universal Screen Magazine No. 62: The Making of a Newspaper, Part One (1918)
The Making of a Newspaper Part I.

The staff of the Magazine has just produced another subject of a vitally interesting nature, entitled “The Making of a Newspaper.” It is to be released in three parts. Part One exhaustively portrays the manufacture of paper. Part Two will show how the business and editorial departments are conducted, and Part Three how the paper is printed and gotten onto the streets.

The Moving Picture World, March 2, 1918, p. 1232

“The Making of a Newspaper” (Universal).
The first instalment of an excellent series of pictures appearing in the Screen Magazine opens at the very root of the industry, showing the logs being taken to the mills to be ground into wood pulp, which is the basis of paper. Then we see the pulp plaques or mats being sent in to the factory on a moving belt, after which they are thrown into the heater and mixed with sulphite pulp. Blue coloring is added to make the paper white. The pulp is then put into tanks and passed through screens to eliminate water before entering the paper machines. Once in the paper machine it is first rolled out and then baked, after which it is thinned to the proper thickness, glossed, and then cut by rotating knives into desired widths. In part two will be shown how the business and editorial departments of a newspaper office are conducted.

The Moving Picture World, March 23, 1918, p. 1650

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: News Employee (Paper Makers).
Description: Major: Paper Makers, Positive
Description: Minor: None
Universal Screen Magazine No. 63: The Making of a Newspaper, Part Two (March 22, 1918)
The Making of a Newspaper, Part II.

“The Making of a Newspaper” (Universal).

In the second installment of “The Making of a Newspaper,” which will be found in the 63d release of the Screen Magazine, the mysteries of the editorial department are explained. It shows how the daily news items are received at the busy newspaper office via telephone and telegram. Then there is the making of duplicate copies of the big news story on electric typewriting machines, and the making of illustrations. There is also shown as the “great nerve center of the organization” the city desk, where the news is sorted, rearranged, rewritten and headed. The ad department is also shown and the editorial dumping ground, which is the foreman’s desk.

The Moving Picture World, March 30, 1918, p. 1808

Screen Magazine No. 63 presents a continuation of the series started in last week’s Screen Magazine under the heading, “The Making of a Newspaper.” In this installment the editor of the magazine shows how a munition plant explosion is written by the reporter, turned into type on the linotype machines, cast into molds for the cylinder press and run off on the huge presses which grind out the daily papers of the United States. There are also other features.

The Moving Picture World, March 16, 1918, p. 1540

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, Positive
Appendix 10 – 1918

Description: Minor: None

**Universal Screen Magazine No. 64: The Making of a Newspaper, Part Three (March 29, 1918)**

The Making of a Newspaper, Part III. We have shown you how paper is made, how the news is gathered and made ready in the editorial rooms – now we will show you how it is put into type and prepared for the presses in the composing room. *The Moving Picture World*, April 6, 1918, p. 142.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: News Employee (Composing Room). Unidentified News Staff
Description: Major: Composing Room, Unidentified News Staff, Positive
Description: Minor: None

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**Universal Screen Magazine No. 65: The Making of a Newspaper, Part Four (April 5, 1918)**

The Making of a Newspaper, Part IV. You have seen how paper is made, how news material is whipped into shape, how it is “set up” and put into forms – now watch the lightning presses turn out thousands of completed papers every hour. *The Moving Picture World*, April 13, 1918, p. 291.

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"Making a Newspaper" (Universal).

The fourth instalment of “Making a Newspaper,” a series which has been appearing in the Screen Magazine, will be found in the 65th issue. In this number we see how the great presses turn out thousands of completed newspapers every hour. We learn among other things that when a roll of paper runs out no time is lost in putting another in its place. We also learn one of the more important things which is that the tons of paper that were previously wasted every year are now rescued and made useful by means of a new machine which deftly splices odd ends. The transportation of the papers to the circulation room and also to the newsboys and wagons waiting for them is also included.

*The Moving Picture World*, April 6, 1918, p. 80

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: News Employee (Press Room, Newsboys).
Description: Major: Press Room, Newsboys, Positive
Description: Minor: None

Universal Screen Magazine No. 67: Ida Tarbell (April 19, 1918)
Journalist Ida Tarbell is interviewed by the Universal Screen Magazine.

_Ida Tarbell in Interview_

“Are Men Happier Than Women?” Answered in Universal Screen Magazine in Manner Which Inspires Thought.

The debut of the screen interview is about to take place, and having seen the first attempt at such a thing in No. 66 of the Universal Screen Magazine we will tell our readers a little about it. The interview takes the form of a story with a moral, as would be expected. Ida Tarbell is first introduced and then her interrogator, who puts the question, “Are Men Happier Than Women?” The answer is contained in a few brief episodes in the domestic life of a young couple showing the man going to business and working all day long at the same thing, with no variety whatsoever, but nevertheless working with a will and uncomplainingly. The woman performs her household duties, each of which is different, grumbling at her lot in spite of the fact that she can occasionally take an afternoon off to attend the matinee, while the man, so the picture tells us, can get an afternoon off to attend a baseball game only when his mother-in-law or some other “near relative” dies. And so the story of the woman’s lack of realization of the freedom of her domestic existence against the slavery of that of the man who has no hope beyond his office desk is exemplified. The inspiration to be gained from the picture is for the woman who does not realize the privilege which is hers in providing sunlight and happiness in the home of the laborer.

The stories for these interviews are being supplied by Martha E. G. Anderson, and judging from the first of the series she is to be congratulated.

_The Moving Picture World_, April 6, 1918, p. 81
Animated Interviews.—The Universal Screen Magazine Will Present Each Week an Animated Interview With Famous People You Ought to Know. Interview No. 1. Ida Tarbell, renowned writer, editor and biographer of John D. Rockefeller, makes some interesting statements on the vital question, “Are men happier than Women?” (Written by Martha E. G. Anderson.) Next week we will present an interview with Dorothy Dix, famous advisor of the lovelorn.

*The Moving Picture World*, April 27, 1918, p. 598

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Female (Ida Tarbell)
Ethnicity: White (Ida Tarbell)
Media Category: Newspaper
Job Title: Reporter (Ida Tarbell)
Description: Major: Ida Tarbell, Positive
Description: Minor: None

**Universal Screen Magazine No. 68: Dorothy Dix (1918)**
Columnist Dorothy Dix is interviewed by Universal Screen Magazine

*The Moving Picture World*, May 11, 1918, p. 904

Status: Unknown
Unavailable for Viewing
Universal Screen Magazine No. 95 (December 1, 1918)

Status: Unknown
Unavailable for Viewing
The Vanity Pool (1918)
Newspaperman Jarvis Flint (Frank Brownlee) wants to damage the good name of Gerald Harper, candidate for governor, for political reasons.

Reviewed by Robert C. McElravy, The Moving Picture World, October 26, 1918, p. 545
Mary McLaren and Star Cast in
"VANITY POOL"
Universal Special

DIRECTOR.......................... Ida May Park
AUTHOR............................. Nalbro Bartley
SCENARIO BY....................... Ida May Park
CAMERAMAN........................ King Gray

AS A WHOLE...... Personalities of players make interesting story register effectively despite occasional overplaying.

STORY...... Nicely developed, dramatic situations become somewhat meller towards end, but will please.

DIRECTION...... Registered many nice little touches and kept characterizations ringing true with good dramatic effect.

PHOTOGRAPHY...... Varied from fine to fair; occasionally uniform lighting being chief fault.

LIGHTINGS...... Generally splendid on players, but not so good on sets.

CAMERA WORK...... Excellent in closeups; varied in long shots.

STAR................. Gave appealing characterization
SUPPORT........ Unusually effective cast. Misses Nilsson and Sais, and Farnum and Holding all pressed star for honors.

EXTERIORS............... Satisfactory
INTERIORS....... Some good, but generally too ornamental; not well lighted and lacking in artistic distinction.

DETAIL....... Bad back drops at important moment at end, but generally satisfactory.

CHARACTER OF STORY....... Nothing to offend
LENGTH OF PRODUCTION...... About 5,500 ft.

If anyone needs further evidence of the recent recognition of the advisability of presenting a strong cast in preference to a story centered about one personality, the star, this production presented by Universal should start something, because Universal, being one of our early feature-makers, has been up and down the hill trying most everything, and when they come to presenting such well-known people as Franklyn Farnum, Anna Nilsson, Marin Sais and Thomas Holding in support of Mary McLaren, it should be proof conclusive that they realize that it is the production value which counts in making good with an audience. It is certainly better to have several personalities to fit into the characterizations of a good story, instead of one personality with everything else, including the story values and support-
ing cast kept in the background to give that star the center of the stage at all times.

Mary McLaren holds her own in this because Mary is a distinctive personality, pretty and appealing, and perfectly fitted for the sort of part which she portrays here. It was no easy struggle, however, because Thomas Holding did one of the best bits of work he has ever registered on the screen—the character being a formal, would-be-Governor-type who thought he was human, but wasn’t at all; Franklyn Farnum played the serious hero without his wild smile, and made a very favorable impression; Marin Sais as the lobbying vamp really walked away with quite a bit of the film because she was decidedly attractive and quite convincing in her portrayal, and Anna Nillson registered her many scenes with a dramatic sincerity that held the attention and gave strength to the situations.

The weakest spot in the cast was Frank Brownlee as the newspaper politician. Brownlee was a good type, but he was at a loss to know just what to do with his hands and arms at various times, and because of this awkwardness, his presence jarred occasionally.

The story of this told how Holding expected to be Governor and was being assisted by his wife, Miss Nillson, who was appealing to Miss Sais, the vamp, to gain the influence of Brownlee, the politician. The vamp was in love with Franklyn Farnum, a friend of Holding’s and his wife, which made it a bit “intrikut.”

Asked by his wife to do an errand for her in the slums, Holding met Miss McLaren, daughter of drunken, slovenly parents, took pity on her, befriended her to the extent of providing new furniture and new surroundings, generally and finally ended by apparently falling in love with her.

The vamp, sore because Farnum turned her down, trailed Holding, learned of his visits to Miss McLaren and tipped off the politician.

With a scandal imminent, Holding, on Farnum’s advice, brought Miss McLaren to his home and she was introduced by his wife as his adopted daughter-to-be. This foiled the politician who pulled a scandal interview from Miss McLaren’s parents, but when the politician tried to trick the vamp into a bed-room party, she fell out of the window in the struggle, and was killed, which sent the politician to jail and made it possible for Holding to become Governor, while Franklyn married Miss McLaren.

Unfortunately, a number of the interiors have the curse of “set” appearance, they being too ginger-bready and lacking in artistic distinction. Others in the cast were Winter Hall, Virginia Chester, Willis Marks and Mary Talbot.

_The Film Daily (Wid’s Daily), December 1, 1918, p. 28_
Waifs (1918)
Reporter Fitzjames Powers (Creighton Hale) is a young police reporter.

Reporter Fitzjames Powers rescues a woman Marjorie Whitney (Gladys Hulette), who ran away from home because she opposed the man her father wanted her to marry, even though she had not met him. She stays at a boardinghouse and her father plans to have her suitor also stay there so they will fall in love, but she falls for Powers instead. When an ex-con shows up to try to steal securities belonging to Whitney’s father. Powers stops him. Her other suitor is exposed as a coward during the confrontation and the reporter wins the girl. Richard Ness, From Headline Hunter to Superman: The Silent Era, pp. 32-33.

When the headstrong Marjorie Whitney refuses to marry Elmer Poindexter, the nephew of her wealthy father’s business partner, she is locked in her room by her father. With the help of the maid, Marjorie escapes, and with only a few dollars in her purse, she goes to New York City and moves into a cheap lodging house. A hired detective reports her location to her father, who, realizing his daughter's stubbornness, advises Elmer to move into the boardinghouse, quietly court Marjorie, and then propose. Alone in the house, Marjorie is attacked by an escaped convict, but reporter Fitzjames Powers rescues her. Later, Elmer arrives, but Fitzjames throws him out. With the return of the convict, Fitzjames proves his courage, while Elmer runs away to phone Marjorie's father. Arriving on the scene, Marjorie's father joins her in favoring Fitzjames, while Elmer is dismissed as a coward. American Film Institute Catalog of Feature Films/TCM Overview
“WAIFS.”

Pathe Presents Gladys Hulette in an Astra Production of the Story of a Girl Who Wanted to Pick Out Her Own Husband—and Did.

Cast.

Marjorie Whitney.........Gladys Hulette
Marjorie’s Father..........J. H. Gilmour
Fitzjames Powers.........Creighton Hale
Elmer Poindexter.........Walter Heirs

Directed by Albert Parker.

The Story: Marjorie Whitney is the only daughter of a multi-millionaire, who longs to see her the wife of Elmer Poindexter, the nephew of his former business partner. The girl rebels and runs away to New York, where she is found by detectives hired by her father. Old man Poindexter suggests that she be permitted to have her way and for the nephew to keep an eye on her, and if they are thus thrown together they may fall in love with each other. But this arrangement goes awry, and Marjorie is attacked by a convict from whom she is saved by Fitzjames Powers. How the young couple overcome parental objections and visited equal justice upon the righteous and unrighteous provides an entertaining story with a surprising dénouement.

Feature Gladys Hulette as Marjorie Whitney and Creighton Hale as Fitzjames Powers.

Program and Advertising Phrases: Headstrong Daughter Gets Even With Her Father By Running Away to New York.

Small Town Girl in Big Town Life Finds She Doesn’t Fit.

Running Away from A Forced Marriage Girl Runs Into Happiness.

Bright and Breezy Story Filled With Thrills and Surprises.

Oddly Contrived Plot Brings New Developments to the Screen.

Refreshing Romance of Love and Adventure That Leads to Happiness.
“WAIFS”
Five-Reel Pathe-Astra Subject Presents Delightful Story of Light Comedy Type.

Reviewed by Robert C. McElravy.

Gladys Hulette and Creighton Hale join forces in “Waifs,” a pleasing light comedy which presents a delicate little plot of a fresh, enjoyable sort. The subject was produced by Astra under direction of Albert Parker, and was adapted by Frank Leon Smith from the original by Grace Hartwell Mason.

This is a tale of two old millionaires who are scheming to bring about the marriage of the daughter of one to the other’s nephew. The daughter, Marjorie, is very independent, and has a girl’s natural desire to choose her own mate. At the beginning of the story the father has her locked up until she promises to marry Elmer, the nephew of his friend.

Marjorie makes her escape and comes to New York, but is quickly shadowed by a detective put on her trail by the father. She goes to a boarding house just being opened up on the advice of a cabbie. The landlady is enticed away by the detective, and Elmer is sent to the house in the hopes that a romance will develop. The romance comes, but not with the hapless Elmer. Instead, Marjorie meets a young police reporter named Fitzjames Powers on trail of a thief escaped from Sing Sing.

The plot incidents of this number are presented in good comedy style. The movement rather slows up in the third reel, but the climax is full of action, and the number, as a whole, well justifies its five reels.

J. H. Gilmour appears as the girl’s father, and Walter Heirs lends a comedy touch to the role of Elmer.

Gladys Hulette and Creighton Hale in

"WAIFS"

Pathe comedy drama; five parts; directed by Albert Parker; published Aug. 4

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<th>Aspect</th>
<th>Rating</th>
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<td>As a whole</td>
<td>Very good</td>
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<tr>
<td>Story</td>
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<td>Stars</td>
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<td>Photography</td>
<td>Good</td>
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Here is a feature that is worthy a place on the program of any house. It is not a world-beater, and no such claim is made for it, but it is exceedingly interesting and should please any class of patronage, especially young people.

Gladys Hulette and Creighton Hale always do creditable work and in this picture are cast in parts that seem made to order. Miss Hulette as the spoiled daughter of a millionaire and Mr. Hale as an enterprising young police reporter enact romantic roles with a deftness and adaptability that will make friends out of strangers.

The story is not out of the ordinary, and the outcome is apparent before the closing scene, but the interest of the spectators remains with the players throughout. It is a picture that is both light and entertaining, a mark which most of the producers are now aiming at.

*The story:* Marjorie Whitney, daughter of a millionaire, runs away from home to escape marriage with Elmer Poin- dexter, nephew of her father’s business partner. She goes to New York and becomes the first lodger in a new rooming house. Her father locates her and schemes to have young Pindexter become a roomer there also, so that the two may fall in love. But his plans go awry and a young police reporter accidentally assumes the nephew’s place. An ex-convict selects the same time to remove some securities he had cached in the house and the climax comes when Hale and the ex-convict have a fight and the convict escapes through thick-headed work on the part of the nephew, who is called to the rescue. Marjorie discovers that she loves her protector, who had fallen in love with her at first sight, and the picture ends with the hero invited to dinner at her father’s mansion.

*Exhibitors Herald and Motography*, August 4, 1918, p. 31.
Gladys Hulette and Creighton Hale in
"WAIFS"
Astra-Pathe

DIRECTOR....................Albert Parker
AUTHOR........................Grace Startwell Mason
SCENARIO BY..................Frank Leon Smith
CAMERAMAN....................A. Ortlieb
AS A WHOLE..................Pleasing little romance, well played
STORY.....................New twists and delightful star make
old idea entertaining; contains plenty of com-
edy and well-worked-out suspense.
DIRECTION.............Injected pleasing comedy touches
and handled mysterious crook character in-
telligently. Developed suspense.
PHOTOGRAPHY............Good straight stuff; not
exceptional.
LIGHTINGS............Rather good on star and registered
some effective bits but too uniform at times.
CAMERA WORK.................Good angles
STAR....................Beautiful and captivating
SUPPORT..............Very good; Creighton Hale pleasing
hero and Walter Heirs will get laughs.
EXTERIORS..................Fitted atmosphere
INTERIORS..................Acceptable
DETAIL..................Some pleasing touches although
titles could have been worded much better.
CHARACTER OF STORY.....Delightful comedy romance.
Clean and entertaining.
LENGTH OF PRODUCTION.............4,600 feet

You fellers who have been yelling for clean, enterta-
ing films without any murder and wild stuff
will certainly be delighted with this and so will
your audiences. We have an old idea here that has been
worked out with new twists, contains some delightful
comedy bits, a touch of mystery and a well balanced
cast that puts it over with a bang.

Many of your folks will have the finish of this doped
out in advance but we get enough individual incidents
all along to make the offering entertaining.

This starts off with two partners, one of them the
father of Shero and the other having a nephew whom
Shero has never seen. They have planned to have their
charges marry and Shero, not liking the idea, runs away
to New York.
Hero’s father has had her shadowed by a detective who reports her whereabouts and father and the uncle plan on a scheme to buy off the landlady and have the nephew stop at the same house and thereby develop the romance a la desert island style. For the purposes of the scenario, they established Shero as the only lodger, which was inconsistent but won’t worry you. Up to this time we have not seen the nephew and they give us a good twist in introducing Creighton Hale as a young reporter and when he conveniently happens by the house in time to save Shero from a mysterious crook who has been hanging around, you are going to figure that Hale is the nephew.

Hero Creighton Hale, learning that Shero is alone in the house, stays to protect her and when Walter Heirs, the real nephew, comes around as per his uncle’s instructions, Hero kicks him out. While Hero goes out to phone, the mysterious crook enters the house undiscovered. Hero returns and stays at the house all night, sleeping in the hallway. In the meantime the detective has seen Shero and Hero eating together and reports to the uncle and father that the scheme is working great, not knowing that Hero is not the nephew.

The next morning, Shero finds a basket of food on the step with a note which gets over that Hero’s visit has been framed and she tells him she never wants to see him again. He starts to leave when the crook, who has been in the house all night, leaps on him and we have a good scrap.

Shero runs for help and finds Walter Heirs, who has slept on the front steps all night and he bein’ a boob guy, knocks Hero cold and lets the crook escape. Walter has phoned his uncle, who arrives on the scene with Shero’s father. Explanations follow and Walter gets the air and then, God bless ’em, instead of giving us the clitch, we had Shero askin’ Hero to be at her house for dinner the following evening. During the scrap, Shero has rescued “the poopers” for which crook had come to the house and which Hero had been trying for five years to obtain.

Walter Heirs was funny as the fat boob nephew, Creighton Hale was a thoroughly likable Hero, while J. H. Gilmore was satisfactory as Shero’s father. The crook made his part convincing by keeping the character within bounds.

*The Film Daily (Wid’s Daily)*, July 24, 1918, p. 21 (*The Film Daily*, July-December, 1918, p. 106).
WAIFS.

Marjorie Whitney...........Gladys Hulette
Her father..................J. H. Gilmour
Fitzjames Powers...........Creighton Hale
Elmer Poindexter...........Walter Heirs

In “Waifs” (Pathe), viewed at private showing, with Gladys Hulette and Creighton Hale, a young heiress leaves home to avoid marrying a cousin she has never seen and seeks refuge in a boarding-house, of which she is the only lodger. Her father, who has had her followed, conceives the brilliant idea of paying the landlady to stay for several days and to have the cousin “happen” there and remain during the landlady’s absence. He believes that such constant association will engender love in the youthful hearts. That his daughter’s reputation might be jeopardized does not seem to occur to him.

Marjorie, the daughter, left alone, is startled by the entrance of a man who has recently been released from Sing Sing. During a struggle which follows Fitzjames Powers, a young reporter, appears and saves the girl. He then remains on guard for the rest of the night. They cook their meals together that night and the next day and get along very well. The cousin, who is in his uncle’s confidence, comes several times, but his mission being misunderstood he is thrown out. Next day the ex-convict appears—his real motive in skulking around being to find some securities he had hidden in the floor when he was a lodger in the house before he served his last term. Again James sees him and a vicious fight ensues. The cousin entering at this time telephones to his father and uncle. They arrive in time to find James, somewhat the worse for wear, being cared for by Marjorie, and the criminal fled leaving the securities behind. The securities turn out to have belonged to Marjorie’s father. The cousin, having proven himself a coward and a cad, loses favor with his uncle, and James, now the favored suitor, leaves with Marjorie and her father.

Much fighting and stealing about corridors and peering over banisters serve to furnish thrills, but the plot is so absurd at its foundation that the whole picture suffers. In addition to the good work of Creighton Hale and Gladys Hulette there is that of Walter Heirs, who plays the cousin, a fat “boob,” very amusingly. The title is poorly chosen and not appropriate.

Variety, August 2, 1918, p. 37.
Status: Prints exist in the Library of Congress film archive
Unavailable for Viewing

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

**Wanted: A Brother (aka Wanted a Brother) (1918)**
Newsboy Tom Wellsley (Julian Dillon). Other Newsies.

Little Bab Fanning, who has always wanted a brother, befriends young Tom Wellsley, who has run away from his wealthy but stern father, Daniel Wellsley, in search of adventure. Tom becomes a newsboy, but the other "newsies," resentful of the wealthy boy's intrusion, plant some stolen fruit in his pockets, and he is sent to the House of Correction. Bab's effort to secure his release proves unsuccessful, and he escapes with a gang of tough boys who subsequently decide to rob his father's house. Refusing to join them, Tom finds work on a farm. Meanwhile, Bab, in search of her friend, goes to the Wellsley home, where she is forced by the boy crooks to break in. Inside, she forgets the gang and befriends Tom's brooding father, and together they find Tom and convince him to return home. *American Film Institute Catalog of Feature Films.*

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"WANTED, A BROTHER."
Five-part comedy drama.
Featuring GLORIA JOY.
Produced by General.
Director, Robert Ensminger.

Bab Fanning hasn't any brother, so she "adopts" Tom Wellesley, a newsboy, and as a result she reunites Tom with his rich father, who had driven him from home because he was a bit wayward. Incidentally, she makes many happy with her winning ways.

*Exhibitors Herald and Motography*, September 14, 1918, p. 51
“Wanted a Brother.”

There is more heart interest in this than in the preceding picture. Bab, the shoemaker’s daughter, when her friend Tom, who is much older, is arrested on a trumped up charge of theft, sells his papers for him. Tom has been cast off by his wealthy father, and when he gets out of jail Bab induces her father to take him in. Tom’s gang plan to rob his father’s house. Bab follows, is discovered, and tied hand and foot. Tom’s father finds her, after the gang are frightened away, and she finally succeeds in bringing about a reconciliation between father and son. There are several innocent childish pranks in this picture, in which the little star is assisted by a small, very black negro boy of about her own age. Others in the cast include Mignon LeBrun, H. E. Archer, Daniel Gilfether, Julian Dillon and Edward Jobson. Robert Ensminger directed the production.

_The Moving Picture World_, October 19, 1918, p. 445
“WANTED—A BROTHER”

General Film Presents Gloria Joy in an Oakdale Production in Which the Clever Little Player Becomes a Boy to Take a Playmate’s Place.

Cast.

Bab Fanning..................Gloria Joy
Mrs. Fanning...............Mignon LeBrun
Mr. Fanning................H. E. Archer
Daniel Wellsley........Daniel Gilfether
Tom Wellsley.............Julian Dillon
Officer Mulcahay.........Edward Jobson
Mrs. Barton...............Ruth Lackaye
James McPherson...........William Reed

Directed by Robert Ensminger.

The Story: Bab, the shoemaker’s daughter, becomes the friend of Tom Wellsley, who is afraid to return home as he has disobeyed his father. The newsboys place stolen fruit in Tom’s pocket and he is sent to prison. Bab takes his place as a newsboy. Tom escapes from prison and joins a gang who plan to rob. He refuses to go with them and finds work on a farm. Bab, searching for him, locates the gang and with them goes to rob the Wellsley home, meets Tom’s father and the two become friends. One day while out riding they discover Tom. Bab brings about a reconciliation and wins a big brother.

Feature Gloria Joy as Bab Fanning.
Program and Advertising Phrases: Great Juvenile Drama, Replete With Thrilling Episodes and Surprises.
Story of Two Children Who Win Victory Over Disheartening Odds.
Unjust Laws Defeat Their Purpose by Vicious Enforcement.
Boy and Girl Venture Into Life’s Battle With Poor Equipment.
Most Interesting of Photoplays Have Juvenile Principal Players.

Advertising Angles: If you have played the other Oakdale productions, center your advertising upon the clever child and announce that she gets an exceptional opportunity in this play. If you can command the services of a clever child arrange with the local paper to have her sell papers on a prominent corner for the benefit of some war charity. Dress her as a boy and post a placard, “She is selling papers for the ——— Fund. Gloria Joy in Wanted—a Brother, sold papers to take her playmate’s place. See what happened in the play at (house and date).” If the town is too small for the paper-selling stunt arrange with the dealer handling the city papers.

Advertising Aids: One each one, three, and six sheets, 11x14 lobby displays. Slides. Press sheet.

The Moving Picture World, August 10, 1918, p. 890
Gloria Joy in
“WANTED A BROTHER”

Oakdale-General comedy drama; five parts; directed by Robert Ensminger.

As a whole............................Good
Story .................................Good
Star....................................Very good
Support..............................Very good
Settings..............................Very good
Photography........................Very good

Full of comedy situations, with the little star at her best, this production is one of the best of the Gloria Joy-Oakdale series. It will please the youngsters immensely and the grown-ups should like it also.

Julian Dillon is the chief support of the star and does creditable work. H. E. Arthur, Mignon LeBrun and Daniel Gilfether are others in the cast and each one does good work.

The story is logical and well put together. Add good photography and good settings to this and the production constitutes a good offering for the average house.

The story: Bab Fanning, little daughter of a couple in humble circumstances, wants a brother, so she “adopts” Tom Wellesley, a newsboy, who is the son of a rich father, and has been driven from his home for being a trifle wayward. Bab is left in the care of Tom one evening while her parents go to a show. He put her to bed and goes out with some boys, who seek to have him help them rob a house. Tom rebels and goes back to the Fanning home. Bab is gone. She has followed the boys, surprising Tom’s companions when they attempt the robbery. She is bound and gagged and left in a clump of bushes. Servants find her and take her into the house. The owner of the place is Tom’s father. The child wins his heart and through her Tom and his father are reunited and the Fannings get their child back.

_Exhibitors Herald and Motography_, September 14, 1918, p. 35

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Tom Wellsley). Group
Ethnicity: White (Tom Wellsley). Unspecified.
Media Category: Newspaper
Job Title: News Employee (Tom Wellsley, Other Newsies)
Description: Major: Tom Wellsley, Positive
Description: Minor: Other Newsies, Negative
The Way Out (1918)
Journalist Robert Barr (Carlyle Blackwell) is a successful young journalist in love with Alice Thornton, a society girl.

“THE WAY OUT.”

Cast.
Alice Thornton...............June Elvidge
Mrs. Thornton...............Kate Lester
Robert Barr...............Carlyle Blackwell
Count Louis de Jouville.....John Bowers
Marcelle Pinet...............Muriel Ostriche
La Roche.....................Jack Drumier
Claudine.....................Marie Pagano

The Story: A love affair exists between Alice Thornton and Robert Barr, a successful young journalist; but Alice’s mother has other plans in view for her daughter. She wishes Alice to marry a title, but Mrs. Thornton is too wise to openly oppose the match between the young people. She works in the dark to bring about an estrangement between them, and to do this she takes Alice with her on a trip to Europe. There Alice finally marries Count Louis de Jouville, and the ensuing complications are many and extremely interesting. The big climax of the picture occurs on a French battlefield, where Count de Jouville and Barr meet under strang circumstances.

Feature Carlyle Blackwell and June Elvidge.
Advertising and Program Phrases: Love That Awakened After Marriage.
Mother’s Pride Intrigues Against Her Daughter’s Happiness.
Jealousy and Hate Submerged on the French Battle Front.
She Learned to Love the Husband Whom She Married in Pique.
Blind Jealousy Vanishes When Love’s Eyes Are Opened.
Cowards May Not Live in “No Man’s Land.”
The Strength of Courage is Real Test of Love.
Married in Haste to Rejoice at Leisure.

Stunt Suggestions: Play up in newspaper advertising the popularity of the stars. As this is the story ending on the western battle front use photogravures and prints, illustrating war scenes, to decorate the lobby. Street ballyhoos are not suited to the picture.


The Moving Picture World, March 30, 1918, p. 1872

“THE WAY OUT.”
Five-reel drama.
Featuring CARLYLE BLACKWELL.
Produced by World.
Author, Jack O’Mara.
Director, George Kelso.

STORY: Alice’s mother does not approve of her engagement to Robert Barr, a striving young journalist, and introduces a girl into Barr’s affairs, which causes Alice to break the engagement, and she marries a French count, who loves her devotedly. At the outbreak of war both men offer their lives and the count succumbs to wounds received, while Barr recovers, and Alice and Barr are again free to pursue their happiness.

Exhibitors Herald, March 30, 1918, p. 38.
"THE WAY OUT."
Carllyle Blackwell and June Elvidge in
World International Romance of Fair
Quality.

Reviewed by Edward Weitzel.

INDING "The Way Out" in the five-
part World international romance of
that name does not lead the spectator
through any new paths; but Jack O'Mara,
the author of the story, manages to sus-
tain the interest for those who are satis-
fied not to question the motives of the
picture too closely. The romance starts
in the United States when Robert Barr, a
newspaper writer, falls in love with Alice
Thornton, the daughter of a socially
ambitious woman, who is clever enough
not to openly oppose the match. Discover-
ing that her husband, while on a trip to
France, contracted a bigamous marriage
and that he left a daughter, Mrs. Thor-
ton sees a way out of her difficulty.

Marcelle, the half-sister, who is sent
to America, is taken to Barr by Mrs.
Thornton, and the young man is told her
story. He is also asked not to let Alice
know the facts in the case, as she reverences her father's memory. Barr
promises, and a position is found for Mar-
celle. While trying to make things
pleasant for his sweetheart's sister the
newspaper man compromises himself
innocently, but Alice believes the worst
of him. The match is broken off, and
Alice sails for France with her mother.
Here the heroine meets Count de Jouville
and marries him. Barr and Marcelle also
arrive in France. The game of cross pur-
poses is finally straightened out by the
Count dying from a wound received in
battle after being carried from "No Man's
Land" by Barr, who had joined the Ameri-
can Ambulance Corps. Matters are ex-
plained to Alice, and she and Barr are
married.
The scenario was made by Clara S. Beranger, and the production directed by George Kelson. Jacques Monteran was the cameraman. The atmosphere is always reasonably well sustained.

The acting is the best feature of the picture. June Elvidge plays Alice Thornton with all the attractiveness demanded by the character, and Carlyle Blackwell is a good looking and earnest Robert Barr. John Bowers as the Count, Muriel Ostriche as Marcelle, Kate Lester as Mrs. Thornton, Jack Drumier as La Roche and Marie Pagano as Claudine are the other members of the cast.

THE WAY OUT.

Alice Thornton. .................June Elvidge
Mrs. Thornton. ..................Kate Lester
Robert Barr. .....................Carlyle Blackwell
Count Louis de Jouville. ......John Bowers
Marcelle Pinet. ................Muriel Ostriche
La Roche. .........................Jack Drumier
Claudine. .......................Marte Pagano

What it lacks in strength of theme is partially atoned for by the fine photography in this World five-reel picture. There are an abundance of handsome interiors and the picturesque exteriors include tropical scenes, the bathing beach at Trouville and the battlefields of France. The story is a hackneyed one, and there is little novelty in the way in which the details have been worked out.

Carlyle Blackwell is Robert Barr, a successful young journalist, in love with Alice Thornton, a society girl. Mrs. Thornton opposes the match. She wishes to see her daughter married to a foreigner with a title. She goes about the affair skillfully, manoeuvring so that Alice catches Barr with a young woman in his apartment, who had been driven there by a rain storm. After a quarrel the engagement is broken. Alice is unaware the girl is Marcelle, her illegitimate half-sister, whom she has never met. To forget Robert and incidentally to catch a title, Alice is taken abroad by her mother and meets the Count Louis de Jouville, who, the screen informs you, is the real thing in counts. He is agreeable, young and handsome, and eventually Alice is induced by her mother to marry him. Several months apparently have elapsed and Alice is caught by her husband looking over some old love letters. He snatches one from her, in which Robert tells her of his undying affection. This puts a crimp in their happiness and the count decides to join his regiment. Barr,
now in France, joins the American Ambulance. Jouville is wounded and Barr, in an attempt to bring him back from “No Man’s Land,” is also hit with a shell and the stretcher bearers take them both to Jouville’s chateau, which had been turned into an emergency hospital, back of the lines.

The count dies of his wounds and Robert and Alice are united. However, before the demise of Jouville, Marcelle’s identity is explained and Robert tells the count that they were both duped by Alice’s designing mother. June Elvidge takes Alice and plays it effectively. She makes a fine screen appearance. The other roles are carefully handled. The story is by Jack O’Mar, under the direction of George Kelson and the camera work is by Jacques Mantan.

*Variety*, March 15, 1918, p. 42.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Robert Barr).
Ethnicity: White (Robert Barr)
Media Category: Newspaper
Job Title: Reporter (Robert Barr)
Description: Major: Robert Barr, Positive
Description: Minor: None
Wife or Country (1918)

Freelance Writer Gretchen Barker turns propagandist for the Germans.

In search of local color, writer Gretchen Barker visits a skid row bar, where she meets Dale Barker, an alcoholic who was once a prominent attorney. Through Gretchen's help, Dale overcomes his craving for liquor and resumes his career. Gratitude moves him to marry Gretchen, who becomes his wife without informing him that she is a German spy. Later, Dale falls in love with his stenographer, Sylvia Hamilton, and although the young woman returns his affections, she quits her job for the sake of Dale's marriage. Dr. Meyer Stahl, the head of the German spy ring, hires Sylvia, and at Gretchen's bidding, he tries to have her arrested as an agent. Sylvia, however, has discovered Stahl's activities and offers the authorities a list of his accomplices, not knowing that Gretchen's name is on it. Seeing the list, Dale is torn between gratitude to his wife and loyalty to his country, but Gretchen helps him out of his dilemma by drinking poison. Later, Dale and Sylvia find happiness together. *American Film Institute Catalog of Feature Films*
The Moving Picture World, January 11, 1919, p. 252
"WIFE OR COUNTRY"
Harry Mestayer and Gloria Swanson Featured in Triangle Production of Spy Story.

Reviewed by Edward Weitzel.

Written by Harry Mestayer, who plays the leading male role, the Triangle production, "Wife or Country," in which Gloria Swanson is the heroine, is a spy story of considerable interest. The scenario was made by Charles J. Wilson, and E. Mason Hopper directed it. The clash between the two female characters of the story is not sharp enough to obtain the best dramatic results. They love the same man, and the woman who first marries him, although an adventuress, commands too much of the spectator's sympathy to make a perfect foil for the heroine. The production and the acting of the cast are of good quality, and several of the situations are cleverly worked out. The connection of German intrigue with the plot is not sufficiently pronounced to hurt the interest now that the war is over.

Dale Barker, the part played by Harry Mestayer, is a young lawyer who has become a victim of strong drink. He has nearly lost his rightful place in society when he meets the woman who awakens him to his danger, and out of gratitude makes her his wife. Mrs. Barker has a secret which she hides from her husband: She is an agent for the German Government. Obliged to earn her own living, she is led into serving the Huns almost without realizing how she has been entrapped. She loves her husband, but discovers, later on, that he has found his real mate in Sylvia Hamilton, a stenographer in his office. The rest of the plot is concerned with showing how Mrs. Barker's jealousy leads to her rival's finding out that her employer's wife is a German spy. The finish leaves the lawyer and Sylvia united.

In addition to Harry Mestayer and Gloria Swanson, the cast contains the names of Jack Richardson and Charles West, Cameraman, Clyde R. Cook.

Reviewed by Edward Weitzel, The Moving Picture World, January 4, 1919, p. 115
Winner Takes All (1918)
Reporter is shot and killed.

Saul Chadron, a brutal cattle baron, is distressed that homesteaders are intruding on his domain and hires outlaws to drive them away. Alan MacDonald, who leads the homesteaders, learns that Chadron has hired Mark Thorne, a vicious criminal, to kill him. His growing love for Frances Landerafe, a visitor at the Chadron ranch, makes Alan bold, however, and he attends a masquerade held in her honor. Meanwhile, Thorne, claiming that he has killed Alan, demands payment from Chadron, and when the cattle baron refuses, the outlaw kidnaps Chadron's daughter Nola. Alan rescues her, but Chadron's troubles continue as the townspeople, angered over the murder of a child, decide to hang him. Alan intercedes, but Thorne, just before his own murder, shoots Chadron. Alan is then free to turn his attention to Frances and his land claim. American Film Institute Catalog of Feature Films.
"WINNER TAKES ALL"
Bluebird-Universal

DIRECTOR..........................Elmer C. Clifton
AUTHOR..........................G. W. Ogden
SCENARIO BY......................Verne Hardin Porter
CAMERAMAN........................Virgil E. Miller

AS A WHOLE........Western meller artistically produced and relieved by several good comedy touches and a capable cast. Is entertaining.

STORY........Feud between cattle barons and homesteader, contains some effective gun fights and a pleasing romantic thread.

DIRECTION........Provided artistic atmosphere and made individual bits stand out.

PHOTOGRAPHY........Generally very good; some beautiful outdoor stuff.

LIGHTINGS......................Many effective bits
CAMERA WORK......................Very good

STAR............Pleasing as jovial Scotch homesteader

SUPPORT...............Very good; "Banjo Gibson" was great comedy character.

EXTERIORS............Some beautiful shots; fitted atmosphere.

INTERIORS......................Good

DETAIL.................Acceptable; a few jumps in story

CHARACTER OF STORY......Nothing to offend and contains considerable comedy.

LENGTH OF PRODUCTION......About 5,000 feet

This has been produced in an effective, classy atmosphere, with good lightings and some beautiful outdoor shots and should prove pleasing entertainment to the average audience.

Monroe Salisbury has been given the role of a jovial Scotch homesteader, quick on the trigger and a regular Romeo on the side and the supporting cast acquit themselves admirably, several comedy bits being scattered throughout the offering in an effective manner.

The story centers about a feud between the cattle faction, who had appropriated the great free range be-
fore the homesteaders started to settle, and Hero, whose claim adjoins their's. Sam De Grasse is a professional assassin who “snuffs off” undesirables on a contract basis and Alfred Allen, the big noise of the cattle faction, hires him to get rid of Hero.

Willun goes to Hero's cabin to get in his dirty work and shoots a reporter who is standing in the door of the cabin, returning to Allen to collect, thinking he has killed Hero.

While riding over his property Hero meets Helen Eddy, an eastern girl, and she shows him a curious piece of paper she has found, which he identifies as a “cemetery chart”, being a list of Willun Sam’s proposed killings, among them being Hero’s name.

The cattle faction, thinking Hero has been done away with, hold a masquerade ball to celebrate the event, and Hero, determined to see Shero Helen again, dons his kilties and a mask and attends, where, on account of his ineffective disguise, he is soon discovered. He escapes and is pursued by the gang, who fire upon his cabin. There is a very effectively staged gunfight here, in which Hero, single handed, routes the gang.

In the meantime, Willun, who has been cheated out of his money on account of not killing Hero, kidnaps the cattle baron's daughter for revenge and Hero is blamed for the deed. Hero finds the daughter and restores her and Willun is snuffed off in another shooting scrap that follows after which Hero and Shero ride away in the distance.

There is a nut musician character in this who plays an accordion and he will get many laughs.

We had some interiors in this that were made very effective because they opened out onto natural scenery with the mountains visible in the distance and if all producers realized how preferable this is to the backings we sometimes get, they would try to get more of it in their pictures.

Monroe Salisbury was very pleasing in this as the jovial Scot and he gets over some good comedy bits, helped by some well worded titles.

Helen Eddy was an appealing Shero while Sam De Grasse did his usual finished work as the wicked Willun. Betty Schade was the young sister who was kidnapped, Jack Nelson was the nut musician and Alfred Allen was the leader of the cattle faction.
The Yellow Ticket (1918)
American Journalist Julian Rolfe (Milton Sills).

American journalist Julian Rolfe (Milton Sills) helps Anna Mirrel (Fannie Ward), a Jewish woman who obtains the Yellow Ticket (issued to prostitutes) so she can travel in Russia. Rolfe writes a series of articles attacking Russia based on information she has given him. Mirrel is targeted by the secret police when they discover she is the source and Rolfe rescues her after she kills Baron Andrey (Warner Oland), a member of the secret police who is making advances toward her play. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 33.

Anna Mirrel, a young Jewish girl in Czarist Russia, is forced to degrade herself in order to visit her father, whom she believes to be ill. She obtains a yellow passport, signifying that she is a prostitute. When she arrives in St. Petersburg, she finds her father has been killed. She encounters a young journalist and tells him of the crimes the state perpetrates against its citizens. But the pair fall into the hands of the secret police when the journalist publishes her remarks. In order to obtain their freedom, Anna must choose whether to submit to the desires of the sinister head of the police, Baron Andrey. TCM Overview.

Anna Mirrel's mother is killed. Hearing that her father Isaac is dying in St. Petersburg, Anna applies for a passport to visit him but instead is given a "yellow ticket," a badge of dishonor worn by prostitutes and frequently given to young Jewish women by the police. After her father dies, Anna tries to escape the police, who now torment her, by assuming the name of her deceased friend, Marya Varenka, and living in the home of American diplomat Seaton as his daughter's tutor. There she befriends American journalist Julian Rolfe, but when the police discover her identity, Seaton turns her out. Baron Andrey, who had offered Anna protection, attacks her, whereupon she kills him and turns herself over to the police. Julian secures her release by threatening to create an international scandal, leaving the two free to plan a secure future in America. American Film Institute Catalog for Feature Films
“THE YELLOW TICKET”

Cast.
Anna Mirrell.................Fannie Ward
Julian Rolfe..................Milton Sills
Baron Andrey..................Warner Oland
Count Rostov..................Armand Kalisz
U. S. Consul Seaton.........J. H. Gilmour
Miss Seaton................Helen Chadwick
Petrov Paviak...............Leon Bary
Marya Varenka..............Anna Lehr
Isaac Mirrel..............Dan Mason

Directed by William Parke.

The Story: The secret police of Russia attempt to make Anna Mirrel, a beautiful Jewish girl living in Tasepevka, an outcast because of her race. As a result of an agitation against the Jewish population of the little town the Moujiks are inflamed against the Jews, and many of them are massacred. Anna's mother is slain, and she sends her sick father to St. Petersburg. Word comes to Anna later that her father is dying, and to gain permission to leave the settlement Anna is compelled to accept the badge of dishonor—the Yellow Ticket. She locates her parent in the home of Marya Varenka, who is caring for him devotedly. After her father's death, Anna, under the name of Marya, becomes tutor to the daughter of Mr. Seaton, an American diplomat. She meets Julian Rolfe, an American journalist, who writes from the information given by Anna a series of articles exposing Russia. Learning the source of the material an agent of the secret police threatens Anna and secures her discharge. Anna encounters Baron Andrey, head of
the secret police, and is forced to murder him to save her honor. She then gives herself up to the police. A number of intensely dramatic and thrilling episodes bring about a most unexpected climax.

**Feature** Fannie Ward as Anna Mirrel and Milton Sills as Julian Rolfe.

**Program and Advertising Phrases:**
- Intensely Tragic Story of Russia Under the Czars.
- Fate of Social Unfortunates Irrevocably Sealed by Royal Edict.
- The Wide Gulf of Cast Against Class An Unfathomable Abyss.
- Wrongs of the Unfortunates Forever Unavenged.
- Social Outcasts Wandering Hopelessly With Only Death as Solace.
- Great Stage Sensation Turned Into Smashing Screen Success.

**Stunt Suggestions:** While the story is clean, the Yellow Ticket should not be worked up in stunts. It would be better to center the press work on the tyrannical oppression of the people by the secret police in the reign of the Romanoffs. Offer the story as one reason for the revolution, and do not dwell too much upon the Yellow Ticket itself, save in the use of the color for window cards and lobby display. It would be better to avoid all special stunts on this and trust to press work and pictorial paper. Dwell upon the impression the play made on American audiences.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released June 2.

*The Moving Picture World, June 8, 1918, p. 1479*
"THE YELLOW TICKET"

Pathé Play Featuring Fannie Ward in Well-Known Drama Proves Strong Subject.

Reviewed by Robert C. McElravy.

An intense and highly dramatic photoplay has been made from this former stage success. William Parke directed the picture for the Astra Film Corporation, the scenario being by Tom Cushing.

Fannie Ward is cast in the role of Anna Mirrel, a pretty Jewess. The scenes of the story are all laid in Russia before the war, and have to do with the persecution of the Jews under the regime of Czar Nicholas. The "yellow ticket," it will be remembered by those who saw the original play, was given by the police to certain outcasts from society, who were compelled to report to the police at regular intervals. It was regarded as a badge of dishonor, and those carrying it were subject to all manner of insult.

The plot structure is one that lends itself to intensity of feeling, and at times it carries the observer away in complete forgetfulness of the fact that it is a picture. This is a prime test of a strong subject.

The plight of Anna Mirrel is one that arouses sympathy from the first. Her mother dies under dramatic circumstances during a raid by the Mourniks on the Jews. The daughter, desiring to get to St. Petersburg, where her father is ill, accepts a "yellow ticket" as the only available passport. She thus brings upon her head a train of misery and persecution from which she is finally rescued through the heroism of an American correspondent in Russia. While in St. Petersburg she is forced to pass herself off as Marya Vrenka in order to obtain decent employment. But the police locate her, and she is hounded by Baron Andrey, head of the secret police, who desires her for himself.

She kills the latter by stabbing him. The American correspondent then saves her at the risk of his own life.

The acting in this subject is excellent throughout. Fannie Ward carries off her role with her usual skill; Milton Sills is strong as the correspondent, and Warner Oland equally good as the baron. Other roles are played by J. H. Gilmour, Anna Lehr, and Helen Chadwick.
“The Yellow Ticket”
*(Pathe Play—Five Reels)*

Reviewed by Peter Milne

To recollect the phenomenal success of “The Yellow Ticket,” when presented on the stage several seasons ago by A. H. Woods, is also to forecast its success in its present form, as produced by the Astra company with Fannie Ward in the role of the persecuted heroine. Times have changed since Michael Morton wrote his play dealing with the old Russia and of the persecution of the Jews by the secret police or Okrana, as this body was known, but the Bolsheviki have not managed to weaken the structure of Mr. Morton’s play, even though they have successfully scrambled their nation. The terrible power held by the Okrana and its villainous chief, as pitted against the fragile Anna Mirrel, creates an exceptionally forceful drama. And so often is the heroine just saved from the miserable clutches of Baron Andrey and his henchmen that the intensity of her several plights cannot easily be over-estimated in cold type.

Fannie Ward, as Anna, gives a skilful and deeply appealing performance. The time has passed when one marvels at her astonishingly youthful appearance on the screen. She is always the young woman. She never suggests maturity save in her performance which shows the accumulated skill of an artist. Her support is worthy of special mention in that besides being well chosen and capable from first to last, it presents an array of names that are considerably better known than those listed in the usual supporting cast. Milton Sills is a most suitable hero. Warner Oland, as Baron Andrey, makes a polished heavy, while Armand Kalisz and Leon Bary, as his aides, appear to no less advantage. J. H. Gilmour, Helene Chadwick, Anna Lehr and Dan Mason fill the remaining roles in a style that is satisfactory to the letter.

This fine work of the cast, however, as well as the excellently maintained intensity of the drama, are the result of the brains which guided the picture’s production. A compact, clear and swift moving scenario, was furnished by Tom Cushing, while its possibilities were fully realized by the director, William Parke. The manner in which he has handled the many high lights of the story and bridged from one to another results in one uninterrupted train of forceful action, the accumulative power of which grows to startling proportions as the climax is reached. The detail of the production is excellent, noticeable for its realism and atmosphere. Mr. Parke seems to have realized that all Russians do not of a necessity dress themselves up in matted beards, nor must they constantly impress the spectator with their nationality by pouring tea from a samovar. The photographic work includes some effective lightings.

It might be noted that “The Yellow Ticket” found its way into the Rialto theatre, due to its high dramatic value and its box office power combined. That it may be billed as a special attraction throughout the country because of this valuable combination, is a fact that should not be overlooked in all theatres, large or small.
THE STORY AND PLAYERS

Baron Andrey (Warner Oland), head of the Okrana, sends Moujiks to disperse the Jews of Tasepovka who are getting too strong. A massacre results. From the shock of it the mother of Anna Mirrel dies. Anna (Fannie Ward) starts for St. Petersburg to join her father. Unable to obtain a passport because of her race she is forced to accept the yellow ticket, the official badge of dishonor, which alone will permit her to enter the city. Arriving in St. Petersburg she finds her father in the care of Marya Varenka (Anna Lehr) a radical. He dies shortly afterwards. Marya, in a rage over the death of her little sister, due to the interference of the Okrana, attempts to assassinate the Baron with a bomb. It explodes prematurely and kills her. Papers of recommendation and a passport discovered in Marya's apartment influence Anna to assume her name. Through Count Rostov (Armand Kalisz), nephew of Baron Andrey, she secures a position as teacher of her native tongue to Miss Seaton (Helene Chadwick), daughter of a United States diplomat (J. H. Gilmour). Here she meets an American journalist, Julian Rolfe (Milton Sills), bent on exposing the rotten condition of Russian politics. Having felt the heavy hand of the secret police, Anna readily aids him. His articles begin to disturb the Baron and he sets Petrov Paviak (Leon Bary) to spy upon her. Petrov soon discovers that she is none other than Anna Mirrel, possessor of a yellow ticket. Acting on the advice of the Baron, Seaton refuses to permit her to teach his daughter. But Rolfe believes Anna's story and determines to defend her. Anna, believing the Baron her friend, seeks his counsel when ordered from her lodgings for being a yellow ticket holder. The Baron offers to revoke the ticket if she will give herself to him. Struggling with him Anna stabs him to the heart with a hat pin. Count Rostov assumes the Baron's duties and, after giving out the story that his uncle died of heart failure, is determining on Anna's fate when Rolfe enters, demanding her release. He has her confession of the murder written to him by Anna. He threatens to publish the true facts of the case and so ruin the Baron's reputation if Count Rostov does not release her. To his surprise the Count turns on him and accuses him of the murder. About to cast him in prison, the Count is called on the 'phone by the American ambassador who Rolfe informed of his contemplated visit to the Okrana. Afraid of international difficulties and seeing that Rolfe has the better of him he permits him to depart with Anna providing they both leave Russia. These terms Rolfe accepts.

Length—4,970 feet.

Motion Picture News, June 6, 1918, p. 3452
Fannie Ward in Big Stage Success,
"The Yellow Ticket"—Milton Sills
(Pathe Production)

One of the best and most talented casts ever assembled for the production of a motion picture is seen in Pathe screen version of A. H. Woods’ stage success, “The Yellow Ticket.” Fannie Ward is featured and in her support are seen, Milton Sills, who has been seen opposite Mary Pickford in some of her most successful plays; Warner Oland, who is seen in “Patria,” featuring Mrs. Vernon Castle; Armand Kalisz, prominent both on screen and stage; J. H. Gilmour, popular character man; Helene Chadwick, one of the most beautiful girls on the screen; Leon Bary, who was leading man for Sarah Bernhardt for many seasons; Anna Lehr, who is gradually rising the ladder of success on the screen and Dan Mason, an old timer in pictures. “The Yellow Ticket” was produced under the direction of William Parke. Tom Cushing made the screen adaptation. In its stage version, this dramatic piece was the sensation of the speaking stage during its run on Broadway and in Chicago. It ran for four hundred consecutive days in New York and three hundred in Chicago, to crowded houses. It presents a scathing denunciation of Russian Secret Service Police methods employed in prosecuting the Jews and the story deals with the way in which the Russian Police took advantage of their position in dealing with the beautiful and defenseless girls of the Jewish race. Miss Ward has the role of Anna Mirrel, the beautiful young Jewess, whose remarkable facial attributes do not betray the fact that she belongs to the race which in Russia, is prosecuted beyond all endurance. Milton Sills has the part of the American newspaper representative, investigating conditions in Russia with particular regard to the treatment of the Jews for the Government.

Fannie Ward in screen version of A. H. Woods’ famous dramatic success, “The Yellow Ticket.” At the ______ theatre on ______ of ______ week.
"The Yellow Ticket," with Fannie Ward
(Pathe—June 2. Directed by William Parke)

The tragic element in this offering stands far above the sensational, and if you can get by with the former you certainly can do so with the latter, owing to the fact that the photoplay has been based on a great stage success.

The picture itself is very interesting from beginning to end. To be frank, I haven't seen one lately that has held my attention so completely. The human element in it is very pronounced, and will help much in smoothing over points that might be considered objectionable by some of your patrons.

No doubt a number of you are familiar with the story which is based on the stage play presented very successfully not very long ago by A. H. Woods. It depicts the conditions of rapine and murder that existed in Russia during the pre-revolutionary period, especially against the Jews. It tells of Anna Mirrel (Fannie Ward), a young Jewish girl, who was called to St. Petersburg by her dying father. He was attacked by a mob during an anti-Jewish uprising and almost beaten to death when rescued by Marya Varenka, a Christian freedom loving girl, and nursed back to life. Marya's little sister Sonia had jumped from the window and killed herself when Baron Andrey (Warner Oland), head of the Ocrana, had attacked her. Marya, resolved on revenge, prepared a bomb, but was herself killed by its premature explosion.

Anna assumed Marya's name and passport in order to travel unmolested. She was engaged to teach Russian to Julian Rolph (Milton Sills), an American correspondent. He falls in love with her. Baron Andrey recognized her, and enticed her to his rooms with false promises of protection from the police, attacks her but she killed him with her hat pin in self defense. She was arrested and about to be condemned when Julian Rolph intervened and threatened exposures of the corrupt Russian system with subsequent international complications. Thus he secures her pardon with the understanding that they at once leave for America.

Marya Varenka is one character you will not forget even after the picture is over. It is regrettable that her career was cut short for I know you will feel she was entitled to the revenge she sought for her sister's death.

This picture ought to prove a success to those of you who can play it without any come-back from your patrons.

Motion Picture News, June 8, 1918, p. 3399
Appendix 10 – 1918

Motography, June 8, 1918, p. 1106

Taking place in pre-war Russia, this Nihilist film features the struggles of a beautiful young Jewish girl named Anna (Fannie Ward) against the program-inciting Tsarist secret police. There is the usual bomb throwing incident. Eventually, she is forced to kill the head of the Okrana, played by Warner Oland, in order to save her honor. With the aid of a friendly American journalist (Milton Sills), who had been studying conditions in Russia, she is able to leave the country of her oppression. The Yellow Ticket can be viewed as either an anachronism or as an anti-Bolshevik film veiled in the Nihilist genre. Michael Slade Shull, Radicalism in American Silent Films, 1909-1929, p. 232

Status: Unknown
Unavailable for Viewing

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

Supplementary Material

A reporter without a note book!
Who ever heard of a reporter in real life with a note book?
Who ever heard of one without one in a play on screen or on the stage?
Answer: Nobody.
The Moving Picture World, August 17, 1918.

“The only thing we can use of your publicity,” said the editor to the new press agent, “is the paper clip you have fastened it with.” The Moving Picture World, October 5, 1918.

"WE SHOULD CARE"
SAYS TRIB’S CRITIC
DEFENDING STYLE

Some people criticize the way
That we “review” the game
Of moving pictures—but we note
They read us just the same.
And so, like little Eva, we
Refuse to turn a hair.
They bite us and they fight us—
And they read us! We should care!
—From motion picture dept., Chicago Tribune, Jan. 27.

Exhibitors Herald, February 9, 1918, p. 16  (p. 388 December 1917-June 1918)
FIVE KINGS OF SPACE STEALING WITH THEIR LOOT.
Bennie Zeidman, "Scoops" Conlon, Adam Hull Shirk, Mark Larkyn, Kenneth McGaffey.
Why Good Newspaper Men Are So Scarcely Around Newspaper Offices

The Union of Editors have long complained, and with right, that it is utterly impossible to keep a good man (a really good man) long on the job. After ten or fifteen years they take a “run out powder” and show up in the employ of some railroad president, film company or shining star as “personal publicist.” We picture elsewhere the reason.

The pay of a reporter, critic, reviewer, editor, copy reader, office boy and other essentials to going regularly to press is handed around once a week in little envelopes; envelopes not half so large as the little sacks Congressmen use to send flower seed to their constituents who dwell in the tenement section of a great city. Our photo-engraving shows the difference when pay-day comes to a “personal publicist”:

Behold Bennie Zeidman, booster for Douglas Fairbanks.

Lamp “Scoops” Conlon, whose boss is Bill Two-Gun Hart.

Gaze upon Adam Hull Shirk, representing Jesse Lasky.

See Mark Larkyn, whose other Mark is Mary Pickford.

And Jesse Lasky’s other man, Kenneth McGaffey; as we present them all in a row, from left to right, with their salary in bags so leavy some of ’em can’t be shouldered but must be dragged.

P. S.—That Benny Zeidman’s swag rests lightly on his foot need indicate nothing more than an utter absence of corns or bunions on the hoofs of the Leaping One’s Publicist.

P. P. S.—The other four space-stealers combined their strength in hoisting Mary Pickford’s cash onto the shoulder of her principal Mark.

The Moving Picture World, December 21, 1918, p. 1358
The Moving Picture World, May 4, 1918, p. 659


3 Included in “More Treasures From American Film Archives, 1894-1931,” National Film Preservation Foundation, three volumes. NATD2271DVD.

4 Reported in *Exhibitors Herald*, p. 31:

   ![Bennie's a Actor Now](image)

   At last he's went and gone and done it. Bennie Ziedman, we mean. He's busted into pictures. Herefore he was content to let his light shine under Doug's bushel, but nay, no more. Bennie plays the role of a reporter in “A Modern Musketeer,” and a darn good one, we'll say.


6 Morehouse is described as a plumb “round-faced” reporter in the original 1913 novel by Larry Evans, *Once to Every Man* (New York, 1913, pp. 283, 292, 311).