Appendix 12
Annotated Bibliography 1920
Encoded Films 1 to 167

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Always Audacious (1920)
Star Reporter Martin Green (Guy Oliver) works for a major newspaper. City Editor.

Editor and Reporter are among those who help a wealthy heir prove his identity when a double has him kidnapped and takes over his business. Most of the film deals with the hero being shanghaied and the crooks taking over his house. When he returns, no one believes he is the real heir until he talks the editor and reporter into testing both him and his lookalike. Unfortunately, the hero has taken little interest in the family’s business affairs and proves so ignorant of matters that even the reporter begins to doubt his story. Finally, his dog identifies the real heir. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 36

Perry Danton, the irresponsible scion of an important San Francisco family, must prove his worth by taking a job with the family lawyer before he is entrusted with the Danton fortune. When Perry's fiancée Camilla mistakes criminal Slim Attucks for Perry, Attucks realizes that he can take advantage of the resemblance and concocts an elaborate plan, installing his cohorts in positions close to the Dantons. He then has Perry shanghaied onto a steamer bound for Honolulu. Taking over Perry's job and fiancée, Attucks soon becomes so familiar with Perry's affairs that Perry can make no one believe his story when he returns. After enlisting the aid of the editor of a major newspaper, Perry confronts his double in the lawyer's office, where a test is administered that supports Attucks’ claim, thanks to Perry's feeble knowledge of his own affairs. Perry is spotted by a banker whom Attucks had previously robbed and is subsequently arrested, but a reporter who believes Perry's story arranges for his release and for yet another confrontation, this time in Perry's home. All the evidence points against Perry until his dog recognizes his true master, exposing Attucks’ charade. Camilla tells Perry that she has known of the deception for some time, but that she would not speak up until Perry had proved true to the Danton motto: "Always Audacious." *American Film Institute Catalog of Feature Films*
“Always Audacious”

Ben Ames Williams’ Clever Story Turned
Into Snappy Photodrama by Paramount, Starring Wallace Reid

Reviewed by Mary Kelly.

In its effect upon the spectator, the Paramount release, “Always Audacious,” might be described as one long, breathless moment. The denouement has been cleverly suspended through a web of events designed at one juncture to promise an immediate solution to the hero’s dilemma, and at the next to threaten complete disaster. A plot like this, in which the chief character faces the difficulty of proving his own identity after an impostor has usurped his place, is not unfamiliar, but when manipulated as in this drama, it offers absorbing entertainment.

The close physical resemblance between a millionaire and a crook is the keynote of the action. It leads to the shanghaing of the rich man, the usurping of his residence, position, friends, sweetheart and fortune. Frantic efforts on his part, to prove his identity only turn the laugh on him.

One of the best dramatic scenes is the test arranged by the millionaire’s lawyer, in which Wallace Reid proves capable of a most interesting dual characterization. The thoroughness on the part of the author in building for the final climax is well illustrated here. Again it is shown in the last scene where, one by one, the rich man’s advocates fall off until he stands alone, at the end of his hope. Then his last friend, the only one who believes in him—his dog—comes bounding in and identifies him.

The star’s able performance is set off by a harmonious supporting cast, including Margaret Loomis, Guy Oliver and Clarence Geldart. The photography and sets are of the finest.

Cast:

Perry Danton: Wallace Reid
Slim A. uck: Wallace Reid
Camilla Hays: Margaret Loomis
Theron Ammiedown: Clarence Geldart
Jerry: J. M. Dumont
Denver Kate: Thos. Hutton
Molly, the Exit: Carmen Phillips
Martin Green: Guy Oliver
Mrs. Rumson: Fannie Midgley

Story by Ben Ames Williams.
Scenarios by Tom Gerahy.
Direction by James Cruze.
Length: Six Reels.

The Story.
Perry Danton, an boon of one of the best
families in San Francisco, is regarded by his family and their trusted lawyer, Theron Ammidown, as an idler. For this reason he is refused the right to come into his full inheritance until he has proved himself capable of hard work. After a long conference, Ammidown talks him into taking a responsible position in his office and promises, after a thorough test, to turn over all the Danton property to Perry. At the same time a band of crooks, headed by Slim Attucks, have discovered Slim's remarkable resemblance to Perry and have planned a clever game. Slim tests out the extent of this resemblance by taking Perry's fiancée, Camilla Hoyt, out to lunch. She fails to detect the substitution, and Slim proceeds with his game. He sends for Jerry, Denver Kate and Molly, the eel, and places them as butler and maid for the Danton home, and telephone operator in Ammidown's office.

The next day, as Perry returns in his car to his home, Slim knocks him senseless and has him shanghaied on to a steamer, while he, wearing Perry's clothes, goes into the latter's home and aided by his accomplices, the servants, poses as Perry Danton. Even Ammidown is completely taken in, and when Perry sends a distress telegram later, Ammidown refuses to give it any serious attention.

Slim takes Perry's appointed position in Ammidown's office and learns all the private affairs of Perry's. He also takes possession of Camilla and plans to marry her soon.

When Perry returns, he is refused admittance to his own home. No one believes his story. Even Camilla turns him away, and Ammidown loses all patience with him. He then enlists the aid of the city editor and star reporter on a big daily and promises them a big story if they will help him win back what is his. They arrange with Ammidown to have a test in his office in which certain questions about Perry Danton are put to both claimants. This works out unfortunately for Perry, whose ignorance of his own affairs is pitiful, while Slim has taken pains to post himself.

The reporter still believes his story and they make one more effort with the aid of the police, who take Perry into his own home. Here again everything points to Perry's ruin and finally the reporter loses faith and denounces him. Then Perry's dog suddenly rushes in and his devotion proclaims Perry to be the real master of the home. Camilla then goes to him and explains that she has known for some time, but wanted him to make good the family motto, "Always Audacious," before she acknowledged him.
Program and Exploitation Catchlines: Having a Double May Lead to Serious Consequences, Especially When Your Other Half Is a Crook. That's What Wallace Reid Finds in "Always Audacious."

Taken from Ben Ames Williams' Successful Story, "Toujour L'Audace," Which Ran In the Saturday Evening Post.

Battled In Every Attempt to Prove His Identity, Perry Danton, Millionaire, Was Forced to See His Home, Position, Friends and Sweetheart Fall Into the Hands of An Impostor.

It Was the Family Motto. And Yet She Accused Him of Being a Weakling. Then Came a Test of His Audacity—And What a Test!

Exploitation Angles: You can attract Wallace Reid's following and a lot of new fans by exploiting the fact that this role gives an entirely new slant in his personality. In addition to his usual light comedy characterization he does a "heavy" in which the customary good-natured smile is replaced by a vicious sneer. Mention that it is the screen version of Ben Ames Williams' story that appeared in the Post, and call attention to the handling of the suspense which is one of the best features.
“ALWAYS AUDACIOUS”
(Paramount-Artcraft)

Clever Twists Make Interesting Crook Story

WALLACE REID is certainly in luck with his photoplays. His latest entry, “Always Audacious,” adapted by Tom Geraghty from Ben Ames Williams’ Satevopost story, “Toujours de L’Audace,” is just about the cleverest crook melodrama of the season and places the star away in the van of his fellow-players on the Lasky lots when it comes to getting consistently good screen material. This is a dual role story concerning two men who have identical personalities, one of whom is a crook who usurps the other's place in society.

Of course it is natural to ridicule the dual personality characterization by arguing that friends and relatives could not possibly be fooled since gestures and intonations of voice would be different regardless of the fact that the protagonists might resemble one another. But one is disarmed by a foreword which states that nature sometimes fools everybody but herself. The plot revolves around the efforts of the shanghaied hero to prove his identity in the face of overwhelming odds. The crook has stepped into his shoes, clothes, home, business and love affair and has gotten away with it. And the hero is up a tree to establish himself. Even the cop on the heat mistakes him for a “nut.” A clever touch by the way. Then, inspired, the honest chap takes his troubles to a city editor who arranges a test. But the crook has covered his tracks well. The only profit that the victim has is when he knocks his opponent out. However, the masquerader failed to take into account that a dog remembers his friends. So at the final scene of a good climax the hero’s identity is solved by the friendly attitude of the hound.

In detailing this story space forbids giving emphasis to the many clever twists and surprises which accompany the picture throughout. Mr. Geraghty’s scenario is a compact piece of work which is marked by its clearly defined action and incident. His climaxes come where they should—at the end of a dramatic sequence. Having not read the original we cannot say how faithful the adaptation is, but it must be corking reading judging from the screen version. Some of the titles are mediocre while others are praiseworthy. One of them alludes to a certain mannerism of brushing the hair which is not made the most of in the subsequent development. But it is a first class picture any way you take it—a great audience picture because it is packed with good action, adventure, love interest, intrigue and mystery. Improbable? Yes. But so cleverly done that one doesn’t hunt for truth hut for entertainment. James Cruze has capably directed and the acting is first rate.—Length, 5 reels.—Laurence Reid.

THE CAST

Perry Danton .......................... Wallance Reid
Sam Attucks .......................... Margaret Loomis
Camilla Hoyt .......................... Clarence Geldart
Theron Amindown .......................... J. M. Dumont
Jerry, the Gent .......................... Rhea Haines
Denver Kate .......................... Carmen Phillips
Molly, the Eel .......................... Guy Oliver
Martin Green .......................... Fannie Midgely
Mrs. Rumson ..........................

By Ben Ames Williams.
Scenario by Tom Geraghty.
Directed by James Cruze.
Photographed by C. Edgar Schoenbaum.
PRESS NOTICE—STORY

In his latest motion picture, "Always Audacious," Wallace Reid portrays one of the most virile roles of his career. In fact he plays a dual role, appearing as the hero and heavy, the latter being a crook who causes his counterpart to be shanghaied while he assumes the place of the wealthy victim in society. A remarkable feature of the offering is the double exposure which shows the star actually battling with himself. The story, an adaptation by Tom Geraghty, of Ben Ames Williams' story, "Toujours de L'Audace," is truly gripping and affords the star excellent opportunity to display his talent.

The climax is genuinely amazing and offers a totally unexpected finale. Mr. Geraghty has taken the highlights of the tale and assembled them together so that every ounce of dramatic strength is given full emphasis. He has cleverly balanced the love interest with the melodramatic incident. The original story appeared in the pages of the Saturday Evening Post and is so rich in screen action that it makes an unusually entertaining picture. Prominent in Mr. Reid's support are Margaret Loomis, J. M. Dumont and Carmen Phillips. James Cruze has given the picture a first-rate production.

PROGRAM READER

Wallace Reid, the popular Paramount star, has again scored decisively as a screen artist, by his clever dual impersonation in his new picture, "Always Audacious," which will be the feature attraction at the next .

In this picture the star portrays two entirely different types of men, one the hero and the other a scheming and villainous crook, and he puts them both over to perfection. The picture is an adaptation by Tom Geraghty of Ben Ames Williams' story, "Toujours de L'Audace," which was published in the Saturday Evening Post. Mr. Geraghty has provided a scenario compact with moving incident and a delightful romance adds much to the interest of the story. James Cruze directed the feature.

CATCH LINES

One was a crook, the other a respected member of society. And they both looked exactly alike. What happened? See Wallace Reid in "Always Audacious."

He was shanghaied and a crook stepped in and assumed his identity. See the interesting picture, "Always Audacious," with Wallace Reid.
ALWAYS AUDACIOUS.

Perry Danton, a millionaire.
Slim, Attucks, a crook. J. Wallace Reid
Camilia Boyd, Perry’s fiancée.
Margaret Loomis
Thora Annandown, a lawyer.
Clarence Goldart
Jerry, the gent.
J. M. Dumen
Denver Kate, Slim’s accomplice.
Rosa Haines
Molly the Mad.
Carmen Phillips
Martin Green, a reporter.
Guy Oliver
Madame Humen
Fanale Misely

This Lasky offering is interesting and entertaining but might have been better. Wallace Reid is featured and charmingly supported by Margaret Loomis. The original story by Ben Ames Williams, appeared in the “Saturday Evening Post” and Tom Geraghty made the scenario. James Cruze directed, but despite this list of “names” less seems to have been derived from Mr. Williams’ material than should have been the case. As it stands, the picture seems patchy. No moving main purpose seems to actuate all of it and hold it together. Possibly this is due to the immediate introduction of the two chief characters. On the whole a better result might have been obtained if one of them had been firmly established and then the other brought to bear on his life.

The plot is not new, though its treatment is. Two men look as alike as twins. One is a crook, the other a millionaire. The crook shanghais the millionaire and tries to grab his girl and his fortune, and is about to succeed when the real man’s dog recognizes him where every one else has failed to do so—and every one except the girl. She announces at the last that she knew the truth all along, but part of the fault of the picture is the failure to indicate this conclusively enough. These faults are mitigated by the acting so far as the leads are concerned.

Mr. Goldart was far too jumpy to be convincing as a dignified lawyer and trustee and his manners were bad. Men of his standing do not act quite that way even under provocation. Other lesser roles were relatively unimportant and certainly nothing unusual marked their interpretation. Mr. Reid himself played both parts straight and had a difficult task in keeping them distinct. He used fairly obvious methods to accomplish his purpose, but accomplished it he did. Margaret Loomis has real screen charm and looks like a gentlewoman. The photography, as usual, touched the high Paramount standard.
Status: Unknown
Unavailable for viewing

Type: Movie
Genre: Romance
Gender: Male (City Editor, Martin Green)
Ethnicity: White (City Editor, Martin Green)
Media Category: Newspaper
Job Title: Editor (City Editor), Reporter (Martin Green).
Description: Major: None
Description: Minor: City Editor, Martin Green, Transformative Negative

**An Amateur Devil (1920)**
Newspapers praise a man for sacrificing his principles and going to work.

Carver Endicott, a young sophisticate, is rejected by his fiancée for being too foppish and dull. When she feigns an interest in his father, Carver attempts to disgrace his family name by working as a farmhand and later as a busboy in a hotel. However, the newspapers only praise him for his self-sacrificing principles; and finding that he cannot bring shame to the family through menial labor, he takes up with a notorious actress. But when this maneuver also fails, he returns to his former fiancée, who has no further complaint about his being an inexperienced dullard. *American Film Institute Catalog of Feature Films*
"An Amateur Devil"

Bryant Washburn Appears in a Paramount Picture That Has a Certain Amount of Popular Appeal.

Reviewed by Fritz Tidden

"An Amateur Devil," starring Bryant Washburn, is conventionally sure fire. That is to say, pictures embracing the same type of story have always been popular and there seems to be no reason why one more will not be. However, the present story is trite, quite feebly told and really not worth the telling. It is exaggerated fiction, without the imagination that is necessary to life up a story of that type. The result is somewhat mechanical, as the onlooker can see the wheels go 'round, like a watch with the works showing. It gets there in the end but in full view of everyone. Although it may seem paradoxical, the feature is, we repeat, sure fire.

Bryant Washburn is himself again, which means a good deal for the appeal of the picture. He gives an acceptable performance of an overdrawn character and makes it quite plausible. That real artist, Sidney Bracey, stands head and shoulders over the rest of the cast. The director has done all possible with the material upon which he worked.

The Cast

Carver Endicott ................ Bryant Washburn
Margaret Bedford ................. Ann May
Carver Endicott, Sr. ............. Charles Wyngate
Maybelle de Neville ............... Christine Mayo
Hopkins .......................... Sidney Bracey
Mary ............................ Norris Johnson
Farmer Brown .................... Graham Petty
Mrs. Brown ....................... Anna Hernandez

Story by Jossie Henderson and Henry J. Duxton
Scenario by Douglas Bronston
Directed by Maurice Campbell
Length, 4,464 Feet.
The Story

The hero is Carver Endicott, a young wealthy society man whose peepless wooing is resented by his fiancée. To wake him up she terminates the engagement, telling him he hasn’t got gumption enough to do anything except just exist. Whereupon she pretends that she is going to marry his father. Then Carver decides to disgrace his parent and show the girl he isn’t totally lacking in pep by going to work on a farm and then in the kitchen of a hotel. The newspapers praise him for his self-sacrificing principles and finding he cannot disgrace his fashionable name by working he decides to get entangled with a notorious actress. Even this doesn’t work as the sequel proves and finally he makes up with his former fiancée who, it is evident, has no further complaint to make of his “kickless kisses.”

Program and Exploitation Catchlines:

Endicott became "An Amateur Devil" to Win a Girl who Fancied He Was Too Good. See His Chauffeur, His Valet, the Papers, the Hotels Help Him Achieve Disgrace! See Maybello, the Musical Comedy Queen, Help Him Turn the Smug Blue-Stockings Red. Bryant Washburn, the Clever Exponent of Clean-cut American, Becomes "An Amateur Devil" to Prove to His Sweetheart That He Does Not Lack Pizz.

Exploitation Angles: Play on Washburn and tell that this this is the actor at his best. Then sell the title. A contest for the best amateur devil or a prize to the young man who does the most sensational stunt the week before the showing will jazz up a small town like a circus parade.

*Moving Picture World, May 28, 1921, p. 429*
AN AMATEUR DEVIL

Carver Endicott........Bryant Washburn
His father..............Charles Wingate
His sweetheart...........Ann May
His valet................Sydney Bracey
Farmer Brown............Graham Petty
Mrs. Brown..............Anna Hernandez
A musical comedy star....Christine Mayo
Her daughter............Norris Johnson

"An Amateur Devil" is a five reel farce, produced by Famous Players Lasky and directed by Major Maurice Campbell. Bryant Washburn is starred. The picture is based on a theme similar to that of one of Douglas Fairbanks' early pictures called "His Picture In the Papers." In the Fairbanks' picture the hero had to get his picture in the newspapers, in order to win a girl, get a wad of money or something like that. At any rate getting the publicity resulted in a series of comedy adventures.

In "An Amateur Devil" the idea is practically the same, only treated a bit differently. Mr. Washburn plays the part of a rich youth whose sweetheart tires of his inactivity and general foppishness, and after throwing him over, tells him his only chance to be a regular fellow is to go out and do something disgraceful.

To her surprise he takes her at
her word, and starts his career of “disgrace” by seeking a job as a farm hand, taking his valet with him. There’s a flash or two of comedy here, but the fun gets a big boost shortly after when the youth secures a job in a restaurant peeling potatoes, from which post he is promoted to bus boy. As bus boy he meets a musical comedy actress, and frames matters so she will sue him for breach of promise.

The musical comedy actress has a daughter, however, who is sweet on the youth himself and she burns his letters to his mother, just as the suit is all set. A course of hard work, with attendant experiences of a comedy nature, gives the youth a knowledge of the world he had lacked before and the finish finds the girl ready to grab him and marry him any time he says the word.

Mr. Washburn makes a first rate light comic, standing out particularly in some funny comedy business in the restaurant scenes. Sydney Bracey plays legitimately the role of a dignified valet and Christine Mayo handles the musical comedy actress’s part with ability. Chas. Wingate as the father, and Ann Mayo the girl have little to do, but get a lot out of the scenes they are in.

The settings are atmospherically correct and the photography excellent. “An Amateur Devil” averages as a good program picture, that should please any type of audience.

Bell.
Appendix 12 – 1920

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

Amazing Woman (1920)
Newspaper article informs daughter that her mother has died of a broken heart because of her daughter’s disappearance.

While vacationing at a hunting lodge, Ralph Strong, a recent medical school graduate, meets Anitra Frane. Their courtship is interrupted when the United States enters World War I and Ralph offers his medical assistance. Anitra, who has not been able to develop her beautiful singing voice in the country, goes with Ralph's father John to the city as his mistress so that she can pursue a singing career. After John refuses to marry her and sends her a check, Anitra becomes known as the seductress "The Flame," and decides to build a free clinic for children with money she gets from ultra-rich men. When Ralph's dissolute friend, Gaston Duval, kills himself because Anitra will not marry him, Ralph vengefully vows to find "The Flame." After Anitra convinces him instead to enter politics to cleanse the city of sin, Ralph is elected mayor. When he introduces his father to Anitra, she faints. After John has a heart attack and dies, Anitra confesses that she is "The Flame." Ralph says that he loves her and that they should strive together for a better future. American Film Institute Catalog of Feature Films.
“The Amazing Woman”
Ruth Clifford Featured in Republic Production Portrays Character of Questionable Sincerity.
Reviewed by Margaret I. MacDonald.

THE AMAZING WOMAN is a Lloyd Carleton production, distributed by Republic Distributing Corporation. In it Ruth Clifford plays the role of Anitra Frane, a woman in which there are plenty of opportunities to illustrate the changes worked by circumstances and environment on the manner and physical appearance of an individual, as well as on the general lines of character. She is an innocent, angelic creature from first to last.

The picture is carefully made and does not play up the un moral element, which is a possibility of the story. On the contrary its intention seems to be to laud the best qualities of its characters, in spite of the fact that its heroine is a woman who leaves home to become the mistress of a man years beyond her in age, with the hope of winning success with her voice, and afterward opens a gambling house in which she fleeces the rich to give to the poor. The director has no doubt chosen the least objectionable way of presenting a story of this kind.

Edward Coxen in the role of Lieutenant Strong does justice to the role of young medical student.

Cast.

Anitra Frane........ Ruby Clifford
Lieutenant Strong...... Edward Coxen

The Story.
The heroine of “The Amazing Woman” is Anitra Frane, a beautiful young woman whose mother has sought seclusion with her, after the tragic death of her father. Anitra, blessed with a beautiful singing voice, becomes possessed with a desire for
a career, and when her sweetheart, Lieutenant Strong, is called to the war, she falls an easy prey to the attentions of an elderly man and consents to accompany him to the city when promised the fulfilment of her ambitions.

One day a newspaper reveals the fact that Mrs. Frane has died of a broken heart because of her daughter's disappearance, and the man hands Anitra a check to cover her journey to attend her mother's funeral. On arrival there she receives a letter from him stating that he is going away, that marriage between them would be foolish, and that she had better forget him.

Recovered from the shock, she resolves to devote her life to the sick children of the poor, and to gain money for this purpose she opens a gambling house where she is known only as "The Flame," and where she fleeces the rich of their money through cunning agents. One day she meets young Strong, who has returned from France, and allows him to take a journey to her old home to call on her, and when he arrives she is there to greet him. She then decides to give up her gambling interests, and remain true to her former sweetheart. When they have plighted their troth he brings his father to see her, and it is then that she learns that the man who wronged her was the father of her fiancé. That night Strong's father dies of heart failure, and the son is spared the truth. When he becomes mayor of the city he raids Anitra's gambling house in search of the notorious "Flame." The mystery is later cleared up by Anitra, and the lovers decide to forget the past and live in the future.
 Inferior Handling Feature of “The Amazing Woman”

Wid’s Daily, February 29, 1920, p. 19

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
Bab's Candidate (aka Babs) (1920)
Newspaper. The daughter of a powerful senator sends his picture to the newspaper saying he is the power behind a dark horse candidate who is a village pauper.

Babs Marvin loves David Darrow, a young lawyer. Babs' father, the powerful Senator Marvin, is supporting Eben Sprague for a seat in the State Legislature. Darrow discovers that Sprague is a crook and threatens to expose the candidate unless the senator agrees to switch his support to him. Babs opposes Darrow's decision, fearing that it will ruin his promising law career. Determined to defeat Darrow, she promotes the candidacy of the village pauper, Hank Dawes, and contrives an elaborate campaign based upon the slogan that Dawes' election would remove him from the welfare rolls. Dawes wins the election, but Darrow is consoled with Babs's love and the senator's support of his law career. *American Film Institute Catalog of Feature Films*
“Bab’s Candidate”
Woman Pulls the Political Wires in Snappy Vitagraph Feature Starring Corinne Griffith.
Reviewed by Mary Kelly.

INTERESTING plot, good construction and naturalness of acting make “Bab’s Candidate” a very pleasing feature. It offers easily-digestible entertainment without a prevalence of hackneyed or melodramatic touches. The characters are real human beings, and the story, has a point and purpose toward which it steadily advances, this through a series of well-connected incidents without meaningless interruptions.

A girl's strategic maneuvers in choosing and boosting a dark horse in a small town election, is treated in a light amusing style. As is somewhat of a departure from the way of the usual heroine, this girl is not blinded to her fiancé's limitations, and when he decides to run for state representative to the legislature she does her utmost to defeat him, confident that his talents lies elsewhere.

Corinne Griffith, airy, litesome and unaffected, interprets the resourceful Bab in an altogether winsome manner. Her costumes are charmingly distinctive and varied. George Fawcett plays her invincible but fond papa in his own inimitable style of rough-coated tenderness. Among other delightful characterizations is that of Charles Abbe who appears as Henry Dawes, the town pauper. Webster Campbell, as Bab's sweetheart, shows a keen perception of the manners and expressions which a zealot would naturally have. The picture has been cleverly directed.

Cast.
Barbara Marvin, ..........Corinne Griffith
Senator Merrill Treadwill Marvin, George Fawcett
David Darrow, ..........Webster Campbell
Henry Dawes, ..........Charles Abbe
Ben Cogswell, ..........William Holden

Story by Forrest Crissey.
Scenario by Lucien Hubbard.
Directed by Edward Griffith.
Length, Five Reels.

The Story.
Bab, daughter of Senator Marvin, big po-
political power in a small country town, is in love with David Darrow, a brilliant young lawyer, whose only fault is his fondness for making long speeches. Bab’s father boosts Eben Sprague, who is secretly a grafter, for representative to the state legislature, and Darrow decides to run against him. Bab is opposed to this, as she fears that Darrow’s career as a lawyer will be ruined if he mixes in politics. Senator Marvin also disapproves of Darrow’s entrance into politics.

Darrow’s prospects begin to seem good when a farmer comes to him with a plaint against Sprague, who has robbed him of some property through a dishonest legal process. Darrow sends word to Marvin immediately. Marvin refuses to withdraw his support of Sprague in spite of his past record. Darrow then threatens to expose Sprague unless Marvin will boost him (Darrow) for candidacy. Bab’s father is forced to agree to the latter proposal, and he starts a vigorous campaign for Darrow.

Bab, meanwhile, is looking around for a dark horse. She is determined to defeat Darrow, as she is confident that he is not suited to a political career. She suddenly seizes upon Hank Dawes, the village pauper, and makes it her strong plea that if the citizens want to cease supporting Dawes the best method is to elect him. She has his picture taken with her father and sends it to the newspaper with the news that Senator Marvin is the power behind Dawes. Darrow, innocent of her maneuvers, laughs when Dawes’ name comes up for nomination. He is almost stupefied when he hears that Dawes has won. But Bab reminds him that he still has her and her father agrees to use his influence to forward Darrow’s law career, and the defeated young aspirant is finally reconciled to his fate.
Program and Exploitation Catchlines: When It Came to Choosing Candidates, Bab Was a Good Picker—She Was the Biggest Political Boss in Town, Only No One Knew It—She Won the Day in a Woman's Way.

She Loved Him But Not for His Long Orations. She Thought Him a Good Husband But a Bad Politician—So She Set About to Defeat Him Without Losing His Love. See How Successful She Was.

He Was a Bad Politician, But a Capable Lover—He Lost an Election But Won a Girl. Well, What's An Election If a Man's in Love.

The Town Was tired of Supporting the Village Pauper. Elect Him to Get Rid of Him! Was Her Campaign Cry. See How She Worked It.

Exploitation Angles: Because of its political angle, the picture will have a strong appeal just now. But it should not be exploited as a propaganda feature, but as comedy drama pure and simple, with a story that will get both men and women. Give the star a generous amount of publicity, but keep this secondary to the theme.

Appendix 12 – 1920

"BAB’S CANDIDATE"
(Vitagraph)

**Fairly Interesting Story which Drags Considerably at Times**

This story is said to have won a prize for its author for displaying a technique closely approaching that of O. Henry. Whatever merits it possessed originally are not successfully brought out in the screen version. Which may be due to the adaptation, or the direction, or both. There is no question that it is decidedly more interesting via the printed page than translated into film entertainment. For one thing it lacks moving moments since it presents very little action and incident. The situations and climaxes are few and far between. Which sort of emphasizes the weaknesses—one of which is its draggy development. The author has hit upon the germ of a good idea—an idea which has its humorous possibilities. And in bringing out a mirth-provoking glow occasionally, the director has caught the spirit of the piece at its best.

Some of this credit belongs to George Fawcett, who gives another of his cameo portrayals in a quaint character study. And there is no denying that Corinne Griffith gives it tone and quality by the aristocracy and good taste that she puts into the role of the young heroine who basks in the glamour of politics. She is engaged to a certain yesteryear who is ambitious to be elected to the state legislature, but her father, a United States Senator, is unable to see his qualities as a law-maker. The old "fire-eater" finally encourages his daughter to dabble in politics, and before she is through her fiancé goes down to ignominious defeat. The senator, a power in his community, decides that the village pauper is the proper candidate, and Bab as his campaign manager brings him through a winner. Naturally the fiancé appreciates the fact that he is more fitted to be a good lawyer and father gives his consent.

One can readily see that the picture has a sound and logical idea, and had it been more spontaneously developed it would have scored as one of the bright offerings of the year. There is evidence of padding in several scenes and bits of action don’t offer anything more than close-ups of Miss Griffith’s lovely personality. Her charm and ability to wear milady’s wardrobe certainly add to the picture’s worth. There is a deal of local color and atmosphere which tone up the offering not a little.—Laurence Reid.

**THE CAST**

Barbara Marvin..............Corinne Griffith
Senator Merrill Treadwell Marvin..............George Fawcett
David Darrow..............Webster Campbell
Ben Cogswell..............William Holden
Henry Darrow..............Charles Abbe
Jabez Proctor..............Roy Applegate
Aunt Celia..............Blanche Davenport
Shackleton Hobbs..............Harry A. Fisher
Eben Sprague..............Walter Horton
Old Eph..............Wes Jenkins
Mamie..............Frances Miller Grant

By Forrest Crissey.
Scenario by Lucien Hubbard,
Directed by Edward Griffith.
PRESS NOTICE—STORY

"Bab's Candidate," a Vitagraph production, starring Corinne Griffith, which will be shown at the _____ theatre next ___________ is a screen adaptation of "Gumshoe 4-B," a story by Forrest Crissey, which appeared originally in Harper's Magazine and which was allotted a prize in the O. Henry Memorial Contest offered by the American Society of Arts and Sciences. The tale is woven around political life as it is found in small towns. The heroine is the daughter of a Senator, who controls the political wires of his community. And she attempts to present her fiancé in a favorable light with the fiery lawmaker to little effect. But David Darrow is convinced that he has the making of a good legislator if elected to office, while the senator is equally convinced that it will bring about his ruin.

Barbara, or Bab as she is familiarly called, undertakes the plan of disillusioning her fiancé by exploiting the personality of the town pauper. She engineers the candidacy of the latter and when he is elected the townspeople are happy since a public charge is transferred to the state. The senator never allows a defeated candidate to become miserable in mind so David is given his consent to marrying Bab under the premise that he will not talk but pay strict attention to his profession. The picture carries a deal of local color and homespun touches and these are emphasized by a cast of genuine types. Miss Griffith again reveals her delightful personality and prominent in her support are George Fawcett, Webster Campbell and Charles Abbe. Lucien Hubbard wrote the scenario while Edward Griffith directed.

PROGRAM READER

The author of "Bab's Candidate," Forrest Crissey, received recognition with this story because he developed a style, plot and treatment closely approaching the technic of O. Henry. After it was published Vitagraph secured the rights to it and the result is a highly satisfying entertainment which presents the charming Corinne Griffith as the star. The picture is woven around political life as it concerns young politicians and a United States senator and a novel note is struck when a feminine hand is seen in control of nominations. The picture abounds with local color and a delightful romance accompanies the serio-comic action. Miss Griffith is supported by that able character actor, George Fawcett, Webster Campbell and others. At this theatre and

CATCH LINES

See "Bab's Candidate," a picture which as a story won a prize, A story of a small town political life featuring the charming Corinne Griffith, the actress of a thousand moods.

*Motion Picture News, July 17, 1920, p. 675.*
Wid’s Daily, July 4, 1920, p. 21

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 Beggar in Purple (1920)**

Editor Calvin Reed (Louis Fitzroy), editor of the I.W.W. (Industrial Workers of the World) sheet, *The Pillory*.

Poverty-stricken John Hargrave is forced to beg employment from rich mill owner Roger Winton in order to save his sick mother's life. Winton refuses to help, and when Hargrave's mother dies, he swears revenge. Eighteen years pass and Hargrave is now owner of a large paper mill, in competition with Winton. Hargrave and Winton's son, Roger Jr., are also rivals for the same woman, Irene Foster, who desires Winton's love but Hargrave's money. Winton, Sr., in an attempted takeover of Hargrave's stock, bribes labor agitators to create turmoil in Hargrave's plant. Hargrave discovers the plot, foils the scheme and discovers Irene's disloyalty. Although stricken with blindness because of the agitation in his life, Hargrave finds true love with his secretary, Margaret Carlisle. Once his sight is restored, he marries Margaret. *American Film Institute Catalog of Feature Films*

As a young lad, John Hargrave (Leonard C. Shumway) unsuccessfully pleaded with rich paper mill owner Roger Winton for a job in order to save his invalid mother's life. Eighteen years later, Hargrave controls his own paper company. In an attempt to stymie his powerful new rival, Winton bribes Calvin Reed (as in John Reed?), editor of the I.W.W. sheet, *The Pillory*, to incite labor unrest at Hargrave’s mill. With stolen company reorganization papers in competitor’s company, Winton tries to manipulate a stock takeover. Hargrave’s loyal stenographer, Margaret, helps preserve her employer’s paper mill by exposing Winton’s plot and authorizing a raise that averts the impending strike. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 245.
"A Beggar in Purple"

Six-Part Pathé Release Presents

Fairly Strong Story of

Financial Intrigue

Reviewed by Robert C. McElravy.

The pretty theme and abundant story interest of the Pathé picture, "A Beggar In Purple," based on a novel by Andrew Soutar, would naturally give it a place of considerable importance, but it falls rather short of this owing to awkward continuity and lack of dramatic effect at times. It has been beautifully photographed and contains many effective scenes, but the abrupt transitions tend to scatter the flow of the story interest. It has, for all this, a completeness of effect at the end and will make its way nicely with uncritical spectators.

Leonard C. Shumway plays the role of John Hargrave, a poor youth who raises himself high in the financial world, seeking revenge upon an enemy and learns that "a king without love is yet a 'Beggar In Purple.'" He suffers temporary blindness during the course of the story and gains both love and "light" at the close. Mr. Shumway acts the role of the hero effectively, and Ruth King looks well as the heroine, but there is considerable inexperience visible in her acting at times.

Throughout this production, which contains many pleasing scenes, there are effective touches. The meeting of the two blind men is a good bit; the stock market scenes are exciting and full of action, and the electrical storm is particularly good. With better coordination this feature would have touched a much higher point of interest.

Cast.

John Hargrave ........... Leonard C. Shumway
Winton, Sr. ................. Charles Arling
Roger Winton, Jr. .......... Stanhope Wheeler
Irene Foster ................ Betty Bryce
Margaret Carlisle .......... Ruth King
Grogan ..................... Stanton Heck
Mrs. Grogan ................ Dorothea Wolbert
Danny Grogan ............ Ernest Butterworth
Calvin Reed ............... Louis Fitzroy
Secretary .................. William F. Moran
Paul Lambert ............. Fred C. Jones
Dr. Sinclair .............. A. B. Millett

Story by Andrew Soutar.
Directed by Edgar Lewis.
Length, six reels.
The Story.

John Hargrave, in "A Beggar In Purple," is a poor boy, who lives with his mother in a cottage opposite the fine home of Roger Winton and his son. The mother is taken ill and when John appeals for aid to the Wintons, it is refused. His mother dies and John grows up vowing to have revenge upon his neighbors.

In the course of eighteen years John Hargrave has built up a paper mill which rivals that owned by the Winton's, father and son. Both he and Winton, Jr., are in love with a designing society girl, named Irene Foster, who pledges herself to John, but secretly flirts with young Winton. John employs a pretty girl named Margaret Carlisle as his secretary. Some valuable papers are stolen and he for a time suspects the girl, but later events clear her of suspicion.

During the course of combined labor troubles and a clash with his enemies on the stock market, John smashes the Wintons and gets his desired revenge. He learns the truth about Irene and his heart turns to Margaret, who helps him with his business troubles and during a temporary loss of eyesight.

A Story About a Poor Youth Who Makes a Place for Himself in the Financial World at the Same Time Seeking Revenge Upon His Enemy.

An Adaptation of the Andrew Soutar Novel. Exploitation Angles: Selling this on Edgar Lewis' name is about the surest angle to get results. Tell them it is a strong story of love and finance based on a novel by Andrew Soutar and hang any exploitation you may try on the title. A mendicant in a purple robe will work either in the lobby, in windows or in the street.
“A BEGGAR IN PURPLE”  
(Edgar Lewis—Pathe)

Good Production Given Average Story

In “A Beggar in Purple” Edgar Lewis has the second story from the pen of Andrew Soutar, his previous contribution being “Other Men’s Shoes.”

Mr. Lewis has given the feature a splendid production, but his story material is not new and there has been little ingenuity in developing incident that would compensate for lack of originality in the plot. The continuity is also considerably at fault. In sequences the picture has a very considerable appeal. Other scenes, however, are valueless as entertainment and serve no purpose except to provide footage.

The story, however, has heart interest and dramatic moments and a pleasing romance.

It is a touching moment, indeed, as the feature opens to witness the scenes in which a little boy in deep despair goes to a wealthy broker to beg for work in order that he might obtain the money necessary to save his dying mother.

He is cast out by the broker, is stoned by his young son and in his deep dejection goes home to see his mother die and to vow vengeance over her grave—a strong introduction.

Eighteen years afterwards the hero is shown as a leader in the business world fighting his way through every obstacle until his ambition is fulfilled—the breaking of his enemy in the stock market.

The latter scenes are very dramatic and carry a big punch, but the story drags and loses interest from then until the finish, the hero becoming blind.

Edgar Lewis has selected a splendid cast for the principal roles, that of Leonard C. Shunway standing out as a very clever portrayal of a rather difficult part.

But we must not forget to mention that the touches Mr. Lewis has given to the picture, bringing out the value of many scenes whether pathetic or dramatic, are well worth witnessing.—Length, 6 reels.—Frank Leonard.

THE CAST

John Hargrave ........................................... Leonard C. Shunway
Winton, Sr. ............................................. Charles Arling
Roger Winton, Jr. ..................................... Stanhope Wheatcroft
Irene Foster ............................................ Betty Brice
Margaret Carlisle ..................................... Ruth King
Grogan ..................................................... Stanton Heck
Mrs. Grogan ............................................. Dorotha Wolbert
Danny Grogan ......................................... Ernest Butterworth
Calvin Reed ............................................. Louis Pittroy
Secretary ................................................ William F. Moran
Paul Lambert .......................................... Fred C. Jones
Dr. Sinclair ............................................. A. B. Millett

Directed by Edgar Lewis.
PRESS NOTICE—STORY

"A Beggar in Purple," the Edgar Lewis-Pathe photoplay announced as the feature attraction at the ——— theatre for ———, is an adaptation of the famous novel of the same name by Andrew Soutar, who also wrote "Other Men's Shoes," a previous Edgar Lewis success.

It is a story of business men, methods and morals and depicts the sorrow and happiness in the life of a man who was mad for money and revenge. This man had dedicated his life to making another man pay who had done him a wrong. In his desire to obtain his revenge he had fought his way through every obstacle and had won.

But with the fulfillment of his ambition came the revelation that the girl he loved was marrying him for his money and had given her heart to another— to his enemy.

Success, wealth and power were his, but without love he was only a beggar in purple.

Then misfortune came to him and he found a true love that worked a miracle and brought the first real happiness and content he had ever known.

The picture is well produced, is gripping and virile in theme and has been given the splendid support of Leonard C. Shumway, Ruth King, Betty Brice, Charles Arling, Stanhope Wheatcroft and others.

PROGRAM READER

"I swore then that some day, somewhere, somehow, I'd make you pay, and I've done it in the only way it would touch your rotten soul. I've made you a beggar." Thus spoke John Hargrave who had worked and slaved for eighteen years and now had broken his enemy.

Hargrave is the hero in "A Beggar in Purple," the Edgar Lewis-Pathe photoplay which will be shown at this theatre on ——— of next.

It has a gripping and virile theme and is an adaptation of the novel by Andrew Soutar, author of the previous Edgar Lewis success, "Other Men's Shoes."

The story deals with men, money and morals and proves that honest, homely virtue is after all the secret of real success and happiness.

The hero in his determination to have his revenge on the man who had been responsible for his mother's death because they had refused him the little help he wanted to work for to save his mother's life had overcome all obstacles, and tasted the bitter joys of vengeance.

But then he found that he had lost love, and, without love, even a king is only a beggar in purple.

The picture is well produced and has a splendid cast.

SUGGESTIONS

This picture might be termed a good average production. Although its story is rather trite it has appealing value and should interest.

Play up the name of Edgar Lewis and mention the fact that he is one of our prominent producers and that he has given this picture a splendid production.

The locale is laid in the small town and the big city and brings in the labor situation again with its threatened strikes and unsettled conditions.

There are also some very strong scenes in and about a broker's office which could be played up to good advantage.

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Motion Picture News, November 13, 1920, p. 3819
Average Program Picture With Adequate Production to Old Story

Edgar Lewis presents
“A BEGGAR IN PURPLE”

Paths

DIRECTOR
Edgar Lewis

AUTHOR
Andrew Seurier

SCENARIO BY
Not credited

CAMERAMAN
Edward C. Earle

AS A WHOLE
Satisfactory production given to
story; nothing unusual in effects

STORY
All familiar situations offer only fair
entertainment; not new enough to interest

DIRECTION
Adequate

PHOTOGRAPHY
Good

LIGHTINGS
Correct

CAMERA WORK
Average

PLAYERS
No one especially noteworthy but
all fulfill requirements satisfactorily

EXTERIORS
All right

INTERIORS
Suffice

DETAIL
Fair

CHARACTER OF STORY
Man who avenges
himself against another after a wait of eighteen years

LENGTH OF PRODUCTION
5,485 feet

As far as the production itself is concerned, “A Beggars in Purple” isn’t open to criticism. The story has been handled in a thoroughly coherent way and presented smoothly and without any elaborating. As such Edgar Lewis’ latest effort will prove satisfactory to those using the “one time” method.

However, the story contains some very old situations and obvious twists that give the whole idea long before the actual events transpire. For instance you just know the minute the “good” girl makes her ap-
pearance that hero will marry her along toward the last sickor. There is just one punch in the picture that comes when hero finally “gets” his man and keeps him a prisoner in his house while he floods the market with his own stock and “breaks” his enemy.

It is a story of revenge, the cause for which is not well founded as far as the spectator knows. A child begs employment from a rich man in order that he may buy food for his dying mother. The mother dies and the child vows to “get” the rich man. Labor problems are introduced unnecessarily by the form of a contemplated strike in the paper mills of the hero. No very realistic scenes of the mills are shown, merely some exterior shots which look more like the entrance to a picture studio than a paper mill.

Eighteen years pass and the child is now John Hargrave, head of the Hargrave paper company. Roger Winton, head of a competitive paper company, is the man the boy had sworn to avenge. Hargrave and Roger Winton, Jr., are in love with the same woman, Irene Foster but Irene is after Hargrave’s money and Winton’s love. She finally accepts the former but shows her true self when Hargrave gives her an engagement ring and she makes a toss over the ring instead of the giver.

Winton Jr. learns that Hargrave intends taking over another paper company and knowing that this will mean his ruin, Winton bribes an I.W.W. paper to start labor troubles. He secures possession of Hargrave’s reorganization plans and buys up the stock Hargrave discovers the plot in time to save himself and cause his opponent’s ruin.

Then Hargrave discovers that her sweetheart is disloyal. He is stricken blind but is made happy by the true love of his secretary and later when his sight is restored by an accident, they are married. In the cast are Charles Arling, Stanhope Wheatcroft, Betty Brice, Ruth King, Stanton Hreck, and others.

Announce the Producer and Use Catchlines for Attracting Attention

Box Office Analysis for the Exhibitor

“A Beggars in Purple” will do for a one time showing and you will probably satisfy the majority of your audience with it. It contains the sort of story material that still goes over well with neighborhood audiences and has the sort of an ending that they like. You can announce it as an Edgar Lewis production. That may mean something to them.

Announce it as a story of love and intrigue, of a faithless sweetheart and the restoration of a man’s happiness by the love of a real woman. For catchlines say: “He waited eighteen years to get his man. A long time but in the end he accomplished his purpose.” Or, “What would you do for your mother? See what ‘A Beggars in Purple’ did.”

Wid’s Daily, November 7, 1920, p. 11

Status: Unknown
Unavaillable for viewing

Type: Movie
Genre: Drama
Behold My Wife (1920)
Newspaper article informs a man that his fiancee has jilted him for another.

Frank Armour, the son of an aristocratic British family, emigrates to Canada where he receives news that his fiancee Julia Haldwell, has married another man with the blessing of the Armours. To humiliate his family, Frank marries a half-breed Indian, Lali, and sends her back to England where his crippled brother Richard befriends and educates her. As Lali becomes a lady and bears Frank a son, Frank degenerates into drunkenness. Saved by an American engineer, Frank returns to England. Ashamed of his treatment of Lali, he plans to return her to her tribe, but discovers that she is now a respected pillar of society. Frank begs Lali's forgiveness and they are reconciled. *American Film Institute Catalog of Feature Films*
An Exceedingly Good Drawing Card
Box Office Analysis for the Exhibitor

"Behold My Wife" ought to do a particularly good business for all exhibitors. While it is not a perfect picture as pictures go, it is very satisfactory in its entertaining qualities and with its unusual twist to the squaw man story it certainly ought to register big with all audiences.

The title is one that ought to arouse considerable interest and the information that it is an adaptation from a work of Sir Gilbert Parker's ought to act as a further box office attraction.

The three leads will also serve to draw, particularly Elliott Dexter. Aside from his work in the latest DeMille picture, which, however, has not been shown in all localities, this is his first appearance since his illness. Real fans will certainly welcome the opportunity of seeing him again.

Use George Melford's name also. His work has been consistently good throughout a long period of years, so good in fact that he is now making "director" productions for Paramount. A liberal use of his name in advertising this picture will help draw the crowds and also help you on the future Melford productions that are coming.

Wid's Daily, October 17, 1920, page 7
"Behold My Wife!"

George Melford Production Adapted from
Gilbert Parker's "The Translation
of a Savage"

Reviewed by Louis Reeves Harrison.

"Behold My Wife," released by Para-
mount, is a romantic presentation of the
effect of changed environment and new
experiences upon character. It will meet
with favor because the idea that man is
a creature of circumstance is well-en-
trenched in the human mind. It is a fas-
cinating theme because it involves the ef-
fect of education and, in this particular
case, the result of superior social oppor-
tunity. The "rough diamond" may be all
right at the core, but its true value is best
appreciated when it is polished. "Behold
My Wife" shows the character of a girl
almost completely transformed in its self-
expression. For story purposes, "The
Translation of a Savage" is little short of
marvelous, but the character is one to
quicken sympathy, and the results are so
happy that a little exaggeration may be
readily excused.

So much depends upon intelligent inter-
pretation of the leading role, Lali, half In-
dian and half Scotch, that the choice of
Mabel Julienne Scott for the part is more
than a fortunate one—it reveals remark-
ably fine discrimination on the part of the
casting director. Miss Scott succeeds in
enlisting sympathetic interest from the
outset, and she is so consistent through-
out the story that she dispels a large
part of its unreality. There are strong
scenes for Milton Sills as a man in slow
process of degeneration, and there are at-
tractive ones for Elliott, all of which are
admirably enacted, but Miss Scott holds
the eye and the mind enslaved by her re-
markable performance. The whole pro-
duction, as exhibited at the Rivoli, is one
of high quality and absorbing interest.

Cast.

Lali, Indian Girl...........Mabel Julienne Scott
Frank Armour.................Milton Sills
General Armour..............Winter Hall
Richard Armour, a cripple....Elliott Dexter
Appendix 12 – 1920

Mrs. Armour.............Helen Dunbar
Marion Armour.............Ann Forrest
Julia Haldwell.............Maude Wayne
Chief Eye-of-the-Moon......Fred Huntley
Captain Vidal...............F. R. Butler
Lord Haldwell.............F. Templer-Powell
Gordon.................Mark Fenton
Mrs. McKenzie.............Jane Wolfe

Story by Gilbert Parker.
Scenario by Frank Condon.
Directed by George Melford.
Length, Five Reels.

The Story.

"Behold My Wife!" declares Frank Armour when he sends the half-breed, "Lali," to his aristocratic family in England. He believes some of his relatives responsible for breaking off his engagement to an English society girl during his absence in Canada and takes this method of revenging himself upon them. Lali has adored him, has married him for love and goes to his family in gentle innocence. With the exception of Frank's brother, Dick, a cripple, they are greatly discomfited. Dick receives her with true kindness of heart and undertakes her transformation from pure love of watching her mental growth. Her native sweetness, when enhanced by the charm of cultivation, gradually wins other members of the family and even entrenches her socially with their friends.

While this wonderful work of transformation is going on, even after she gives birth to a child, Lali's husband gives no sign of his existence. Mortified by his own act, Frank starts on the downward path of decadence and finally becomes a wretched, besotted wanderer. Chance betrayal of a fragment of manhood in his character leads a rough lumberman to undertake his regeneration, and it is completed at a time when his deserted wife is an accepted member of society, the mother of a beautiful boy. At last ashamed of his treatment of the girl, Frank goes to England with the idea of transporting her back to her tribe. He is staggered on arrival to find her a charming woman held in general respect. She has borne her burden of sorrow in stoical silence, and kept her heart so pure that he kneels to beg her forgiveness. He is proud and happy to say "Behold My Wife!"
Program and Exploitation Catchlines: Adaptation of Sir Gilbert Parker's "The Translation of a Savage."
He Tried to Revenge Himself Upon His Relatives Whom He Claimed Was Responsible for the Breaking of His Engagement By Sending Home to Them His Half-Breed Wife.
A Story Showing What Education and Environment Did for a Half-Breed Wife.

Exploitation Angles: Play up the theme of the story and Sir Gilbert Parker's name equally with reference to the featured players. Your big selling point is the unexpectedness of the climax and you want to work hard to get them interested in the outcome of the situation. Tell of the half-breed wife sent to England and make them wonder what becomes of her.

*Moving Picture World*, October 23, 1920, p. 1153

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
Below the Surface (1920)
Newspaper headlines about raising a submarine to the surface saving the men aboard, attract the attention of a shady promoter and he schemes to capitalize on it by using the diver in a publicity scheme to sell stock to suckers.

When celebrated Maine diver Martin Flint refuses to participate in James Arnold's dangerous treasure hunt, Arnold's seductive accomplice and wife Edna enlists Flint's son Luther in the scheme by promising to marry him if he salvages the planted gold from a sunken wreck. Returning home from his perilous mission, Luther discovers that Edna has deserted him and succumbs to delirium. Martin pursues Edna to Boston and forces her to return to Maine with him, but unknown to Flint, Arnold steals aboard their boat. Later that night, the vessel strikes a wreck and sinks. Arnold and Edna drown, but Flint survives and returns to Luther, who refuses to believe his father's tale of betrayal. To learn the truth for himself, Luther dives to the sunken wreck, discovers Arnold and Edna's bodies and faints. Martin then dives to save his son, who comes to realize that his father is a virtuous man. American Film Institute Catalog of Feature Films
Below the Surface

By Thos. H. Ince—Paramount picture directed by Irvin Willat from the story by Luther Hooe.

Full of action from start to finish, this production has all the ingredients of a success and is bound to interest and please any audience anywhere.

There is more action in the first reel than is usually found in the average five-reeler. A realistic piece of singing shows a submarine at the bottom of the ocean. Inside are 21 naval officers and men, helpless, and in desperate straits. Hobart Bosworth in the role of a diver goes down 55 fathoms and succeeds in hooking chains to the submarine which is successfully raised to the surface and the men are saved. Although common sense indicates that much of this staging must be trick photography it is so well done that it takes a big grip on the audience and holds the attention riveted throughout.

The newspaper headlines, this stunt brings forth, attract the attention of a shady promoter and his schemes to capitalize it by using the diver in a publicity scheme to sell stock to the suckers. He is assisted by a prepossessing young woman with a shady past and present, and she succeeds in vamping the diver's son causing all kinds of complications.

The story is very colorful in the telling in comparison to the splendid screen version conceived by director Willat. He has extracted every ounce of value from the story, and not content with the big submarine setting and its gripping action, he has two other sets equally noteworthy, one an elaborate cabaret scene and the other the wrecking of the night boat from Boston. The fog scenes, the derelict—drifting aimlessly, the collision and subsequent confusion aboard the boat are done well.

The dominating figure is Hobart Bosworth as the diver. His personality is magnetic and he seems to live the part rather than play it. In Jack London's "Sea Wolf," he had a role in which brutishness dominated, yet even then his characterization was such that he was a man you wanted to like and admire. In "Below the Surface," he had a self-sacrificing role, in which the love of his son dominates him, and throughout he is so natural it is hard to conceive that it is just acting.

Bosworth is surrounded by a splendid supporting cast. Lloyd Arnold, the shady promoter, does everything the part calls for well. Grace Darmond is the promoter's vamping-aid, and with her pretty face and figure it is no wonder the diver's son fell for her hard.

Variety, June 11, 1920, p. 34
“Below the Surface”
Paramount Presents Hobart Bosworth in a Dramatic Story Supervised by Thomas H. Ince.
Reviewed by Louis Reeves Harrison.

Below the Surface” depends largely upon intensiveness of treatment for its complete illusion of dramatic reality. Ince has woven about the spectator a spell of atmospheric illusion, most powerful in submarine scenes, which holds attention with utmost fixity. The figures of men and women are drawn in clear characterization, but the fascination is largely one of exciting incident too real to be associated with the idea of melodrama. So perfect is this handling of the subject matter that old uses of convention vanish in thin air—we are watching the onrush of events and the movement of psychic forces only. The story is tragic in tendency—it deals bitterly with the punishment of a beautiful and adventurous young girl who traded her sex attractions for ignoble results—and the mood is carefully preserved. “Below the Surface” might well be called a masterpiece of treatment.

Hobart Bosworth plays the role of an old diver who has gone deep enough in human experience to divine almost unfailingly the distinction between what is false and what is true in human nature. He has even realized that the duel of sex may be a duel to the death in the case of the son he seeks to save from the toils of a beautiful and heartless woman. He represents the incarnation of spiritual and mental experience. All that he does, however, and all that Lloyd Hughes does exceedingly well in the role of the son would be nullified to an extent without the superb performance of Grace Darmond as the adventuress. With the virile force of a fascinating personality, with a wealth of temperament that indicates the true artist, she holds attention so completely as to win sympathy for the un-
worthy character she interprets. As presented at the Rivoli Theatre, “Below the Surface” compelled rapt attention from first to last by fine quality of entertainment.

**Cost.**

Martin Flint, HOBART BOSWORTH
Edna Gordon, Grace Darmoni
Luther, Lloyd Hughes
James Arnold, George Webb
Alice, Gladys George
Dave, J. P. Lockney
Martha Flint, Edith Yorke
Gabe Quill, George Clair

**Story by Luther Reed.**

**Director, Irving Willat.**

**Supervision of Thomas H. Ince.**

Length 5,987 Feet.

**The Story.**

Martin Flint had gone deep “Below the Surface” of the sea as a diver when his services are solicited by an adventurer named Arnold in company with Alice, a beautiful girl he introduces as his sister. Finding Flint averse to their scheme of pretending to find gold on a treasure ship, the Arnolds devote their attention to Luther, Flint’s son, infatuated. Luther is warned by his father in vain. As a last resort the old man taunts the adventurer to the point that she consents to marry Luther. She exacts from him that he will bring up gold from the wreck before they live together. After the ceremony Luther goes directly to his dangerous work. He is successful, bringing to the surface a handful of coin. When he reaches home in an exhausted condition he finds that his bride has fled. He collapses and becomes delirious. He is in a critical condition, calling for Edna, when Flint decides to go in search of her. He takes the boat for Boston and discovers her with Arnold and gay company in a lively cabaret. Before the frightened crowd he drags his “daughter” from the place. They are followed to the boat by Arnold, who manages to join Edna in her cabin. During the night the boat strikes a derelict and goes down. Flint is among the few survivors. He returns to his son and is gradually compelled to tell the truth about Edna. Luther refuses to believe. In desperate mood he goes in a diving suit to make sure. He finds the bodies of his wife and Arnold in a stateroom and faints. Flint dives to save his son and brings him with difficulty to the surface. At last Luther sees light. No longer self-deceived, he places his future in the hands of a gentle girl, who has long and faithfully loved him.

**Program and Exploitation Catchlines:**

- Hobart Bosworth in Another Gripping Drama of the Sea—See the Terrific Smash and the Sinking of the Sea Going Vessel. Story Depicting the Punishment of a Beautiful and Adventurous Young Girl Who Traded Her Attractions for Ignoble Results—See Hobart Bosworth in This Gripping Story of Deep Sea Diving.
- Exploitation Angles: Realize that you have to offer a really unusual play and give it more than usual attention. Make Bosworth a star, but make your patrons realize the grip of the story. Tell them enough to make them keenly desirous of seeing the play. If you can borrow or fabricate a diving suit, work it into some stunt.

*Moving Picture World, June 19, 1920, p. 1633*
“BELOW THE SURFACE”
(Ince-Paramount)

Bosworth's Acting and Graphic Incidents Make Entertaining Picture

The vivid personality of Hobart Bosworth—his ability to dominate his scenes through sheer dramatic power call for stories of strong ingredients. His sponsors have not erred with “Below the Surface,” an original contribution by Luther Reed. And they need look no further than material based upon plots of the briny deep. He can represent the stern, resolute sea-farer better than any other actor of the screen. But instead of depicting him sailing before the mast, this picture offers him the role of a deep-sea diver. It may be called a character study, because every element of dramatic conflict is established to bring out his dominant personality.

The plot here is rather weak and won’t carry truth in several instances, and much of the action is of an arbitrary kind. But there is no denying that it holds the attention. The picture starts with a punch, loses its vitality in the middle, but finishes with a powerful climax. Romance is subordinated in a Bosworth offering and its introduction here only capitalizes some theatrical melodrama. The conflict is presented in the attempt of get-rich-quick promoters to engage the diver and his son in a fraudulent enterprise. Their scheme is to use the two men as divers in locating the buried treasure of a ship. The father hesitates, but the son willfully entertains the project. A woman is introduced whose object is to intrigue the young man into matrimony. This incident is too hurriedly executed to ring true.

The boy becomes delirious when she leaves him and the father goes to an underworld dive to bring her back. But the boat is sunk during a collision with a derelict and the promoters perish. A graphic scene. The boy refuses to believe his father’s story that the woman is worthless, until he puts on his diving suit and locates her watery grave. And thus he sees her locked in the embrace of her lover. The picture is rich in the submarine shots—scene after scene presenting the divers carrying on their work in a lifelike manner. The illusion is well conveyed and Irvin Willat, the director, deserves full credit in making this part of the action vivid. Bosworth’s emotion and restraint are so compelling that the spectator is always held at attention despite any story weakness of his pictures. The action, the novel incident and suspense give “Below the Surface” an adequate punch.—Length, 5 reels.—Laurence Reid.

THE CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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</thead>
<tbody>
<tr>
<td>Martin Flint</td>
<td>Hobart Bosworth</td>
</tr>
<tr>
<td>Edna Gordon</td>
<td>Grace Darmond</td>
</tr>
<tr>
<td>Luther</td>
<td>Lloyd Hughes</td>
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<tr>
<td>James Arnold</td>
<td>George Webb</td>
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<td>Alice</td>
<td>Gladys George</td>
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<tr>
<td>Dave</td>
<td>J. P. Lockney</td>
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<tr>
<td>Martha Flint</td>
<td>Edith Yorke</td>
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<tr>
<td>Geb Quail</td>
<td>George Clair</td>
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</tbody>
</table>

By Luther Reed.
Scenario by Luther Reed.
Directed by Irvin V. Willat.
Photographed by J. O. Taylor.
PRESS NOTICE—STORY

The sea again furnishes the background for a strongly dramatic story in Hobart Bosworth’s latest photoplay, “Below the Surface,” which will be seen at the ——— theatre the week of ——— the ———. The locale is a fishing village on the rocky coast of Maine and the star has the role of a stern old New England deep-sea diver. His partner is his son, Luther. The two are approached with a fraudulent enterprise to extract treasure from a sunken wreck. The old diver declines, but Luther, attracted by the pretty girl who accompanies the promoter, accepts the proposition, marrying the young woman at the same time.

Dramatic events follow, including the wrecking of a steamer, in which Luther’s wife and the promoter are drowned. This scene is realistic to a degree and it carries a full quota of suspense. “Below the Surface” is a story of exciting interest. It is a vigorous document—one entirely suited to the virile personality of the star. It is filled with tremendous punches which thrill, while the heart appeal is sufficient to give it balance. Luther Reed, who wrote the story has given it all the value of his wide experience, and Irvin V. Willat, the director, has endowed it with the necessary action. The star and his assistants have provided excellent performances.

PROGRAM READER

When “Below the Surface” comes to the ——— theatre next ——— you will see Hobart Bosworth, that whom there is no better actor on the screen, in a vivid love story of the sea. You will look upon under-water heroes and underworld “sharks.” You will be fascinated with a father’s love for a wilful son, a boy’s love for an unworthy woman, a girl’s love that waits and wins when the storm of passions ends. It is a picture of tremendous action. Some of its startling scenes disclose a fog, a wreck and rescue. And to give it heart interest small town charm is exploited. The most exciting sub-sea events are declared to be the most vivid and picturesque ever presented in a photoplay. Don’t fail to see this pulsating drama.

CATCH LINES

They were dying down there like rats in a flood! No man could reach that depth until—See Hobart Bosworth in “Below the Surface,” the most gripping photoplay ever written.

A picture of redblooded action—a picture of tremendous punches and thrill—a picture of romance and heart interest. That is “Below the Surface.” Don’t miss it.

Motion Picture News, June 19, 1920, p. 5009

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Biff! Bang!! Bomb!!! (1920) (aka Biff, Bang, Bomb) (1920)
The Cub Reporter (Jimmy Harrison). Editor-in-Chief (George B. French). The Editor’s Daughter (Dorothy Devore)

A reporter is fired by his editor for lack of good stories. He and his girl then disguise themselves as Bolsheviks with “trick-whiskers” in order to create some “copy” about the I.W.W. They actually wind up capturing some bomb throwers. Michael Slade Shull, *Radicals in American Silent Films, 1909-1929*, pp. 290-291.

*Wid’s Daily*, June 20, 1920, p. 27
(Four Christie and Gayety Comedies—One Reel Each)

There is a spontaneity, a "snap and go" to the latest Christie and Gayety releases which gives them a better batting average than some previous pieces issued from these comedy plots. The ideas have always been there, but the treatment of a good many of them has not worked to their advantage. Simple little plots—all of them—they had to be deftly directed and played. And occasionally the tiny threads snapped through inability of the players to emphasize the lights and shadings. The newest pieces carry ideas too but they are more ridiculously worked out. The result is they score because the comic values do not place such a heavy burden on the part of the principals.

The two Christies are "Home James," and "Biff! Bang!! Bomb!!!" The former carries on a favorite idea with the producers—which is that of the two young people endeavoring to win the consent of their guardian. Earl Rodney is an idler, and uncle, played by Eddie Barry, conceives the plan to test his resourcefulness as a breadwinner by assuming the disguise of a valet. The comedy points are furnished through uncle's trick moustaches. He is eventually caught at his bewhiskered game and forced to capitulate. This one is only mildly amusing.

"Biff! Bang!! Bomb!!!" strikes a higher level and capitalizes the cub reporter who is fired for having "no nose for news." In love with the editor's daughter he wins his job back.
Appendix 12 – 1920

Status: Unknown
Unavailable for viewing

Type: Movie
Genre: Comedy
Gender: Male (Cub Reporter, Editor-in-Chief)
Ethnicity: White (Cub Reporter, Editor-in-Chief)
Media Category: Newspaper
Job Title: Cub Reporter (Cub Reporter). Editor (Editor-in-Chief).
Description: Major: Cub Reporter, Editor-in-Chief, Positive
Description: Minor: None

Big Happiness (1920)
Newspaper reports that a ship on which the hero is returning to his wife is sunk and all are said to be lost.

John Dant is leading a Bohemian life in Paris when his twin brother James, a British financier, appears and implores John to assume his identity so that he can secretly cross the Atlantic for a business deal. John consents and soon discovers that James is a cruel and unethical man who has forced his wife June into their marriage. John attempts to rectify the situation, and June falls in love with him. When John discovers that James has drowned in a shipping disaster, he entrenches himself in James's identity. However, several weeks later James returns, casts John out and attacks June. During the assault, James has a heart attack and dies, and John and June are reunited. *American Film Institute Catalog of Feature Films*
The Old Twin Brothers Quick Change Act Again and It Entertains

Dustin Farnum in “BIG HAPPINESS” Robertson-Cole

DIRECTOR .................................. Colin Campbell
AUTHOR .................................. “Pan”
SCENARIO BY ................................. Jack Cunningham
CAMERAMAN ................................ Robert Newhard
AS A WHOLE ................................ Very entertaining dual role picture but ending is dragged out too much—cutting would help

STORY ...................................... Has the usual impossibilities of dual role idea but entertaining quality is prominent

DIRECTION ................................ Satisfactory
PHOTOGRAPHY ............................. Very good
LIGHTINGS ................................. Satisfactory
CAMERA WORK ............................. Satisfactory
STAR ......................................... Creates distinctive characters and puts force into both

SUPPORT ..................................... Average
EXTERIORS .................................. Some of the European settings rather stagey but suffice

INTERIORS .................................. Good
DETAIL ....................................... Fair

CHARACTER OF STORY .................... Rogue takes business-mad brother’s place and wins love of wife

LENGTH OF PRODUCTION ................. 6,416 feet

“Big Happiness” is an entertaining dual role picture, rapid in action, well enough presented to overcome the impossibilities that always attend such an idea, well acted in the main and particularly by the star. It slips at the end when the climax sequence is dragged out altogether too much.

Small attention has been paid the story details, perhaps for the reason that if concentration were brought to bear on them, the loop-hole of the story would become obvious. The action confines itself to situations and the suspense derived from them is fully capable of maintaining the attention throughout.

James Dent, a money-mad business man, seeks out John, his twin brother, a rogue, who lives in a shabby quarter of Paris and urges him to assume his identity for the period of three weeks while he attends to business matters in the United States. James does not wish his business competitors to follow his actions—hence the substitution.

John takes the proposition and straightway finds himself confronted with the various sins of his brother, committed in the name of business. June, James’ wife, is particularly bitter, as much as she realizes that she was practically bought by her husband.

The action follows a romantic line with the love of June and John growing from the start. A counter-line of suspense is introduced in the person of Raoul, James’ business rival, who also covets June. Raoul has a suspicion of the substitution scheme and works on it eventually determining the truth.

The ship on which James is returning to his wife is sunk and all are reported lost. (A bad bit of detail shows a very small newspaper story given this sensational event.) John realizes he must tell June the truth but holds off until he has put James’ business back on its feet. Raoul confronts John with the charge of the substitution, but John secures his silence as he was a chance spectator to a crime committed by Raoul. Just as John is about to tell June the truth, James enters. He has been sick with fever for months in a small seaport town. He attacks June but dies from the effort. And later June and John are united.

Dustin Farnum gives a strong portrayal of John and creates an oppositely forceful character in the role of James. Kathryn Adams appears as June. Fred Malatesta does good work as Raoul, while others who appear are Violet Schram, Joseph J. Dowling and William H. Brown.

Ought to Go Very Well In the Average Run of Houses

Box Office Analysis for the Exhibitor

The great majority of audiences are willing to overlook the various impossibilities present in the dual role picture that involves a change of places on the part of two characters, providing that the production is handled well. The situation, unconvincing though it may seem on close analysis, is usually productive of considerable suspense because of the fact that the impersonator always stands the chance of being discovered.

“Big Happiness” certainly has been handled well from this standpoint. The result is an entertaining production that will appeal to practically all audiences. There are some little details about the picture that detract a certain amount of class and distinction, but on the whole it is something which is going to appeal to the motion picture public in general.

Play up the star to the limit as he does fine work here and center your advertising arguments around the substitution of one character for another.
"Big Happiness"

Robertson-Cole Production, Presenting
Dustin Farnum in Romantic Melodrama.

Reviewed by Louis Reeves Harrison.

The perennial mood of romance pervades the Robertson-Cole picture "Big Happiness," though it is essentially a drama of adventure. It starts off with the right atmosphere, one of mystery, crime revealed in a storm and a romantic change of environment for a man so completely disheartened that he is beyond other redemption than that of a suddenly favorable transformation in his life wrought by circumstances over which he has no control. There is a fascination about such stories for the spectator when they are well told. There is a dangerous fascination about them for the producer who disregards plausibility. In this case the producers begin with the least believable part—good construction—and get the spectator interested before he has time to reason. The romantic situation is that of a twin who takes his brother's place just after the latter's hasty marriage.

Dustin Farnum plays both roles with skill, especially when he has big opportunity in the closing scenes. Detrimental to his fine acting and the capable interpretation of Kathryn Adams is a tendency to unduly prolong those scenes in which they appear together, especially in the closeups. They would both appear to better advantage and the action be given more snap by some sharp editing in those places. Perhaps the greatest charm of "Big Happiness" lies in the manner in which its fine cast is backed up by the right sort of environment. Great skill and fine taste have been shown by the director in difficult scenes laid in Paris and Switzerland. "Big Happiness" was well received at the Broadway Theatre. A fine entertainment.

Cast.
John Dant
James Dant
June Dant
Raoul de Bergerac
Dustin Farnum
Kathryn Adams
Fred Malatesta
The "Big Happiness" of John Dant comes to him one stormy night when he has almost given up hope. By flashes of lightning he watches a bitter conflict between a man and a woman in a room opposite his window in a Paris street and the man's face is impressed on his memory. His thoughts are suddenly diverted by the appearance of his twin brother, James, from whom he has long been separated. James is on the edge of a great financial deal which requires his temporary disappearance in spite of the fact that he is just married. John is persuaded to take the groom's place and keep up appearances so far as the world is concerned. James trusting to his brother's honor in the matrimonial venture. The brothers change places and John unconsciously starts on a very perilous enterprise. He quickly learns that his bride has been a purchase, and he is relieved that she elects to be a "wife in name only."

John's finer nature, far less sordid than that of James, wins socially wherever he and his wife go. She overcomes her prejudice when he saves her life through a daring exhibition of horsemanship. She grows fond of him because of his delicate conduct toward her. But there are sinister influences at work to expose the change of identity. Proof now comes that James has gone down on an Atlantic liner, and John is free to love the woman chance has placed within his reach as a wife.

He is threatened with exposure by a man he recognizes as the one he saw by the flash of lightning, who committed murder that night. When he is disposed of, back comes James, a physical wreck. James is no Enoch Arden. To the contrary, he lays claim to the wife, now grown beautiful through love's influence. He turns his brother out of doors and attacks his wife like a madman. At the height of his excitement and struggle his weak heart fails. He dies, and John's "Big Happiness" is now assured by kindly fate.

Program and Exploitation Catchlines:
Dustin Farnum in a Romantic Melodrama.
Story of a Twin Who Takes His Brother's Place After Marriage.
Dustin Farnum in Romantic Love Drama.

Exploitation Angles: Throw most of the advertising to Farnum and go on to tell that this is a part which might have been written to order for him. Don't spoil the story by giving it away, but tell of the exchange of identities and get interest in what happens after that by not telling. The title will lend itself well to novelty advertising.
“BIG HAPPINESS”
(Robertson-Cole)

Dustin Farnum’s newest picture is adorned with a pretty “tally-ho” title—a title which is greater than its story. One simulates the big bandit with the temperamental possessing a fine human—surprising this or that bronco with sweetness and light and generating happiness like a maternal Polynesian. So wise is he not to be disappointed! To discover a plot based primarily upon intrigue with interiors encompassing most of the action. True, the hero is a study in humility and exacts sympathy for his noble character. But he is not an outstanding figure for our movie. Probably because his success is not measured by any individual effort of his own. Dustin Farnum plays a dual role here, which is sufficient to discovered a weakness in the plot. Two heroes are represented—two cold and proud and desire of power, the other, gentle, loving, although a model-dealer. Events so shape themselves that the former is forced to hide his identity in his search for more power and he incurs his personal peril. His business, his domestic welfare in the hand of his brother. A familiar pattern in this day of the screen, but one which carries the conventional punches. Who? Because superstition is surely developing in the certainty that the good brother will eliminate his relative in the scheme of things.

What matters it if the idea that hiding his identity will save the good one his whipped boy or his twin? if it is certain that such a well-known figure will be recognized by entering a mill? What matters it if certain misunderstandings are true to recognize a difference of voice and costume in the masquerader, despite the fact that one cannot identify them in their personal appearance? These are dramatic licences which go toward creating the necessary elements that build interest. If one wants such one will look in vain. However, the good brother doubles the other’s journey, generates a feeling of sympathy and love in the heart of the widower, and when the climax depicts the sinister relations recurring after a supposed death, the responsiveness of the spectator for a happy ending is achieved. The greedy man is disposed of with quickness and dispatch. Coincidence was quite a feature here, yet the story in no way was sufficiently weak on this account. There is a rapidly gradual over the. The acting and direction are right up to the mark. Length. 5 reels. Laurence Reed.

THE CAST

John Doe
Dustin Farnum
James Doe
Dustin Farnum
Jane Doe
Dustin Farnum
Robert de Maggio
Dustin Farnum
Bill Dugger
Dustin Farnum
Alice Cropper
Dustin Farnum
Joseph J. Calabria
Dustin Farnum
William B. Brown
Dustin Farnum
Anne Herron
Dustin Farnum

PRESS NOTICE—STORY

“Big Happiness” is the name of the feature which will be the chief attraction at the opening of Dustin Farnum in the west. Given by “Patsy” accompanied by Jack Connors, and played by the Farnum, in a role which demands a good and dramatic acting. The year marks a dual role, playing for the part of the hero, the combination of personal appearance is not difficult in combinations. One largely, oil, much such a sight for power; the other, gentle, loving, loving, yet the film is a model-dealer. Circumstances cause them to change identities, the subsequent action dictates the sympathetic ones in the wrong one, and the hero is once more the right hand of the world. The climax depicts the sinister relations recurring after a supposed death, the responsiveness of the spectator for a happy ending is achieved. The greedy man is disposed of with quickness and dispatch. Coincidence was quite a feature here, yet the story in no way was sufficiently weak on this account. There is a rapidly gradual over the. The acting and direction are right up to the mark. Length. 5 reels. Laurence Reed.

PROGRAM READER

One was a cold, greedy, necessary type of man; his brother was exactly opposite in temperament. The former offered his relative an opportunity of escape. Only a model, an adventure, could save the escape. But the model, a model-dealer, accepts the hero’s scheme of thievery and is assured that Dustin Farnum is his reward. The hero is dramatic and affectionate but without Dustin Farnum to press his situation to its climax. The backgrounds are quite luxurious. Come to the theatre near—say—see this west in “Big Happiness.” It is a most interesting story.

SUGGESTIONS

The title lacks the big angle to entitle him. Make much of it in catch lines and newspaper notices. Your audience should beawakened by offering a small price to see what constitutes Big Happiness. Is it worth? Is it money? Is it fun? Tell over Dustin Farnum’s part in the largest possible. Make much of the sinister embellishment of the picture. Treat it as a powerful drama of adventure, intrigue, love, hate, murder, and politics. Use all of the advertising ads as far as possible.
BIG HAPPINESS.

James Dant.................. Dustin Farren
June Dant.................. Kathryn Adams
Raoul de Bergerac........... Fred Malatesta
Mila DeParris................ Violet Schram
Alice Grayshaw ............... Joseph J. Dowling
Walter Watson ................ William H. Brown
Conchita .................... Aggie Henes

This is another of those dual personality things in which the star assumes two roles, although it is good to say, it is handled distinctly differently from the general run of this type of production, further enhanced by corling and convincing photography in what little double exposure work there was. The direction is that realistic, the characters are made to cross each other in one room in seeming reality, although corling maneuvering with "doubles" really accomplished this.

The cameraman, though, earns legitimate laurels for this excellent camera-cranking. The Broadway program does not disclose their identity.

From what this reviewer remembers, the story is by "Pan" (whoever that may be), adapted by Jack Cunningham. It concerns itself with twin brothers, John and James Dant. John is one of the absinthe indulging bohemians of the Rue Paradise, in Paris. James is a British financier. James has just been married and as matters prove, it was a forced marriage to save the bride's father from prison. James proposes they change identity for three weeks so that he can quietly cross the Atlantic to New York and turn a financial trick or two as only he can accomplish. John acquiesces and poses as June Dant's husband for the three weeks or so.

It is an easy social matter considering the fact that June, dating from the mock marriage, knows this would be but a union in name only. Our hero's likeable qualities assert themselves and she thinks she is discovering his real nature. In time he wins her for himself only to have the real James Dant walk in, bedraggled and ill-kempt, having been given up for dead as a result of a steamship disaster. He conveniently drops dead as a result of the hardships he experienced arriving at his home to claim his own. His heritage the sympathy of the audience feels not to be his due from intermediary incidents discrediting his base nature, thus reuniting the couple once more with the suggestion our hero will not travel under false colors but will fess up and be pardoned, etc.

Fred-Malatesta does a good piece of work as Raoul de Bergerac, the heavy, next only in ability to that
**Blind Youth (1920)**

**Critics**

Maurie Monnier, a struggling young American sculptor living in Paris, marries Clarice a fortune-hunting model who later deserts him. Upon his father's death Maurie returns to America to be reunited with his socialite mother and brother Henry, who reject their impoverished relative. Maurie is contemplating suicide when he meets Hope, who inspires him to create "Blind Youth," the statue which wins Maurie fame and acceptance. Clarice tracks Maurice to America but upon discovering his love for Hope she confesses that their marriage was never legal, and Maurie is free to marry Hope. *American Film Institute Catalog of Feature Films*
"BLIND YOUTH"
National Picture Theatres, Inc.

DIRECTOR ..................... Ted Sloan
AUTHORS ................. Lou Tellegen and Willard Mack
SCENARIO BY .............. Katharine Reed
CAMERAMAN ................. Max Dupont

As a Whole ................. Very slow picture that only works up real interest in closing scenes—subtitles way out of story’s mood.

Story ......................... Has been produced in such slow tempo that it seldom has chance to register.

Direction ................. Certainly didn’t speed action in this sufficiently.

Photography ............ Good
Lightings .................. All right
Camera Work ............. Average

Players ...................... Cast headed by Walter McGrain.

Ora Carew and Leatrice Joy suffers from slow tempo.

Exteriors ................. Satisfactory
Interiors .................... Most of them good; hero’s home far too lavish.

Detail ....................... Some very good; bits of it poor

Character of Story ........ Hero’s regeneration after being dragged down by inconsiderate “wife.”

Length of Production ......... About 6,500 feet

Whatever possibilities were contained in this adaptation of the play, “Blind Youth,” have been almost completely buried due to the abnormally slow tempo of the action. Probably it was realized that a very conservative tempo was needed to bring out the high lights of the plot, but in this case they have gone too far altogether and as a result the picture drags so that it is a job to sit through it.

In addition to this there is the very serious fault of the subtitles. The majority of them are totally out of tune with the action itself. They weren’t prepared in the right mood and as each one is shown the spectator is jarred out of the atmosphere created by the action.

The director has made a big mistake also in showing the hero in a mansion that would do credit to a Rockefeller’s parlor, just because one of his statuettes was a success. Certainly no sculptor can afford a young palace to live in even though critics and public do acclaim one of his figures. His home and the way he lives give the impression that he cleared nothing under two million on his work.

In Paris, Maurice Monnier, a promising artist, marries Clarice, a model who spends all his money and gives him no inspiration. Her Latin idea of a wife’s freedom clashes with Maurice’s and they part. He goes to America to seek his mother and brother, whom he hasn’t seen since when a child. They have little use for him because he is poor. On the point of suicide he meets Hope, another model, who inspires him to success and he makes a great name on his figure, “Blind Youth.” Then his mother and brother decide they’ll live with him.

Clarice comes to America and finds Maurice. She is ready to return to him, but realizing that he loves Hope, confesses that she never really married him in Paris because she already had a husband.

The best action in this is toward the end between the mother and her two sons, Maurice idealistic and morose, the other his exact antithesis. They make a number of plays for comedy throughout the picture, but while these are sometimes effective they aren’t part of the main action and further tend to make it uninteresting as a result.

Walter McGrain, Ora Carew, Leatrice Joy, Clara Horton, Claire McDowell, Joseph Swickard, Leo White and Buddy Post are all inclined to feel the weight imposed upon them by the exceedingly slow tempo of the production.

No Star In This But Authors’ Names Should Attract
Box Office Analysis for the Exhibitor

This one had possibilities but they are obscured. There still remains good advertising possibilities, but it wouldn’t be well to go very strong on them inasmuch as the picture won’t live up to anything in the superlative degree you happen to say about it.

You would do well to portray it as the struggles of an artist to achieve success, stating that the scenes are laid in the Latin quarter of Paris and in New York.

This theme always proves quite attractive to the public and if you don’t go into details and praise up the story this would be the best way to present it.

You haven’t got a recognized star to feature here but most everyone knows the names of the authors, Lou Tellegen and Willard Mack. State that the feature is an adaptation of their play of the same name.

Wid’s Daily, June 20, 1920, p. 25
BLIND YOUTH.

Maurie Monnier .......... Walter McGrail
Hope Martin .............. Leatrice Joy
Clarice Chambliss ....... Ora Carewe
Bobo ...................... Clara Horton
Henry Monnier .......... Collins Kenney
Pierrot Monnier .......... Joseph Swickard
Tubb ...................... Buddy Post
Mrs. Monnier ............ Claire McDowell
Louis .................... Leo White
Matilda Packard .......... Helen Howard

The sex stuff in this National (Selznick) picture will get it across as a program feature. Money was spent on it, but if a little less had been spent on the production and more on a supervisor who knew something about continuities it would have been better. Katherine Reed did that angle of this work.

based on the play by Lou Tellegen and Willard Mack, and what she left undone in the way of making it resemble a game of checkers Tod Sloman did in his direction. His idea seemed to be to slip in a totally unrelated and unexpected scene whenever in doubt what to do next. The result is a mixed-up product that will try the concentrating powers of the average picture fan. But sex stuff it has in abundance.

First a lot of scenes in Paris. Maurie Monnier, a young sculptor, marries a frivolous young creature named Clarice, who leaves him for a wealthier man. Later it develops this man was her husband, whom she had thought dead. Meanwhile, Monnier returns home and falls in love with his model who inspires his statue, "Blind Youth," the success of which brings him wealth. With this in hand, he finds his society-mad mother and brother have decided to camp on him. They object to his friends, including the model. For some unknown reason he puts up with all this, but gets sore when his brother begins to vamp the "wife" who ran away from him. Honor has prevented him from divorcing her so he can marry his real love, but when Clarice sees with her own eyes how things stand she releases him.

Ora Carewe and Leatrice Joy—both good lookers—help out this picture's chief hold on the attention of the public and exhibitors, namely, its sex appeal, while Buddy Post has the upmarket appeal of most fat men. The trouble with Buddy was that the impression he made carried over into the serious scenes.

Variety, June 25, 1920, p. 35
The Bomb Idea (1920)
Newspaper article convinces a railroad porter and his boss that Bolsheviks are on the loose resulting in hilarious consequences.

A cartoon written by Walt Hoban based on his comic strip Jerry on the Job. Animator Walter Lantz. A man reads in the newspaper that Bolsheviks are on the loose and that the public should beware of odd acting strangers. He spots a pipe smoking man holding what he believes is a bomb, and thinks he must be one of the Bolsheviks. He tries to get away from the stranger, but the stranger seems to be following him, polishing his bomb and getting ready to light it. But that round bomb ends up having a more recreational use of a different type of explosion. Internet Movie Database

A railroad porter and his boss get a premature Red Scare when a strange visitor seems to be carrying a Bolshevik bomb. Cartoon Characters: Jerry, Herman, Fred Blink. Jerry on The Job Theatrical Cartoon Series. Somewhere north of nowhere sits New Monia, a rural Podunk characterized largely by its train station - or at least that's most of what we see in Jerry on the Job, Walter Hoban's early 1900s comic strip. And the New Monia train station is characterized largely by its two main inhabitants: earnest (but occasionally dour) young employee Jerry Flannigan, and dour (but occasionally self-important) boss Mr. Givney. One would think this mismatched pair faced nothing but boredom way out in the boones, but the opposite was true. Train robbers, intractable animals, big wheel businessmen and even Bolsheviks rode in on the 5:15; fast-paced chases and explosions were daily events. This kind of mayhem made Jerry on the Job ideal for animation; as early as 1917, IFS produced several Jerry shorts, and from 1919 the Bray/IFS round two brought an extensive new series into the works. The Bray/IFS Jerry shorts were Walter Lantz's first animation efforts. With Vernon Stallings, "I animated one 250-foot Jerry on the Job every two weeks," Lantz once recalled. "The drawings in those days were black and white on paper. We'd pencil the drawings, then ink them in, and photograph each sheet." Interestingly - given Bray's more typical reliance on the Hurd cel process - most scenes in the Jerry cartoons bear out Lantz's memory. Characters are animated on paper; backgrounds were laid over on cels, with an occasional accident leading them to overlap the edges of moving figures (as in the sample short below). Big Cartoon Database https://www.bcdb.com/cartoon/23953-Bomb-Idea

Status: Unknown
Unavailable for Viewing
Type: Movie
Genre: Animation
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

The Branded Woman (1920)
Newspaper account on the death of a woman’s mother, who once ran a gambling house, is used as blackmail.

Ruth Sawyer, unaware that her mother is the proprietress of a gambling house, is raised by her grandfather Judge Whitlock. When Ruth graduates from finishing school, she discovers the truth about her mother and is socially ostracized. Her mother takes her to the gambling den, but the judge rescues her and takes her on an ocean voyage to Paris. While on board ship, she meets and falls in love with Douglas Courtenay, a diplomatic envoy on his way to Paris. Douglas and Ruth marry and have a child. Three years later, Velvet Craft, Ruth's mother's partner in the gambling house, appears and threatens to expose Ruth's past. Ruth buys Craft's silence with her jewels, but Doug discovers Ruth's deception and denounces her. Ruth flees back to the judge; Doug follows her and begs her forgiveness, and the two are reconciled. American Film Institute Catalog of Feature Films
"The Branded Woman"

Joseph M. Schenck Presents Norma Talmadge in a Photodramatic Adaptation of the Play "Branded."

Reviewed by Louis Reeves Harrison.

Outstanding features of interest in "The Branded Woman," released by First National, are the personality and fine acting of Norma Talmadge. The idea involved, that the sins of the parents are visited on the children, is one pervading a great many English novels and plays. The usual method of setting it forth is for the young wife to conceal the family skeleton from her husband. He marries in ignorance of the misdeeds of her ancestors. She pays the penalty when a villain appears with threats of exposure. There is no variation from this in "The Branded Woman."

In order to imbue the character of a young wife with some of the finest attributes of womanhood, Norma Talmadge does some remarkable acting. Her impersonation of a guileless young girl fresh from refined training and clean environment is as sweet and refreshing as an orchard breeze in apple blossom time. In the difficult role of a pure-minded young wife carrying a secret sorrow which she dares not tell her husband for fear of losing his devotion Miss Talmadge is a revelation. Whenever she is accorded fine opportunity she demonstrates her exceptional ability as an actress. Her performance, intelligent direction and close attention to environment lift "The Branded Woman," as shown at the Strand Theatre, out of the commonplace into the class of good entertainment.

Cast:
Ruth Sawyer ................Norma Talmadge
Douglas Courtanay ........Percy Marmont
"Velvet" Craft ..............Vincent Serrano
Judge Whitlock ..............George Fawcett
Dot Belmar ..................Grace Studdiford
William Bolton ...............Gaston Glass
Mrs. Bolton ..................Jean Armour
Vivian Bolton .................Edna Murphy
Henry Bolton ..................H. J. Carvill
Herbert Averill ...............Charles Lane
Detective .....................Sidney Herbert
Jeweler ......................Edouard Durand
Miss Weir ....................Henrietta Floyd

Story by Oliver P. Dailey.
Directed by J. M. Schenck.
Length, Five Reels.
The Story.

"The Branded Woman" is Ruth Sawyer, brought up in ignorance that her mother runs a gambling joint. Ruth's grandfather, Judge Whitlock, keeps the innocent young girl's mind free from contamination of any kind until she has graduated from a refined school for young ladies. Then the mother's past is revealed and Ruth becomes socially ostracized. The unnatural mother, to spite Judge Whitlock, carries Ruth off to the demoralizing atmosphere of her gambling den and makes her downfall as good as assured, but she is rescued by Judge Whitlock. The Judge turns matchmaker by carrying Ruth away on a ship bearing a dear friend of his, Douglas Courtney, who has a diplomatic mission in Paris. He keeps the young people together, and moonlight does the rest.

Courtney and his wife live happily together in Paris for three years. Then comes Velvet Graft, partner of Ruth's mother in the gambling house. The place has been closed and the mother destroyed in a hotel fire. Graft is out of funds, but he has a newspaper account of the mother's death with him, and he uses it to blackmail Ruth. A substitution discovered in her jewels leads her husband to employ a detective. The latter discovers that Ruth is visiting Graft at his rooms.

Graft reveals the character of Ruth's mother to Courtney. He brands her as unfit to be the wife of an honorable man. She leaves him, asserting her innocence of other wrong than the deception, and goes to Judge Whitlock. Courtney follows her in time and shows such a repentant spirit that the Judge essays a reconciliation. Ruth yields in the end for the sake of her child, and she is no longer a "Branded Woman."

Program and Exploitation Catchlines:

Story of a Young Wife Who Carried a Secret Sorrow, but Died Not Tell Her Husband for Fear of Losing His Love.
Norma Talmadge in an Adaptation of the Play "Branded."

Why Did They Call Her "The Branded Woman"? See Norma Talmadge in the Role of a Young Girl Who Graduates from School to Find That Her Mother Runs a Gambling Establishment and She Is Spurned by Society.

Exploitation Angles: Sell this on Miss Talmadge's name. Tell that it gives her great opportunity, but beyond telling that she is the daughter of a woman who keeps a gambling hell and who claims her as she graduates from a fashionable finishing school do not tell the plot. Let curiosity do the work.
Familiar Old Plot is Basis of Norma Talmadge's Latest Feature

Norma Talmadge in “THE BRANDED WOMAN”  
First National

DIRECTOR .................................. Albert Parker  
AUTHOR ................................. Oliver D. Bailey  
SCENARIO BY .......... Anita Loos and Albert Parker  
CAMERAMAN ............... Roy Hunt  
AS A WHOLE .......... Takes familiar course; one very distasteful episode; technical work poor in some respects  
STORY ............. Well enough handled but its action is all very obvious after certain point  
DIRECTION .......... Dramatic action handled well  
PHOTOGRAPHY .................. Good  
LIGHTINGS ...................... Some very good effects  
CAMERA WORK .............. Fair; flaws show in continuity of scenes  
STAR .............. Emotionally effective; wears beautiful gowns  
SUPPORT ................. Very good; includes Percy Marmont, Vincent Serrano and George Fawcett  
EXTERIORS ............... Satisfactory  
INTERIORS .......... Good  
DETAIL ................. Fair  
CHARACTER OF STORY ........ Wife afraid to tell truth about mother incurs husband’s suspicions through her actions  
LENGTH OF PRODUCTION ...... About 5,000 feet  

“The Branded Woman” has that appealing of heroines, that woman under the shadow of suspicion. It is another version of the woman-with-a-past story and there are times when its turns and situations can easily be anticipated. The picture is presented satisfactorily enough except in its minor details of continuity. The camera work is often responsible for some slips as regards the position of characters.  

Norma Talmadge appears as Ruth, a girl reared by her grandfather in ignorance of the fact that her mother is a gambler and notorious character. Dot, the mother eventually finds out that Ruth is in boarding school and desiring to avenge herself on Judge Whitlock, Ruth’s grandfather, who realized her worthlessness at the start, she takes Ruth to her gambling establishment.  

There is a very bad and distasteful episode in which Dot, after dressing Ruth in an extremely decolette gown, practically places her in the hands of a man whose intentions toward her are not by any means as pure as the driven snow. From him the girl is rescued by her grandfather.  

Later Judge Whitlock fosters Ruth’s romance with Douglas Courtenev, a British embassy attache. They are married in Paris after Ruth has debated informing Douglas of her mother and decided not to. Three years later, while she is enjoying her happiness with her husband and baby, Craft, one of Dot’s accomplices appears and threatens to tell the secret of Ruth’s parentage to her husband.  

Ruth bribes him with her jewels to keep silent. Eventually the jewels run out and Craft has it out with Douglas. He is ready to forgive Ruth for her mother’s sins (which the ordinary woman would have realized in the first place), but he can’t forgive her deceit and so she leaves him and goes back to Judge Whitlock where later he finds her, begs forgiveness and receives it. Just why the Judge takes such a fond interest in the future welfare of Craft, offering him a ticket to South America and maintenance there is not clear. A villain of Craft’s type doesn’t usually receive such mercy in pictures.  

Miss Talmadge is emotionally effective in her role and wears a number of gorgeous gowns. Percy Marmont does adequately as Douglas except in his scenes of heavy emotion toward the end. George Fawcett is a fine Judge Whitlock and Vincent Serrano a polished Craft.  

Star’s Fans Have Been Educated to Look for Better Things Than This  
Box Office Analysis for the Exhibitor  

“The Branded Woman” has old and tried elements of popular success but somehow people are led to expect something a little bit better from Norma Talmadge. She is such a good actress that she can make even the most hackneyed role effective, but on the other hand her talents should be turned into worthier channels of expression.  

And it is quite likely that the majority of Miss Talmadge’s admirers will think this way too. There are other stories not so time-worn as “The Branded Woman” and while Miss Talmadge and her supporting company try hard to make the old familiar situations a little bit different, there is no denying the fact that all the picture-wise audiences will be able to call every turn in the story once hero and heroine meet.  

In advertising this, mention the supporting cast as well as the star. It’s three principals members are well known. The title of course will attract, due to its sensationalism.
"THE BRANDED WOMAN"
(First National)

Plenty of Melodramatic Fireworks in This Sob-Sister Story

NORMA TALMADGE has in "The Branded Woman," a picture of
the old, melodramatic school wherein the heroine is forced to pay
and pay and pay before she can erase bitter memories from her
mind and find ultimate happiness. It is a story which has for its sole
appeal the sympathetic interest felt for the harassed woman. She has
been brought up in a cloud because of the stigma attached to her mother's
name. It is the duty of her grandfather to have her happily married and
taken out of the country where the past and future worries will not trouble
her. But melodramatic conventions must be obeyed.

On the stage or screen, at least, it has never been good policy for wives
to tell their husbands of the clouds that hover over their names. Every-
ting is serene in the household of the young diplomat who has been en-
gendered into sanctity by our heroine's grandfather. They are happy
in Paris with their tiny daughter. Then out of the past comes a haunting
shadow in the shape of her mother's partner. He will recognize his lover
through blackmail. And as the wife pays in jewels, tears and heartache.
She has no faith in her husband knowing the truth. When he does dis-
cover a trick or two and being ignorant of past affairs, the jig is up and
accusations are in order. He denies her and a separation takes place.
When the heartaches of both have been allowed full expression a recon-
ciliation takes place and the story is over.

The offering resembles an old-fashioned "pot-boiler," when it was fash-
ionable to draw the characters sharply-in differentiation those distinctly in
terms of black and white. The heroine certainly always wore a halo, and
the villain had cleaved hoofs. The action never leaves its well-worn track
and departs a monotonous series of sequences. The shadows are brought
out distinctly. In order to extract the last ounces of sympathy for the dis-
tressed heroine, Miss Talmadge plays the part with the utmost feeling,
but it hardly measures up to the mark. Her name and talent will double-
less popularize it, but the patrons aren't going to take away any great
reactions. Percy Marmont as the husband, Vincent Sierans as the blackmailer,
and George Paecey as the grandfather, contribute effective
work. Length, 5 reels. - Lawrence Reid.

THE CAST

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ruth Swayze</td>
<td>NORMA TALMADGE</td>
</tr>
<tr>
<td>Douglas Coglan</td>
<td>PERCY MARMONT</td>
</tr>
<tr>
<td>William Cogi</td>
<td>VICTOR SIERANS</td>
</tr>
<tr>
<td>Judge Whittaker</td>
<td>GEORGE PAECY</td>
</tr>
<tr>
<td>Wm. Swayze</td>
<td>GRACE FRANKS</td>
</tr>
<tr>
<td>Mrs. Swayze</td>
<td>GLENN VOGEL</td>
</tr>
<tr>
<td>Mrs. Sierans</td>
<td>DOLORES BARKER</td>
</tr>
<tr>
<td>Harry Sierans</td>
<td>EDWARD DROWNE</td>
</tr>
<tr>
<td>Hertha Amellji</td>
<td>GeORGE PAECY</td>
</tr>
<tr>
<td>Director</td>
<td>Lawrence Reid</td>
</tr>
<tr>
<td>Writer</td>
<td>MOVIE WIESE</td>
</tr>
</tbody>
</table>

PRESS NOTICE - STORY

OLIVER D. RUSSELL's plan, "Branded," is coming to the
THEATER as a motion picture under the title of "The Branded Woman,"
and Norma Talmadge will play a rôle which demands the utmost in herculean
capacity. The star extracts a great deal of humor from the character of Ruth Swayze,
who, too busy to go through life with the stigma of her mother's bad name.
Circumstances compel Ruth to go to America and happiness is her reward when
she accepts the second diplomatic. Courted, for her husband.

But this happiness is of short duration since some of her shadows from the past
are held on her heart. In the end, however, she is safe from the cloud of yester-
day. "The Branded Woman" permits Miss Talmadge to essay nearly every
emotion known to a human soul. The picture shows a gravity of nature of
nervousness and despair. The picture shows a gravity of nature of
textile material established in, which points out that no truce should be political
under a passion. The pictures are perfectly directed by PERCY MARMONT,
VINCENT SIERANS and GEORGE PAECY. Annie Lane and Albert Parker
adapted the play, while the letter directed.

PROGRAM READER

She was happy in boarding school. The ambiences, the friendships were born.
Now two of her mother's past names haunt her. It brought such a surprise
clouds. The girl was forced to leave. In order to escape these black shadows
she ran to Europe and found happiness until the oppressive shadows again
broke the spell. What happened? You will find out when you
see Norma Talmadge in "The Branded Woman," a picture of a woman's search for happiness when the
world seemed black. In the case are PERCY MARMONT, VICTOR SIERANS,
GEORGE PAECEY and others. This picture permits the star to display the
whole range of her dramatic capacities. Don't miss it.

SUGGESTIONS

Here you have Norma Talmadge—a sure box-office attraction. Play up the
fact that the picture is sure to be a vote winner. It will cover the whole range of her
well-endowed dramatic capabilities. Play up the title and treat it as a newing picture of a woman's
search for happiness. Play up the sympathetic character of the heroine. Tell
that her name was branded because of her mother's nature of life. Bring out the
shadows that had haunted her but that happiness came to her at last. The title is
very long, therefore, let your advertising read it in a great story. Her name is in lights as a magnet which draws the crowds.

Motion Picture News, September 18, 1920, p. 2315
Not Viewed

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

**Burton Holmes Travelogues (aka Burton Holmes Travel Pictures) (1916-1920)**
Photographer-Documentarian Elias Burton Holmes coined the term “travelogue” and turned his travel stories and slide shows into silent motion pictures. He traveled extensively through North and South America, Europe, Russia, India, Ethiopia and Burma. He gave more than 8,000 illustrated travel talks in his lifetime drawing large audiences.

Silent Film Documentary Shorts produced during this period:

**1916** – The Cliff Dwellers of America; The Grand Canyon; A Day with a West Point Cadet; Our Middies at Annapolis and the U.S. Aviation School; Summer Days Near San Diego, California; Felling Big Trees in California; Going Some in San Francisco; The Fighting Forest Rangers in Arizona; Old and New Manila; Bilibid, the Sing Sing of Philippines; The Pasig River (The Filipino Thames); The Lowlands of Luzon; The Dog Eaters of Benguet; Hiking with the Ikorrotes; Among the Head Hunters; Cruising Through the Philippines; The Murderous Moros of Mindanao; Visiting the Sultan of Sulu; The Penal Colony of Palawan; Hong Kong and the Pearl River; Beautiful Bavaria; Down the Danube to Vienna; The Real Bohemia; Picturesque Prague; From Carlsbad to Moravia; The Innsbruck, Capital of the Austrian Tyrol; In South Tyrol, the Italian Corner of Austria; Climbing the Austrian Alps; In Switzerland; Motoring in England; Glasgow to Edinburg; Bonnie Scotland; A Scotch-Irish Reel; In Old Ireland; Southern Italy; Vesuvius in Eruption; In Classic Greece; In Modern Athens; British Egypt. The Real Streets of Cairo; The Lower Nile; The Upper Nile; Going to Halifax; the Land of Evangeline.

**1917** – From the Bay of Fundy to the St. Lawrence; Quaint Quebec; Montreal, Old and New; Ottawa and Toronto; Georgian Bay to Winnipeg; Among the Maoris of New Zealand; Beautiful Banff; With the Stony Indians; Exquisite Lake Louise; The Yoho Valley; On the Great Glacier; Thru Canadian Canyons; Vancouver & Victoria; Midwinter Sports in Quebec; East of Suez; In Old India; Among the Holy Hindus; Curious Ceylon; Colorful Ceylon; With the Kandy Elephants; Batavia, the Javanese Capital; A Journey Through Java; Surabaya, the Busy Burg of Java; Bread Lines in Orient and Occident; Fruitful Florida; Palm Beach and Miami; How California Harvests Wheat; In the High Sierras; An Oregonian Niagara; Catching and Canning Oregon Salmon; To the Summit of Mt. Hood; Geyzers of the Yellowstone; Canning Time in California; In Glacier Park; Going to the Sun; Osaka to Nagasaki; On the Farm Where the Food Comes From.

**1918** – Sydney, the Antipodean Metropolis; A Trip to the Jenolan Caves of Australia; Melbourne, the Magnificent; 'Round About Melbourne; Adelaide, Capital of South Australia; On the Way to the Front with the Chinese Labor Corps; The Alaska Cruise; A Summer Day in Skagway; Over the White Pass; Down the Yukon; In Happy Honolulu; Peerless Pineapples of the Pacific; High Spots of Hawaii; Our Filipino Fighting Force; The Philippine National Guard; The Klondike Today; Oblin: The Switzerland of British Columbia; On the Beach at Waikiki; The Melting Pot of the Pacific; Today in Samoa; The Tonga Isles; Yesterdays in Samoa; Auckland: The Metropolis of New Zealand; Rotorua: The Yellowstone of the Antipodes in New
Zealand; Down South in New Zealand; Sight of Suva; Methodized Cannibals; Fiji Does Its Bit; Fire Walkers of Bega; Two Ends of the Rope; Turbaned Tommies; Gorge of Pagsanjan; Two Cities of Old Cathay.

1919 – In a Manila Wrapper; Cane Fields of Calamba; Celestial Contrasts; Canning Scenery; American Y.M.C.A. in London; St. Dunstan’s Happy Blind; War Women of England; London Plays Ball; The Cabaret of Old Japan; Making Sombreros in Manila; Gay Parie in Wartime; Glorious Versailles; Zamboanga; Seeing Sights in London; Land of the Mompies; Some British Bits Well Done; Filipino School Days; With the Yanks in France; Tagalog Tailors; Across France with Yankee Gas Hounds; From Cocoon to Kimono; With Uncle Sam’s Submarine Chasers; The Silken Cities of Suwa-ko; From the Timber of the Piave; Frocks and Frills of the Filipinos; Chateau Thierry and Beyond; Up the Upper Parana; The Cataract of Iguason; American Women in France; The Miracle of Monitor; Bangkok’ Going Down to Buenos Aires; In Siamese Society; The Salvation Army on the Job; Ayutthaya, Siam; Paris the Magnificent; Up-to-Date Manila; The Doughnut That Did It; Metropolis of Formosa; Around About London; Teak Logging with Elephants; A Day in Florence; Lawmakers of the Philippines; Rolling Down the Rio; The White Elephant Militant; Uncle Sam, Salvager; The Salt of Anping; In the Basque Country; Push Car Trails in Formosa; A Scenic Classic; In Britannia; King Rama at the Royal Wat.

1920 – Gaping Gullets of Gifu; Mirrors of Nature; The Royal Ballet of Bangkok; From Blarney to Broadstairs; Belgium Smiles Again; Filming Ferocious Formosans; Parisian Faces and Figures; Oriental College Boys and Co-Eds; the Yankee Watch on the Rhine; Bustling Brussels; The Kingdom of the Yellow Robe; Strassburg Redeemed; The Boys’ Big Club; Martyred Cities; The Franco-British Rhine; Snowbound; Up-Country in Siam; In Lovely Lorraine; In Happy Alsace; An Oriental Sing Sing; Artistic Antwerp; Musko and Musume of Nippon; Battlefields of France; A Gold Star Pilgrimage; Luzon Lingerie; In Rural Belgium; Farmers of Formosa; Alsatian Days; With the Sultan of Perak; The Land of Pardons; Rubbering in Selangor; Nature’s Contrasts; Moselle Memories; The Port of Penang; Pyrenean Perspectives; Land of Tin Millionaires; Around About Manila; The Snowbound Pyrenees; Quaint Kuala Lumpur; Malayan Motor roads; In Finisterre; Deck Sports in the Celebes Sea; Across Manchuria to Korea.

Status: 200 Reels of Holmes’ documentary footage, long thought to be lost, turned up in an abandoned storage unit and are currently housed in the George Eastman House film museum.

Not Viewed

Type: Movies
Genre: Documentary
Gender: Male (Burton Holmes)
Ethnicity: White (Burton Holmes)
Media Category: News Reel
Job Title: Photojournalist (Burton Holmes)
Description: Major: Burton Holmes, Positive
Description: Minor: None
The Cameraman (1920)
Newspaperman Cameraman Billy (Billy Franey). Editor.

Billy is hired by a local newspaper as a cameraman. He gets involved in many messes and despite his efforts he cannot escape the presence of tan old man seated on a soapbox, calmly whittling. The travails of Billy as a newspaper shutterbug that finally results in a failed career.

Wid’s Daily, December 12, 1920, p. 25

Status: Print Exists
Not Viewed

Type: Movie
Genre: Comedy
Gender: Male (Billy, Editor). Group.
Ethnicity: White (Billy, Editor). Unspecified.
Media Category: Newspaper
Job Title: Photojournalist (Billy). Editor (Editor). Miscellaneous.
Description: Major: Billy, Negative. Editor, Positive.
Description: Minor: Miscellaneous, Neutral
The Capitol (1919-1920)
Newspaper Reporter steals boats keeping a man from stopping a bill he opposes.

Margaret Kennard takes her baby daughter Agnes and leaves her husband Eustace for James Carroll. Upon discovering that Carroll is a thief, she leaves him, joins the Salvation Army and places Agnes in a convent. Twenty years pass. Agnes marries young Congressman Blake, and Eustace has become a priest. Carroll is now a lobbyist trying to prevent Blake from passing an anti-profiteering bill. Attempting to help her husband by proving that Carroll is a scoundrel, Agnes goes to Carroll's house. Eustace hears of her intentions and follows. Blake and Margaret also arrive, and Agnes is informed of her mother's true identity. Margaret then recognizes Eustace and the family is reconciled. American Film Institute Catalog of Feature Films
to the screen. Leah Baird, the star of the production, handles a double role, that of mother and daughter. Robert T. Haines and Alexander Gaden are the leading members of the support. Donald Hugh McBride makes the best showing of the cast in a minor part.

The thrill of the production occurs when Agnes Blake and James Carroll, played respectively by Leah Baird and Alexander Gaden, are swept over a falls and into the rapids in a canoe. This scene is well done and will appeal to the average audience. The real climax in which the villain is caught red-handed will also thrill the ordinary moving picture fan.

**Cast.**

Margaret Kennard
Agnes Blake
Eustace Kennard
James Carroll
Congressman Blake
Henry Garretson
James Lamar
Ben Hendricks
Jimmy Vincent
Donald Hugh McBride
Baby Kennard
Mildred Rhoads

Story by Augustus Thomas.
Direction by George Irving.
Length—5,350 feet.

**The Story.**

The theme of "The Capitol" concerns the career of a young woman whose mother deserted her father when she was still
an infant, and ran away with a man who was being prosecuted by her husband for unlawful business methods. Later we find the girl, who has been reared in a convent, married to Congressman Blake. The mother is devoting herself to social welfare work and keeping aloof from her child that she may more easily climb the social scale. Carroll is now dancing attendance on Mrs. Blake, acting as the tool of his party in trying to win the wife to betray her husband’s interests in his fight for a place in the senate.

In the course of events a would-be newspaper reporter takes a hand, and when Carroll and his party are picnicking on an island remote from the mainland, with Mrs. Blake as one of the party, he steals their boats with the intention of keeping them there until Blake puts through a certain bill to which Carroll and his party are opposed. An old boat found on the island is used by Carroll and Mrs. Blake in trying to make the mainland.

They are swept over a falls and into the rapids, and Mrs. Blake is rescued by her own father, who is on the bank of the river when the accident happens.

In a fight with food profiteers, Mrs. Blake’s mother comes on the scene, and when Carroll tries to gain his point by damaging the character of Mrs. Blake, she reveals his crooked dealing of years before, to help substantiate his newly discovered villainy.

**Program and Exploitation Catchlines:**

Thrilling Photoplay with Entertaining Story.

Leah Baird Starred in Highly Melodramatic Picture.

Lovely Leah Baird in Famous Augustus Thomas Story.

See the Spectacular Scene Where the Canoe Is Swept Over the Gushing Rapids—in “The Capitol” Starring Leah Baird.

**Exploitation Angles:** Play up the cast and the author, stating that this is one of his early dramas. Don’t play too heavily upon the stage production, for the stage version ran some twenty years ago and will not be recalled by most of the present day picture lovers. Simply say that it is from a Thomas play and then talk about the cast.

"THE CAPITOL"
(ARTCO-HODKINSON)

Intrigue and Politics Burden This Picture

Augustus Thomas' "The Capitol" cannot be called an entirely interesting picture because of its involved melodramatic episodes. There is enough action in this story to suffice for a half dozen features and the trouble is the director has attempted to crowd it all in for one picture. The result is the scenes present a topsy-turvy appearance, offering here a slice of sex conflict, and there a talky presentment of politics. And the action covers a period of twenty-five years at least.

A wife and mother runs away from the fireside to join a culprit. She is disillusioned to the extent that she follows the Salvation Army. The child is put in a foundling asylum and turns up in Washington later, the wife of a Congressman, while the outraged husband and father joins the priesthood. The culprit? He becomes a lobbyist in Washington. In fact all the characters in this quadrangle turn up in the Capitol and eventually come to an understanding. The villain gets his just deserts, and the mother and daughter find happiness in each other's arms, receiving at the same time the husband and father's blessing.

Many of the characters could be dispensed with and the plot would be more coherent. And the angle against profiteering does not sound any dramatic moments. The titles could be rewritten and improve the picture immensely. Its shining light is the atmosphere, the backdrops being genuine scenes of Washington. The director has gone to some trouble to collect these and his striving to be realistic is commendable. Leah Baird assumes the burden of a dual role and differentiates the two characters, mother and daughter, with admirable adaptability. We don't recollect of having seen her do anything better. The theatricalities are so strong that the other players are helpless in their attempts to be human.—Length, 6 reels.—Laurence Reid.
Appendix 12 – 1920

THE CAST

By Augustus Thomas.
Directed by George Irving.
Photographed by Jack Brown.

PRESS NOTICE–STORY
The third play of Leah Baird's series of Arco Productions is "The Capitol," an adaptation of Augustus Thomas' play of the same name which scored a success upon the stage. This picture will be presented at the apartment theater this week. Both in theme and enactment the subject grows in power. It is a story of politics and love and intrigue in modern Washington with the shadow of the nation's political structure and the background of the United States Senate for atmosphere. The story is that of Margaret Kennard, the young wife of a prominent lawyer, who is induced by a scheming individual, James Carroll, to abandon her home and flee with her baby daughter, Agnes. Pursued by Kennard, Carroll escapes, leaving the woman and child in his house which is subsequently destroyed by fire. Kennard believing that his wife and baby perished, enters the priesthood.

Twenty years later under the name of Margaret Dume of the Salvation Army, Kennard's wife becomes active in Washington as an associate of Henry Garretson, who is engaged in fighting food profiteers. At that time Agnes, the daughter, appears at the capital as the wife of Congressman Blake whose social ambitions for her place him in the power of Carroll, now a lobbyist, for the food interests. The mother has not seen her during the intervening years since the child was placed in a home. While on a boating trip Carroll forces his attentions on her. The boat capsizes and Agnes is rescued by her own father though he doesn’t recognize her, and Carroll is also saved. He traps Agnes in his apartment, but the priest, Margaret, Garretson and Blake learn of the scheme and overpower him. Thus identities are disclosed and a reconciliation takes place.

PROGRAM READER
"The Capitol," Augustus Thomas' powerful drama of political and social Washington, which scored such a triumph on the stage, will be the attraction at the nearest theater, with Leah Baird, the emotional actress, as the star. The story is laid in the atmosphere of exclusive American society circles and it fairly teems with sensational episodes, ranging from the burning of a bungalow to the capsizing of a canoe in the Potomac river. It is a play of politics—of present day politics and therefore its timeliness brings an added value. It is also a play of love and intrigue and presents a woman who bared her soul to right a wrong. You will see the processes of our Government taking shape—you will see a bitter fight between food profiteers and the public's representative. You will see thrill after thrill, all of which are punctuated with romantic moments and dramatic events. Leah Baird is the star, and she is supported by a capable company.

SUGGESTIONS
It would be well to publicize this picture as an adaptation of Augustus Thomas' play of the same name which met with great success on the stage. Feature this playright in large letters and mention other pictures which have been made from his plays and in which the star appeared. Tell the story as the picture of the HOUR. Make mention that it dramatizes the fight against the food profiteers, but that there is romance and thrill to keep pace with the political note.

Feature the star and her company. Bring out that it is an Arco production. Your fans should remember the name if you showed "The Volcano."

Motion Picture News, January 3, 1920, p. 482
Good Material Badly Spoiled in Course of Production

Lena Baird in “THE CAPITOL” Hodkinson-Pathe

DIRECTOR George Irving
AUTHOR Augustus Thomas
SCENARIO BY Augustus Thomas
CAMERAMAN Jack Brown
AS A WHOLE Involved action, bad subtitles and poorly contrived climax work havoc here.

STORY Laid in Washington and deals with a
representative’s fight on food profiteers.
DIRECTION Allowed some very obvious act-
ing and failed to cover story’s weak places.
PHOTOGRAPHY Very good
LIGHTING Average
CAMERA WORK Includes some excellent double exposure work.
STAR Works hard in dual role of mother and
daughter.
SUPPORT Bill Davidson the most human of the
principals.
EXTERIORS Include interesting shots of the
national capitol.
INTERIORS Passable but inclined to be gaudy,
specially those in priest’s home.
DETAIL Many loopholes in story; subtitles
should be re-written.

CHARACTER OF STORY Congressman’s wife
risks her happiness to save her husband’s bill.

LENGTH OF PRODUCTION 3,300 feet

Augustus Thomas’ play, “The Capitol,” suffers just
about as much as any picture could suffer because of
involved action, insufficiently introduced characters
and episodes, had subtitles and a very poorly con-
trived climax.

The beginning of the picture travels back several
years and shows Lena Baird as Margaret Kennard
eloquent with James Carroll sworn enemy of her
husband. She soon discovers that Carroll is as black as
her husband had painted him and that he is in reality

a fugitive from justice. Kennard follows after them
and attacks Carroll in a cabin. After a fight Carroll
escapes. The cabin burns down and Kennard be-
lieves that his wife and baby have perished in the
flames. A broken man he seeks refuge in the priest-
hood.

The scene then shifts to Washington and again in-
trudes Lena Baird as the Kennard daughter, now
Agnes Blake, the wife of Congressman Blake who is
attacking the food profiteers. The opposition is led
by the same Carroll as before and, of course, there is
a lively time of it. Eventually, however, by the ap-
pearance of Margaret and her husband, he is forced to
admit himself beaten in his insidious effort to com-
promise Agnes before her husband.

The climax is also completely spoiled through poor
judgment. It transpires in the villain’s home where he
is attacking Agnes. First the priest enters and there
is a tense recognition scene between him and the
villain. Then others arrive and there are a series of close-
ups showing Kennard recognizing his wife, his wife
recognizing him, the villain recognizing the wife,
Agnes recognizing her father and mother, and so on.
About the third of these recognitions most audi-
ences are going to start tittering.

The plot of the story as pictured is quite artificial.
There are two or three obvious places during the ac-
tion that it could be stopped but the loopholes are
agreed and the characters go merrily on their way.
The biggest thrill is a physical one when Agnes and
Carroll go over the falls in a run-boat. And the way
Blake, the representative, puts his family affairs be-
fore those of the country is too absurd—but then
maybe that’s the matter with them down there.

Bill Davidson plays opposite Miss Baird while
others are Robert T. Haines, Alexander Gadon, Down-
ing Clark, Ben Hendricks, Donald McBride in a com-
edy relief role, and Mildred Rhools.

Popular Appeal of This Subject Will Draw But Go Easy

Box Office Analysis for the Exhibitor

The popular appeal of this subject, the fight against
food profiteering is going to draw the crowds if ad-
tertised properly, but certainly audiences professing
any sort of intelligence are going to notice and be
sore about the many loopholes in the story.

The scenes in the national capital will interest, and

provide a fine background for the exterior action. It
seems a shame that this good stuff is not set off to bet-
ter advantage. The whole thing ought to be re-sub-
titiled and re-edited and then perhaps it would stand
up well but in its present state go very easy with it
for only a very few people will find it to their liking.
THE CAPITOL.

Margaret Kennard.................Leah Baird
Agnes Blake....................Robert T. Haines
Eustace Kennard.............Alexander Gaden
James Carroll.................Wm. B. Davidson
Congressman Blake...Downing Clark
Henry Garretson.........Ben Hendricks
James Lamar...............Donald Hugh McBride
Jimmy Vincent...Mildred Rhoads

Released by W. W. Hedkinson; taken from Augustus Thomas' drama of political and social Washington, in which Leah Baird is starring. George Irving directed the picture, with Jack Brown at the camera. There is action and the picture has a melodramatic punch, but seeing the film one can readily imagine the possibilities of the stage production. There are a number of novel situations new to pictures. One, for instance, is the parentage of the heroine, whose father is a Catholic priest and her mother a Salvation Army girl.

Miss Baird has a dual part, that of Margaret Kennard and Agnes Blake, and she handles both characters intelligently. As the latter, the wife of a promising young member of the House of Representatives, she is cast along sympathetic lines and her acting has a certain appeal. The number of compromising positions she gets into and slips out of, figuratively, by the skin of her teeth are many and varied.

The picture as a whole is interesting and has quite a number of thrills. Picturesque and clear views of Washington and the Potomac are outstanding features, and the photography is unusually clear.

Variety, January 31, 1920, p. 54
Chains of Evidence (1920)
Reporter Dick (Wallace Ray).

Reporter Dick (Wallace Ray), once unjustly jailed, is accused of stealing radium from a doctor and murdering the judge, who sentenced him. The judge recently married Dick’s mother without knowing about her son and Dick has fallen in love with the judge’s daughter, Edith. Dick is cleared by a shoemaker who broke into the house to steal the radium so he could cure his injured son. He admits that he saw the judge murdered by a gang of thugs with which Dick was once associated. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 36.

Edith Sturgis, the daughter of a judge, returns from studies abroad to find her widowed father remarried. The new Mrs. Sturgis does not reveal that she has a son Dick, once unjustly jailed by Judge Sturgis, but now working as a reporter while still maintaining an association with the Brownlow gang. Quarrelling with her stepmother, Edith leaves home, meets Dick and falls in love. While Dr. and Mrs. Allen (whom Edith met on the steamer) are visiting in the Sturgis home, the doctor's valuable radium is stolen from the safe, and Judge Sturgis is found murdered. Dick, though with Edith at the time, is accused of the crime. Finally, an old shoemaker confesses that he entered the house to steal the radium, with which to cure his crippled son, and witnessed the judge's slaying by the Brownlow gang. Dick is freed and finds happiness with Edith, and the doctor helps the crippled boy. American Film Institute Catalog of Feature Films
Cinderella's Twin (1920)
Magazine picture of one of society lights inspires a maid to dream of marrying him.

Connie McGill, a scullery maid at the Valentines, dreams of better things. One day, while serving, she sees Her Prince Charming, Prentice Blue. Although Blue has nothing but his social standing, the *nouveau-riche* Nathaniel Flint wishes his daughter Helen to marry him in order to gain family status. Flint gives a big party for Helen, which attracts the attention of the Du Geen band of crooks. In a scheme, they furnish the unsuspecting Connie with proper clothes, transforming her, and she ends up at the party dancing with Blue, who is enchanted with her. As she departs, she accidentally leaves her slipper with Blue. Unknown to her, she has aided the crooks in stealing jewels that night, and her slipper contains the key to Flint's safe. Blue is suspected of the larceny, but Connie realizes what has happened and tells the police the entire story, incriminating the thieves. Blue is released, and he and Connie are happily married. *American Film Institute Catalog of Feature Films*
Star And Some Bright Comedy Make This Fairly Good Entertainment

Viola Dana in
“CINDERELLA’S TWIN”
Metro

DIRECTOR .................. Dallas M. Fitzgerald
AUTHOR .................. Luther Reed
SCENARIO BY .......... Luther Reed
CAMERAMAN .......... John Arnold
AS A WHOLE ........... Good in spots, not plausible at any time, drags toward end

STORY ........ Entertaining comedy in the story of a modernized Cinderella

DIRECTION ...... Hasn’t made much of the love scenes, and action slows up noticeably toward finish

PHOTOGRAPHY .......... All right
LIGHTINGS .......... Fair
CAMERA WORK .......... Satisfactory
STAR .......... Gives pleasing and humorous performance. Looks attractive

SUPPORT .......... Principals adequate, some minor roles poor

EXTERIORS .......... Only one
INTERIORS .......... All right

DETAIL .......... Fair

CHARACTER OF STORY ... Crooks play “fairy godmother” to modern Cinderella, in order to rob wealthy family during the ball, and she catches them

LENGTH OF PRODUCTION ... About 6,000 feet

The old story of Cinderella is carried out even to the last slipper found by the prince, in this up-to-date version of the fairy tale. And the original is scarcely more improbable in some of its happenings than the present tale, so part of which is plausible if it be regarded as anything but a fairy story.

There is a fair amount of good comedy running through the piece, but instead of being evenly distributed, it has been bunched, leaving some portions rather flat. The comedy is of the kind that almost any type of audience will enjoy, and there is probably enough of it to put the picture over in most houses.

It is well directed for the greater part, but the scenes between the star and the hero are not well done. They are devoid of romance and most of them are insipid.

Viola Dana is well cast. She takes the part of Connie McTiggy, a little scullery maid, in the kitchen of the newly rich Valentines. Having seen a picture of Princess Blue, one of the society lights, in a magazine, she calls him her Prince and builds castles in the air with Princess as the hero.

Connie sees Prince as the guest of the Valentines, who are trying to marry him to their daughter, Blue. An accident in the dining room brings her to Blue’s attention.

Blue, who has nothing but her social standing, is also sought by the wealthy Nathaniel Flint, for his daughter, Helen. Flint advertises extensively that at a gorgeous birthday party he is giving for Helen, there will be half a million dollars worth of jewels on display.

The value of the gifts attracts the attention of “Ma” Buggen and her band of crooks. False credentials assure the admittance of one member of the party, but upon arriving at the ball, the crooks find that the detective on guard knows them, and when Connie, standing in the crowd, anxiously wishes she were going to the party, she soon gets her wish through the aid of the crooks.

Attired in borrowed finery, she meets Blue, who falls in love with her. The jewels are stolen just as she leaves the house, and Blue is suspected, because he has in his pocket the slipper Connie has dropped in her flight.

The crooks need the slipper which holds the key to their hidden wealth, and Connie, in fear, attempting to get it for them from Blue, captures both the band and her Prince.

Star’s Name The Best Bet, And You Can Promise Some Good Comedy

Box Office Analysis for the Exhibitor

The star’s name offers probably the best point of exploitation in this, and if Viola Dana is well liked by your patrons you should be able to play this one up successfully. Tell them that the star’s performance is highly amusing, and let them know that she looks very attractive and charming.

It will also be safe to promise a good amount of real comedy and you can link this up with something about the comparison of the little maid and the daughter of the newly rich. Talk about the jewel robbery, and the slick crooks. You can find some good hobby and stunt features in the fact that it is a modern Cinderella story.

Wid’s Daily, January 9, 1921, p. 11
CINDERELLA'S TWIN.

Probably no story in the world has so general an emotional appeal as the Cinderella theme. This Metro "classic," with Viola Dana in the title role, has this strength in exceptional force. That alone would almost insure its success. But it has other values, not so potent, but of sure interest to a modern audience. There is a subordinate crook plot and society high life which makes possible big, impressive ballroom scenes, well handled by Director Ingraham. The society feature also makes effective contrasts to the more pathetic figure of Cinderella. It would indeed be strange if some of these features, if not all of them, did not strike response in a general public of fans.

Here is a commercial film based on an old idea brought up to date and made fresh by a novel sort of treatment, but which as its main appeal rests on a thoroughly human story simply told in direct fashion without alien incidents dragged in for their mere "movie" effect.

A study of the production is well worth the while of the whole trade for its general story scheme. It has its defects, but they are not inherent in the story or its treatment as to continuity. For example there are several errors in casting, notably the choice of Charles Sommerville as the hero, a modern Prince Charming. He is very theatrical in his methods and always impresses one as an actor rather than as a real personage. Miss Dana had a part to order to bring out her odd little comedy mannerisms.

Nell O'Neill (Viola Dana) is the cook in a fashionable residence, with a kitchen that works entirely by electricity—electric dishwashers, fans to dry dishes, electric stoves to smooth away her drudgery. One John Joseph Maudant, a democrat in spite of ancient lineage and social position, is a frequent guest of Nell's employers, and Nell worships him through the society columns of the newspapers.

The two are brought into contact when Nell is called upon to serve the dinner in the butler's absence. About the same time the Flints, a wealthy family in the social circle of Nell's master and mistress, are giving an elaborate ball to celebrate the birthday anniversary of one of their daughters. The newspaper talk given out by Flint describes the gifts as worth $100,000. Crooks plot...
Variety, January 14, 1921, p. 42

Status: Unknown
Unavailable for Viewing

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

**Clever Cubs (1920)**

Society Reporters Percy (Hugh Fay) and Ferdie (Harry McCoy), the Hall Room Boys, as cub reporters.

Two-reel silent comedies based on H. A. MacGill's 1904 newspaper comic The Hall Room Boys, which followed the humorous adventures of Percy and Ferdie. Within a year of its debut in the papers, the characters of Percy and Ferdie began turning up in vaudeville sketches and, a few years later, a film version based on the strip was produced. *The Columbia Shorts Department*, https://columbiashortsdept.weebly.com/the-hall-room-boys.html
Dangerous Love (1920)
Editor (Verne Layton – The Editor).

Ben Warman, a likable boy with a proclivity for gambling and fighting, alienates the owner of a saloon in a Western mining town by helping a girl remove her drunken father from the premises. In so doing he makes a friend of the Woman, a young schoolteacher who makes Ben promise to give up his vices. Their romance is endangered, however, by the arrival of an Eastern girl, who takes a fancy to Ben, and her brother, who falls for the schoolteacher. The Easterners see that the schoolteacher gets false reports of the cause of Ben's fights, and the schoolteacher leaves for the East to study music. The saloon owner, enlisting the aid of an adventuress, hatches a plan to defraud Ben of a mine claim, but the schoolteacher returns in time to foil the scheme and be reunited with Ben. *American Film Institute Catalog of Feature Films.*
"Dangerous Love"

Five-Reel Western Melodrama Distributed
on Independent Market by C. B. C.
Film Sales Corporation

Reviewed by C. S. Sewell

The C. B. C. Film Sales Corporation’s
five reel western is a production which will
satisfy the average audience. There are a
number of thrills and some good fight
scenes. It is adapted from a novel, “Ben
Warman” by Charles E. Winter. The cast
is a good one.

There are a variety of scenes and situa-
tions in the picture varying from those in
a western saloon, and in a mine shaft, to
scenes in an Eastern drawing room. In cut-
ting the picture it has been left so that
at times the connection between some of the scenes is not easily followed and it is hard to determine from the story the exact significance of the title.

Pete Morrison is satisfactory as the hero and Carol Halloway appears as the girl. Spottiswoode Aitken has only a small role but he makes the most out of it. William L. West as the cafe owner and ex-prize fighter gives one of the best performances in the picture, while Harry Von Meter as the Easterner and Ruth King as the other woman live up to the requirements of their melodramatic roles.

The Cast
Ben Warman .................. Pete Morrison
The Woman ................. Carol Halloway
The Other Woman .......... Ruth King
The Father .................. Spottiswoode Aitken
Gerald Lorimer ......... Harry Von Meter
Cafe Owner ................. William L. West
Half Breed ................ Jack Richardson
The Editor ................ Verne Layton

Directed by Charles E. Bartlett
Length Five Reels

The Story
Ben Warman, a likeable chap, but a gambler and a good fighter, gets into a fight in a western mining saloon in trying to help a young girl get her drunken father away from the place. The result is that he incurs the enmity of the owner but at the same time wins the admiration of a young school teacher. She makes him promise to stop gambling and fighting but circumstances arise which cause him to break his promise as far as the fighting is concerned.

An Eastern girl appears on the scene and also falls in love with him while her brother is attracted to the schoolmarm. Ben saves the Eastern girl in an accident in a mine shaft and she follows up her advantage and together with her brother they contrive to bring about an estrangement between Ben and the girl by seeing that she gets erroneous reports of the cause of his fights. The Girl goes east to study music. The cafe owner enlists the services of an adventurer and seeks to defraud Ben out of a mining claim. Everything looks dark, but the girl returns to the West in time to learn the truth and everything ends happily.

Program and Exploitation Catchlines: Fights and Thrills in a Western Melodrama
An Adaption of the Charles E. Winter Story
"Ben Warman."

He Saved the Eastern Girl's Life in an Accident in the Mine Shaft—Later She Left for the East to Study Music—She Cared for Him Until She Heard the False Reports They Circulated—But He Proved His Worth and She Returns.

Exploitation Angles: Play up the novel from which the story is taken and use the general life of the plot for your selling angle. Feature the well known players and tell that it is an unusually good ensemble.
As a program release, this pares with the best of Buck Jones’ past performances.

DANGEROUS LOVE

Yellowstone Productions present this screen version of the novel “Ben Warman,” released through C. B. C.

An attempt has been made to make “Dangerous Love” a pretentious “western,” with the effort having its shortcomings. Any success the novel “Ben Warman” may have secured is not brought forth in the picture. The latter is drawn out as to lose the effectiveness of the story. Anti-climaxes are crowded into the running, and when the final footage is reached the average audience has lost interest.

Pete Morrison heads what is termed an all-star cast. He is of a rugged western type, but lacks steam in his work. This is especially true in two fistic encounters intended for the real knockouts of the production. The first occurs in an early reel between Morrison and Walt Naylor. Its ineffectiveness can be overlooked, due to the early spot. The second is in at the finale, and equally poor. William Lion West is Morrison’s opponent in this instance. Carol Halloway plays the leading female role with a certain sincerity which is appealing. The other women are Ruth King and Zelma Edwards, both entrusted with roles of the vampish order. Other members include Jack B. Richardson, Harry Von Meter, Spottswoodie Aiken, Ralph Lee, Clair Hatton and William Walsh. The cast in general does creditable work, although given few real opportunities.

The production end has been well taken care of. Some mining scenes are well done and the western atmosphere is carried along in good style without being overdone. The picture is not one depending entirely upon wild horseback riding, but has the customary saloon and gambling house scenes. As a “western” “Dangerous Love” has its best assets in sets and exteriors.

The story is of the mining country. A young mine foreman is a well-known character around the town saloon. He is noted as a fighter, gambler and drinker. Meeting the right girl, he decides to change his mode of living, stakes a claim, and a theifing band endeavor to take it away. That causes action, but the hero wins out. How it is going to end is disclosed in the early footage. Many characters are introduced which mean little to the story.

Variety, August 25, 1922, p. 35

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (Editor).
Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor)
Description: Major: None
Description: Minor: Editor, Negative
Deadline at Eleven (1920)

Columnist Helen Stevens (Corinne Griffith) is cub reporter turned Advice-to-the-Lovelorn columnist on the Planet. Reporter Jack Rawson (Frank M. Thomas) is the seasoned reporter who is always drunk.

Advice-to-the-Lovelorn Columnist Helen Stevens (Corinne Griffith) leaves home when her mother wants her to marry a nobleman and takes a job on a New York paper. She is first assigned to do a story on “Autumn,” but works her way up to advice-to-the-lovelorn columnist and befriends drunken reporter Jack Rawson (Frank M. Thomas), helping him to kick his booze habit. Rawson, in a drunken state, stumbles on the murder of a working girl while following Stevens, but is accused himself. Stevens tells the police not to inform the other papers and promises to find the real killer. She visits the dead girl’s employer, pretending to be lame, and gets him to agree to take her home while instructing his chauffeur to drive to the police station. Once there she gets a confession. When Rawson reforms, Stevens takes him home to her mother, who discovers that he is a member of a socially prominent family. Despite the title, the insignificance of journalism to the story is reflected by the fact that the heroine is not even certain at the outset whether to become a reporter, a waitress or a housemaid. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 36-37.

When socialite Helen Stevens obtains a job on a New York newspaper, she is met by much derision from the staff. Befriended by a heavy-drinking reporter named Jack Rawson, Helen rises to the position of advice-to-the-lovelorn columnist. One night Helen is assigned to a missing-girl story, and Jack promises to accompany her. However, he gets drunk instead, and later, awakening from a stupor, he stumbles upon the scene of a murder. Slipping into unconsciousness again, Jack awakens the next morning to find himself accused of the killing. Helen, with the aid of one of her lovelorn letters, investigates the story and uncovers the real murderer. Jack reforms and Helen takes him home to meet her mother. American Film Institute Catalog of Feature Films.
“Deadline at Eleven”

Vitagraph Presents Corinne Griffith in a Story of the Dramatic Experiences of a Reporter.

Reviewed by Louis Reeves Harrison.

Affording an animated and consistent view of the workings of a newspaper office, the Vitagraph production, “Deadline at Eleven,” refers to the hour at which all copy must be on the editor’s desk. The story follows, however, the adventures of a young society girl, who decides to strike out for herself rather than marry an Englishman of title. Those adventures are only amusing at first, with no reflections on the profession of journalism intended when she is uncertain whether to become a waitress, a housemaid or a reporter. She has enough personality and good clothes to achieve eminence in any one of these arduous and honorable occupations.

After all, personality counts, just as it does in the movies, and the young girl as interpreted by Corinne Griffith has it in abundance and to spare. She carries herself with combined dignity and sweetness in the role of a girl reporter. Back of her is an atmosphere, which is at times clouded with smoke by the reportorial staff of her paper, but which is undeniably good from an artistic point of view. She has an exceptionally good support, notably by Frank Thomas, Webster Campbell and Maurice Costello. The play was fairly well received at the Broadway Theatre.
Cast.
Helen Stevens .............. Corinne Griffith
Jack Rawson ............... Frank Thomas
Ren Masters ............... Webster Campbell
Carrie Weiss ............... Alice Calhoun
Paul Klocke ............... Maurice Costello
Merrill .................... Dodson Mitchell
Jones ...................... James Bradbury
Mrs. Martha Stevens ......... Emily Fitzroy
Lord Warburton ............. Ernest Lambert

Story by Ruth Byers.
Scenario by Lucien Hubbard.
Directed by George Fawcett.
Length, Five Reels.

The Story.
Helen Stevens, of “Deadline at Eleven,” becomes a cub reporter by choice, in spite of her wealthy and socially ambitions mother. She is taken on more or less as a joke, but she finds a warm friend in the crack reporter, Jack Rawson. It is he who instructs her generally and particularly to get her copy in
before 11 p.m., the "dead line" of the night editor. She is put in charge of letters from the lovelorn and is attracted by a note asking for advice. It is from a girl who is threatened with death unless she elopes with her employer.

Helen induces Jack to give up drinking, but he is enticed to the Press Club on the night he intended to follow Helen out on a dangerous assignment. A private detective has been hired by her mother to watch over the adventurous girl, but he fails to do his duty on this particular night. Helen goes alone to discover why a certain working girl has disappeared. She gets the address of the missing girl's employer.

By this time Jack Rawson is roused sufficiently from his drunken stupor to feel the need of following Helen. He does so and stumbles into an old warehouse where murder is being done. He emerges and sinks down in a stupor. The body of the working girl is found in the warehouse, and Jack is accused of her murder. Near her is found a knife he wore as a charm on his watch chain. Helen happens to be covering her story in that neighborhood. She recognizes Jack when he is arrested and declares he is innocent. She begs the police not to inform the papers of his arrest. She will discover the true murderer before they go to press. She visits the office of the working girl's employer and catches him, valise in hand, about to leave in a cab. She affects lameness and asks him to set her down at her office, meanwhile managing to instruct the chauffeur to drive to the police station. She there causes his arrest. He breaks down when confronted with evidences of his guilt and makes a confession. Jack escapes disgrace, and so sincerely reforms that Helen takes him to her home and introduces him as the man of her choice. Her mother embraces him when she finds he is one of the Rawsons of Tuxedo, and all ends happily for the cub reporter.
Program and Exploitation Catchlines:
Corinne Griffith in Engaging Story Which Depicts the Dramatic Experiences of a Reporter.

He was falsely accused of murder—unless he could prove his innocence by eleven O’clock that night his name would reach the papers—Corinne Griffith as the girl reporter steps in and—see “Deadline at Eleven” for the remainder of this compelling drama.

Exploitation Angles: Play up Miss Griffith and tell that it is a snappy story of the life of a woman reporter. In a small town get one of the local staff to give a little talk about her own experiences, and play this up as a feature, or get one of the women reporters to criticize the first production and advertise that she will do so.
Melodrama of Newspaper Life Makes Average Program Feature

Corinne Griffith in “DEADLINE AT ELEVEN” Vitagraph

DIRECTOR ............... George Fawcett
AUTHOR ................. Ruth Byers
SCENARIO BY .......... Lucien Hubbard
CAMERAMAN ............ Arthur Ross
AS A WHOLE .......... Melodrama dealing with newspaper life; slow in starting but will interest to some extent because of theme.

STORY .......... Not five reel material but climax builds up fair amount of suspense.

DIRECTION .......... Has achieved good atmosphere but players show lack of direction.

PHOTOGRAPHY .......... Good
LIGHTINGS .......... Plain
CAMERA WORK .......... Straight
STAR .......... Is her usual self in role of society girl who becomes newspaper “sob” sister.

SUPPORT .......... Fair
EXTERIORS .......... City street stuff
INTERIORS .......... Newspaper office good

DETAIL .......... Satisfactory

CHARACTER OF STORY .......... “Sob” sister solves murder mystery and saves reporter she loves from conviction.

LENGTH OF PRODUCTION .......... About 4,500 feet

“Deadline at Eleven” is a melodrama of a newspaper office and sums up as just an average program feature. Its merits consist of a rather novel little plot climax, which in its development never reveals the manner in which the happy ending is to be arrived at, and the fair face of Corinne Griffith, who assumes the stellar role. Its drawbacks embrace a lengthy and tiresome introduction, practically all of which is mere padding, and reveal the obvious fact that Director George Fawcett must have pursued the Griffith method in permitting his players to work out their own characterizations, with rather unhappy results. Often the members of the cast in endeavoring to register some important point appear quite at sea.

What will help the picture considerably, however, is the realistic and at all times fascinating atmosphere which Fawcett has managed to instill into the newspaper office scenes. He certainly seems to have known what he was about here, and this fine atmosphere he has achieved, will help the picture a lot. Summed up, “Deadline at Eleven” is just an average program feature.

Miss Griffith appears as Helen, a society girl, who chooses to earn her own living. After a lot of haphazardness, during which two or three pretty good laughs are registered, she Gets a Job on a New York paper when Jack Rawson, the star reporter, intere

Tell Them It’s a Melodrama of Newspaper Life; Should Draw

Box Office Analysis for the Exhibitor

By presenting this as a melodrama of newspaper life you should be able to attract considerable attention inasmuch as this type of story or picture is usually fascinating to the public. While the present work is by no means note-worthy it has enough merit to get it by as a program feature. Miss Griffith should be mentioned as her beauty has attracted many, while the name of George Fawcett should be used also. People will remember him from his rich character work in Griffith pictures and will be interested to see his first work as a director.

Catch lines could read: “How a newspaper ‘sob’ sister solved a murder mystery through an inconspicuous letter and freed the man she loved,” “She had more money than she could use but when it came to getting a job on a newspaper she found it needed—brains,” “She solved a murder mystery in thirty minutes and saved the man she loved from public condemnation.”

Wid’s Daily, March 14, 1920, p. 9
CORINNE GRIFFITH in
"DEADLINE AT ELEVEN"

By Ruth Byers
Directed by George Fawcett

This picture would be unusual if only for the fact that it is a newspaper story done true to life.

It was written by a newspaper woman and adapted by a newspaperman, and then, many of its scenes were filmed in the editorial offices of a metropolitan daily.

The public is curious about the "behind-the-scenes" regions of a big newspaper. Here is a picture that will relieve at least a part of that curiosity.

The throb of the press is in this story, and the clicking type-writers and clinking linotypes.

"Deadline at Eleven" is like no other picture produced this season.
DEADLINE AT 11.

The Vitagraph put one over again with "Deadline at 11," starring Corinne Griffith. The picture is also notable for one more feature in it apart from the subject. It marks the return to the films of Maurice Costello, who by this time must be remembered by film fans with a certain amount of wonderment as to what became of him. He returns to this feature and, although featured, handles only a small role which does not take him into more than 15 scenes at the most.

The explanation of his absence has been vouchsafed in his declaration some years ago that he purposed retiring from the screen. However, his change of purpose is noted, and his return in this feature gives some assurance of his being in good health. His close-ups show him possessed of the same remarkable features which made him so popular in the days when the films were just edging their way into popularity.

When captions flashed the name of Maurice Costello the audience did not altogether seem aware of that presence on the screen, but when they saw the man again, exclamations of surprise passed through the house in a distinctly audible tone. It was as if there was a unanimous greeting of approval. Costello is with us again, and he is there! Make no mistake about it.

The feature is one of the best that has ever been shot out of the nose of a camera. It deals with a newspaper romance showing further a side of newspaper work unknown to the public. It reveals the interior of what is known in newspaper parlance as the "city room." Moreover, its story is a continuous revelation of sparkling realities drawn by the hand of a man who knew his subject as Paganini knew his "E" string. There hasn't been shot into it a bit of flum to take up unnecessary time. In action it starts out to tell a simple story and goes ahead with it in a straightforward, purposeful manner that makes the auditor marvel at both its brevity and conscientiousness.

A sweet slip of a girl (Corinne Griffith, starring) outrages one of these mamma's who'd rather have their daughters wed titles than set. The young damsel gives one of England's noble sons of rest the cold shoulder by telling him she couldn't marry a man she couldn't love, and then with a close-up of a heated argument between mother and daughter resolves to go her way. She picks up a newspaper, walks daintily up in the desk of the city editor, who tells her to go out and write a "story" on Autumn and report back to the night city editor. The deadline is 11. In the office she bumps into the star reporter. There the romance begins. The action later naturally finds these two deep in the mush stuff. Her womanly influence is enough to make him go on the water wagon, while her influence gets her the job of editing the "love column."

The feature winds up with her seducing the murderer of a victim she has been assigned to get a "sob" story. In the interval the "star reporter," waiting to get a yarn from a fellow newspaperman fails for the boos, and in a drunken condition tries to trace her to the slum. His cap and pocket knife are found near the body of the murdered woman. He is arrested, brought to the police station and accused of the murder. The damsel saves the day by getting the slayer, just in time enough to make the deadline and get the story over.

This briefly is the story, but in detail of workmanship, the interior of the newspaper office, the mechanism that has been shot into the feature and the manner in which it is punctuated with laugh titles, the photography and the cast, all goes to make it for one of the best features on the present market.

Although starring with Miss Griffith, Dodson Mitchell, as the night city editor, Frank Thomas as the reporter, share the honors with her.
Deadline at Eleven—yes. It’s a newspaper story and was written by a newspaper woman, and George Fawcett, the director, took every precaution to have the correct atmosphere."

“What’s your part?”

“One of those independent American girls who refuses to exchange the fortune left by her father for a title, and who gets a position in a newspaper office so that she can learn what earning one’s own living is like.”

“What did you do—study the subject at close range?”

“Nearer than that, we got close enough to touch the target. All of the newspaper scenes were taken in the old editorial rooms of The Sun, and I did the police beat with a real reporter and absorbed local color at the criminal courts and the ‘Tombs.’ Helen Stevens, the heroine, is supposed to be given the ‘Advice to the Lovelorn’ column when she starts working on the paper. This leads to her unearthing a crime and clearing the man she eventually marries. There is all of the excitement of getting a daily to press, coupled with a dramatic love story right in the editorial rooms of the paper. You know, of course, the meaning of the title, ‘Deadline at Eleven?’”

“Oh, yes; that’s the hour at which all copy must be in for the first edition.”

“This editorial rule is connected cleverly with the human interest of the plot and makes an excellent name for the picture.”

“You must have seen a good many interesting touches of human nature while on the police beat.”

Moving Picture World, February 28, 1920, p. 1521
CORINNE GRIFFITH


Exhibitors Herald, March 6, 1920, p. 66
News Men to See Film

“Deadline at Eleven,” Corinne Griffith’s new Vitagraph picture, a newspaper story by Ruth Byers, a newspaper woman, is nearing its publication date. The members of the Fourth Estate, especially those who were connected with the New York Sun before it absorbed the Herald, are especially interested in this picture. The newspaper in the picture is called the Planet, but it was the Sun the author had in mind when she wrote the story and many of the scenes were taken in the old Sun offices on Nassau street. The Sun staff will be given a private showing of the picture.

Exhibitors Herald, March 13, 1920, p. 54

Vitagraph’s Big Newspaper Story Seen at Private View by Reporters; Picture Praised

Would it be ethical or professional for a newspaper to print a story of disgrace about one of its own men? Would it be a dereliction in its duty, on the other hand, if a newspaper should suppress or submerge such news?

These questions came to the surface recently and have caused a wide discussion among newspaper workers as the result of private showings of Vitagraph’s feature, “Deadline at Eleven,” in which Corinne Griffith is starred. A number of newspaper men were invited to one of the first screenings.

The picture is based upon a story of newspaper life, and much of its action is set in the office of a great New York daily. Miss Griffith plays the role of a wealthy young society woman who enters the field of journalism under the impulse to earn her living and do something worth while.

The dramatic events that ensue lead to a love affair between her and one of the star reporters. The story then proceeds toward a situation in which the newspaper is confronted by the necessity of either printing the report of an arrest and murder charge about one of its own men or of deliberately suppressing and suffering to be scooped.

The manner in which the characters meet this situation provides one of the big punches of the picture. The newspaper critics expressed the unanimous opinion that the story had presented a logical solution of the problem.

Moving Picture World, March 13, 1920, p. 1829
Democracy – The Vision Restored (1920)

Reporter David Fortune (aka “David Jones”).

This film was originally copyrighted in March and listed at 11 reels. Democracy, at seven reels, was re-copyrighted in August. It would appear that its socialistic content was toned-down and release delayed until after the Red Scare hysteria had abated. … In capital vs. labor format, Democracy is an anachronistic throwback to that genre that so frequently appeared on the screen between 1909 and 1917. A film that portrays labor positively would become a rare occurrence in movie theaters following the Red Scare. The paradoxical comment in the Variety review for Democracy is worth quoting to introduce the plot of the film: “…suffice it, it is propaganda worthy of approbation by 100 percent Americans, although bordering too closely and unpleasantly on out-and-out socialism.” Henry Fortune (as in Henry Ford?) is a selfish capitalistic autocrat. He has two grandsons, David and John. The latter easily advances up the corrupt ladder of capitalism while David (William Nigh) becomes a reporter and acquires a social consciousness. At a labor hall meeting, “David Jones” responds to a “wild Russian” speaker and his anarchistic cohort when the anarchist suggests that munitions plants supplying the European war should be blown up. David is fired for his involvement in political activities. At a subsequent meeting, he learns that his brother, along with other capitalists, has plotted with “agitators” to create controlled disturbances in order to have an excuse to break labor. Soon afterwards, America enters the war and David joins the Army. In the shared adversity of life in the trenches he becomes comrades with the anarchist with whom he had quarreled, as well as with men from many other walks of life. After the war, David rescues his working-class wife (Mary, a blind girl) from John and then forces his brother to recognize the rights of humanity. Michael Slade Shull, Radicalism in American Silent Films, 1909-1919, pp. 246-247.

Henry Fortune, a thoroughly corrupt capitalist who is profoundly indifferent to human rights, has two grandsons, John and David. John, sharing his grandfather's autocratic ideals, is made the heir, while idealistic David marries Mary, a sweet blind girl, and goes off to war. Meanwhile, John, advancing rapidly in power, becomes interested in Mary, unaware that she is his brother's wife, and offers a fortune for a physician to cure her. As Mary regains her eyesight, Henry loses his, and John capitalizes on the opportunity to seize his grandfather's holdings. John uses his economic power to gain political power, enunciating his public-bemastered sentiments at the moment that soldier David returns from war. David throws his brother out of an assemblage of capitalists, rescues Mary from John's callousness, and brings his grandfather to the realization that the Fortune millions would be better spent helping mankind. American Film Institute Catalog of Feature Films
"Democracy, the Vision Restored," a motion picture, ascribed to Lee Francis Lybarger as author of the "Drama-Theme-and-Titles," Nina Wilcox Putnam, as responsible, for the "original scenario" and William Nigh as director, was presented last night at the Casino Theatre, where it is announced, for an indefinite run. It is described on the program as "The Photoplay with a Message," and its message is: that the remedy for the world's troubles "can not be by force but by love and reason."

The story told to set forth this message is about an autocratic financier, his unscrupulous grandson, who robs him; another grandson, who is a "dreamer," a blind girl who believes in a world of love, and various other subsidiary characters, all of whom are employed to express ideas in the head of the author. They are human beings only in physical appearance, and the happenings of the story itself are utterly incredible. But the photoplay admits that it is "symbolic" and spectators are asked to give heed to its "message."

Those to whom abstract ideas of brotherly love detached from the realities of life are forceful will doubtless see great nobility in "Democracy." To them it will not be "false in places and false in others." The ease with which it dispenses of natural law and complex problems by a few phrases will satisfy them.

They will not be offended by the childish simplicity of the work and its loose use of moral and economic terms. Nor, perhaps, will they mind the self-conscious and stilted style of the picture's sub-lilts, which, incidentally, are not always in good English. In short, as the authors intend, the spectators will receive "the message," and care for nothing else. What they will do with it when they get it is another question.

All of this is not to quarrel with what "Democracy" tries to say. It struggles sometimes with a really impressive truth, but its effort is so obvious and its story so far removed from practical application to life that for many it will have little force.

DEMONCACY.

Henry Portrait (an autocrat) J. H. Glasse
Davil, his grandson (The Emancipator)
John, another grandson (this last)
Leslie Austin
Mrs. the Blind girl
Maurice Power
Soul
The Old Teller, Albert Overton
Anderson, with democratic vision
Franklin Winters
The Butler, Charles Burton
John’s discarded wife

With the house three-quarters “paparized” Tuesday, the opening night of “Democracy’s” fortnight stay at the Casino, was it any wonder they were packed to the doors treated the doormen roughly and damaged the box office wicker cage? It served the purpose, as any rate, of starting some complimentary chatter in the morning daily that should mean something to the gate, even if it does not strictly merit it. “Democracy” were it not for its very evidently noble and patriotic, though laboriously arrived at purpose, should earn the appellation as “cheap” picture stuff. However, the aforesaid rah-rah stuff warrants leniency in criticism.

Suffice it, it is propaganda worthy of approbation by 100 per cent. Americans, although bordering too closely and unpleasantly on cut-and-cut socialism. A thread of a story is also maintained, performed by none too convincing actors, however, William Nich, who directed the production, and also acted the hero was criminally miscast. His direction, though, is worthy.

Lee Francis Lybarger is credited with the “drama theme and titles.” Whatever the former is may only be conjectured, and as far as the titles part of it is concerned, there were quite a few there not strictly grammatical. Nina Wilson Putnam wrote the “original scenario,” and Mr. Nigh directed. John Coakley is the art director and the photography is by William Crolley and Ed McKeez. The Thought Drama Productions sponsors it and Democracy Photoplay Co. presents it.

Such brilliant originals as “Even money cannot pay for a broken heart.” The public be damned.” Image nauseum are wrung in periodically in an all too wordy production. The superabundance of captions is appalling and eventually nauseous. It runs over 90 minutes.

The characters are symbolically represented with sub-hercine in very “meiler” “walking god” get-up.

The picture may appeal to the masses, but an intelligent person will snicker at some of the boofum. However, it serves its patriotic purpose, for the continual harping on the subject theme that only that which is based on love can endure, and that hatred, strife, running, greed and power are all for naught, drives it home with a walloo on conclusion.

The patron is “nickled” 50 cents top matinee and 11 evenings. It is not worth it.

Variety, September 3, 1920, p. 34
“Democracy”

Reviewed by Louis Reeves Harrison.

DEMOCRACY is of sound Americanism and it draws attention to the true democracy of the Declaration of Independence as contrasted to a form of financial oligarchy which has menaced American ideals. The general idea is that the autocracy of force in ancient and modern times has a successor in the monopolist of today. He may be the investment banker. He may be the master of con-
trolled railroads, public service and industrial corporations. He represents destructive combination rather than fair competition, and as such is nothing more, nothing less than a ruthless opponent of the rights of man.

“Democracy” is timely in that the discussion of public affairs has never before in our history been so general and so intense. A very large part of our population stands for human betterment through education. Ignorance is the common enemy. Unafraid that any form of radicalism will destroy our institutions, we are inclined to discover what is back of the forces of disturbance and to study well-considered proposals for bringing about common welfare. Our “democracy” is progressive. The picture has faults—its purpose is made too obvious—but it holds interest through the story told, and it is most carefully produced.

The main interpretation is that of J. H. Gilmore as an autocrat, an excellent performance in all respects. Maurine Powers as Mary, the blind girl, is very sweet and girlish. The rest of the company is fairly well balanced, but the play will depend largely upon its sincere attempt to enlighten the careless and unthinking, to soften hard hearts and to inspire with new hope those who aim to make America a better governed country than it has ever been before. As shown at the Casino Theatre, “Democracy” was cordially received because of its sincere attempt to point out that we must attend to our industrial affairs in the same sense we attend to our political affairs, to conduct them for public service instead of wholly for corrupt private benefit.

**Cast.**

Henry Fortune.............J. H. Gilmore
David, his grandson........William Nigh
John, his grandson........Leslie Austin
Mary, the blind girl........Maurine Powers
The Doctor..................Hal Brown
The Old Toller.............Albert Travernier
The Butler..................Charles Sutton
Theme and Titles by Lee Francis Lybarger.
Scenario by Nina Wilcox Putnam.
Director, William Nigh.
Length, Seven Reels.
The Story.

Henry Fortune is a thoroughly corrupt capitalist who is profoundly indifferent to human rights of any kind. At the written request of a discarded only son, he takes two grandsons into his household and makes one of them, John, his heir because he coldly discards his wife. David, less heartless, is turned out of doors and experiences the discouragement of a man who stands for the best ideals of his time.

While David marries a sweet blind girl, Mary, and goes away to the war, John advances rapidly in power. He becomes interested in Mary, unaware that she is his brother’s wife, and offers a fortune to a physician to cure her. While the cure is in process Henry Fortune loses his eyesight. He gives a full power of attorney to John, only to discover that the man he trusts is as indifferent to human rights as himself. John gets full possession of his grandfather’s vast holdings and tells the former autocrat that he cares nothing for him, only for his money. He has brought Mary to the house for treatment and has deceived her own grandfather and David.

Mary conceives a warm friendship for the blind ex-autocrat, now humbled by his misfortune. John also becomes a great power politically and dares enunciate his “public-be-damned” sentiments at the moment that Soldier David returns from the war. It is David who transforms the whole situation by throwing his brother out of an assemblage of capitalists, rescuing Mary and redeeming others, until at the bedside of Mary and her new-born child the selfish elements are brought into kindly recognition of their interdependence and of the rights of humanity in general.

Program and Exploitation Catchlines:

- A Story of Current Social and Industrial Problems.
- A Picture of Sound Principles on Democratic Government.
A Story About the Monopolist of Today---
A Ruthless Opponent of the Rights of
Man—See This Play That Preaches Dem-
ocracic Principles.

Exploitation Angles: Play on the title,
making sure your patrons understand that
this is “democracy” in the widest sense of
the word and that the story is not political
propaganda. Be careful not to make your
appeal too radical, but make it plain that
this is a treatment of the situation today.
Try to put it over in a big way to impress
the reader.

*Moving Picture World*, September 4, 1920, pp. 113-114
"DEMOCRACY"
(Democracy Photoplay Company)

Cost a Lot of Money But Is Doubtful as Entertainment

The best method of reviewing this picture is to make comparisons with two of the notable releases of the past year, "The Right to Happiness" and "The World Aflame" both similar in theme. "Democracy" is not in the class with the first named picture, lacking its dramatic values and falling below it from a technical standpoint. Compared with "The World Aflame" it does not possess so dominant a personality as Frank Keenan.

The picture is frankly a preaching and for this purpose the producers have resorted to long titles, many of them platitudes. That a considerable amount of money has been spent in production is evident, but so far as entertainment goes, most of this has been chucked away on two or three spectacle scenes that have little bearing on the actual plot.

From the standpoint of acting the picture is most praiseworthy. The entire cast is competent unless one is to consider William Nigh, a very clever character actor, miscast as a leading man. Mr. Nigh also officiated as director with a display of only average skill. He has done better work both as an actor and director.

The brightest spot in the whole production is the work of Maurine Powers, a new comer to the screen, who portrays the character of the blind girl. She makes her role very human and likeable, besides possesses beauty and a screen personality. J. H. Gilmore, veteran screen actor, also comes through with much personal glory.

The plot of the picture is rather intricate resorting a lot to coincidence and with not much incident provided to break the monotony of the multitude of titles used. The theme is the new theory that if we would all live by the Golden Rule everyone would be happy and contented. The program in use at the Casino theatre, where the production is playing at this writing announces that the "story is not a sudden inspiration."

In this assertion the sponsors are absolutely correct. The picture is very much an illustrated lecture on the disparity of views that exist between the classes commonly defined as "Labor and Capital." It has a certain box office and to some people, audience value, however. Those inclined to socialist views will hail it as a wonderful picture. Those who have a sense of right and justice will be more apt to look on it as a very much overdrawn drama, not any too skillfully produced.—Length, 7 reels.

—J. S. Dickerson.

THE CAST

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Henry Fortune</td>
<td>J. H. Gilmore</td>
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<tr>
<td>David</td>
<td>William Nigh</td>
</tr>
<tr>
<td>John</td>
<td>Leslie Austin</td>
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<td>Mary</td>
<td>Maurine Powers</td>
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<td>Doctor</td>
<td>Hal Brown</td>
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<td>The Old Warrior</td>
<td>Albert Traversier</td>
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<td>Capitalist</td>
<td>Franklin Hanna</td>
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<td>The Butler</td>
<td>Charles Sutton</td>
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<td>John's discarded wife</td>
<td>Elinor De Wolfe</td>
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By Lee Francis Lybarger.
Scenario by Nina Wilcox Putnam.
Directed by William Nigh.
PRESS NOTICE—STORY

"Democracy," augmented further in its title with "The Vision Restored," is coming to the theatre next as a picture with a message. The basic theme of the subject is based upon the idea that Love conquers all and that the millennium may be brought about by a little right thinking. The story indict the autocracy of wealth and that of force, developing in its trend of thought the idea that industrial democracy is the only method to thwart bolshevism and capitalism.

The idea gains emphasis through the employment of a monopolist who has two grandsons. One is a dreamer, the other is of a practical mind. And events so shape themselves that idealism and practicalities are brought to the foreground. The inevitable conflict takes place with the resultant defeat of the monopolists. The picture has a tendency to be allegorical which makes it in harmony with its message. It carries a deal of pointed truths which if practiced by mankind would make the world a genuine Utopia. An adequate cast interprets the subject with acceptable sincerity. William Nigh, who appears as one of the actors, also directed. The picture is presented by Lee Francis Lybargar.

PROGRAM READER

A picture of vital import is "Democracy" which is coming to this theatre next which can only be gained by doing away with the practicalities of life and becoming idealistic. The story indicted the autocracy of wealth and the autocracy of force. The sequences offer a deal of thought which if credited by an audience is certain to create a spirit of true humanity. Lee Francis Lybargar wrote the subject while William Nigh directed. The latter will be remembered as the director of "My Four Years in Germany." Manager guarantees a worthy entertainment. Don’t miss it.

SUGGESTIONS

The principal plan to pursue in exploiting this feature is to concentrate upon the theme, advising your patrons that the chance is theirs to see how America can become a genuine Utopia. Play up the fact that the picture offers a deal of thought and that it teaches a wonderful lesson. Make a bid to obtain the patronage of the people who don’t often go to movies. You can stimulate interest by concentrating upon the message preached here. The majority will respond to the idea which indicted the commercial element. The title is attractive and has immense advertising possibilities. Play up the fact that the director also directed "My Four Years in Germany."

CATCH LINES

Would you learn how to effect a broad humanity in the world? Then see "Democracy," a picture certain to strike a responsive chord everywhere.

Motion Picture News, September 9, 11-1920, p. 2135
Partial Indictment of Modern Economic System in Fairly Well Handled Picture

“DEMOCRACY, THE VISION RESTORED”
Democracy Photoplay Co.—State Rights

DIRECTOR . . . William Nigh
AUTHOR . . . . Nina Wilcox Putnam
SCENARIO BY . . Lee Francis Lybarger
CAMERAMAN . . . . Not credited

AS A WHOLE . . . Partial indictment of modern economic system—effective, though details of production are not skilfully handled.

STORY . . . . Is interesting and appealing and delivers its message of “cooperation” effectively.

DIRECTION . . . Satisfactory excepting details—continuity of action bad in spots.

PHOTOGRAPHY . . . Generally good; some only fair.

LIGHTINGS . . . . Acceptable

CAMAERA WORK . . . Satisfactory

LEADING PLAYERS . . J. H. Gilmore, William Nigh and Leslie Austin do most of the work and are satisfactory.

SUPPORT . . . . Good

EXTERIORS . . . . Satisfactory

INTERIORS . . . . Very good

DETAIL . . . . Story detail quite poor at times

CHARACTER OF STORY . . . Delivers the idea that love and not force should be pre-emitent

LENGTH OF PRODUCTION . . . About 6,000 feet

This picture is a partial indictment of the modern social system. It opens with a rather interesting discussion between Fortune, an old autocrat and tyrant, and his two grandsons, one of which follows in his footsteps, the other being declared a dreamer. His attack of capitalism contains some of the arguments of socialism. The three argue economics, politics, social conditions, etc. It must be confessed that Fortune is rather childish for a powerful capitalist in his various arguments, but doubtless this obviousness was necessary for dramatic effect.

David, the first grandson, elects to remain with his grandfather. John, the other, goes to the war, firm in the opinion that military autocracy must be overthrown. He returns to find David established in his grandfather’s shoes and a miserable autocrat in every sense of the word. Again it seems as if David were a bit too obvious in his remarks to be a success. The proctor may think the way David speaks, but he usually has sense enough to hold his tongue.

John opens David’s eyes to the futility of force. He says in effect that his six months in the trenches have shown him the absolute futility of war. Nevertheless, he proceeds to attack and beat David for stealing his wife. David, however, has learned his lesson and is the means of John’s reunion with his wife. His own eyes are opened as are also the eyes of everyone else in the cast. The final message is that cooperation and brotherly love should rule the world instead of force.

The objective started for in the first reels is hardly attained in the conclusion. It seems lost in the shadow of compromise. However, the moral is certainly effective. The getting together of capital and labor is right in line with what should be—a Utopia.

The continuity of the picture is not of the best. There are several jumps and it seems there has been a little difficulty blending the conversational parts of the story and the dramatic sections. However, there are many sequences that provide real thrills. And the popular note the picture strikes should carry it over.

The cast is headed by William Nigh as David, J. H. Gilmore as Fortune and Leslie Austin as John, the trio performing adequately. Maurine Powers gives a pretty picture of David’s wife, while others are Hal Brown, Albert Traversier, Franklin Hanna, Charles Sutton and Elsie DeWolfe.

Mixes Drama and Propaganda—Fine Exploitation Possibilities

Box Office Analysis for the Exhibitor

This isn’t straight entertainment. It is a mixture of entertainment and propaganda, but the blend is far better than that seen in the usual picture of this type.

Considering the fact that the mass public of this country, and for that matter of the whole world, is heartily sick of war, the message preached here should certainly strike a responsive chord in all picture audiences. There is a minority still living off the hate generated by the war who will doubtless be outspoken against the picture.

These things considered, it is likely that “Democracy” should go well in most houses. The theaters that play just high-class dramatic and comedy attractions will probably side-track it inasmuch as the propaganda will be considered out of place. On the other hand, as a box office attraction with appealing exploitation possibilities it ranks very high.

Wid’s Daily, August 29, 1920, p. 13
As announced recently in the trade publications, Lester Park and Edward Whiteside, producers of “EMPTY ARMS,” have for a long period of time been working on the film

The foremost philosopher of the day whose editorials are read throughout the United States in thousands of newspapers and magazines, has in collaboration with Charles D. Isaacson developed a powerful story and it has been acted by a very celebrated cast under the direction of Frank Reicher. The film takes its inspiration from Dr. Frank Crane’s magazine

The popular successor to Elbert Hubbard’s magazine, “The Philistine.” The circulation is well into the hundreds of thousands and has rendered an important ground work for the exploitation of the film with the various other works of Dr. Crane’s which have been before the people for many years.

Wid’s Daily, March 14, 1920, p. 23

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (David Fortune).
Ethnicity: White (David Fortune)
Media Category: Newspaper
Job Title: Reporter (David Fortune).
Description: Major: David Fortune, Positive.
Description: Minor: None
The Desperate Hero (1920)
Reporter Henry Baird (Owen Moore).

Henry Baird, a young newspaperman with a second-hand car but little money, decides to raffle off the car at a county picnic, so that he can take out his sweetheart, Mabel Darrow, the daughter of a wealthy businessman. However, as soon as Henry gets the money, his tailor demands that he pay off his debt. Also, youngsters set the car on fire before he can give to the winner, Joseph Plant, whose wife Evelyn was formerly Henry's sweetheart. Henry arranges with Joe to work for two weeks at no charge at Joe's house, which is next door to Mabel's. Suspecting that Henry and Evelyn are still secretly fond of each other, Joe gives Henry only menial tasks to perform. Despite complications, including misunderstandings on the part of Mabel's father and the arrival of vamp Dorothy Kind pretending to be Henry's wife and the mother of his four children, Henry maintains his honor, thwarts a rival for Mabel's affections, and wins her hand. American Film Institute Catalog of Feature Films

Owen Moore in “The Desperate Hero” is said to portray the role of a young newspaper man who tries to maintain a certain amount of “front” in order to get a better price for his only inheritance, an oil lease.

Story of Picture

In his effort to get away from a tailor who threatens to bring suit for his bill, Henry Baird (Owen Moore) runs into all sorts of trouble and finally bumps into Joe Plant, who married one of his former sweethearts. The situations which arise from a series of misunderstandings, how he turns the tables, sells his oil lease and wins the girl, after what seems to be a hopeless case, is

Exhibitors Herald, May 22, 1920, p. 65
Small Knowledge Of Comedy Displayed In Making This

Owen Moore in
“THE DESPERATE HERO”
Selznick-Select

DIRECTOR .................. Wesley Ruggles
AUTHOR ................... Chester Franklin
SCENARIO BY .............. Zelda Crosby
CAMERAMAN ................ Not credited

AS A WHOLE .......... Too much clowning around in this—they rely too much on star and never strike a good comedy tempo.

STORY ........... Doesn’t adhere to one strong line of action sufficiently to create real interest.

DIRECTION ........... Certainly doesn’t show any real pep or comedy spirit.

PHOTOGRAPHY ............ Generally very good LIGHTINGS ............... Fine after a few bad scenes at the start.

CAMERA WORK .............. Average STAR ...... Is altogether too lazy in this to put any big laughs over.

SUPPORT .......... Seems lost several times EXTERIORS ................. Very beautiful suburban stuff INTERIORS ................. Satisfactory

DETAIL ................. Inconsequential CHARACTER OF STORY .......... Predicament of a young man with plenty of creditors and no money.

LENGTH OF PRODUCTION .......... 5,608 feet

This picture doesn’t contain the necessary vital spark of comedy to register it a success. They haven’t gone about producing it in the right way. In the first place they have neglected to center on a main line of action. The scenes herein skip from one line to another and in this way the interest is lost. What there is of real plot fails to put in an appearance until the third reel and even then it isn’t briskly developed.

Lack of proper comedy tempo is another fault. Comedy of the type they were striving for here needs a very rapid tempo. Instead there is clowning galore. The star is catered to in almost every scene and he doesn’t show much. He stands around with a pair of overalls hanging on him by one strap and seems to strive for his comedy by waving his arms about in a ludicrous fashion. Really it looks as if Owen Moore had just been too lazy to get up and do something in his role in this.

This profuse catering to the star seems to be a common fault in all the Owen Moore pictures. The producers don’t seem to realize that they should strive to make him the exponent of their comedy instead of endeavoring to make himself the comedy.

They get a few laughs after the characters have been planted by showing Moore in a scene with a flivver—that won’t stand still and let him fix it. But this spot is followed along by some pretty tedious action that registers little of anything. They eventually get down to putting Moore in a predicament where he is forced to work as a hired man for a political boss who is blocking him in his effort to dispose of an oil well.

They start into this situation in a promising way, but suddenly decide to clown around some more and there is a full reel in which the plot stands still. Nor does it ultimately wind up with any brisk concluding sequence. The father of the heroine comes to Moore to tell him that he will take him in his firm as partner and also give his consent to the marriage. The villain tries to queer him by bringing in a vamp who claims him as the father of four children, but the effort fails a failure even as does this final desperate attempt for laughs.

Moore is supported by Gloria Hope, Emmett King, Henry Miller, Jr., Charles Arling, Nell Craig, Arthur Hoyt and Virginia Caldwell, who seem at times to be quite as sea in endeavoring to interpret their roles.

You Might Chance It On This If Star Has Following
Box Office Analysis for the Exhibitor

It is true that this contains some laughs and it may register after an average fashion with those fans who appreciate Owen Moore’s work. Before audiences where he doesn’t boast of any more than average popularity the stuff in this is going to have a pretty hard time getting over.

If you think, however, that your audiences are fond enough of the star to accept his rather lazy performance here, play him up and have a go at the comedy possibilities of the plot in your advertising. “Ever see a man auctioned off at a country fair? That’s what happens to Owen Moore in ‘The Desperate Hero.’”

“He was forced to work for two weeks as hired man for his business enemy! That’s what starts the fun in ‘The Desperate Hero.’ See the rest of it.” These are lines that might be used advantageously in advertising the production.

Wid’s Daily, June 20, 1920, p. 16
THE DESPERATE HERO.

There is too little action in this Selznick feature starring Owen Moore. The scenario by Zelda Crosby, based on a story by Edgar Franklin, is written like a novel, and Wesley Ruggles, who directed, hasn't improved matters any from a picture standpoint. The photography is poor and the grouping so arranged as to cause any one seated toward the rear of the theatre to strain to make out what's happening. The tilting tries to force laugh and fails.

Mr. Moore appears as a young man very much in love, who is being prevented from selling an oil well that would clear him from debt by the unfriendly attitude toward him of one of the town's leading lawyers. These facts are laid before the spectators like the statements in a newspaper yarn—blankly and without charm.

Once this is done a lot of uninteresting people begin doing uninteresting things. Moore as a picture star can't carry stuff like this unaided.

Leed.

Variety, June 18, 1920, p. 34

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Henry Baird).
Ethnicity: White (Henry Baird)
Media Category: Newspaper
Job Title: Reporter (Henry Baird).
Description: Major: Henry Baird, Positive.
Description: Minor: None
The Devil’s Pass Key (1920)

*The Paris Journal* prints the story of a scandal mentioning no names. The article inspires a writer to create a play around the main situation. The play is a great success, but all of Paris is laughing at the playwright who is ignorant of the fact that he has dramatized his own wife’s indiscretions.

The wife of an American playwright in Paris becomes ensnared in the seductive wiles of an American Army officer, but her devotion to her husband convinces the officer to try to extricate her from the gossip and scandal that have ensued. *IMDB Listing*
THOSE familiar with the work of Eric Von Stroheim in the Universal production, “Blind Husbands,” will find a similar interest in this new subject, “The Devil’s Pass Key.” Von Stroheim does not appear in this, but he wrote the story in collaboration with Baroness De Meyer, and directed it personally. The subject shows throughout a keen eye for artistic effects and a mastery of pertinent details. As in the case with “Blind Husbands,” the appeal is to the eye and senses, there being a sex story, admirably controlled, and free from seriously offending situations.

“The Devil’s Pass Key” plays upon the emotions of the spectator lightly. It reflects the gaiety and glitter of the Paris shops and boulevard. Watching it is like reading a typical French novel of the lighter sort, with a few side glimpses into the Paris comics. The bath room scene, in which La Belle Odera takes her ablutions and has one of her tiny feet manicured, is like an animated drawing from La Vie Parisienne.

The plot, like the sparkling atmospheric effects, is a “continental” creation, appropriate to its settings. It has considerable reality, for it is admirably acted, though its logic may not be inquired into too closely. Briefly, it tells of an extravagant wife who runs up huge bills for clothes in anticipation of the success of her husband’s play. The play fails and her modiste calls for money. The wife valiently refuses to sacrifice herself for money, but is later lured innocently enough into a blackmailing scheme, and becomes the talk of all Paris. Everyone knows—except her husband. He, after reading a newspaper account of the story, minus names, proceeds to write a play around the situation. The play succeeds, but the author-husband is greeted with jeers on all sides. Tragedy threatens when he learns the truth, but in the end happiness prevails.

The subject, despite its slight intellectual fare, is one that will have wide appeal because of its plot novelty and brilliant presentation.

Cast:
Warren Goodwright ........... Sam De Crasse
Grace ......................... Una Trevelyn
Captain Rex Strong ........... Clyde Fillmore
Renee Malot .................. Maude George
La Belle Odona ............. Mae Bush
Count De Trouvers ..........Jack Mathois
Yvonne ..........................Ruth King
Alphonse Marier ..............Al Edmondson

Story by Baroness De Meyer and Eric Von
Stroheim.

Scenario and direction by Eric Von Stroheim.
Length, Seven Reels.

The Story.

Grace Goodwright, in "The Devil's Pass
Key," is the wife of a playwright. She and
her husband, Warren Goodwright, are living
in luxurious style, and the young wife runs
up huge bills at the dressmaking establish-
ment of Renee Malot. The couple are deeply
in love and anticipate making a fortune
from Warren's play. But, to their dismay,
the play is rejected and fails of production.
The young wife is pressed by Madame
Malot for money and knows not where to
turn for it. Madame Malot, knowing the ad-
miration of Captain Rex Strong for Grace
Goodwright, turns her over to him as a pos-
sible friend in this emergency. Captain
Strong would be glad to accommodate with
a loan "for value received," a proposal
which Grace refuses with indignant tears.

Later Madame Malot, through La Belle
Odora, a former friend of Captain Strong,
gets hold of a compromising letter, linking
his name with that of Countess Trouvers.
Grace Goodwright is innocently made the
bearer of a blackmailing note to the
Countess. Captain Strong has got wind of
the plan and Grace is intercepted. She finds
herself the victim of a scandal, from which
the captain does his best to extricate her.

Warren Goodwright, reading an account
of the scandal in a Paris journal, which men-
tions no names, writes a play around the
main situation. The play is produced and
makes a great success, but all Paris is
laughing at her husband, who is ignorant
of the fact that he has dramatized his own
wife's indiscretions. He threatens to kill
Captain Strong when he learns the truth,
but later relents and forgives his wife.

*Moving Picture World*, April 17, 1920, p. 461
“THE DEVIL’S PASS KEY”  
(Universal)

Stroheim Has Another Big Photoplay Here

Erich Von Stroheim had a reputation to uphold after his fine achievement, “Blind Husbands,” and he has certainly maintained it with “The Devil’s Pass Key.” This picture which he adapted and directed from a story in which he collaborated with Baroness de Meyer, soars to the same big dimensions and shows that his art is no mere flash in the pan. One might say that it is “Blind Husbands” transferred to a Parisian setting because it carries the same idea, although worked out differently. While it doesn’t present the same simplicity, the lofty spiritual note, still this version of the eternal triangle has a quality—a truthfulness which establish it as one of the finest contributions to the screen.

The picture is complicated because of its array of characters and the situations in which they move, yet the fundamental idea is clearly established. Once the introductory details are over, the play sweeps ahead with a spontaneity and power that will not be denied. The climax is a revelation in dramatic strength and is presented in a scene of intense action. Mr. Stroheim believes in novelty and he has given several surprising twists to the theme. But his direction is also a novelty because it is so painstaking from every angle. He believes that no story can be properly presented unless it is given the correct atmosphere. And this ingredient is also a revelation.

The most insignificant detail is brought out in a realistic manner. Nothing is forgotten. And he has seen to it that the story is perfectly interpreted by players who are adaptable to their roles. Even the extras are genuine types and they are guided in natural movements. Outstanding performances are presented by Maude George, Clyde Fillmore, who reflects Stroheim’s coaching so identical are his mannerisms, Sam De Grasse and Una Trevelyn. The picture is sumptuously mounted and not one bit overdone. If shortened a reel it would make for a more compact continuity.—Length, 8 reels.—Laurence Reid.

THE CAST

Warren Goodwright............................................Sam De Grasse
Grace, his wife..................................................Una Trevelyn
Captain Rex Strong...........................................Clyde Fillmore
Renee Malot.....................................................Maude George
Amadeus, her husband.......................................Leo White
La Belle Odria..................................................Mae Bush
Count Trouvers................................................Jack Mathois
Yvonne, his wife................................................Ed Relfsch
Director of Theatre Francaise..............................Al Edmonson
Alphonse Marier, reporter....................................

By Baroness de Meyer and Erich von Stroheim
Scenario by Erich von Stroheim.
Directed by Erich von Stroheim.
PRESS NOTICE—STORY

Erich von Stroheim, who will be remembered for his fine achievement, "Blind Husbands," is responsible for a work of similar calibre in "The Devil's Pass Key," which comes to the theatre beginning. There is no question that Mr. Stroheim is an artist. He paints on a big canvas with a brush that dips into life. As "Blind Husbands" was a tale of the eternal triangle enacted against an Alpine setting so "The Devil's Pass Key" is an identical story laid against a Parisian background. And it is every bit as dramatic, vital, vivid and truthful. The picture is peopled with characters which are genuine. The entangling threads of conflict bring them together in scenes which are intense with action and suspense. Mr. Stroheim, in collaboration with Baroness de Meyer has conceived a story which builds surely and vividly to its tremendous climax. The scenario and direction he has attended to himself. His art is displayed in his ability to arrange his scenes compactly, and his atmosphere entitles him to rank as one of the leading directors of motion pictures. A faithfulness to detail is apparent in every scene. The players are ideal selections for their various roles and all give outstanding performances.

PROGRAM READER

Erich von Stroheim's wonderful picture, "The Devil's Pass Key," will appear at the theatre in the near future—a picture which the management considers one of the finest achievements of the screen. All those who saw "Blind Husbands" will remember its tremendous drama. "The Devil's Pass Key" is a photoplay that carries the same sweep and intensity. The story presents the eternal triangle with several new and surprising twists. One is truly transported so tense are the situations, so moving the play of incident. A cast has been chosen to interpret the drama that is ideal in every particular. Each player is a perfect type and each gives a finished performance. "The Devil's Pass Key" is the big dramatic treat of the season. Watch for further announcements.

SUGGESTIONS

A Stroheim picture should be exploited with full value placed upon this director's name. You can bill this feature as another "Blind Husbands" and which is conceived on the same lavish scale. Feature the title. It is a winner and teasers and throwaways with proper catch lines incorporated will arouse interest. But play up Stroheim for all you are worth. You can't go wrong. His "Blind Husbands" is remembered. Tell that "The Devil's Pass Key" is written and directed by the man responsible for the other. Feature it as a powerful drama based upon the eternal triangle. Mention the players and use stills of them and the big scenes of the play. The picture is entitled to big exploitation in every way.

CATCH LINES

See Erich von Stroheim's wonder drama, "The Devil's Pass Key," a picture comparable to "Blind Husbands."

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Motion Picture News, April 17, 1920, p. 3557
THE DEVIL’S PASS KEY

Seven-part drama; Universal.
Directed by Eric Von Stroheim.
Published in June.

OPINION: From the standpoint of photodramatic power “The Devil’s Pass Key” compares favorably with “Blind Husbands,” Eric Von Stroheim’s first Universal feature. It is a story of Paris and discloses a phase of Parisian life that does not come under the gaze of the ordinary continental traveler.

Baroness de Meyer’s story, from which the photoplay was made, does not contain a theme that is entirely new, but Von Stroheim has so deftly handled the ordinary plot and worked the familiar triangular situation up to such a dramatic climax that its shortcomings are forgotten.

It is typically foreign in atmosphere, and the Universal director has given strict attention to details. He has successfully transferred to the screen the life of the Boulevards, of the sidewalk cafes, the French modistes’ shops and the theatres. Von Stroheim is not a Frenchman, but he evidently knows Paris.

In choosing his cast the Universal actor-director also used discretion. Sam de Grasse as the playwright, Una Trevelyan as his wife, and Clyde Fillmore, who portrays the American soldier, Captain Strong, are all fine types. Others in the cast are Leo White, Maude George, Mae Bush, Ruth King and Jack Mathois.

“The Devil’s Pass Key” should be booked by the exhibitor who believes in injecting variety into his weekly show bills, though it is not a picture that will have an especial appeal for the young. A novelty is introduced in tinting the candle flames of the many candles used, and the settings are very artistic.

SYNOPSIS: Warren Goodwright, an American writer living in Paris, has a beautiful but extravagant wife. When her bills for finery get beyond her means, she appeals to Mme. Malet, her
modiste, for aid. The latter suggests that she borrow money from a rich young man whom she will introduce. She meets Captain Strong, an American soldier, but when she finds the “security” demanded involves her honor, she refuses the loan. Mme. Halet, enraged at losing her commission on the transaction, attempts to trap Mrs. Goodwright in a blackmailing scheme. The papers print the spicy bit of scandal without mentioning any names. Goodwright uses the story for the plot of a play and it meets with success. Paris is thrown into a furor over the affair and Goodwright threatens the life of Captain Strong. The latter convinces him, however, that his wife is innocent and all ends happily.

Exhibitors Herald, June 12, 1920, p. 74
Von Stroheim Produces Another Drama Triumph

“The Devil’s Pass-Key”

Universal—Jewel

DIRECTOR.................. Eric von Stroheim

AUTHORS.................. Baronne de Meyer and Eric von Stroheim

SCENARIO BY............... Eric von Stroheim

CAMERAMAN................ Ben F. Reynolds

AS A WHOLE ............... Eternal triangle story with original twist made immensely strong by startling production values and wonderful Parisian atmosphere.

STORY.................... Always interests because of director’s touches while original twist gives real punch to conclusion; just a few turns of story not clearly registered.

DIRECTION................. Great; atmosphere of Paris wonderfully well maintained; has inspired players to splendid performances; all scenes show dramatic touch.

PHOTOGRAPHY.............. Very good

LIGHTINGS................ Very nice effects

CAMERA WORK.............. Very good

LEADING PLAYERS........... Sam De Grasse, Una Trevelyn and Clyde Fillmore in triangle roles very fine; Fillmore reflects von Stroheim’s manner in semi-heavy role.

SUPPORT.................. Excellent; headed by Mauds George and Mae Bush.

EXTERIORS................. Wonderful; always suggest Paris.

INTERIORS................ Carefully selected and possess splendid atmosphere.

DETAIL..................... Shows director was always working for effect.

CHARACTER OF STORY....... The two men and a woman story given a real surprise denouement.

LENGTH OF PRODUCTION..... About 7,000 feet

Eric von Stroheim has proved himself a big director again. “Blind Husbands,” far from being a mere Bush in the plan, was just the forerunner of other big things to come, of which “The Devil’s Pass-Key” is a triumphant example. He has taken a plain eternal triangle story again and made it overwhelmingly powerful by dressing it up with a wonderful production in which a distinct and fascinating Parisian atmosphere is not the least essential. True enough his story in the present instance has a most unusual twist at the end and the climax is one of the most dramatic pictorial sequences seen on the screen in some time, but it is von Stroheim’s handling of the production values, his easy familiarity with continental manners and the marvelous atmosphere with which he has endowed his work that makes it the minutely interesting and overwhelmingly compelling work it is.

The interiors von Stroheim box secured suggest Paris in the very letter. He has employed whole street settings, people them with vehicles peculiar to Paris, street figures peculiar to Paris and has worked in these settings as backgrounds to the story in a very natural manner. Realism also pervades the appropriately done interiors.

The story has as its central characters a busy playwright, his wife who lives beyond her means and an American embassy attaché as the third angle. The attaché, a man-about-town, through a series of peculiarly fascinating situations compromises the wife, though she is innocent. The story reaches a scandalous end and is painted without any name. The husband relies upon the idea for a play.

The work is accepted and produced and, in the midst of his success, the playwright finds all Paris laughing at him. How he discovers the reason for the public’s derision of his work and how, partly through the efforts of the attaché he finally believes in his wife’s innocence, we events which form a sequence of real dramatic power. It is fairly sweeping in its effect.

Sam De Grasse as the husband and Una Trevelyn as the wife render fine performances. Clyde Fillmore, in the semi-heavy role of the attaché, reflects the director’s manner and gives a very strong impression. Mauds George is excellent as the French modiste, the direct cause of all the trouble, while Mae Bush as the dancer contributes a decorative and true characterization.

Remember “Blind Husbands” Then Go to It With This

Box Office Analysis for the Exhibitor

If you played “Blind Husbands,” your people are well aware of what Eric von Stroheim can do. So well aware in fact that they will flock to see his second picture when his name is well displayed. Don’t make any mistake about this director. He’s there. Besides being strong for effects he knows his drama and knows how to work up strong dramatic sequences on the screen. Give him all that he’s worth.

They have handed you a good title on this picture which will also help attract. But above all bring out in your advertisements the atmosphere of Paris that pervades the picture. It is fascinating as brought out on the screen, and if you can communicate this element, this atmosphere of the Paris boulevards and fashion shops into your advertising copy, you will be giving a fine suggestion of what they will see as well as putting your goods before them in a most attractive manner.
Status: Presumed Lost
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Alphonse Marior). Group
Ethnicity: White (Alphonse Marior). Unspecified
Media Category: Newspaper
Job Title: Reporter (Alphonse Marior). Unidentified News Staff (Parisian Journal News Staff)
Description: Major: None
Description: Minor: Alphonse Marior, Parisian Journal News Staff, Negative

**Dinty (1920)**
Newsboy Dinty

Upon arriving in San Francisco from Ireland, Doreen O'Sullivan discovers that her husband has been killed in an accident. To support herself and her infant son Dinty, Doreen labors as a scrub woman until, at the age of twelve, Dinty becomes the family's breadwinner by selling newspapers. Meanwhile, in Chinatown,
wealthy opium smuggler Wong Tai kidnaps Judge Whitely's daughter in retribution for the judge's sentencing of Wong Tai's son to prison. Dinty, whose work as a newsboy has familiarized him with the Chinese underworld, leads the police to Wong Tai's hideout and saves the judge's daughter from a torturous death. To show his gratitude, Judge Whitely adopts Dinty, whose mother recently had succumbed to tuberculosis, and Dinty begins life anew. *American Film Institute Catalog of Feature Films*
tions. So far as the story of "Dinty" is concerned, there is so much humor, pathos and ingenuity in it that the whole production will get over with the average audience in good style, the treatment of the story far excelling its construction in excellence.

Wesley Barry, as "Dinty" is a freckled morsel of boyish optimism, realistic in the affecting scenes that concern him and his mother, and those scenes are intensified to a high degree by the remarkable interpretation of the mother role by Colleen Moore. This young actress scores over and over again by her intelligent work, her performance getting the "gulp" from more than one person in a crowded house at the Strand. She is headed straight for emotional parts as a stellar actress. The entire performance may be called generally pleasing and interesting, and this means for all classes of people.

**Cast**

"Dinty" O'Sullivan.........Wesley Barry
Doreen O'Sullivan.........Colleen Moore
Danny O'Sullivan..........Tom Gallery
Judge Whitely............J. Barney Sherry
Ruth Whitely...............Marjorie Daw
Jack North...............Pat O'Malley
"King" Dorkh..............Noah Beery
Sui Lung..................Walter Chung
Mrs. O'Toole..............Kate Price
Barry Flynn...............Tom Wilson
Alexander Horatius Jones...Aaron Mitchell
The Tough One...............Newton Hall
"King" Dorkh's Son........Young Hipp

Author, Director and Producer,
Marshall Neilan
Length, Six Reels
The Story

"Dinty" is a babe in arms when his mother Doreen O'Sullivan, comes to America to meet her young husband. In arms she carries him across the continent to San Francisco, where her husband is waiting. At the long journey's end there is none to meet them. All day the young wife and mother waits with her babe. At eventide comes a kindly woman to tell her the husband is dead, killed by accident. From that moment during long years Doreen works at hard labor to bring up her boy, but she exhausts her strength and is bed-ridden when he learns to support her.

He does it like a little man, fighting his battles with other newsboys and bravely trying to observe the mother's moral teachings. As a matter of honor he returns a pocket-book and makes a strong friend of the owner, a District-Attorney. While the fading mother is given every kindly attention up to the moment of her death by her courageous little boy, a tragedy is enacted in the underworld, and a son of a leader of Chinese highbinders is indicted for murder. The indicted boy's father menaces the Judge and finally carries off the latter's daughter. It is decided to let the murderer escape temporarily in order to recover the girl, but Dinty has become familiar with the Chinese underworld, and through his efforts the headquarters of the highbinders is found.

They escape in a fast schooner, but sea planes are sent in pursuit and effect their capture. It is learned that the girl has been left in a torture chamber. An attack is made on the place in vain. Dinty hitchs a rope to the door and fastens the other end to a passing surface car. The door is torn out, revealing the girl bound to a table beneath a swinging blade which gradually lowers. She is saved in time to join the man she loves. Dinty is made a hero and finds a home for himself and his newsboy assistants for life.

Program and Exploitation Catchlines: A Humane and Pathetic Story with Wesley Barry.
All the Wierdness of San Francisco's Chinatown in a Melodrama with Wesley Barry.
A Marshall Neillan Production with Freckle-Faced Wesley Barry.
Exploitation Angles: Make Neillan and
Barry joint stars in your selling campaign. You can work back to the other Nielan hits and to Barry's veritable triumphs. Use plenty of paper and if you can rig a window to show Dinty's home with his various counterbalanced conveniences for his mother you will score well.

Moving Picture World, December 4, 1920, pp. 640-641

Another Success for Neilan

Marshall Neilan presents
“DINTY”
First National

DIRECTOR Marshall Neilan
AUTHOR Marshall Neilan
SCENARIO BY Marion Fairfax
CAMERAMAN David Kessen
AS A WHOLE High grade production, well told, and very interesting “Boy” story.

STORY Two distinct plots, moving smoothly, and without confusion.

DIRECTION Splendid
PHOTOGRAPHY Excellent
LIGHTINGS All good
CAMERA WORK Fine

STAR Presents unusually good boy characterization.

SUPPORT Noah Beery gives excellent portrayal. Colleen Moore and others all good.

EXTERIORS Very good
INTERIORS Very good

DETAIL Nothing lacking. Well written subtitles add greatly to the comedy element.

CHARACTER OF STORY Newsboy rescues girl from Chinese crooks.

LENGTH OF PRODUCTION 6,500 feet

Motion picture patrons are often afraid of pictures featuring child actors, and are prone to expect an amateurish performance at best in such productions. A mighty pleasant surprise is waiting for those in “Dinty,” for the skillful work of Marshall Neilan, and the natural ability and appeal of Wesley Barry, have produced a fine piece of entertainment, and one of the best “Boy” pictures shown. Wesley is just plain “boy” all the way through the picture, but he is a “boy” that is highly interesting.

The story of Dinty has a pathetic, human appeal, so deitely interwoven with humor, that it will be almost certain to please any audience that appreciates a good picture. Of the supporting players, Noah Beery gives perhaps the best performance as Wong Tai, the wealthy opium smuggler, although Colleen Moore, Marjorie Daw, and in fact all the cast handle their parts in a wholly satisfactory manner.

The story opens with the romance of Dinty's mother and father in Ireland. The father comes to San Francisco, prospers and sends for Dinty's mother and the wee lad, who discover upon their arrival that the husband and father has met a sudden death. Dinty forms the Newsboys' Trust and successfully competes against “Muggsy's” gang for business supremacy. The death of his mother leaves the boy stunned for a time but he recovers, determined to become the man his mother prayed he would be.

Side by side with Dinty's story, runs an underground Chinatown plot, in which Wong Tai, a wealthy opium smuggler, is to be avenged upon Judge Whitley, who has sentenced his son to death. Kidnaps the Judge's daughter and decrees her death. Dinty, through his associates in the “Trust” learns of the plot and makes a thrilling last moment rescue of the girl.

Of course there is a love story running through all this.
Another Success for Neilan

Marshall Neilan presents
"DINTY"
First National

DIRECTOR .......... Marshall Neilan
AUTHOR .......... Marshall Neilan
SCENARIO BY ......... Marion Fairfax
CAMERAMAN .......... David Kessen
AS A WHOLE .... High grade production, well
told, and very interesting "Boy" story.

STORY ...... Two distinct plots, moving smoothly,
and without confusion.

DIRECTION ........ Splendid
PHOTOGRAPHY .......... Excellent
LIGHTINGS .......... All good
CAMERA WORK .......... Fine

STAR .......... Presents unusually good boy character-
ization.

SUPPORT .......... Noah Beery gives excellent por-
trayal. Colleen Moore and others all good

EXTERIORS .......... Very good
INTERIORS .......... Very good

DETAIL .......... Nothing lacking. Well written sub-
titles add greatly to the comedy element

CHARACTER OF STORY ..... Newsboy rescues

girl from Chinese crooks

LENGTH OF PRODUCTION 6,500 feet

Motion picture patrons are often afraid of pictures
featuring child actors, and are prone to expect an am-
esterish performance at best in such productions. A
mighty pleasant surprise is waiting for these in
"Dinty," for the skilful work of Marshall Neilan,
and the natural ability and appeal of Wesley Barry,
have produced a fine piece of entertainment, and one
of the best "Boy" pictures shown. Wesley is just plain
"boy" all the way through the picture, but he
is a "boy" that is highly interesting.

The story of Dinty has a pathetic, human appeal,
so deftly interwoven with humor, that it will be
almost certain to please any audience that appreciates
a good picture. Of the supporting players, Noah
Beery gives perhaps the best performance as Wong
Tai, the wealthy opium smuggler, although Colleen
Moore, Marjorie Daw, and in fact the whole cast
handle their parts in a wholly satisfactory manner.

The story opens with the romance of Dinty's mother
and father in Ireland. The father comes to San Fran-
cisco, prospector and sends for Dinty's mother and the
wee lad, who discover upon their arrival that the hus-
band and father has met a sudden death. Dinty forms
the Newsboys' Trust and successfully competes
against "Muggsy's" gang for business supremacy.

The death of his mother leaves the boy stunned for a time
but he recovers, determined to become the man his
mother prayed he would be.

Side by side with Dinty's story, runs an under-
ground Chinatown plot, in which Wong Tai, a wealthy
opium smuggler, to be revenged upon Judge Whitley,
who has sentenced his son to death, kidnaps the
Judge's daughter and decrees her death. Dinty,
through his associates in the "Trust" learns of the plot
and makes a thrilling last moment rescue of the girl.
Of course there is a love story running through all this.

Wesley Barry's Past Work Gives You Ample Opportunity

Box Office Analysis for the Exhibitor

"Dinty" offers an unusual feature in that it brings
with it a boy star who can and does act. Wesley Barry
has been seen before, and his work has been enjoyed
in several more or less important parts recently, and
his first starring vehicle should excite considerable
interest. Of course use Marshall Neilan's name in all
your advertising.

Bring out the melodramatic features of the China-
town plot. You can safely promise thrills and excite-
ment on this score. Make it plain that it is far above
anything they have ever seen with a child in the lead-
ing part, emphasizing the remarkable characteriza-
tion in the work of Wesley Barry.

Wid's Daily, November 28, 1920, p. 9
WESLEY BARRY IN
DINTY
(First National)


Wesley Barry in "Dinty" justifies Marshall Neilan's decision to elevate him to stardom. In the role of a poor, downtrodden newsboy, he excels by previous performance. His Dinty Sullivan is a very human and very likable character and the story abounds with scenes close to the heart of everyone. "Dinty" has about everything the black and white devotee wants. There is pathos, stirring melodrama and heart interest arched. Neilan has put into it his best effort and, as in "Go and Get It" and "Don't Ever Marry," he introduces many beauties that put "Dinty" in a class by itself. It is a worthy successor to Mr. Neilan's "Daddy Long Legs" and is every bit as big a picture as "Mickey," with a much more coherent story.

The story concerns the life of a San Francisco newsboy, portrayed by the able-faced Wesley Barry, his bedridden mother, and a few kind friends who cross his path. The earlier episodes show some beautiful "shots" reprinting scenes in Ireland. The scenes taken on the docks of San Francisco's water front are gems of photographic technique. Charles Rosher and David Kossak handled the cameras. Several excellent long "shots" of the old Gate city are also shown. The story contains a thrilling sub-plot, the ends of which are laid in Chinatown and are faithfully and elaborately presented.

The chief delight in "Dinty," however, is in Wesley Barry's character delineation. As the ragged, energetic newsboy, he endeavors to make his helpless mother comfortable in her basement room, he presents a pathetic little figure.

There is a well-typed cast in his support. Noah Beery gives a strong character interpretation as the scheming business manager; Pat O'Malley is convincing as one of his best screen work, as the father, and later as a young man; Marjorie Daw plays well the role of the judge's daughter; J. Barney Merry in the judge; Kate Price, a severe lady, while Walter Chung, a Chinese interested, A. B. Mitchell, a little darkie, and Newton Hall, contribute excellent parts. The work of Colleen Moore as a juvenile is deserving of the highest praise. Hers was a difficult role—played the most part lying in bed—and her action from a healthy young girl to a weak, sickly woman was nothing short of remarkable. Here she displayed rare skill in make-up.

"Dinty" is good entertainment and should rank high among the year's big hits.

*Exhibitors Herald, November 20, 1920, p. 85*
Newspaper Review on “DINTY”

Featuring

Wesley Barry

Scenario by Marion Fairfax
Photographed by David Keates
Art Director Ben Carre

A FIRST NATIONAL ATTRACTION

As seen in CHAPLIN

Two (2) at the National Theater this week. It is a movie that everyone has been talking about and it has caused quite a stir! Wesley Barry is at it again with another outstanding performance. He truly is the master of his craft, and everyone is in awe of his talent.

The movie takes place in a small town where Wesley Barry plays the lead role of a young Irishman who dreams of making it big in the music industry. The story is filled with love, heartbreak, and ultimately, success.

The adventure begins when Wesley Barry’s character meets a young woman who shares his passion for music. Together, they work hard to achieve their dreams and eventually become successful musicians. The movie is filled with beautiful melodies and stunning visuals that will leave youspeechless.

Wesley Barry’s performance is nothing short of incredible. He effortlessly captures the emotions of his character and truly immerses the audience in his world. The supporting cast is equally impressive, with each actor bringing their A-game to the screen.

Overall, “DINTY” is a must-see movie that will leave you wanting more. It is a story about perseverance, love, and the power of dreams. Wesley Barry has once again proven why he is considered one of the best in the industry. This is a movie that should not be missed.
Here’s Every Word of Every N. Y. MARSHALL NEILAN’S

Story is one picture in thousands that has stirred the unbounded enthusiasm of every critic— as well as the great throngs that crowded the Big Broadway Strand to see this most unusual picture.
The aeroplane played an important part in the activities of the Marshall Neilan company last week. After finishing the exterior scenes for "Dinty," the new Neilan picture starring Wesley Barry, Mr. Neilan flew from San Francisco to Los Angeles to attend an important meeting of the Associated Producers. The flight was made in a little less than four hours.

Earl Cooper, western auto racer and air man, acted as pilot to Mr. Neilan on this trip with Dan Davison, well-known flyer, as his assistant. The journey was made in a new Curtiss plane from the Durant field outside of Frisco to the Chaplin field in Hollywood. Soon after Mr. Neilan left for Hollywood in the Curtiss plane, Wesley Barry, Marjorie Daw and Agnes Ayres, three Neilan stars who had been working in Frisco the past week, boarded another aeroplane and flew from San Francisco to Oakland to take part in the first National Day activities there. On the field they were welcomed by Major John L. Davie of Oakland, and Eugene Perry, manager of the Turner & Dahnke theatre there.

In San Francisco, during the production of a number for "Dinty," which is ordered for release follows "Go and Get It," thousands of persons in this section of the city blocked traffic and crowded around the St. Francis to watch the freckled-faced youngster who entered the hotel. The highest price for a pupil from Wesley was paid by Earl Cooper, who handed over $300 for a copy of the ruined call.

Another event for San Francisco sponsored by the Neilan organization was the filming of the estate of A. B. Spreckles, multi-millionaire and considered the richest man in the Northwest. This beautiful house was used as a background for "Dinty" with special permission from Mr. Spreckles. The taking of these views marks the first time that this residence has ever been filmed, with its priceless statuary and artistic gardens, fountains throughout this part of the country. Situated on the highest point in the city, it overlooks the metropolis and the bay, offering one of the most beautiful locations of its kind ever secured.

Written by Mr. Neilan himself and scenarized by Marion Fairfax, "Dinty" offers still another type of story for First National release from the Neilan studios. A plot of deep heart interest with many highlights of comedy brought out effectively by the star, Wesley Barry, is promised. Others in the cast are Marjorie Daw, Colleen Moore, Pat O'Malley, J. Barry Sherry and Newton Hall.
Novel Prologue for “Dinty”

Weisfeld of the Strand, Milwaukee, Makes Specialty Number Real Event

“DINTY” offered to E. J. Weisfeld, manager of the New Strand Theatre, Milwaukee, opportunity for exceptional exploitation, display of home talent, and, last but not least, an overflowing egg for the box-office.

First of all, Mr. Weisfeld tied up with the largest newspaper in Wisconsin, the Milwaukee Journal. Through this medium a story appeared each day with either the picture of Wesley Barry, the Chinaman, or the negro boy, or a still of some scene in the picture. An advertisement was run in the Journal reading as follows: "Wanted, freckled face newsboy who looks like Wesley Barry, Strand theatre, Tuesday, 4 p.m."

Another was run asking for a Chick and still another for a "Sammy!"

Tuesday at 4 p.m., the lobby of the Strand theatre was jammed. Choosing those who were to take part in the prologue seemed impossible, so Manager Weisfeld came to the rescue once more. He invited all the newspaper boys to a private showing of "Dinty" Thanksgiving morning, after which each newsboy whose ambitions were in the direction of the limelight would be asked to walk up on the stage and give a sample as to how he sold his wares. Was there a variety! Oh, boy! The ones who were cheered most by the newy audience were to take part in the prologue. And their judgment was good, for with the aid of Manager Weisfeld and the orchestra the boys put on a prologue that would have been a credit to any number of professionals.

The curtain arose on a scene—a gang of newspapermen seated on a stone wall, some kneeling on the ground talking to the others, one lad strumming a banjo, another playing an accordion. "Dinty," portrayed by a local newsboy dressed as Dinty of the picture, in an old overcoat, torn stockings, broken shoes and cap pulled down over his freckled face, came forward and in a regular newsboy dialect sang, "Dinty, Dinty, Dat's De Salam..."

They Gunne," an old newsboy song, the words of which were changed a little to suit the picture. He was a hit.

Then the little dandy, not too outdone, stepped forth and "shook a dark shoulde," in the amusement of the audience.

A scene from the picture in which the little boy dressed up a la Lane! Fourchory approaches the "gang," holding a paper in which is a copy of Dinty's advertisement for a newsboy, and on the gang's cry, "Where did you get that hat?" "scared 'em all still with his voice when he shouts "Murder!" was presented.

A song by another of the newsies, yielding and selections on the banjo and accordion completed the prologue.

Free Apples Advertise Peaceful Valley

"Free Apples from Peaceful Valley" distributed from a wagon in the business center of Albany, N. Y., last week, proved a source of good advertising for Charles Ray's picture at Proctor's Harmonie-Denecker Hall. Several boxes of apples were given away every day, the sign being surrounded at noontime by men and women who grabbed eagerly for the apples as they were passed out. Since the opening of the new Mark Strand theatre in Albany, stimulating competition, two or three of the theatres have employed exploitation stunts with good results.

Motion Picture News, December 25, 1920, p. 122
Moving Picture World, January 15, 1921, p. 310

Status: Print Exists
Viewed on YouTube

Type: Movie
Genre: Drama
Gender: Male (Dinty)
Ethnicity: White (Dinty)
Media Category: Newspaper
Job Title: News Employee (Dinty)
Description: Major: Dinty, Positive.
Description: Minor: None
Do the Dead Talk (1920)
Newspaper

On her deathbed, an aged woman recluse promises to repay young siblings Dorothy and Bobbie Carleton for their friendship. During the Galveston tidal wave of 1900, the children are separated. Bobbie is adopted by a surgeon, Dr. Richard Stanton, while Dorothy, suffering from amnesia, is adopted by Captain Smith. Two years later, Bobbie, now called Robert, visits the country and rescues Dorothy, now called Blanche, from an attacker. Six months later, while taking food to needy people, Dorothy is attacked by tramps in a deserted shack. An unseen spirit tips the candle lighting the room, and Dorothy escapes. Robert, nearby, feels an urge to go to his window. Seeing Dorothy running, he thrashes her pursuers. Later, in New York, Dorothy's clothes catch fire as she decorates a jack-o'-lantern for Halloween. Robert, now Stanton's partner, saves her. They fall in love and plan to marry, but as he is about to sign the marriage contract, Robert, because of a spiritual force, is moved to write that Dorothy is his sister. He examines a scar on her leg to confirm this, and the catastrophe is averted. American Film Institute Catalog of Feature Films
“Do the Dead Talk?”
Spiritualism Given Unbiased Treatment
in Romance Produced by Ebony
Film Company.
Reviewed by Mary Kelly.

Closing with this startling question even as it opens, Jack MacDonald’s “Do the Dead Talk?” does not attempt to convert, but to unfold in absorbingly dramatic style a story of the mystic influences which affect human life. Such a theme, even though indifferently managed, would be assured of encountering serious interest at present. But in this picture there is an evident sincerity and dignity on the part of author, director and cast that calls forth additional praise. No defense of spiritualistic “quacks” is attempted; on the contrary there is an expose of their practices, depicted in direct contrast to those of honest advocates.

The inference is that the supernatural forces which either impel or stay human action at vital crises are but the presiding spirits of departed dear ones—that their undying love is the means of preventing hideous earthly mistakes. But there is nothing convincing about the argument as it is presented. The strange intuitions that, first by warning, then by advising, change destinies, are as unaccountable at the conclusion as at the beginning of the drama. The love motive is a supremely tragical one, having for its source the attraction between brother and sister, ignorant of their relationship. It follows through a carefully constructed series of climatic incidents in which the suspense element has been expertly handled.

Both these essays...
Rather than for personal attractiveness or finesse of performance, the principals, Willard Burt and Hermain France, win because of their conscientious, intelligent interpretation of their respective roles of brother and sister. Hermain France, by means of her vivacious personality and delicious sense of comedy, lends a sparkling touch to the prevailing somberness of the scenes. In the role of Dr. Lodge, conductor of legitimate seances, Stanley Wheymann appears in an excellent make-up and assumes an appropriate manner, marking him a unique rather than an eccentric character. Constantin Panton, in a contrasting role of a fake practitioner, is equally effective. A number of other capable performers are seen in subordinate parts.

**Cast.**

Dorothy Carleton {  
Blanche Smith }  .....  Hermain France
Bobbie Carleton {  
Robert Stanton }  ........  Willard Burt
Captain Smith ........... Grant Foreman
Mrs. Smith ............. Elizabeth Yach
Dr. Richard Stanton....... H. A. Cross
Mrs. Stanton........... Josephine Stevenson

Written and directed by Jack MacDonald.

**Length Five Reels.**

**The Story.**

Bobbie and Dorothy Carleton, while very young children, are called to their mother's deathbed to receive her comfort-
ing message that she will always be near to protect them. Shortly after, during the
great tidal wave of 1900, when so much of
Galveston was destroyed, brother and
sister are separated. The loving spirit of
their mother always presiding, they both
fall into good hands. The boy becomes
the adopted son of a surgeon, Dr. Stanton,
and the girl is cared for by a kind-hearted
sea-captain and his wife, Capt. and Mrs.
Smith.

Dorothy loses her memory and is re-
named “Blanche Smith.” Bobbie abandons
all hope of finding his sister. Years later,
while out riding, he makes her acquaint-
ance. She is impressed by his attractiv-
ness and succeeds in learning that his
name is “Bob.” When she is at the mercy
of two ruffians, Robert, sitting in his
study, suddenly feels an invisible presence
urging him to some sort of action. At
first he resists, but finally obeys the spirit
call and arrives in time to rescue the girl
whom he knows as “Blanche.”

Time passes and Robert becomes his
foster-father’s partner. Once more he is
given the opportunity to save Blanche,
this time from burning to death. Blanche
is deeply infatuated and lengthens her
period of convalescence so that she may
have the young doctor at her side. A
love affair, at once charming and appalling
progresses and soon there are prepara-
tions for a wedding. But just before the
ceremony Capt. Smith, on board ship many
miles away, finds an old newspaper re-
lating the details of Bobbie’s adoption by
the Stantons, and the facts concerning the
separation from his sister. The Captain
is unable to reach them in time to pre-
vent the ceremony, but by means of an-
other psychic warning, Bobbie suspects the
truth, confirms it in a stirring climax,
somewhat marred by crudities of subtitles,
and a catastrophe is averted.

Program and Exploitation Catchlines:

“Do the Dead Talk?”—A Cinema Presen-
tation of Phenomena That Is Giv-
ning Spiritualism Wide-spread Interest.
If You Are a Skeptic, See It; If a Be-
liever, Don’t Miss It; If a Sceptic,
Come and Be Entertained—“Do the
Dead Talk?”—A Photoplay on Psychic
Science and Its Influence on Human
Life.

Exploitation Angles: Emphasize the
theme rather than the cast. Indicate
that it is not a propaganda picture, but is es-
sentially narrative. Hook up with the
Sir Oliver Lodge appearances with big
catchlines.

*Moving Picture World, February 14, 1920, p. 1114*
Status: Unknown
Unavailable for Viewing

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

**Editorial Horseplay (1920)**
Newspapermen do foolish stunts in the woods.

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*Chicago Daily Tribune, April 23, 1920, p. 18*

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*Carolide Sanborn, Chicago Daily Tribune, April 23, 1920, p. 18*

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Status: Unknown
Unavailable for Viewing
Type: Movie  
Genre: Documentary  
Gender: Group  
Ethnicity: Unspecified  
Media Category: Newspaper  
Job Title: Newspapermen  
Description: Major: Newspapermen, Positive  
Description: Minor: None  

The Fear Market (1920)  
Publisher Major Stone (Frank Losee) secretly owns the tabloid scandal sheet, *Society Chatter*. Reporter Jim Carson (Frederick Burton). Editor Oliver Ellis (Richard Hatteras).  

Tabloid Owner Major Stone (Frank Losee) secretly owns *Society Chatter*, a scandal sheet which he uses to blackmail clients. Reporter Jim Carson (Frederick Burton) is the paper’s chief reporter. The paper tries to blackmail a society woman, but she refuses to give in to their demands and later commits suicide. The woman is a friend of Stone’s daughter, Sylvia (Alice Brady), who does not know her father owns the paper. Sylvia enlists the aid of Editor Oliver Ellis (Richard Hatteras), operator of a respectable paper, to crusade against the scandal sheet. Together, they set a trap to expose Carson as a blackmailer, although Stone’s paper tries to get dirt on Ellis to deter him. Sylvia finally discovers that the real owner of the paper is her father and she forgives him when he agrees to stop the publication. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 37.  

Major Stone, the secret owner of *Society Chatter*, a scurrilous blackmailing sheet, is surprised when his daughter Sylvia returns unexpectedly from Italy to fight the paper which caused the suicide of her friend Laura Hill. Sylvia, unaware that her own father is the malefactor behind the scandal sheet, enlists the aid of Oliver Ellis, the publisher of a reputable newspaper. To retaliate against Ellis, Stone orders his henchmen Jim Carson to "get something" on the publisher. Late one night Carson sees a woman dressed in costume visit Ettare Forni, a grand opera singer, and assumes that the woman is Ellis's sister Milly. When Carson tries to blackmail Ellis with the information, he is trapped into revealing that Stone is the mysterious villain. Sylvia is shocked and Stone is chagrinned into forsaking the scandal sheet. Sylvia then forgives her father and marries Ellis. *American Film Institute Catalog of Feature Films*
"The Fear Market"
Alice Brady in Well-acted Society Play Produced by Realart.
Reviewed by Jane McCluskey.

THE FEAR MARKET," by Amelie Rives Troubetsky, is a strong story on a new theme, ably starred by Alice Brady. The plot deals with the menace of society papers, whose scandalous expositions drive their victims to disaster, sometimes to death. The developments in this case, although intricate, are clearly carried through, and there is sufficient action in it to make an interesting film. Besides that, it is worthy propaganda and the subject has not been over-worked in previous pictures, so that it has the attraction of a novel idea well put forward.

Alice Brady, as Sylvia Stone, gives a good performance; she seems to have lost all her girlishness, but is good to look at in her grown-up way, and acts with understanding. The feminine element in a theatre will enjoy her lavish wardrobe. Frank Losee’s Maxwell Stone, the human leech, who thrives on the public’s misery, but has yet a spark of genuine humanity, as shown in his intense love for his daughter, gives a very polished presentation. The character of Dicky Wilkes, a “society lapdog,” is excellently played by Alfred Hickman. The rest of the cast are as good, with the possible exception of Richard Hatteras as Oliver Ellis; he is good-looking and manly, but not particularly convincing. Special mention is due Henry Mortimer’s delineation of the coward tenor.

The stage settings are adequate—beautiful hotels and lavish apartments both furnished in excellent taste. On the whole, the picture will be found entertaining. It’s not amusing at all, quite the contrary—but the events are plausible and follow logically.

Cust.

Sylvia Stone ................ Alice Brady
Major Stone ................ Frank Losee
Ettare Forni ............. Harry Mortimer
Oliver Ellis ............ Richard Hatteras
Laura Hill .............. Edith Stockton
Bob Sayres .............. Bradley Barker
Milly Sayres ........... Nora Reed
June Carsen ............ Fred Burton
Dicky Wilkes .......... Alfred Hickman
Emilia Botti ............ Sara Blais
From Play by Amelie Rives Troubetsky.
Directed by Kenneth Webb.

The Story.

This play opens with a conference between Maxwell Stone, publisher of a scandal sheet called “Society Chatter,” and
Jim Carson, his tool, who to all intents and purposes heads the group of vultures and provides the “personal touch,” as Stone’s ownership is kept hidden, and the paper’s business attorney. The occasion is an announcement by Dicky Wilkes, society scout, who news of Mrs. George Hill’s departure and gossip collector, of a choice morsel in for an Italian health resort, whereby hangs a tale.

Stone’s daughter Sylvia, is also stopping there, and by the time her father arrives on the scene to pay her his annual visit, and incidentally to look over the “fear market.” Sylvia has made friends with Mrs. Hill, with Milly Sayres, a rash, but good-natured society butterfly, with the latter’s husband and with her brother, Oliver Ellis, owner of a New York morning daily. At the hotel, Ettore Forni is resting up from his operatic season, and Sylvia’s infatuation for the artistic tenor leads her to the indiscreet step of elopement. Although she stops the affair at the discovery that Forni has no idea of marriage in his mind and escapes by making up a story of the Evil Eye, she is worried by her foolishness, but circumstances prevent a confession to her father. The scandal story about Mrs. Hill is printed after a futile attempt by “Society Chatter” to obtain money for its suppression. Not daring to face her husband after the exposure, Mrs. Hill kills herself, and Sylvia sets sail for New York with her friends, vowing to avenge her death by stopping the vile attacks, through the influence of Ellis’ paper. The only come-back for the “leech league” is the possibility of getting something on Ellis himself. An opportunity comes when, at an artists’ frolic, his sister Milly and Sylvia wear identical dominoes, and one of the two is seen to go to Forni’s apartment at midnight.

When Ellis is faced with that fact by Carson he makes inquiries, and Sylvia, with whom he is now in love, tells him that it was not Milly, but herself who was seen, that Forni was dying from the dagger-thrust of a cast-off sweetheart and had sent for her to lift the curse of the Evil Eye before he dies. Ellis trusts her explanation, and together they trap Carson as a blackmaileer. Sylvia is heartbroken at the disclosure of her beloved father as the real power behind the throne. However, the shock of his own boomerang and his love for his daughter combine to reform him, and after a promise to stop the journal, she agrees to return to him for always and divide her love between Oliver and herself.

Program and Exploitation Catchlines:

“The Fear Market” Stars Alice Brady in a Story of New York’s Society Circle with a Pleasant Surprise at the Finish.
The Story of a Girl Who Fell in the Meshes of a Net That Was Woven by None Other Than Her Own Father.
Alice Brady Starred in Charming Dramatic Production, in Which She Plays
The Part of a New York Society Girl.

Exploitation Angles: Play up Miss Brady, but remember that Amelia Rives is still a name to conjure with. Then go on to tell that this is a story of the society blackmailing sheets which thrive upon the scandals in high life. Play this strong, for the society angle always wins.
February 7, 1920

“THE FEAR MARKET”
(REALART)

Better Than Average Plot, Well Produced and Acted

A very well constructed continuity from the play by Amelia Reeves (Princess Troubetskoy), well out of the ordinary in plot and dramatic incident, coupled with intelligent direction which carries suspense practically to the end of the feature, contribute about equally in making this a picture which should register with the average audience.

The offering is somewhat slow is getting underway owing to the necessity of introducing a large cast of principals, all of whom are essential to the development of the plot. Interest is obtained in the early sequences by promising something spicy from the “scandal sheet” angle, with the inference that the star is going to be found with a skeleton in her closet, sooner or later. It is well toward the end of the picture that the denouement does come which is well for the picture since this sequence is hardly convincing and lacks in logic. The ending is noticeably weak.

Miss Brady does not appear until the middle of the feature and at no time does she dominate the production, since the roles are too well divided to permit any one to “run away with the show.” She is, however, a good type for the part and quite equal to its requirements.

The picture has been given a very nice production, all the details being looked after as they should be. Good types have been secured for the principal roles. The sets used are up to standard and the photography first class. A better than average picture if one does not look too closely into the excuse for some of the sequences.—Length, 5 reels.—J. S. Dickerson.
THE CAST

Alice Brady
Frank Losee
Harry Mortine
Richard Hatteras
Edith Stockton
Bradley Barker
Nora Reed
Fred Burton
Alfred Hickman
Sara Biala

Directed by Kenneth Webb.
Story by Amelia Rives.

For the first picture on the new Realart program, Alice Brady has secured Amelia Rives (Princess Troubetsoy) great society play, "The Fear Market," as a vehicle. This picture has been booked for showing at the theatre beginning....

The star has a role in this picture which her many friends in this city will find unusually suitable. She is the daughter of the owner of a scandal mongering society paper which by publishing little quips about the indiscretions of society people makes itself feared and in the conduct of its affairs is not above accepting sums in payment for keeping undesirable reference to people out of the paper. As the editor states in "The Fear Market," Society pays well for its pleasant vices. Miss Brady is unaware of the interest her father has in the "scandal sheet" and through a series of events gets into a fight to put this paper out of business. She is assisted somewhat herself by an unfortunate chain of circumstances.

The role is one which besides permitting the display of the star's emotional ability also allows her to appear in many beautiful gowns. In fact the whole production is lavish in this connection. The play from which the picture has been adapted was a decided success owing to the originality of its story and the wealth of dramatic material it contained and has proven an unusually good production for transference to the screen.

The feature holds interest from beginning to end and will be found a real treat.

PROGRAM READER

When Amelia Rives (Princess Troubetsoy) wrote "The Fear Market" she scored a hit which is still remembered for its originality and wealth of dramatic situations, for she chose a fertile field from which to evolve her plot, scandal in society and the use the knowledge of a woman's indiscretions may be put by a society paper which was not above being bribed into squelching stories if the price was enough.

Such papers do exist, as you well know, and in this picture you may get a very good idea of the particular brand of blackmail is worked "within the law." "The Fear Market" has as a star Alice Brady whom you all know is particularly adapted to a role in a society picture. In her support are such well known players as Frank Losee, Bradley Barker, Alfred Hickman and other actors of note. The production was staged by Kenneth Webb, whose reputation in the society picture is enviable. The picture is rich in scenic verse, good clothes, big sets and which coupled with its suspense carrying story makes a feature which is well above the usual in photoplay.

"The Fear Market" comes to the theatre for a day run beginning...

SUGGESTIONS

The suggestion that there is "spice" in this picture we figure is essential to induce people to expect something out of the ordinary.

We would therefore suggest that you bill this picture as an exposure of the secret sins of society with specific instances being recorded of what happened when its indiscretions became known to the editors of a society paper, "The Tattler." In getting this over you will necessarily use the newspapers to a large extent.

In the word "fear" and its definition you have an opportunity to create some interest. Ask your public if they are afraid that the world will some day know some of their secret sins. Run a story in your papers stating that the editors could make a million dollars in a year if they cared to accept bribes to keep news of certain kinds out of the paper. See if the editors of the
“THE FEAR MARKET”
sheets will not accept a chance to pat themselves on the back on their independence in printing all “the news that’s fit to print.” Suppose you were to frame a story with a heading “______ (name of paper) Could Make Millions If It Could Be Bought.” Then your story explaining. Another headline which will get attention is, “Society Fears the Pitiless Publicity of Its Own Publication.” Then give facts concerning the society journals and the way their business is conducted with your reference to “The Fear Market” in the concluding paragraphs.

Use plenty of scene cuts for advertising this production as clothes are an important item in it.

*Motion Picture News*, February 7, 1920, p. 1537

**EXHIBITORS HERALD**

ALICE BRADY IN A NEWSPAPER STORY

Three scenes from “The Fear Market,” taken from the successful stage play, soon to be published by Realart Pictures Corp.

*Exhibitors Herald*, January 17, 1920, p. 68
Alice Brady in

THE FEAR MARKET

Five-part drama; Realart.
Directed by Kenneth Webb.
Published in January.

OPINION: Well cast, lavishly produced, and provided with ample story body, “The Fear Market” should compare more than favorably with any of the star’s past productions when submitted to the general public for the final decree. It is admirably suited to the star, the period of its publication and the general requirements established by the public for the star.

Essentially a society drama, the settings are in every instance opulent and eye-filling. None appear to better advantage amid such surroundings than Alice Brady.

The story is from the pen of Amelie Rives, a writer whose general style is
universally known. Her painting of characters doubly interesting because they are never commonplace is always assurance of wide reading for her magazine stories and novels. It is but logical to assume that the same will be true of her story in film form. It is typical of its author.

The star is easily the dominant figure of the photoplay. She is the center of interest at all times and the action revolves about her almost exclusively.

It is some time since the public has seen Alice Brady upon the screen. There should be a great demand for this production. It will satisfy completely.

SYNOPSIS: Sylvia Stone and her circle of friends, living abroad, are shocked at the suicide of a Mrs. Hill, whom all knew and respected, following the publication of her name in an American “scandal sheet.” They return to America to attempt the destruction of the publication. Oliver Ellis, owner of a legitimate newspaper, promises Sylvia his support in the projected enterprise, and it is not long ere the two discover themselves in love. This despite her elopement in Rome with Ettar Forni, an Italian, from whose unscrupulous plot she narrowly escaped being a victim. Forni also comes to America and dies, asking her forgiveness. The publisher of the scandal sheet has come to get the story, when it is discovered that he is her father. After a tense scene his promise to reform is accepted and she finds happiness with Ellis.
THE FEAR MARKET.

Sylvia Stone .......... Alice Brady
Major Stone .......... Frank Losee
Ettare Forni .......... Harry Mortimer
Oliver Ellis .......... Richard Hatteras
Laura Hill ............ Edith Stockton
Bob Sayres .......... Bradley Barker
Milly Sayres .......... Nora Reed
June Carsen .......... Fred Burton
Dicky Wilkes .......... Alfred Hickman
Emilia Botti .......... Sara Blata

With Alice Brady starred, Realart is offering something good in "The Fear Market," founded on the play by Amelia Rives. The story holds. Its interest is cumulative. The direction is excellent, the photography first class, and the only jarring note is the inserts shown against an undecorated background.

While the feature is only average, Miss Brady has a chance, and so have the other pretty women in the cast, to wear beautiful gowns, and this helps a lot. The acting is competent. Miss Brady touches no extended reaches, but she knows her business and so does her support. Kenneth Webb directed and Clara Beranger made the scenario.

While any one in the least expert at this sort of thing can guess the end before the showing is half begun, this type of melodrama gets over strong.

A Major Stone owns "Society Chatter" and blackmails people right and left. This ownership he keeps a secret. A friend of his daughter's gets caught and kills herself. In the young daughter's life there is also a scandal, but, unsuspecting, she and the wealthy newspaper owner who loves her set out to run the owner of the sheet to earth. They do so, and the daughter forgives her father when he promises to suppress the publication.

Variety, January 9, 1920, p. 52
Wid’s Daily, January 11, 1920, p. 16

Badly Handled Climax Spoils Good Effect of Picture’s Body

Alice Brady in “THE FEAR MARKET”

Realart

DIRECTOR .................. Kenneth Webb
AUTHOR .................. Amelie Rives
SCENARIO BY ............ Clara Beranger
CAMERAMAN ............... George Fossey

AS A WHOLE . . . Interesting and lavish production of novel plot; works fascinatingly to climax which slumps badly.

STORY ............. Is motivated by a society scandal sheet; all the action has to do with a high-class underworld which is realistically pictured.

DIRECTION ....... Speaks pretty well for Webb but he should have treated climax with greater sense of the dramatic.

PHOTOGRAPHY .......... Very good
LIGHTINGS ............... Good effects when necessary
CAMERAWORK ............ Noticeably good
STAR ......... Is not given her usual big emotional opportunities.

SUPPORT ............ Frank Losee as father has next largest part; all support very good.
EXTERIORS ............. Unusually appropriate and include a number of Italian exteriors.

INTERIORS ............ Excellent
DETAIL ............. Star’s make-up poor in many close-ups
CHARACTER OF STORY .... Girl on trail of professional blackmailer finds he is her father.

LENGTH OF PRODUCTION .......... About 5,000 feet

This picture certainly starts off like a whirlwind and gives promise of developing into something extraordinary. But the pace is not maintained through to the finish. In fact, it starts hitting the clutzes at about its middle and when everything has been prepared for a smashing climax and you have been led to expect something unusually dramatic, they proceed to just walk through it and hand you a big disappointment instead of a thrill.

The picture opens by introducing Stone and his confederates, the owner and operators of a blackmailing society sheet. Large sums are paid into the company by fearful women to keep indiscretions, either innocent or real, from being printed. Stone’s only love is his daughter, Sylvia, played by Alice Brady, whom he contrives to keep in Italy far away from the scenes of his nefarious dealings.

Of course it doesn’t take a great stretch of the imagination to see what end such a beginning is headed. Sylvia, trying to put the paper out of business, because it directly caused the suicide of one of her dearest friends, enlists the aid of Oliver Ellis, publisher of a reputable paper, and works against the scandal sheet with the ultimate result that she discovers that its owner is her own father.

The ending may be quite obvious at the outset but the interest is intrigued and held to the scenes immediately before the final sequence by the introduction of a wealth of interesting detail, all of which is staged and enacted exceedingly well. Subsequently, however, there comes a bad slump in the action due to padding taking the shape of scenes in which the players do a terrible lot of walking from one side of the room to the other, etc. Then the climax, which has been approached definitely from the first fails utterly in dramatic power. They just walk through it. Sylvia condemns her father, then promises forgiveness if he will kill the paper and the last scene shows her in the arms of Oliver.

Miss Brady has by no means her usual emotional opportunities in this and doesn’t give as satisfactory an appearance as usual because of lack of makeup, principally on her neck. The supporting cast, headed by Frank Losee, is very good and includes Richard Hatters, Henry Mortimer, Edith Stockton, Bradley Barker, Nora Reed, Fred Barton, Alfred Hickman and Sara Bila.

Star and Exploitation Possibilities Are Good

Box Office Analysis for the Exhibitor

From the point of advertising this is a very good drawing card for Miss Brady has come into great popularity during the last year because of her combined screen and stage work. The name of the author, the title, and the interesting manner in which it lends itself to exploitation are still other points in the picture’s favor.

However, it wouldn’t be good business to boost “The Fear Market” too extensively in advertising and publicity inasmuch as it certainly will fail to live up to expectations, owing to the very poor way they handle the climax.

You may be able to get cleanly by with it owing to the interesting subject matter and its unusualness but it is really one of those pictures that sends you home dissatisfied—just because they haven’t gotten all they could from very unusual story material.
The Figurehead (1920)
Editor James Durfee (Joseph Girard) of The Leader. Pack Journalists.

In the city of Bolton, party politics are in the control of two men, Jim Durfee and Gordon Freeman, who intend to keep it that way by running a "figurehead" for mayor. They decide upon Sheridan Dows, known as "Sherry," a young society dilettante, who surprises the political bosses by taking his responsibilities seriously. Aided by Mary Forbes, a girl who works in the settlements, Sherry slowly gains popular support. Alarmed at the threat that he is beginning to pose, Durfee and Freeman plot to eliminate Sherry from the race by framing him in a compromising situation with Mary, but Sherry outwits them. That failing, Durfee plants scurrilous articles about Sherry in the paper, turning popular opinion against him until Mary persuades the paper's editor to refute the attacks. Regaining his popular support, Sherry wins both the election and Mary.
"The Figurehead"
Stirring Selznick Drama Built Upon a Fight Against Corrupt Political Powers Stars Eugene O’Brien.
Reviewed by Mary Kelly.

Politics as they are and as they might be are dramatically set forth in “The Figurehead” in a way that should be highly interesting to the masses. There is a spirit of democracy and altruism which permeates this drama and which will be sure to enlist the sympathy of the average spectator. Thrilling scenes are frequent. A fight in an underworld café, the raiding of “the figurehead’s” apartment, the sensational episode of his speech in the big hall are a few of the high points of suspense. These tempestuous passages have been effectively directed and are alternated by more quiet interludes, where romance and human interest dominate.

Eugene O’Brien, as the impulsive, big-hearted hero, gives a spirited performance on the whole, but indicates at times a lack of poise. Anna Q. Nilsson is well cast for the role of the settlement-worker who gives her earnest support to “the figurehead.” From the standpoint of photography and lighting the picture is not of the best.

Cast.
Sheridan Dows ................ Eugene O’Brien
Mary Forbes .................. Anna Q. Nilsson
Sylvia Freeman ............. Ora Carew

Story by John Lynch.
Scenario by R. Cecil Smith.
Direction by Robert Ellis.
Length, Five Reels.

The Story.
In an effort to boost the election of Jim Durfee for Mayor, his friends resort to a very crooked game. They decide to choose some man from the upper classes who is scarcely known and who has no influence with the middle classes, as an opposing candidate. They select Sheridan Dows, whose life has been devoted mostly to golf.

Sherry surprises them all by going into the thing in earnest. Mary Forbes, a girl who works in the settlements, gives her support to him. He makes many friends among the poor and puts over his master stroke one evening in a café by knocking down a brute who is insulting a young girl. A des-
perate encounter takes place, but Sherry wins out.

His enemies now try to persuade him to withdraw, telling him that he has no chance of winning, that he has been only a "figurehead" from the start. He insists upon running. Their next move is to involve him in some scandal by sending Mary Forbes a false message urging her to come to his apartment. A daily paper has been bribed to put Sherry in as black a light as possible. Sherry and Mary outwit them in this game by a clever ruse managed by summoning a neighbor to the apartment. She comes in through the fire escape and gets into bed so that when the police and reporters arrive, Mary is found nursing the old woman.

Nevertheless they use the story against him and the extra appears during Sherry's big speech. Popular opinion is immediately prejudiced against him, but Mary begs the editor of the paper whom she has previously served to make a speech declaring the article to be false. Remembering Mary's great service to him in saving the life of his child, the editor consents, and once more the mob swings to Sherry's side and he is elected.

Program and Exploitation Catchlines: They Put Him In the Race for Mayor Merely as a Figurehead. When the Time Was Ripe They Ordered Him Out. But He Was In to Stay. And He Won.

He Showed the Common People His Heart and the Grafters His Fist—And He Proved to Them All That He was Something More Than a "Figurehead."

From Golf Champion to Mayor! Could He Make the Grade? Political Bosses Said He Couldn't. But the Girl Who Was in Love With Him Knew He Could.

Eugene O'Brien In a Stirring Drama Showing Fight Against Corrupt Political Powers.

Exploitation Angles: Feature O'Brien and co-star Miss Nilsson, but remember that this is a strong story of clean politics brought forward at a time when politics is the engrossing theme. Pile into it from that angle, and direct a special appeal to political organizations. If you can hook the situation to something of the sort in your local or state politics, spend money in a series of personal letters to the electors. It will pay big if you make the letters direct and strong.
"The Figurehead"
(Selznick—Five Reels)

Two great American sports are emphasized in this feature—golf and politics. Eugene O’Brien, the star, turns deftly from the former to the latter, and is successful in both.

It is an average political drama, filled with outworn types of cigar-chewing bosses and their backboneless lackeys, and talking about the “political rings and puppet mayors.” The star plays Sherry Dow, a member of the idle rich, and a perfect magnet for debutantes. After some good golf scenes in the opening reel, he accepts the nomination for mayor, the understanding being, among everybody except himself, that he is to be only a figurehead in the race. But Sherry, inspired by a girl who wants to see him be of some use to the world, is not satisfied with being a figurehead, and starts to put up an honest-to-goodness fight against the bosses and their corrupt methods.

In order to force him to withdraw, his opponents try to involve his sweetheart in a scandal and almost succeed in doing so. Dow wins the election by a small margin, and the girl in a walkaway.

They have some big scenes in the exteriors of the political meetings, and the climax involves a surging throng of several hundred people. But there isn’t sufficient story to last five reels, and there is a mass of irrelevant padding—some of it cute stuff, and bits of it a secondary romance. Its chief fault is that it has a hackneyed and timeworn plot, which is noticeable despite the gloss of elaborate production that surrounds it. The figure of the “saloon-and-dance-hall ward-healer” is too familiar to be of much interest. And the young dandy, addressing crowds of voters in evening dress, is not a natural touch.

The star is satisfactory, and he is supported very well by Anna Neilson and Ora Carew. The climax, the hundreds of men fighting at the political meeting, and the mounted police charging upon them, makes an effective scene, and is good for a life-sized thrill.—MATTHEW A. TAYLOR.
Very Sympathetic Story With Star Well Cast

Eugene O'Brien in
"THE FIGUREHEAD"
Selznick-Select

DIRECTOR Robert Ellis
AUTHOR John Lynch
SCENARIO BY R. Cecil Smith
CAMERAMAN Not credited
AS A WHOLE, Sympathetic story with star well cast and finely handled spectacular scenes result in very satisfactory picture.
STORY Just suits star—well constructed and containing rising suspense.
DIRECTION Contains number of slips in timing of parallel sequences and in detail.
PHOTOGRAPHY Good
LIGHTINGS Very good
CAMERA WORK Commendable
STAR Right at home
SUPPORT Very good; Anna Nilsson opposite
EXTERIORS Varying and very appropriate
INTERIORS Realistic
DETAIL Director shouldn't have let star look so slick after fight or shown romantic touches in middle of golf tournament.

CHARACTER OF STORY Idler nominated mayor by crooked politicians as “figurehead” —he turns tables on them.

LENGTH OF PRODUCTION About 3,500 feet

Here is a distinctly pleasing picture with the star very well cast in a story that cuts directly to the common sympathy and which rises in power of suspense as the action progresses. The role of the sportsman and society idler, nominated for mayor by conniving politicians as a figurehead, who turns upon them and makes a winning fight for a clean ticket suits Eugene O'Brien to the ground and he makes as much of the part as its many possibilities afford him.

There are some excellent melodramas coming in the latter part of the picture during the very realistic debate between Sherburn Dowes, the figurehead, and his opponent, Durfee. The scene that Durfee has pruned in his paper about Dowes causes a riot in the hall which is only broken up by two mounted policemen who charge up the aisle and take the much-maligned Durfee in charge. This whole sequence is excellently done and contains no small amount of suspense and thrill. The election night scenes are also well pictured with all the various details of the real article.

The picture as a whole registers very well indeed. After Dowes has been nominated he starts in winning popular favor to the dismay of Durfee and his minions, who believed the opposition ticket would win in a walk. The story merely relates of the manner in which Dowes fought against them and won. The best dramatic sequence aside from those already mentioned is the one in which Durfee plans to frame up Dowes with Mary, his fiancée and co-worker. Here this plot is frustrated makes a stirring sequence although the action parallels it showing the reporters and ex-servicemen trying to get the scandal story untimed correctly with the main line.

O'Brien gets very satisfactory support from such capable players as Anna Nilsson, Joseph Girard, Edith Stevens, Ed Brady and Kate Price.

*Wid’s Daily*, June 20, 1920, p. 19

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (James Durfee), Group.
Ethnicity: White (James Durfee), Unspecified.
Media Category: Newspaper
Job Title: Editor (James Durfee), Pack Journalists
Description: Major: James Durfee, Transformative Positive
Description: Minor: Pack Journalists, Negative
Find the Girl (1920)

Makes Comedy with Newspaper Flavor.

The new Rolin comedy, with “Snub” Pollard, the “pint sized comedian,” which will be released by Pathé February 29 is entitled “Find the Girl.” “Snub” is assisted by his new leading woman, Marie Mosquini and Eddie Boland. “Sunshine Sambo,” the diminutive colored actor, further demonstrates his comedy ability by his antics with a little Chinese kid, who is a new comer to filmdom. Most of the scenes are laid in a newspaper office. The fun that Pollard injects into his role of a reporter shows that the little comedian can get screaming humor out of any situation he is given to handle.

*Moving Picture World*, February 28, 1920, p. 1449
The Powder Puff Follies of 1920 continue this week. There is a Pathé comedy, ‘Find the Girl,’ in which Snub Pollard plays the part of a newspaper man. The newspaper color, wherever it was obtained, is atrocious. The managing editor dashes around in a white vest, tearing his hair and ordering cub reporters about, while the city editor appears to be an absent member. On the white-vested gentleman’s desk is a large sign with “Editor” conspicuously printed on its face. The office boys are Chinese.


“Find the Girl,” Pathe

Hitherto, there has been a thematic weakness in many of the Snub Pollard comedies. Most of them, however, have had as redeeming features either humorous situations, or knock-about bits of real value. In this production, there are only two scenes that are in any way funny, the rest consisting merely of chase stuff, or ordinary slap-stick material. The portion showing the newspaper office, early in the offering, and the part wherein the entire villainous crew, infesting “The Web,” a burlesqued dive in the slums, abduct the innocent maid will provoke mirth, as will some of the footage in which the darkey youngster appears, but the rest will probably find the average audience passive. It deals with the efforts of an entire newspaper staff to get the news about a wealthy damsel who has been abducted. After much of the riotous, hero Snub Pollard effects the rescue. There is much shooting, tumbling, falling, etc., especially in the latter portion.

Wid’s Daily, February 29, 1920, p. 23
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Snub, Managing Editor. City Editor. Editor.). Group-3.
Ethnicity: White (Snub, Managing Editor, City Editor, Editor). Asian (Office Boys).
Unspecified-2.
Media Category: Newspaper
Job Title: Reporter (Snub). Editor (Managing Editor, City Editor, Editor). Office Boys. Cub Reporters.
Miscellaneous.
Description: Major: Snub, Negative
Description: Minor: Managing Editor, City Editor, Editor, Office Boys, Cub Reporters,
Negative. Miscellaneous, Neutral.

Flying Pat (1920)
Reporter for Gossip Sheet (Porter Strong).

Flapper Patricia Van Nuys becomes "flying Pat" when she follows in the path of her aviator husband Robert and decides to become the first woman to cross the Atlantic by plane. Captain Endicott, an ace pilot and a friend of Robert, offers to teach her to fly. One day, while practicing, their plane takes a nose dive and crashes, but luckily the fliers emerge unscathed, taking refuge in a roadhouse. Subsequently, Pat's husband becomes so outraged at his wife's intimacy with Endicott that Pat, indignant at his reaction, resolves to become independent. That night she slips away and boards a train for distant parts. Endicott also boards the train and when they are seen by a reporter for a gossip sheet, Robert reads of his wife's exploits in the daily newspaper. Meanwhile, Pat has stolen home penitently. Disguised as a cook in her own kitchen, she eludes detection until Endicott comes to the house just as Robert starts gunning for him. After a series of comic incidents, matters are explained and Pat and Robert reconcile. American Film Institute Catalog of Feature Films
Flying Pat
A Paramount Picture Presenting Dorothy
Gish in the Role of a High Flyer
Reviewed by Louie Reeves Harrison

"Flying Pat" starts out with a bright conception, one which arouses high expectations. These are fulfilled in the early scenes, particularly where the lively young star trains to manage an airplane. From the moment of her downfall in company with her teacher, the comedy drifts away from the subject into a series of inconsistent scenes apparently devised to give Dorothy opportunity to be amusing, but so little related to each other and to the anticipated line of action that interest sags. This is particularly true when old material is used to fill in the required number of reels. The absence of definite characterization and of anything like a story that could stand on its own merits, puts a heavy burden on the charming young star.

Dorothy does her little best with her opportunity, but it is overworking her to depend so entirely upon her quaint and really delightful personality in such an obvious vehicle. There are other actors with automatic roles, but they cannot be expected to get beyond them. There is nothing objectionable about the story. As shown at the Rialto Theatre it pleased those who are content to see Dorothy Gish and be amused by her antics regardless of the story's standard, but "Flying Pat" can only be designated as fair entertainment.

Cast
Patricia Van Nuys ....... Dorothy Gish
Robert Van Nuys ....... James Rennie
William Endicott ....... Morgan Wallace
Butler ............... Harold Vizard
Detective ....... William Black
Reporter ............... Porter Strong
Policeman ............... Tom Blake
Old Lady ............... Kate Bruce
Cook ............... Mrs. Waters
Housemaid ............... Miss Waters

Story by Virginia P. Wilthey
Scenario by Henry Carr and F. Richard Jones
Directed by F. Richard Jones
Length, Five Reels

The Story
"Flying Pat" is the designation of Patricia Van Nuys when she takes a hint from her husband and starts out on a career of her own, that of an "Aviatrix." She survives the test of a machine which determines whether she may aspire to sail in the air, and, thereafter, she goes up with a skilled aviator, Endicott, and does stunts until she uses the wrong throttle and brings the machine to earth in a nose dive.

Both escape unhurt, but they go to a neighboring roadhouse to fully recover. Pat telephones her husband. When he reaches the place Pat is herself again, but the husband who advised her to seek a career of her own drags her home in a fit of jealousy. Pat starts out for herself again by taking a train for Albany. She falls into a bad
company and is fleeced of all her money. She returns home at a time the cook has quit and arranges with the butler to do the cooking herself. She succeeds in passing herself off as a Swede kitchen maid with her husband, but her cooking is so bad that he decides to discharge her.

Meanwhile a policeman and Endicott have both entered the kitchen. Pat hides one in a bin and the other in a laundry basket. Her husband finally recognizes her. He becomes suspicious and discovers Endicott. When he proposes to arrest Endicott, Pat provides the policeman by opening the laundry basket. All is forgiven and the young wife decides to give up her career as “Flying Pat.”

**Program and Exploitation Catchlines:** A Picture of the Air.

She's a High Flyer This Time—Dorothy Gish Becomes a Girl of the Clouds in Her New Picture.

She Was a Riot in an Airplane—Then Came a Big Crash—Amongst the Wreckage They Found the Smiling Pat—Dorothy Gish in a Comedy Drama.

**Exploitation Angles:** Make Miss Gish your chief selling point. She will carry the story, so sell her hard and slide on the story angle. You can use the aviation angle to good advantage and if there is a flying field nearby, engage the pilot to do some stunts and throw out bills, or hook in with the army or navy recruiters. You can do this even if there is not a station in your town.

*Moving Picture World*, December 25, 1920, p. 1084
"FLYING PAT"
(New Art-Paramount-Artcraft)

Fairly Pleasing Offering With Dorothy Gish

LACK of variety is noticeable in Dorothy Gish’s latest expression, “Flying Pat.” For three reels the comedy fairly scintillates, but thereafter loses much of its spontaneity. The inability to keep her pieces from becoming repetitious and vapid as they progress has been observed in more than one instance. To be candid, “Flying Pat” does not measure out the same proportion of humor as “Little Miss Reclusion.”

True it carries some original incidents which are provocative of laughter, but when these run their course its limitations are all the more readily noticed. Even the star herself seems to be suppressed at times—as if, having nothing to do, she has relied upon her sure-fire mannerisms. Miss Gish needs comedies of color and vitality—comedies in harmony with her exuberant personality.

The story here is based upon marital misunderstanding. Hubby would have his bride give up household duties for a career. Having lately returned from the war as an aviator, he would have her cultivate his erstwhile profession. But when she takes the air with a friend and fails to return home the young husband’s suspicions are aroused—especially when he receives word that she is dining out with her tutor. For three reels there is very little evidence of padding, the scenes being well arranged, though the line of action is considerably quiet. There is one rich scene, however, which shows the star taking a test which will qualify her as a flyer. She is whirled about in a compartment for the sake of establishing her equilibrium.

When she runs away to Albany the picture takes a flop for the accompanying action is totally irrelevant. A scandal sheet reporter is introduced for obvious effect. Ditto a detective, a policeman, and divers others. Hubby never suspects that his bride has returned to the kitchen until the required footage is utilized. He gets a sample of her cooking. This bit is a tried and true comedy situation which has lost its effectiveness through the passing years, although it is still capable of inspiring laughter. “Flying Pat” is an innocuous little comedy which is frail in action and incident and rather colorless in characterization. Miss Gish, however, is so keenly alive, so dynamic in her style of expression that her pictures can never be called dull. She has a good company here with James Rennie standing out with a clean cut performance—one marked for its poise and repression. “Flying Pat” will please a whole lot of people despite its lack of variety and spontaneity.—Length, 5 reels.—Laurence Reid.

THE CAST

Patricia Van Nuys ................................ Dorothy Gish
Robert Van Nuys .................................. James Rennie
William Endicott ................................ Morgan Wallace
Butler .............................................. Harold Vizard
Detective .......................................... William Black
Reporter ........................................... Potter Strong
Policeman .......................................... Tom Blake
Old Lady .......................................... Kate Bruce
Cook .............................................. Mrs. Waters
Housemaid ....................................... Miss Waters

By Virginia Philby Withey.
Scenario by Harry Carr and F. Richard Jones.
Directed by F. Richard Jones.
PRESS NOTICE—STORY

Dorothy Gish with her undeniable and irrepressible humor will be the attraction at the ____________ theatre next ____________ in her latest comedy drama “Flying Pat,” an original contribution to the screen by Virginia Philley Withey, the wife of the director, Chet Withey. Scenarioed by Harry Carr and F. Richard Jones and directed by the latter, it provides the charming comedienne with a vehicle which should gain her many new admirers.

The story is about a young bride and her husband, who insists that she become more than a kitchen drudge and that she go out and make a “career” for herself. She takes up flying, but an adventure with her handsome instructor leads to domestic strife, and the peppery, breezy Dorothy flies out into the cold world. What follows introduces a series of side-splitting scenes which lead to an eventual reconciliation. Miss Gish is thoroughly at home in such a type of picture and her support includes James Rennie, who gives an excellent performance in the opposite role, Morgan Wallace, Kate Bruce and others. “Flying Pat” is a spontaneous comedy which sparkles with fun and wit.

PROGRAM READER

Dorothy Gish, the peppy little screen comedienne has a sure fire success in “Flying Pat,” her newest comedy which will be the feature attraction at the ____________. It is all about a young bride who insists upon staying in the kitchen. Most women are satisfied to give up the pots and pans for a career, but Miss Dorothy is exactly the opposite. She is contented to be just a “homey” sort of wife, but her husband insists she make a name for herself in the world besides. How this insistence on his part precipitates a quarrel and leads the star into many adventures before a reconciliation is effected is told in five reels of breezy comedy. The picture is Dorothy Gish at her best.

SUGGESTIONS

Dorothy Gish has established a following for her particular brand of humor. So play up her name and state that her latest picture is ideal for the expression of her charm and talent. Tell that it is written by Virginia Withey, the wife of the director, Chet Withey. Bring out the value of the title. Have your artist draw a design of the star—a head pose with aviation cap on and a background of a flying machine. Tell that it is a breezy, peppy comedy which contains sixty laughs a minute. Bring out that it is a sure cure for the doldrums. Make use of the leading man’s name. He hasn’t been long on the screen but his personality has been felt by the picturegoer.

(Continued on page 453)

“FLYING PAT”
(Continued from Page 451)

CATCH LINES

Here is Dorothy Gish who takes a flyer in matrimony and the air besides. See the clever comedienne in a rapid-fire comedy, “Flying Pat.”

Can a bride stay in the kitchen and become a “homey” sort of wife and retain her husband’s love? See Dorothy Gish in “Flying Pat,” a snappy comedy.

Motion Picture News, January 1, 1921, pp. 431, 453
DOROTHY GISH IN
FLYING PAT
(PARAMOUNT)

Dorothy Gish is presented as an aviatix and a cook in a comedy drama lively, laughable and deliciously amusing. The wide popularity of the star assures a safe investment in this latest of her features, the best she has made in some time. Directed by E. Richard Jones.

Anything more delicious than the inimitable and impish Dorothy Gish careening around in an airplane of which she has lost control, then poking a pretty head out of its wreckage after its “nose dive,” is difficult to picture. The episode alone puts the picture well to the fore among current productions. However, the whole is one of the brightest bits of lively screen fun now available, and one which no wise exhibitor will pass up. Dorothy Gish has created a distinct place in the affections of picture-goers and the
enterprising exhibitor will cater to it. This feature is a considerably better made vehicle than “Little Miss Rebellion” and takes her into the domestic comedy realm.

As a young bride, whose husband desires that she carve out a career rather than bother her pretty head about domestic trials, she is given instruction in aviation by a friend, Bob Endicott. Her experiences as a pupil land them both on the ground in a nose dive wreck from which they miraculouslly emerge and seek refreshment in a nearby roadhouse. Her husband arrives on the scene as Bob is proving an entertaining and affectionate companion. His ire drives her out of her home to take the night train for Albany. Rid of her money in a poker game, she comes back to meet an emergency in posing as a cook in her own home. One complication leads to another and eventually they terminate in a reconciliation of the lovers.

James Rennie plays opposite Miss Gish and Morgan Wallace impersonates the friend. The star is at her roughish best with her characteristically clever mimicry. Action is spirited, photography good, settings attractive and titles crisp.
Dorothy Gish Makes This a Sparkling, Entertaining Farce

Dorothy Gish in "FLYING PAT"
Paramount

DIRECTOR ............ F. Richard Jones
AUTHOR ............ Virginia P. Withey
SCENARIO BY ...... Harry Carr and F. Richard Jones
CAMERAMAN ........ Fred Chaston
AS A WHOLE .......... Fine production, interest and humor keen throughout

STORY .............. Novel theme, highly imaginative and amusing
DIRECTION .......... Excellent atmosphere for every scene
PHOTOGRAPHY ......... Good, some excellent airplane shots
LIGHTINGS ............ Good
CAMERA WORK ........ Very good
STAR ............... Gives piquant, charming, and altogether amusing performance
SUPPORT ............. James Rennie handles part well, others all very good
EXTERIORS ............. Always correct
INTERIORS ............ Very good,—excellent atmosphere in airplane factory
DETAIL ........... Carefully done. Sub-titles add noticeably

CHARACTER OF STORY .... Young wife, seeking career as aviator, after domestic complications, is finally reclaimed by her husband

LENGTH OF PRODUCTION ........ 4,867 feet

"Flying Pat" is a bright, snappy and wholly reasonable entertainment all the way through, but particularly so during the time that Dorothy Gish is before the camera. The little star displays a very fascinating personality, and makes a most amusing character of the inconsistent young wife. It is a farce, and you aren't supposed to regard it otherwise than as a good story, and as such, it will please almost any type of audience.

Star's Name and a Promise of Amusement Will Put This Over

Box Office Analysis for the Exhibitor

Dorothy Gish's name will probably count for the most in advertising this production, and you can safely say that the star is at her best. Also make a strong play of the novelty and the abundance of the sprightly comedy in the piece. You can do this in any number of ways, based upon the numerous almost-tragic situations.

You can also talk about the excellence of the production, commenting on the airplane angle. This point will also make good material for lobby displays and stunt exploitation.

Make clear that it is a rollicking farce, with a succession of laughs from start to finish, and promise them that the story is absolutely new.

The picture is going to please most of your audiences and you can count on this in the make-up of your advertising campaign.
Food for Scandal (1920)
Pack Journalists cover scandalous divorce. Newspaper makes a young woman a “Vanities” star.

Sylvia Figueroa, the orphaned daughter of an impoverished aristocratic family, loves Watt Dinwiddle, a struggling young attorney who has ventured to San Francisco to make his fortune. When, after his departure, Sylvia fails to hear from her lover, she follows him to the city. After spending weeks vainly searching for a job, Sylvia is forced to accept a position in the chorus line of "Vanities." Her performance is a huge success and soon she is featured as "Mabel Flowers, the Kissing Girl." Becoming disgusted with the milieu, however, Sylvia soon quits. Meanwhile, Watt has been cultivating the wealthy Jack Horner, whose wife Nancy desires a divorce because of her husband's lack of social standing. Sylvia agrees to act as correspondent in the suit in return for the promise that Jack will turn over his legal affairs to Watt. However, love triumphs as Nancy realizes that love is more important than social position, and Watt forgives Sylvia for her scandalous conduct. American Film Institute Catalog of Feature Films
One of its principal attractions lies in the brilliant yet subtle flashes of humor that unexpectedly pop out at you throughout the production. The observer is carried from one situation to another, his interest ever increasing, the sub-conscious feeling that tragedy is pending serving to heighten expectation. This tragedy never develops.

The Work of Miss Hawley Harrison, Fred Terry, Lester Cuneo and James Cruz, is of the best sort, and Ethel Gary finished acting is contributed by every other member of the cast.

James Cruze has done a piece of convincing direction in this play. You are intrigued into believing you are looking out of a window at the actors by the excellent photography, and the night scenes are particularly effective. The sets are tasteful and in keeping with the play; the continuity runs smoothly and evenly and the sub-titles are clear and concise. New effects in art-title work are worked out and constitute another outstanding feature. They give the play even greater entertainment value. As a box office attraction this picture should be a winner.

### Cast

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Sylvia Figueroa</td>
<td>Wanda Hawley</td>
</tr>
<tr>
<td>Watt Dinwiddie</td>
<td>Harrison Ford</td>
</tr>
<tr>
<td>Nancy Horner</td>
<td>Ethel Grey Terry</td>
</tr>
<tr>
<td>Jack Horner</td>
<td>Lester Cuneo</td>
</tr>
<tr>
<td>Señora Maria Serra</td>
<td>Margaret McWade</td>
</tr>
<tr>
<td>Paola</td>
<td>Minnie Provost</td>
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<tr>
<td>Count Tizapitti</td>
<td>Juna de la Cruz</td>
</tr>
<tr>
<td>Padre</td>
<td>Sidney Bracey</td>
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</tbody>
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Story by Paul Kester.
Scenario by Edith Kennedy
Directed by James Cruze.
Length, Five Reels.
The Story

Sylvia Figueroa is the daughter of an American heiress and a Spanish cattle baron. Her parents are dead when the story opens and the ranch where she lives with her old aunt is falling into decay, the fortune of the Figueroa having been spent. Sylvia loves Watt Dinwiddie, a struggling young lawyer who has gone to San Francisco to establish a practice.

After Watt's departure Sylvia hears from him irregularly and then not at all. So she is dumfounded to hear the Padre, upon his return from a visit to the city, tell her aunt that Watt is making a great success of his law practice. Sylvia resolves to go to the city herself and earn her living as a choir singer.

After weeks of vain search for a position, Sylvia is forced to accept a place in the chorus of the "Vanities." She makes a great hit. A few days later she awakes to find "Maybelle Flowers," which is her stage name, heralded in the papers as "The Kissing Girl." "The Vanities" has phenomenal box office receipts that night, but at the close of the performance Sylvia gives up the position that is so distasteful to her.

Watt has a wealthy friend named Jack Horner, who is short on family. His wife has asked him to get her a divorce and let her marry a nobleman. Sylvia pretends to be a co-respondent for a fixed sum, when she finds out that Watt is really "on his upper" and Horner asks her to help him get the divorce. The complications that follow convince Horner's wife that her present husband is better than a dozen nobleman and Watt learns the cause of Sylvia's scandalous conduct.

Program and Exploitation Catchlines:
Would You Accept the Position as Paid Co-Respondent in a Divorce Case If the Man You Loved Objected? See "Food for Scandal."
A Fascinating Comedy with a Dash of the Dramatic, Seasoned with Pep, Ginger and Punch.
How Did Watt Dinwiddie Get His First Client? Well, She Wasn't a Vamp, But She Helped and He Didn't Know It. "Food for Scandal" Explains It All.
Full of Breezy Humor That Will Waft You Through Seventy-Five Minutes of Delightful Enjoyment.

Exploitation Angles: Play up Miss Hawley and tell the fact that this is Paul Kester's play. You can also do much with the new title, for it can be twisted in a variety of ways.
“FOOD FOR SCANDAL”
(Realart)

Very Obvious, But Fairly Interesting

WANDA HAWLEY’S newest Realart picture, “Food for Scandal,” does not measure up to her initial vehicle, “Miss Hobbs,” in point of story interest and characterization, nor does it carry as good incident and action. In fact it is quite a conventional offering which pleases after a fashion because of its first rate interpretation. The “modest” hinted at in the title is really much ado about nothing and presents a heroine whoconsists in act as an innocent co-responsible in an impending divorce action so that she may bring the quarrelsome couple together again.

The opening flash shows her the heirloom of a depleted fortune with nothing tangible in the way of assets except a broken down ranch. She is engaged to an equally impoverished young lawyer. So each goes to Trinita to gain a livelihood. Here she fails to write because of his misfortune and lawless, pipped at hisoustet, has joined the chorus under an assumed name, rather than ask any assistance from him. The director has provided a flashy touch in the setting for the lawyer’s office—an office which is as lavishly furnished as a bank president’s. Certainly he gives the lie to the fact that he is poverty stricken. As for the girl the appearance of the ranch might lead one to think that she could easily have met unpaid or raise produce in California’s sunny clime. Again she doesn’t do Fifth Avenue and maintains an apartment in a hotel—which is certainly beyond her income.

It is an obvious tale and the title gives it away when the heroine flirts with scandal. The quarrelsome couple are friends of her family and it develops that the return from the stage to enter the husband’s employ as the co-responsible. And having her wits about her she brings them together and makes the husband promise to become the lawyer’s client. This little plot does much to lift the story out of its singletack channel and the development of it careers no small amount of humor. But the poor protagonists are not presented in a consistent manner. The background of their lives would lead one to believe that they needed its riches. The romance is well treated, with emphasis placed upon the conflict. And Miss Hawley and Harrison Ford are perfectly at home in their respective parts. The analytical spectator may wonder how people of such high estate ever sunk so low in worldly goods and are able to appear prosperous and well-fed at the same time. The picture should offer a fairly interesting hour. —Length, 3 reels. —Lawrence Reid.

THE CAST

Evelyn Verrane
Wanda Hawley
Ward Bond
Harrison Ford
Alfred Lunt
Margaret McWhale
Mae Clarke
Mae Clarke
Patsy
Owen Moore
Jackie Coogan
Mae Clarke
Nancy Maroney
By Paul Kennedy
Scarcen by motion pictures
Photographed by W. Kennedy Martin.

PRESS NOTICE—STORY

Wanda Hawley, the charming actress, who made her debut as a star in “Miss Hobbs,” will return to the screen next month in her latest preliminary, “Food for Scandal.” This is an adaptation by Edith Kennedy of the same namesake of the play “Don’t Be Scandalous,” and is considered ideal for the expression of Miss Hawley’s personality and talent. The star assumes the role of Betty Flanders, a girl who has inherited her father’s dimen ranch. Very much against her wishes, she returns to a spot in the San Francisco of the old fixed area to a position of importance in a musical comedy. In her the Californian girl is in a certain way a woman of the world, yet she is entirely a woman of the world. She is the opposite of the quixotic, utopian, idealistic type of heroine—a type which has become so common. Betty Flanders is a woman of substance, a woman of the world.

PROGRAM READER

Wanda Hawley, last seen here in “Miss Hobbs,” the picture which established her at a star after running the screen as a leading woman for several years, is to be seen again in her latest preliminary, “Food for Scandal.” The star places the part of a girl who has come to the end of her rope and is determined to earn her own way—if necessary in the way of the world. Now the decision just mentioned is shown in action, and she appears, with dignity and sobriety, in a role which is as well for her personality and talent. The play is a very important, a very significant role, and it is ideal for her. Hawley is supported by the dependable Harrison Ford and in this picture, Tom Moore, is again prominent. James Craven directed.

SUGGESTIONS

If you showed Wanda Hawley’s previous picture, “Miss Hobbs,” there is no reason why you should not have your program, which has been in demand for several years, your program for “Food for Scandal.” The picture is a reproduction of Wanda Hawley’s picture and is given to the screen in its original form. It is a picture of substance, a picture of dignity, a picture which makes a great impression.
Mild Story But Feature Generally Is of Average Merit

Wanda Hawley in
“FOOD FOR SCANDAL”
Realart

DIRECTOR
James Cruze

AUTHOR
Paul Lester

SCENARIO BY
Edith Kennedy

CAMERAMAN
H. Kinley Martin

AS A WHOLE
Light and fairly entertaining; slumps in spots but gets over

STORY
Not very strong material but makes satisfactory showing in production it has been given

DIRECTION
Very good

PHOTOGRAPHY
Good

LIGHTINGS
A few bad ones

CAMERA WORK
Average

STAR
Pleasing

SUPPORT
Well known and capable cast

EXTERIORS
Not many

INTERIORS
Adequate

DETAIL
Satisfactory

CHARACTER OF STORY
Sweethearts are reunitied after various circumstances that keep them apart are cleared away

LENGTH OF PRODUCTION
4,648 feet

Wanda Hawley’s latest starring vehicle for Realart is an adaptation of Paul Lester’s novel “Beverly’s Balance.” The piece is not strong in its subject matter and the production itself slumps noticeably in spots but picks up again and all told gathers enough interest and holds it well enough for immediate satisfaction. That is, it’s not one of those pictures that leave a lasting impression but will be agreeably received for immediate “consumption.”

There are comedy moments that register well, among them the instant where the much sought after actress asks her various admirers to meet her at a designated spot and a large group of them gather but instead of the fair lady appearing on the scene, her Indian maid-servant “keeps the date” by returning to the beaux, their floweral offerings.

Sylvia (Miss Hawley), and her aunt are the last of the line of famous descendants and when they are near the end of their wealth Sylvia decides to try her luck in San Francisco, where she tries to make herself living. In the same city is Harrison Ford, her sweetheart who had left her sometime previous, also to make his way in the big city, before offering her his heart.

Also in San Francisco are Jack Horner and his wife who are in love with each other but despite his wealth his business (a string of “hash houses” inherited from his father), retards Mrs. Horner’s social climbing so the couple amicably proceed to arrange a divorce. It so happens that Sylvia gives up her position in the chorus of a new show and accidentally meets Ford but thinking he has forgotten her will have nothing to do with him.

She later finds an excuse to go to his office where she meets Mr. Horner, there seeing Ford’s legal services (incidentally Horner is the young attorney’s first client). Sylvia agrees to act as a co-respondent in the Horner divorce suit, the whole affair to be a very harmless arrangement. However, the lawyer refuses to allow Sylvia to go through with it and eventually there is a reunion between Horner and his wife, and Sylvia and her lover.

Nothing Particular to Exploit Unless You Want to Popularize the Star

Box Office Analysis for the Exhibitor

Wanda Hawley in
“FOOD FOR SCANDAL”
Realart

This will make a suitable offering for passing entertainment especially in a house where unusual exploitation and advertising stunts are not necessary to get your theater filled. If you are obliged to announce your coming attractions with a line as to what the story is about you can say: “What furnishes ‘Food for Scandal’? In this case it’s a young girl posing as a co-respondent because she needed funds.”

Play up the name of the star if you expect to show her future productions as a Realart player. Unless you cater to a transient crowd it might be well to get them interested in her and thus insure patronage when you announce her name the next time. For those who have read Paul Lester’s book mention that the picture is an adaptation of “Beverly’s Balance.”
FOOD FOR SCANDAL.

As adapted from Paul Kester's "Beverly's Balance," "Food for Scandal" (Realart) proves a superficial comedy that is never sustaining. As a play it is stereotyped in plot treatment. It leaves little to the imagination. Its action is too transparent to be absorbing. The cinema version does not differ in either respect from the play itself. That it should have been passed up for first run purposes when two houses on Broadway are available to Realart products, argues against the value of the play from that angle. A Circle audience witnessed the piece on a double feature day and gave it no more than a passive reception.

The story deals with an impoverished family of the noblesse type in straightened circumstances. The heroine decides to make a career for herself via the stage in San Francisco. There she has followed her lover, who is practicing law, when he can find a client. An ex-college chum, a man of wealth, is seeking a clever lawyer and a corespondent to speed a divorce case. Circumstances bring the quartet together. The heroine is engaged as the corespondent, but brings the couple together, while the lawyer is made business counsel for his college companion. The final clinch is looked forward to from the beginning, and there is no disappointment.

The picture has been directed by James Cruze, who seems to have lost his balance in this. It is as poor a specimen of modern methods in direction as anyone could find. Wanda Hawley, the star, in her best ingenuous manner, never suggests the character. The only member of the cast who attains reality is Harrison Ford, who, even in a picture, can lift the tempo by his aggressive, virile personality.

Sydney Bracy has a bit as the Padre, doing nothing more than to look the part. Margaret McWade is
The Fourth Face (aka The Mystery of Washington Square) (1920)
Newspaperwoman solves a murder in a deserted mansion.

A young woman is found murdered in a deserted mansion. Suspicion is cast on four different people before a female reporter discovers that the crime was committed by a jealous woman. *American Film Institute Catalog of Feature Films*

*The Fourth Face* is probably the same film as *The Mystery of Washington Square*, which Fidelity announced in a 7 Aug 1920 trade article as a six-reel detective story set in Greenwich Village and almost ready for state rights release. Trade articles on *The Fourth Face* began to appear in late Aug 1920, when Climax announced that it had purchased the film and gave its length as five reels. Its plot bears a considerable resemblance to that of the 1921 Fidelity film *The Invisible Web*, written and directed by Beverly C. Rule, whom a contemporary source cites as the director of *The Mystery of Washington Square*. *The Invisible Web* is listed in the *AFI Catalog of Feature Films, 1921-30*; F2.2728. One contemporary source lists the Clark-Cornelius Corp. as the distributor of *The Fourth Face*, but this is probably an error. *American Film Institute Catalog of Feature Films*.
STATE RIGHTS

Climax Film Corp.

"THE FOURTH FACE"

It’s loaded with selling angles, from its mysterious title to its astonishing finish, with a lot of good advertising and exploitation matter to put it over in a mighty big way.

We are not heralding it as the greatest and most stupendous production of the season, but we do claim that it is one of the most salable pictures you will purchase in some time.

It has a bully good story; snappy, breezy action and that element of mystery which creeps into a picture only once in a decade.

The cash returns on this to state right buyers will be unusual.

Climax Film Corp.
729-7th Ave N.Y.C.

Moving Picture World, August 28, 1920, p. 1104
Status: Unknown
Unavailable for Viewing

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

Go and Get It (1920)

Reporter Connelly attempts to solve a series of murders committed by a gorilla carrying the transplanted brain of a human. Reporter Connelly teams up with newspaper owner Helen Allen (Agnes Ayres) who gets a job on the paper using an assumed name to find out what is going on when two villains conspire to take control of her newspaper.

Newspaper business manager Gordon and a rival publisher conspire to wreck the paper to take control from owner Helen Allen. Allen gets a job on the paper under an assumed name to find out what is going on. Together with Reporter Kirk Connelly (whose first story for the paper mysteriously appeared in a rival sheet, arousing Allen’s suspicions) she gets involved in the case of a doctor who was killed after transplanting the brain of a gangster into a gorilla (anticipating scores of later mad scientists in poverty row horror films). Connelly realizes who the gorilla’s next victim will be and shoots the monster, then races back to the paper with a star witness, using a plane, train and ship to get the story in before the presses roll. Among the real journalists who appear in the film are Ring Lardner, Irvin S. Cobb, Samuel G. Blythe, Arthur Brisbane and Robert Edgren. Despite what credibility they might have lent to the journalistic aspects, critics complained that the film seemed to be deliberately padded with aerial stunts and fight scenes. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 37.

Newspaper publisher "Shut the Door" Gordon conspires with the publisher of a rival sheet to wreck the paper entrusted to Gordon so that he can obtain full control. The owner, Helen Allen, who inherited the paper from her father, suspects foul play, and to investigate, obtains a job on the journal under an assumed name. Her quest is aided by reporter Kirk Connelly, who is tired of being scooped by other papers. When a series of brutal murders occur, including the death of renowned surgeon Dr. Ord, Kirk starts on the trail of the assassin. After many wild adventures, which include a chase by airplane and seaplane after a missing witness, Kirk solves the mystery by discovering that the culprit was a gorilla into whose skull Dr. Ord had transplanted the brain of a murderer. Kirk writes the story and scoops his competitors, the plotters are exposed and Helen marries her star reporter. American Film Institute Catalog of Feature Films

Marshall Neilan secured the services of a number of journalists to appear in the film, including Samuel G. Blythe, Myles Lasker, Ring Lardner, Irvin S. Cobb, Arthur Brisbane and Robert Edgren. American Film Institute Catalog of Feature Films
“Sh——h-h-h! If We Keep Quiet We 'Might Get a Statement from This Film Boss.'”
Wesley Barry slips the cub reporter some sage advice in First National's newspaper story, “Go and Get It,” a Marshall Nellan production.

*Moving Picture World*, July 31, 1920, p. 596
“Go and Get It”

Marshall Neilan Production for First National Program Is an Absorbing Mystery Story.

Reviewed by Edward Weitzel.

The best part about “Go and Get It,” the Marshall Neilan picture released by First National, in which Pat O’Malley and Agnes Ayres are the featured players, is that the reporter hero obeys instructions and brings in a scoop for his paper. The picture itself also is quite sure to obey instructions and to perform that exceedingly popular operation known as “bringing home the bacon.” The author has constructed his story with the sole object of getting a firm grasp on the spectator’s interest and hanging on at all odds until the end of the last reel. “Go and Get It” is a mystery melodrama produced with the care and skill that is expected of the highest grade pictures.

In book form it would have delighted the man who found the best sort of relaxation from his duties as President in “bully yarns” of this nature. Transferred to the screen it is more engrossing than ever and is shot through with humorous bits that relieve the gruesome bent of several of the situations. The love motive is well defined and the lovers a handsome pair, whose clear thinking and right acting make them steady favorites. There isn’t any moralizing or any attempt to teach anything at all in the picture—just to be entertaining first, last and always. And that is precisely what “Go and Get It” does.

Marshall Neilan has not forgotten his old trick of putting in the human shading in every scene; also of supplying a cast of uniform excellence. Pat O’Malley is a credit to the craft that is responsible for news hounds, and Agnes Ayres would brighten the corner of any publication clever enough to give her a desk in its editorial rooms. Wesley Barry is grotesquely amusing as Dinty the office boy. Noah Beery as Doctor Ord, Walter Long as Jim Hogan and Bull Montana as the gorilla contribute strong specimens of character acting.

The airplane scenes demand a special word of praise. They are thrilling in the extreme, the landing of the hero from a flying machine on the top of a rapidly
moving train and his return to his air
craft being handled with great skill.

CAST
Kirk Connely ... Pat O'Malley
Dinty ... Wesley Barry
Helen Allen ... Agnes Ayres
"Shut the door" Gordon ... J. Barney Sherry
J. L. Rich ... C. Mailleau
Doctor Ord ... Noah Beery
Ferry, the Gorilla ... Bull Montana
Jim Hogan, the gangster ... Walter Long
Lilly Doody ... Lydia Yeaman Titus
Thomas Hickson ... George C. Dromgoold
W. W. Crocker ... Ashley Cooper
"Slim" Hogan ... Charles West

The Story
When Kirk Connely is engaged by the
newspaper that is owned by Miss Helen Al-
en he finds out that Business Manager
Gordon is doing his best to wreck the paper
so that he and the editor of the rival sheet
can buy it in for a song. "Go and Get It"
is the command that a good reporter always
tries to obey, without regard to life, limb
or physical effort. Several scoops having
been put over on his sheet by the rival daily
Kirk swears to himself to defeat the plotters
and land the beat with the next big news
story that breaks. His chance comes when
he learns that Doctor Ord, who had treated
him in France after he had been wounded in
the big war, believes he can restore life to
a human being whose spinal cord has been
broken. To test this theory the doctor ar-
ranges to secure the body of a gangster
who is to be hanged for murder, to restore
him to life and then transfer his brain to
the skull of a gorilla. This is done and the
next morning the body of the physician is
found in his study, with his back broken.
The next day the prosecuting attorney
who convicted Hogan suffers the same fate.
The gangster had sworn to be revenged
upon him, and also upon his brother, who
had given evidence against him. Kirk has
put two and two together correctly enough
to be certain that an attempt will be made to
kill the brother and is concealed in his room
when the gorilla climes in at the window
and makes a rush at his intended victim.
The reporter shoots down the beast that
has been given a human brain and saves
Hogan's life.

Added interest is attached to the fact that
Kirk has written an explanation of the mys-
tery and has had it put in type before he
goes to prove that his theory is correct. His
object is to be able to give the signal for
the presses to start running off his story the
moment he knows that he is right. The star
reporter on the rival sheet trials his best to
block the game and almost succeeds, but
Kirk, after a desperate fight with three men,
reaches the office just as the office boy, who
has been helping him, has ordered the head
pressman to "Let her go!"
The scenes where Kirk employs an air-
plane to enable him to board a speeding
train and to overtake a ship at sea in order
that he may bring back an important witness
in the murder case, and the situations in-
volving Helen Allen passing herself off as
her own secretary and pretending to be a
reporter on her own paper, are among the
complications that help the story to get over
in fine style. It doesn't take Kirk long to
come to the proper understanding with
Helen once his scoop is landed and the plot-
ters have been handed their walking papers.
Program and Exploitation Catchlines:
See the Daring Reporter Land on a Fast Express from an Airplane. It’s a thriller.
A thrilling story of the newspaper world with all its hustle and sensation.
A theme which outdoes Eugene Sue.
Imagine a human brain in a gorilla’s body!

Exploitation Angles: Play on the gorilla episode and the airplane thrills. Go to the limit in jazzing your advertising, and put it over in a big way. Don’t just say it is a melodrama. Prove it to your patrons. Use the strong cast as a minor argument, but offer chiefly the thrills.

*Moving Picture World*, January 31, 1920, pp. 641-642
“GO AND GET IT”
(Neilan-First National)

Fast-Moving Melodrama Furnishes Thrills and Excitement

YOU can take off your hats to Marshall Neilan for putting forth one of the most entertaining melodramas of the season. "Go and Get It" is modeled on the lines of a serial which means that it stretches beyond the lines of plausibility and possibility. But that is nothing against it. The fact that it holds the attention through its fast-moving action with the sequences compact and following one another with perfect continuity, and providing an unalloyed quota of thrills are sufficient proof of its power to intrigue the imagination. Two distinct plots with minor counterplots present the series of incidents—yet the scenes are so deftly directed that one can follow the most intimate detail without becoming entangled in the familiar serial skein.

While it is rampant melodrama there seems to be a reason for everything. Even for the humor which comes at a time when one is gasping for breath. The details are perfectly executed so that the offering has the appearance of being well rehearsed. "Go and Get It" in its main plot has to do with newspaper life. A crooked publisher is determined to weaken the circulation of the paper so that he may buy it. His star reporter gathers in several scoops which somehow leak out to the rival sheet. The other thread in the narrative is like a page from Poe at his graphic best.

A feminine interviewer is sent out to cover a surgeon and his amazing discovery wherein he transplants a human’s brain into the head of an ape. A murder occurs. And several more. And the two reporters are determined to run the astounding crimes to earth. Here is where the picture uncovers its quota of thrills. They know that the surgeon had an ape who has disappeared. By reading his diary they are able to piece together the evidence. The dead convict’s brain is active again in the gorilla who exacts vengeance upon his persecutors just as he had promised to do when sentenced to hang. An aeroplane, a seaplane, a passenger train, and a steamer are called into service. And stunt after stunt is offered. The picture travels on high throughout and only loses its punch when the assassin is caught and the publisher punished. The two reporters are rewarded with the posts lately vacated by the publisher and his city editor. Pat O’Malley and Agnes Ayres play these parts convincingly. Wesley Barry scores again as the hoy comic.—Laurence Reid.

THE CAST

Kirk Connelly ............... Pat O’Malley
Dinty ....................... Wesley Barry
Helen Allen ............. J. Barney Sherry
"Stunt the Door" Gordon ...... Charles Hill Mailes
J. L. Rich ...................... Noah Berry
Doctor Ord .................. Bull Montana
Perry, the Gorilla .......... Walter Long
Jim Hogan, the Gangster ... Lydia Yeamans Titus
Lilly Doody ............... Ashley Cooper
Thomas Hickson ............... George C. Drumgold
W. W. Crocker ............... Charles West

Scenario by Marion Fairfax.
Photographed by David Keaton.
PRESS NOTICE—STORY

Marshall Neilan's latest contribution to the screen is "Go and Get It," which will come to the ——— theatre beginning ——— with a cast that includes such prime favorites as Pat O'Malley, Agnes Ayres, Wesley Barry, J. Barney Sherry, Noah Beery and others. "Go and Get It" is said by many to be the melodramatic treat of the season. Certainly there is no doubt that it entertains since it presents fast-moving action, a full portion of thrills, a rich flavor of adventure, suspense, romance and humor.

It details the adventures of a newspaper reporter who is determined to bring his crooked publisher to account. While gathering evidence in this direction, his "nose for news," involves him in the task of running several murders to earth. He is accompanied in his assignment by a feminine interviewer who is sent out to get a story about an eminent surgeon's amazing discovery. The latter has experimented successfully in substituting the brain of a man for that of a gorilla thus giving the animal the impulse to exact vengeance upon the persecutors in the mind of the man. They solve the mysteries after undue complications, unmask the villainy of the publisher, and are rewarded with their own romance and the editorship of the paper. Marion Fairfax scenarioed the story.

PROGRAM READER

You will be rewarded with the melodramatic treat of the season when Marshall Neilan's "Go and Get It" comes to the ——— theatre next ———. There is action here galore. In fact, the offering travels at breakneck speed, sending out thrill after thrill before its conclusion. It is a picture rich in adventure, mystery, intrigue, romance and a dozen other ingredients. You will see adventures in the air, on a train of cars, above the briny deep, and be positively intrigued by the complicated incident. A notable cast of clever players headed by Pat O'Malley and the beautiful Agnes Ayres interpret this amazing story.

CATCH LINES

His editor told him to go and get that story. And the adventures that accompanied him were enough to satisfy an entire police force. See "Go and Get It," the melodrama de luxe.

Motion Picture News, July 31, 1920, p. 1013
Marshall Neilan’s
GO AND GET IT

Seven-part special; First National.
Directed by Marshall Neilan.
Published in July.

OPINION: The producer-director, Marshall Neilan, evidenced his belief in the title of his latest offering, by taking it to himself. “Go and Get It.” He did. The sprightly Kirk Connelly, portrayed by Pat O’Malley, followed the slogan, according to the story, but so did Marshall Neilan when he decided to combine comedy, tragedy, melodrama and farce.

It is something more than “unusual,” and any combination of words would fall short in listing the materials which finally go to make up a picture which takes a spectator with it from the first flash on the screen to the end, and in that time does not offer sufficient respite to remind himself that it is only a picture. It goes so fast from love, intrigue, crime, cunning, murder, fight, fire and back to love again that a spectator has no time for anything but keeping track of the happenings. Who was it said “A picture no artist can paint?” That same person would say, “A picture no producer can imitate.”

A picture which can maintain such suspense needs no recommendation as to photography, lighting and general requisites of excellent production. “Go and Get It” has them all, including Wesley Barry, who supplies much of the humor in his own tiny way. There is enough material in “Go and Get It” to make seven seven-reel features of any kind, comedy, drama, what you will. And there would be plenty footage left over. It can only be described as a production which earns the much abused title “Special Feature.”
SYNOPSIS: Helen Allen, daughter of a newspaper owner, falls heir to a newspaper, the pride of her deceased father. It has previously been the leading newspaper of the town. But the "boss," "Shut the Door Gordon," who is solely in charge, finds it more profitable to combine with competitive interests and bring about the ruin of the favored columns in order to promote the popularity and standing of its rival. He is working with the owner of the competitor, secretly, to that end, and as fast as talent is discovered it is eliminated in order that the paper may go to "pot." Helen, upon her return from France, where she was in Red Cross work, can but wonder at the change. She decides to ferret out the reason, and cleverly maps out a way. Incidentally, she meets Kirk Connelly, whom she met before when he was sent to the hospital wounded, as well as the doctor who performed marvelous operations, and who is now bent upon a research of unbelievable science. He expects to prove that the brain of a human can be supplanted in the cavity of a gorilla and made to act. About this time, a man under sentence to die for murder, meets his fate and the doctor proves his contention. But the gorilla, having become possessor of a "think tank," in turn "gets even" with human beings whom he believes wronged him. Then start assignments which bring about difficulties untold, except in the many feet of fast and rapid film it takes to tell it. A synopsis of "Go and Get It!" Try and write one.

Exhibitors Herald, August 7, 1920, p. 74
Agnes Ayres and Pat O’Malley in a scene from Marshall Neilan’s picture “Go and Get It” being distributed by Associated First National Pictures, Inc.

*Exhibitors Herald*, August 7, 1920, p. 74
Neilan Has Done It Again—This One is a Sensational Knockout

Marshall Neilan's
"GO AND GET IT"
First National

DIRECTORS . Marshall Neilan and Henry Symonds
AUTHOR . Marion Fairfax
SCENARIO BY . Frances Marion
CAMERAMAN . David Kesson
AS A WHOLE . Great stuff—remarkable combination of thrills, humor and romance.

STORY . Very wild but it "gets" you
DIRECTION . Excellent; airplane stuff remarkable; comedy good; suspense built up admirably.
PHOTOGRAPHY . Excellent
LIGHTINGS . Same
CAMERA WORK . Wonderful in airplane sequence
LEADING PLAYERS . Pat O'Malley and Agnes Ayres do fine work; Wesley Barry handles comedy

SUPPORT . Good throughout
EXTERIORS . Very good
INTERIORS . Very realistic; include some actual shots of newspaper plant.

DETAIl . Fine
CHARACTER OF STORY . Reporter scoops newspaper world on weird story and increases value of paper for owner who is heroine.
LENGTH OF PRODUCTION . About 6,300 feet

"Go and Get It," must be recorded as a knockout. It is a marvelous combination of pop-eyed melodrama, romance, comedy and big thrills. It contains a story that, modestly speaking, is awful. There isn't a bit of common or garden logic in the story. But, as the censor boards would say, there's a wonderful moral effect. The moral is the same one that ran through the pages of Nick Carter and his companion heroes of the old attic and, and Irvin Cobb backs up the statement; it's a great old moral. You're with Kirk Connell, newspaper reporter supreme, all the way through "Go and Get it," while he is going and getting his startling scoop and, b'gosh, at the end you're liable to stand up and cheer him.

Kirk doesn't believe in frequenting a saloon's backroom and phoning the town over for his story, not much. His task is to charter an airplane, chase after the French consul, transfer to said consul's plane in midair, jump back to his own again, chase an express train and drop to its roof, jump on his plane again and then give chase to an ocean liner headed in the general direction of Europe.

The story is all about the dishonest business manager of a newspaper belonging to Helen Allen. Gordon, this manager, is attempting to run the paper to the ground so that he and his colleague can buy it for a song. But Helen Allen places a sob-sister in the office who is her mouthpiece so to speak. Working hand in hand (and heart in heart), with Kirk, she soon discovers that Gordon is crooked.

Then Kirk gets his nose into a story about a doctor who transferred the brain of a hanged gangster to an ape. The ape proceeds to murder all the late gangster's enemies, and Kirk apprehends him as he is about to take the life of the last one. The murderers have stumped the police and Kirk has a wonderful scoop for his paper. And the sob-sister turns out to be Helen Allen herself. Of course Kirk gets the job of publisher.

There is two-ply suspense to the windup of the story. Kirk encounters enemies in digging up the details of the mystery and has to fight for his life. In addition to this you are kept on edge wondering whether the crooked business manager will prevent the scoop from going to the presses. But the whole picture is so admirably directed that you're keyed up to the suspense point at all times.

Pat O'Malley and Agnes Ayres are fine in the principal roles. Wesley Barry is the center of comedy that is all burlesque, but it's great. J. Barney Sherry, Noah Beery, Charles Mailes, Bull Montana (the ape), Walter Long and Charlea West are others.

Don't Worry About This—Go and Get It!

Box Office Analysis for the Exhibitor

Follow the command of the title. Go and get this whatever you have to cancel or whatever it costs you. Here's a picture that certainly is going to "get" all the audiences in creation. It's perfect audience stuff and there are bets down that this breaks other Neilan records.

Tell them its a story of a newspaper reporter. Speak of the thrills. Get them in any way you can. But after you get them coming nothing on earth is going to keep them away. You can be sure enough of this to book the picture for an extended run right now.

Go strong on Marshall Neilan's name. His other First National pictures have good records back of them. You know that. And he's come through again with this one. Folks will remember the other two. Mention them and then concentrate on what he offers you here. But grab you phone (or your hat now) and GO AND GET IT.
GO AND GET IT.

Kirk Connelly............ Pat O'Malley
Dinty.................... Wesley Barry
Helen Allen............... Agnes Ayres
"Shut the door" Gordon... J. Barney Sherry
J. L. Rich................ C. Mailies
Doctor Ord............... Noah Beery
Ferry, the Gorilla........ Bull Montana
Jim Hogan, the Gangster... Walter Long
Lilly Doody............... Lydia Yeamans Titus
Thomas Hickson............ George C. Dromgold
W. W. Crocker............. Ashley Cooper
"Slim" Hogan.............. Charles West

This is a good picture. Presented at the Strand this week by Marshall Neillan as a First National attraction, it revealed a complicated story told with skill. Despite its complexity the thing is basically popular and is literally alive with the cleverest sort of padding. Another man shared the direction with Neillan, but the best efforts to get Mr. Neillan's office to yield up his name came to nothing so he must go unremarked here. The story and scenario are credited to Marion Fairfax. While ingenious as to plot, the idea is still far fetched and yet near enough to the possibilities to carry the interest surely and firmly. Where Mr. Neillan's skilful handling of his theme came in was in the padding which was amazingly successful.

The scene is laid in a newspaper office. The dishonest publisher is merely representing the young woman who inherited the property and is trying to buy it in at a small price by first depreciating its value. Having chosen this setting that never succeeded on the stage, Mr. Neillan proceeds to make it dramatic. The reason he can succeed where the stage cannot is because nothing ever happens in the newspaper office itself and on the stage action is confined to such premises. Mr. Neillan has the advantage of being able to roam at will. He proceeds to do so by introducing Miss Hazel Allen with a note from the owner. Miss Allen gets interested in the young man whose office she shares and with his help learns the game. Mysterious notes from the owner come giving Connelly his chance as a reporter. He pulls a beat. Mysteriously it appears in a rival sheet. The plot further thickens when Miss Allen interviews a great doctor about to perform an unusual operation.
Right here is the story within a story with Bull Montana starring as an ape. We'll say he makes some ape and the flesh squirm at the same time, but real interest is superinduced when a series of amazing murders take place. Now comes the padding. In chasing down one angle of the story Mr. Neillan has his hero do some pretty aeroplane stunts and then further clogs the action by developing a fight. Why the first is padding is obvious enough, and on analysis the second seems so as surely, but with considerable skill the director makes the footage count.

His cast is excellent. The Bull has already been spoken of here with backhanded praise. Mere words cannot do justice to his amazing ugliness. Luckily Agnes Ayres looked sufficiently pretty to relieve the tension while Pat O'Malley made an acceptable hero. J. Barney Sherry was a very properly accoutered and conducted heavy, and Walter Long made a bit effective. This unusual feature gets you, besides being clean stuff for any theatre.

Variety, July 23, 1920, p. 33
Get This Picture
advice of experts
"Go and Get It"

Neilan Has Done It Again—This One is a Sensational Knockout

Marshall Neilan's "GO AND GET IT"
First National

DIRECTORS . Marshall Neilan and Henry symonds
AUTHOR . Marion Fazeen
SCENARIO BY . Francis Marion
CAMERAMAN . David Keenan
AS A WHOLE . Great stuff—remarkable concentration of thrills, humor and romance.

STORY . Very wild but it "gets" you

DIRECTION . Excellent: airplane stuff remarkably, comedy good; suspense built up admirably.

PHOTOGRAPHY . Excellent

LIGHTING . Same

CAMERA WORK . Wonderful in airplane sequence

LEADING PLAYERS . Pat O'Malley and Agnes Ayres do fine work; Wesley Barry handles comedy.

SUPPORT . Good throughout

EXTERIORS . Very good

INTERIORS . Very realistic; include some action scenes of newspaper plant.

DETAIL . Fine

CHARACTER OF STORY . Reporter scoops newspaper world on weird story and increases value of paper for owner who is heroes.

LENGTH OF PRODUCTION . About 6,300 feet

"Go and Get It" must be recorded as a knockout. It is a marvellous combination of pop-eyed excitement, romance, comedy and big thrills. It contains a story that, incidentally, is wild, There isn't a bit of common or garden logic in the story. But, as the scenario hints, it is a wonderful moral effect. The moral is in the same one that ran through the pages of Pack Carter and his companions here a few years ago, and it is an old story. You are with Kirk Connelly, newspaper reporter supreme, all the way through "Go and Get It" while he is going and getting the story of a newspaper reporter.

Speak of the thrill. Get them in any way you can. But first you get them coming nothing on earth. Going to keep them away. You can be sure enough.

A FIRST NATIONAL ATTRACTION

Exhibitors Herald, August 28, 1920, p. 31
"Cancel Anything To Oh Boy! How they whoop up Marshall Neilan's"

"GO AND GET IT"

Motion Picture News

"Go and Get It," an Interesting Melodrama

Scenario by Marion Fairfax

Photographed by David Kesson

Art Director Ben Carre

A MARSHALL NEILAN PRODUCTION
“GO AND SEE IT”

ALL New York Reviewers who saw

Marshall Neilan’s

“Go and Get It”

at the New York Strand, where Joseph Plunkett, managing director, says it is setting audiences wild with enthusiasm, are unanimous in calling it one of the greatest thrillers of the year. Read these extracts:

CORKING MYSTERY STORY

“A corking good mystery story and an ingenious plot—full of thrills—the reviewer can conscientiously say ‘Go see it.’”—New York Morning World.

MOST INTERESTING EVER MADE

“It is one of the most interesting photoplays having the newspaper office as a background ever made.”—New York Tribune.

A TRIPLE FIRE HIT

“In ‘Go and Get It’ there is material for at least three or four un-Alfred pictures or one twenty-reel thrilling serial.”—New York News.

95 PER CENT. THRILLS

“‘Go and Get It’ is 95 per cent. thrills mixed with romance, and it is a perfect answer to the problem of why young men go into the newspaper game.”—Allan Smith in New York Globe.

VIM AND DASH

“There is a vim and dash and all that is expected of a newspaper office in ‘Go and Get It.’”—New York Evening Telegram.

OUTSTRIPS COMPETITORS

“Outstrips many of its competitors in melodramatic action, and in holding the interest of the spectators is quite unequalled by most of the recent works of its kind.”—New York Times.

AUDIENCE ENJOYED IT

“Yesterday’s audience seemed to enjoy it a great deal. The picture will probably continue to score a ‘beat’ with those who know the workings of a newspaper.”—New York Evening Sun.

CLEVERLY STAGED DRAMA

“‘Go and Get It’ is half again as long as the average picture. The fact that no one wants to leave before it is over is a tribute to the thrills that Marshall Neilan has cleverly staged.”—New York Evening Mail.

PLENTY OF THRILLS

“All reporters should make a point of going to see it. It is good entertainment and excellent melodrama. It has plenty of thrills and the story has ingenuity and originality.”—New York Morning Telegraph.

There'll be a Franchise everywhere

Moving Picture World, July 31, 1920, p. 556
Get This Picture
advise of experts
"Go and Get It"

Neilan Has Done It Again—This One is a Sensational Knockout

Marshall Neilan's
GO AND GET IT

DIRECTORS ... Marshall Neilan and Henry Symanek
AUTHING ... Marion Fairles
STORY ... Francis Marion
CAMERAMAN ... David Kenyon
AS A WHOLE ... Great stuff—remarkable combinaion of thrills, humor and romance.
STORY ... Very sorry but it gets you
DIRECTION ... Excellent; atmosphere stuff remarkable; comedy good; suspense built up admirably.
PHOTOGRAPHY ... Excellent
LIGHTS ... Same
CAMERA WORK ... Wonderful in airplane sequence
LEADING PLAYERS ... Pat O'Malley and Agnes Ayres
Ages do fine work; Wesley Barry handles comedy.
SUPPORT ... Good thoroughly
EXTERRORS ... Very good
INTERIORS ... Very realistic: include some actual shots of newspaper plant.
DETAIL ... Fine
CHARACTER OF STORY ... Reporter scope of newspaper world on weird story and increases value of paper for every one who is born.
LENGTH OF PRODUCTION ... About 6,300 ft.

"Go and Get It" must be recorded as a knockout. It is a marvelous combination of pop-corn melodrama. It contains a story that, modestly speaking, is in the world. There isn't a bit of common or gutter logic in the story. But, as the censor boards would say, there's a wonderful moral effect. The moral is the same one that ran through the papers of Nick Carter and his companion heroes of the old attic but, and Irving Cobb backs up the statement: it's a great old moral. You've with Nick Connelly, newspaper reporter supreme. All the way through "Go and Get It" while he is going and getting his startling scoop and, you'll, at the end you're forced to stand up and cheer him.

Neilan doesn't believe in inventing a salmon's back
touch and placing the town over for his story. Not
much. His ideas of chosing material are clean after
the French way of working. To say comedians' plans
are in the air, just means that the newspapers jump
on his plans again and then the police jump in the

A FIRST NATIONAL ATTRACTION

Don't Worry About This—Go and Get It!

Follow the caution of the title. Go and get
this whatever you have to cancel or whatever it
is. Here's a picture that certainly is going to
get the audience in creation. It's perfect
in every way and there are bets down that this

Neilan records.

Neilan asks his newspaper reporters to
SPEAK of the thrill. Get them in any way you can
any way you can and let them get their coming
nothing on earth
to keep them away. You can be sure

Moving Picture

World, August 14, 1920, p. 843
Motion Picture News, August 7, 1920, p. 1091
There’ll be a Franchise everywhere

“THRILLS ENOUGH FOR 4

SOLVED
Human Ape

MURDER
Killing of
GIRL, NEWSPAPER PIGEON FINANCES

HARBOUR GAZETTE EXTRA EDITION

Brooch Made After Baby
the Trace of a Blue Tie was found at the
Scene of the Crime

Marshall Neilan’s
Sensational, Mile-a-minute Melodrama of Newspaper Life

GO and GET IT

A really great story of the hardships and
anxieties of Newspaper Life

We Can Assure You This

Scenario by
Marion Fairfax

Photographed by David Kessan—Art Director, Ben Carre

Exhibitors Herald, August 14, 1920, p. 22
Loveridge’s “Ask Any Newspaper Man” Idea

“Ask any newspaper man?”

This was the exploitation slogan adopted by John Loveridge, manager of the Rialto theatre, Omaha, Neb., to put over a special feature attraction, the showing of which was handicapped by the lack of an orchestra. Mr. Loveridge figured that if he could refer the public, especially the theatre-going public of Omaha, to the newspaper men of the city, he was sure of making a strong appeal. Results proved that he was right.

Therein was built the exploitation campaign for “Go and Get It.” The campaign, to be sure, was backed up by the stunts and daring of a “human fly,” but stripped of all non-essentials it was the slogan of “ask any newspaper man” that put over “Go and Get It,” according to the manager of the Rialto.
Another Way to Boom for Neilan’s “Go and Get It”

Roy H. Haines, of the Cincinnati First National Exchange, saw the possibilities of newspaper work in “Go and Get It” and offered to run the picture off in the exchange projection room for the Cincinnati Post.

Frank Rostock, the managing editor, said that he could not spare his staff, so Haines offered to bring the picture down to the editorial rooms and run it off there.

It was planned merely as an informal showing, but the business manager of the paper provided a jazz band and ice cream and cake and they made a regular party of it.

The staff enjoyed the story of newspaper life and the next morning there was a corking story of the affair with cuts and strong copy. It was a big spread and all out of proportion to the cost.

“Go and Get It” will do its own press agenting, if given half a chance, and wherever an effort has been made to interest the newspaper men it has gone over strong.

Moving Picture World, October 23, 1920, p.1092

“Go and Get It” Is Neilan’s Third

“Go and Get It” will be the title of Marshall Neilan’s third independent production to be distributed by Associated First National Pictures, Inc. This announcement is forthcoming after a period of weeks during which Mr. Neilan was deciding on the name for his latest picture and this terse title is taken from a well-known newspaper phrase usually used by city editors in assigning members of their staff to important stories.

In the Neilan picture a murder mystery in which the staff of the local newspaper is concerned brings about the instructions of the city editor to “go and get it.”

Moving Picture World, July 17, 1920, p. 346
Newspapermen Much Pleased with Neilan’s “Go and Get It”

THAT Marshall Neilan has scored another achievement in the production of his latest First National release, “Go and Get It,” his latest independent special feature production to be distributed by Associated First National Pictures, is the verdict of those who have seen it and described it as “the picture of a million exploitation angles.”

The New York Strand, where the picture will be given its premiere public presentation, is heralding it as “the season’s sensation.” This further backs up the opinion handed down at a private showing for the prominent newspapermen covering the Democratic national convention in San Francisco, who pronounced it to be a most faithful portrayal of newspaper life.

The screen in fact has been given an entirely new idea, in the production of “Go and Get It.” It is possessed of all the elements that make for the success of a picture—sensational stunts, humor, wit, daring, and in addition the dramatic quality and love interest that have been skilfully interwoven into the whole.

Wesley Barry has in “Go and Get It” a part that is really vital to the production. In recent pictures Barry has been more or less of a comedy device, but in this film he has a real part as copy-boy in a newspaper office, a role that gives him an opportunity to register strongly in the big dramatic moments, as well as to coax out the laughs.

The story is one of the most amazing ever put into pictures. It deals with the attempts of a crooked manager to “sell out” the newspaper by which he is employed to the rival sheet in town at a ruinously low figure. He allows the newspaper to lose its prestige and circulation by passing up all interesting news for his own sheet, but giving this news to the opposition paper.

Pat O’Malley plays the part of the enterprising reporter, who in an effort to run down this story performs a most hair-raising feat in leaping from an airplane to a train and from the train back to the airplane. His clash with the jealous reporters of the opposition newspaper who suspect he is working on a big “beat” furnishes another thrill.

Bull Montana plays the part of the ape-man, and his make-up, while transforming him into a hideous looking creature, is in reality a work of art and one of the outstanding accomplishments of the production.
“Go and Get It” Burlesque Aids Publicity Feature

ACKED up by the statements of famous correspondents, authors and writers, “Go and Get It,” Marshall Neilan’s latest independent special production to be distributed by Associated First National Pictures, Inc., will be brought to exhibitors with a wealth of exploitation and publicity material.

The bulk of the promotion that has up to the present time been featured by newspapers and magazines, has been inspired by the various stunts and special exploitation ideas put over in San Francisco in conjunction with the Democratic national convention. The fact that “Go and Get It” is essentially a newspaper story about newspaper folk, served as the basis for interesting more newspapermen than have ever before been personally concerned in the success of a picture.

The fact that such writers as Irvin S. Cobb, Harry Leon Wilson, Samuel J. Blythe, Ring Lardner, Myles Losker, Robert Edgren and Arthur Brisbane personally appeared in a prologue to this production, the prologue being shown to more than 200 well known newspaper correspondents in various parts of the country, caused national publicity.

So impressed were several of the correspondents that a suggestion was made to Marshall Neilan that the newspaper men be allowed to write a burlesque on “Go and Get It,” the cast for the burlesque to be made up entirely of writers. Accordingly, Irvin S. Cobb and Ring Lardner located themselves on the roof of the St. Francis Hotel and thereupon launched into a comedy collaboration. The burlesque on “Go and Get It” was not planned—it grew. The trouble experienced by the writers in writing a scenario, and the fact that the objective with relation to going after and getting any definite object, pertained mostly to damp material, made strictly hilarious result. Mr. Cobb opined that the comedy was pretty good—especially in prohibition days, he said.
“Go Get It” Generally Regarded as Marshall Neilan’s Greatest Film

Wesley Barry, Pat O’Malley and Agnes Ayres Score
In Leading Roles—Bull Montana Appears in
Story as Half-Ape and Half-Man

That Marshall Neilan has scored the knock-out achievement of his career in the production of his latest First National release, “Go and Get It,” his latest independent special feature production to be distributed by Associated First National Pictures, is the verdict of many of those who have seen it and described it as “the picture of a million exploitation angles.”

The New York Strand, where the picture was given its premier public presentation, heralded it as “the season’s sensation.” This further backs up the opinion handed down at a private showing for the prominent newspapermen covering the Democratic national convention in San Francisco who pronounced it to be the most faithful portrayal of newspaper life yet screened, and one of the most intensely interesting pictures ever made.

The verve, it is claimed, has been given an entirely new idea, in the production of “Go and Get It.” It is possessed of all the elements that make for the success of a picture—sensational stunts, humor, wit, daring, and, in addition, the dramatic quality and love interest have all been skillfully interwoven into the whole.

It is a big production in every sense of the word and is expected to eclipse all of Marshall Neilan’s previous achievements, including “Daddy Long Legs,” “Rebecca of Sunnybrook Farm,” “In Old Kentucky,” “The River’s End,” and “Don’t Ever Marry.”

Barry As Copy Boy

Wesley Barry, for the first time since “Daddy Long Legs” has in “Go and Get It,” a part that is really vital to the production. In recent pictures Barry has been more or less of a comedy device but in this film he has a real part as copy-boy in a newspaper office, a role that gives him an opportunity to register strongly in the big dramatic moments, as well as to coax out the laughs.

The story is undoubtedly one of the most amazing ever put into pictures. It deals with the attempts of a crooked manager to “sell out” the newspaper by which he is employed to the rival sheet in town at a ridiculously low figure. He allows the newspaper to lose its prestige and circulation by passing up all interesting news for his own sheet, but giving this news to the opposition paper.

The daughter of the late publisher, having fallen heir to the newspaper decides, on the advice of her attorney, to investigate secretly the cause of the declining value of her property and the decrease in her income. This part is played by Agnes Ayres.

She obtains a job in her own plant, the crooked manager not discovering her identity. There she finds an enterprising young man writing cooking recipes when he really longs to be working as a reporter. The girl, using her influence from outside sources, gives the young man the opportunity he craves.

Ape Man Features Story

A series of mysterious murders, in which all the victims are discovered with broken backs, shocks the town and every effort to solve the mystery fails until the reporter and the girl, following a clue, discover that a gorilla who has been given the brain of a condemned criminal through a scientific experiment is responsible. The heart even killed the scientist who had performed the sensation-interesting operation.

As a result of their efforts, a monumental newspaper “scoop,” consisting of one of the most weird and gripping stories ever printed is landed in the rectangular newspaper by means of which its prestige is restored and the crookedness of the manager is revealed.

Pat O’Malley plays the part of the enterprising reporter, who in an effort to run down this story performs a most hair-raising feat in leaping from an airplane to a train and from the train back to the airplane. His clash with the jealous reporters of the opposition newspaper who suspect he is working on a big “beat” furnishes another thrill.

Bull Montana plays the part of the ape-man and his make-ups, while transforming him into a hideous looking creature, is in reality a work of art and one of the outstanding accomplishments of the production.

Brave Desert Heat in Making Glaum Picture

Members of Company Faint
While Taking Scenes for
“The Leopard Woman”

Palm Springs, Cal., Aug. 3.—Six miles out on the desert with the temperature at 120 degrees, Louise Glaum, Photoplay star, and her company of 125 persons today braved the terrific heat to make motion pictures. Despite the comforts provided for the company by the producer, J. Parker Read, Jr., several members fainted from the heat and had to be revived by the physician with the organization, which is under the direction of Wesley Ruggles.

The company is forced to start for
Pete Smith's Latest Exploitation Stunt
How the Showing of "Go and Get It" at the Kinema.
Los Angeles, Was Boosted With a New Stunt

FOUR days prior to the opening of "Go and Get It" at the Kinema theatre, Los Angeles, Pete Smith, publicity director of the Marshall Neilan studios, visited every managing editor in the city and invited them to take part in a five hundred foot motion picture stunt that was to be shown at the Kinema. Los Angeles, had an opportunity of seeing what the men responsible for their daily newspapers thought of the picture.

Accompanied by Wesley Barry, who appears in "Go and Get It," David Kesson and Foster Leonard, two Neilan cameramen, the publicity men had no trouble in "selling" every editor on the idea and without much further ado, managing editors and cartoonists were cast in different bits, each newspaper being given an individual bit that would fit in with the story of the picture. Wesley Barry, dramatic editor, is seen on the screen after a hard night at "chess," when Manager J. B. Campbell certifies with Wesley Barry and invites Price to take the afternoon off and allow Wesley to hold down the desk. A vivid description of what happens to the movie press agents' stories is presented by Wesley, a gigantic wire waste basket, twice the size of Wesley himself, being one of the important features. In this skit W. M. Barr, city editor of the Examiner also played a part, namely that of a copy boy.

Among the other local newspaper celebrities who took part in this film were Arthur Kuusely, editor and Ben S. Memmon, city editor of the Record; Ralph Trublood, managing editor, and R. Bradbery, city editor of the Times; Ray T. Van Ettish, city editor; Lee Etelson, Charles H. Haskill, Alex Cuscaden and George R. Kennedy of the Examiner; Harry Shrum, city editor of the Express; Fred Green and his staff. Get the drift of it. The following evening the film, with particularly fitting titles written in a humorous vein, was finished and at midnight after a brief view of "Go and Get It." The latter was well received and the congratulations of everyone on their work.

Pete Smith Gets a Brainy New Stunt to Sell "Go and Get It" to Angelenos

MARSHALL NEILAN, in conjunction with the Kinema Theatre of Los Angeles, offered a novel publicity stunt in connection with the presentation of "Go and Get It," which brought practically every newspaperman in that city with his family to a midnight preview of this photodrama.

Four days before the opening date of the picture at the Kinema, Pete Smith, publicity director of the Marshall Neilan studios, and Richard Spier, promotion manager of the Kinema, visited every managing editor in the city and invited them to take part in a five hundred foot motion picture to give the citizens of Los Angeles an opportunity of seeing what the men responsible for their daily newspapers think of the picture.

Sold the Bunch.

Accompanied by Wesley Barry, who appears in "Go and Get It," David Kesson and Foster Leonard, two Neilan cameramen, the publicity men had no trouble in "selling" every editor on the idea and without much further ado, managing editors, city editors, reporters and cartoonists were cast in different bits, each newspaper being given an individual bit that would fit in with the story of the picture. Wesley Barry, dramatic editor, is seen on the screen after a hard night at "chess," when Manager J. B. Campbell certifies with Wesley Barry and invites Price to take the afternoon off and allow Wesley to hold down the desk. A vivid description of what happens to the movie press agents' stories is presented by Wesley, a gigantic wire waste basket, twice the size of Wesley himself, being one of the important features. In this skit W. M. Barr, city editor of the Examiner also played a part, namely that of a copy boy.

The following evening the film, with particularly fitting titles written in a humorous vein, was finished and at midnight after a brief view of "Go and Get It." The latter was well received and the congratulations of everyone on their work.

Cowboy Cupid Advertised
Will Rogers Attraction

THREE riders stung "Cupid, the Cuppuncher" for the American Theatre, Denver, and put the Goldwyn production over strong. A man and a woman, in western dress, rode through the streets, followed by a child on a Shetland pony, also in cowboy costume, and wearing wings sprouting from his back. A red heart on each side told the story of its coming to the America, and ribbons furling extending to the man and women hinted at the love story.

Laugh Win Out.

Every newspaperman in town that could get away was on his way to see his "boy," a movie actor and the "busts" themselves were on hand to congratulate, as actors, they were great editors. Immediately following the special film, "Go and Get It" was projected and not a person left the theatre.

Motion Picture News, September 18, 1920, p. 2227

Motion Picture World, September 11, 1920, p. 219
Pat O’Malley, who appears in Marshall Neilan’s “Go and Get It,” bathed a pig in the Saint Francis hotel, San Francisco, as general exploitation for the production.

**Pat O’Malley’s Pig Gets Column Notices For “Go and Get It”**

Indirect advertising for a screen attraction is none the less valuable to the exhibitor because no specific mention of his theatre is made. Indirect advertising that instills in the public a determination to see a certain picture at the earliest opportunity brings the individual exhibitor to the opening of his advertising campaign for that picture with his work half done. Those responsible for this type of publicity renders a genuine service.

Pat O’Malley, the newspaper reporter in “Go and Get It,” Marshall Neilan’s current First National attraction, cooperating in the interests of the picture with Pete Smith, director of publicity for Marshall Neilan, recently obtained columns of publicity in San Francisco newspapers that were worth a great deal of good hard cash to San Francisco exhibitors who booked the picture.

According to the newspaper account of the affair, Pat O’Malley was a guest at the Saint Francis hotel, occupying a parlor suite, when he received a crate containing a hundred-pound pig of considerable lung power. There was nothing in the hotel rules to forbid the keeping of the pig “in the parlor,” as in the good old jingle, but the management did not relish the idea.

A controversy arose. Mr. O’Malley carried it to some extreme, then talked for publication. In his story to the reporters, he stated that he had met on location a country girl who was at her wits’ end owing to the death of the pig’s mother, and its subsequent refusal to partake of nourishment, that he had induced the pig to nurse a bottle and that the young lady had sent him the finished product out of gratitude.

The picture was mentioned prominently in the newspaper story. People were interested in the account. They decided, as people will, to see the picture when it was available. They saw it.

*Exhibitors Herald*, August 21, 1920, p. 72
Editors Endorse Neilan Film

First National Promises Big Campaign for "Go and Get It"

M ARSHALL NEILAN'S latest production, "Go and Get It," based on an incident in the life of a reporter, has won the endorsement of a group of city and managing editors on various San Francisco dailies. J. D. Williams, manager of the Associated First National Pictures, Inc., which will distribute this picture, has received the following telegrams of appreciation, following a private exhibition of "Go and Get It," at which newspaper men and correspondents attending the Democratic National Convention at San Francisco, were present.

"'Go and Get It' is the one great newspaper picture of moviedom, the only faithful portrayal of the workings of a newspaper plant complete from headlines to press-room. It is a picturization of the unborn spirit of the true newspaperman, 'Go and Get It.' The up-to-the-second themes and the daring manner of portrayal makes it an epic of filmization."—Philip J. Sinnot, Managing Editor, San Francisco News.

"As a newspaperman of fifteen years experience, want to offer congratulations on 'Go and Get It.' There is not one moment not filled with tension and Marshall Neilan is to be praised on hands of all newspaper people and public. Do not hesitate to say it is the best picture I ever saw."—Kenneth Medcroft.

"For the first time in my life I have seen a newspaper story that will stand up under the acids test of a newspaperman's scrutiny. 'Go and Get It' certainly will go and get the praise of the critics, the applause of the multitudes and the money into the box-office. Not a lot has been overlooked by Neilan. Congratulations."—Curtan Swint, Dramatic and Music Editor, San Francisco Call.

"'Go and Get It' is up to the minute and more film perfect in every detail. Great entertainment."
—Elmer Riehner, City Editor, San Francisco News."
Backed up by the statements of well-known correspondents and writers, "Go and Get It" will be brought to exhibitors with a wealth of exploitation and publicity material, says First National in a statement just issued by that organization. The statement follows:

"The bulk of the promotion that has, up to the present time, been featured by newspapers and magazines the nation over, has been inspired by the various stunts and special exploitation ideas put over in San Francisco in conjunction with the Democratic National Convention. The fact that 'Go and Get It' is essentially a newspaper story about newspaper folk served as the basis for interesting more newspapermen than have ever before been personally concerned in the success of a picture.

"The fact that such writers as Irvin S Cobb, Harry Leon Wilson, Samuel C Blythe, Ring Lardner, Myles Lasker, Robert Edgiren and Arthur Brisbane personally appeared in a prologue to this production, prologue being shown to more than 200 well known newspaper correspondents in various parts of the country, caused nation wide flood of publicity regarding the production to be sent broad cast.

"An outline of the stunts pulled by Pete Smith, publicity director for Marshall Neilan, would require an extra-large sized diary. Pete started the ball rolling by lining up almost all the correspondents for a celebration to be held last Sunday, on the ranch of Mayor Rolph of San Francisco. The Mayor was a genial host and was more than glad to have the famous writers as his guests. Marshall Neilan sent a car load of motion picture apparatus and paraphernalia to San Francisco from his Hollywood studios. The taking of a prologue for 'Go and Get It' then followed with the writers as named in the foregoing appearing in the cast.

The famous correspondents and authors had hardly stopped talking about Mayor Rolph's celebration and their initiation into the art of picture production when Pete Smith pulled another stunt that sent a score of reporters flocking in the region of the St Francis Hotel. This was the stunt described last week in having a man dressed to impersonate President Woodrow Wilson walk into the lobby of the St Francis. The novelty of this stunt caused the various press associations and newspaper syndicates to publicize the stunt throughout the world. San Francisco daily newspapers gave columns to the printing of the type matter and photographs telling how an imitation of Woodrow Wilson had almost turned the Convention on its head."
Newsboys Wear “Go and Get It” Caps

As exploitation for “Go and Get It,” at the Tivoli theatre, San Francisco, 800 Daily Bulletin newsboys appeared on the streets wearing caps on which was inscribed, “Go and Get It,” in large letters.

The boys added the title of the picture to their vocabulary used in selling their papers.

The caps were secured through a local paint company and the “Go and Get It” caption added to an advertisement of the paint company’s appearing on the back of the white headgear the boys were to wear.

In addition to the foregoing stunt 10,000 gum stickers are being pasted all over town at an almost nominal cost by the newsboys, announcing the picture this week at the Tivoli.

Motion Picture News, October 9, 1920, p. 2814

Newsboys of Utica, N. Y., gave valuable cooperation to the De Luxe theatre in exploiting the engagement of “Go and Get It,” Marshall Neilan’s First National production.

Exhibitors Herald, December 4, 1920, p. 65
Neilan’s Latest Knock-Out
Producer’s “Go and Get It” Said to be His Greatest Achievement

That Marshall Neilan has scored the knock-out achievement of his career in the production of his latest First National release, “Go and Get It,” his latest independent special feature production to be distributed by Associated First National Pictures, is the verdict of those who have seen it and described it as “the picture of a million exploitation angles.”

The New York Strand, where the picture will be given its premiere public presentation is heralding it as “the season’s sensation.”

This further backs up the opinion handed down at a private showing for the prominent newspapermen covering the Democratic national convention in San Francisco who pronounced it to be the most faithful portrayal of newspaper life yet seen and one of the most intensely interesting pictures ever made.

The screen in fact has been given an entirely new idea, in the production of “Go and Get It.” It is possessed of all the elements that make for the success of a picture—sensational stunts, humor, wit, daring, and in addition the dramatic quality and love interest have all been skilfully interwoven into the whole.

It is a big production in every sense of the word and eclipses all of Marshall Neilan’s previous achievements, including “Daddy Long Legs,” “Rebecca of Sunnybrook Farm,” “In Old Kentucky,” “The River’s End,” and “Don’t Ever Marry.”

Wesley Barry, for the first time since “Daddy Long Legs,” in which he endeared himself to the picture loving public, has in “Go and Get It” a part that is really vital to the production. In recent pictures Barry has been more or less of a comedy device but in this film he has a real part as copy-boy in a newspaper office, a role that gives him an opportunity to register strongly in the big dramatic moments, as well as to coax out the laughs.

Motion Picture News, July 31, 1920, p. 968

Status: Print exists in Cineteca Italiana film archive in Italy
Unavailable for Viewing

Type: Movie
Genre: Drama
Media Category: Newspaper
Job Title: Reporter (Kirk Connelly). Publisher (Helen Allen, “Shut the Door” Gordon, Publisher of Rival Newspaper). Real-Life Journalists (Ring Lardner, Irvin S. Cobb, Samuel G. Blythe, Arthur Brisbane, Robert Edgren).
Miscellaneous.
Description: Major: Kirk Connelly, Helen Allen, Positive. “Shut the Door” Gordon, Negative
Description: Minor: Publisher of Rival Newspaper, Negative. Ring Lardner, Irvin S. Cobb, Samuel G. Blythe, Arthur Brisbane, Robert Edgren, Positive. Miscellaneous, Neutral
The Great Round Up (aka The Great Round-Up) (1920)
Newspaper.

A newspaper picture of a notorious counterfeiter offering a $10,000 reward for his capture helps the hero capture the villain.

The Moving Picture Weekly, July 31, 1920, p. 40
The Green Flame (1920)
Reporter Ruth Gardner (Fritzi Brunette) is a New York City newspaper reporter.

New York City newspaper reporter Ruth Gardner (Fritzi Brunette) investigates a ring of jewel thieves and murders that occur to those who possess an emerald. The theft gang is eventually rounded up by the hero, who appears to be a fumbling clerk by actually works for the company insuring the emerald. Gardner is also involved in a romantic triangle with the hero and detective Dan Lantry (Jay Morley), who has tried to frame the alleged clerk out of jealousy. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 37.

Country bumpkin Frank Marham comes to New York City to work in a world-famous jewelry store. At the hotel where he lives, Frank meets Ruth Gardner, a newspaper reporter who is investigating the operations of a gang of jewel thieves, as is also her admirer, detective Dan Lantry. The store's manager, Roger Imlay, is a member of the gang which is planning to steal the famous emerald known as the "Green Flame," owned by the proprietor. Capitalizing on Frank's naïveté, Imlay tricks him into bringing the gem to the gang's headquarters, but Frank, actually a member of the Jeweler's Protective Association, surprises the crooks. At that moment, Lantry arrives and, mistaking Frank for the leader of the crooks, is about to arrest him when the owner of the store arrives and explains that he had hired Frank to watch Imlay. The mystery satisfactorily solved, Ruth and Frank fall into each other's arms. American Film Institute Catalog of Feature Films
“The Green Flame”

Five-Reel Brunton Subject, Released by Hodkinson-Pathe, Tells Engaging Mystery Yarn.
Reviewed by Robert C. McElravy.

It is always a pleasure to watch the unfolding of a compact, well-built mystery story, and this five-reel Brunton production, with J. Warren Kerrigan in the leading role, is a good one of its kind. The subject is notable for its smooth continuity and the fact that it covers so much ground in a clear, compelling manner. It establishes the mystery skillfully in the opening reels and works it out in a simple way, avoiding obvious situations as it proceeds. The climax is reinforced by two interesting and unexpected twists, giving the yarn a novel finish.

Mr. Kerrigan looks and acts the role of a good-looking country youth who applies for a job in a big jewelry store. He is described as “a nice boy but something of a boob,” which, of course, is not altogether a true designation. Fritzi Brunette plays the part of a girl reporter attractively and Claire Du Brey makes the most of her interesting part as the cabaret girl. Edwin Wallock portrays the villain in a different and effective manner.

The scenes are all in keeping with the story. There is a brief, dramatic prologue, which brings out something of the early history of the valuable emerald, known as “The Green Flame,” around which the mystery centers. Most of the later action occurs in an American jewelry store, where the stone is offered for sale, and in an apartment house occupied by a band of crooks. There is no lost action in this picture, which carries the interest well from start to finish.

Cast.

Frank Markham ........ J. Warren Kerrigan
Ruth Gardner .......... Fritzi Brunette
Dan Lantry ............ Jay Morley
Lou Tremaine .......... Claire Du Brey
Truman Hardy .......... Myles McCarthy
Roger Imlay ............ Edwin Wallock
Julius Block ............ William Moran

By Raymond G. Hill.
Directed by Ernest C. Warde.
Continuity by Jack Cunningham.
The Story.

A valuable emerald, known as "The Green Flame," in the picture of that name, is brought to America after tragic occurrences in Russia, the land in which it was once owned by the Czar. The stone is so valuable that extraordinary measures are taken for its protection by the firm of American jewels into whose possession it comes.

To this jewelry house one day there comes a good-looking country youth named Frank Markham with recommendations from a certain city in Ohio. The head of the firm seems taken by his looks and after a conference with the manager, Roger Imlay, it is decided to give Frank the employment he requests. Imlay, who believes Frank to be an unsophisticated boob, thinks he will be able to use him to his own ends. He introduces the youth to a cabaret singer named Lou Tremaine. Frank in the meantime has met a girl reporter named Ruth Gardner, at his hotel, who has taken quite a liking to him.

Ruth is trying to get information for a news story concerning the operations of a gang of crooks operating in the city, as is also her devoted admirer, a young detective named Dan Lantry. The latter becomes jealous of Frank and seeks to implicate him in the proposed theft of "The Green Flame," but Frank turns the tables neatly in the end and wins the love of Ruth.


Exploitation Angles: Hang the story on Kerrigan, but offer it to those who do not follow the star as a fine mystery story. Hook up with jewelry stores on the display of emeralds. Use green lights for the lobby. Your druggist can tell you how to dope alcohol to produce a green flame. Try it before a portrait of the star.
"THE GREEN FLAME"
(Brunton-Hodkinson)

Kerrigan Has Interesting Detective Story Here

J. Warren Kerrigan, who has been appearing in mystery plays of late, has come forward again in a similar type of offering and it may be safely put down as a creditable achievement of its kind. This picture surely carries out its purpose which is to unlimber one’s deductive powers without taxing the brain to the point of indifference. Ernest C. Warde, the director, has created just a sufficient amount of suspense and has kept the sequences within bounds. The mystery is well maintained and this element is admirably emphasized through one’s inability to identify the character enacted by the star.

Playing the part of a detective who is protecting a valuable jewel, he is able to keep the spectator guessing as to whether he is a crook or a country “boob.” One almost suspects him of being the ringleader in the plot to steal the gem from the jewelry store in which he is employed. The scenes are cleverly handled so that there is no evidence of padding. No attempt is made to stretch the plot with uncalled-for incident. One can see daylight ahead and yet be completely baffled. Such development is quite rare in a mystery melodrama, for the usual plan is to treat it as a Sam Lloyd puzzle. The picture works up to an effective climax when the country yokel reveals his identity. By playing the “boob” he is able to worm his way into the confidence of the crooks.

For the sake of romantic conflict another detective, of the bon-a-fide type, attempts to discredit him in the eyes of the girl reporter who is assigned to the task of covering the famous jewel. The romance is mostly a negligible factor and the fact that it appears to be conveniently arranged is the only flaw in a story compact with action and suspense. Of complicated incident there is none. Mr. Warde seeing to it that flashbacks are unnecessary. The climaxes are heightened by the introduction of clever lighting. Mr. Kerrigan seems to have found his forte in this type of subject since it enables him to appear natural without resorting to mannerisms to score his personality. He is considerate of the others in his company, all of whom are effective with the exception of Fritz Brunette, who is too obviously coy to make her characterization convincing. Jack Cunningham has provided a well-arranged scenario. Laurence Reid.

THE CAST

Frank Markham……………………..J. Warren Kerrigan
Ruth Gardner……………………….Fritz Brunette
Dan Lantry…………………………..Jay Morley
Lou Tremaine……………………..Claire Du Brey
Truman Hardy……………………..Myles McCarthy
Truman Hardy……………………..Edwin Wallock
Julius Block……………………….William Moran

By Raymond G. Hill
Scenario by Jack Cunningham
Directed by Ernest C. Warde
PRESS NOTICE—STORY

J. Warren Kerrigan, the popular Hodkinson star, who has been interpreting mystery melodramas of late, has in "The Green Flame," by Raymond G. Hill, another example of this type of play, and it is scheduled to appear at the ______ theatre for three days beginning ______. The story combines swift action, with dramatic suspense, and tells a tale of adventure in a plausible manner. The plot is based on the struggle of a crook ring for the possession of a mysterious emerald, once the glory of the Russian Czar, and since smuggled into New York, and which is in the vaults of a jewelry concern. The manager of the store, Roger Imlay, is the brains of the crooked ring.

Fearful of the safety of the valuable gem, the head of the firm employs secretly Frank Markham, the character played by Mr. Kerrigan, to protect the jewel, since he is a detective. He enters the store as a country yokel and worms his way into Imlay's confidence. Bit by bit, important pieces together, he thoroughly establishes the fact that Imlay is a crook. His work throws him into contact with Ruth Gardner, a newspaper reporter, and a romance is born. The picture, adapted by Jack Cunningham and directed by Ernest C. Warde, is of the same high entertaining calibre as "Live Sparks" and "30,000," and gives the star and his competent company an excellent opportunity to display their skill.

PROGRAM READER

Every one likes a good detective story; every one at some time in his life has longed to be an amateur detective and solve crime. A picture based upon intrigue, action and suspense as it concerns the solving of mystery is always certain of appealing to one’s imagination. And so "The Green Flame" comes to the ______ theatre next ______ and ______ as a highly colorful mystery melodrama which has to do with a detective and an organized band of crooks. J. Warren Kerrigan is the star and he again has sufficient opportunity to display his ability in an adventurous role. The story baffles solution and offers a series of situations calculated to create the utmost suspense.

SUGGESTIONS

You can exploit the fact that Kerrigan is seen again in a mystery melodrama—one similar to "$20,000" in its dramatic possibilities. Make mention that the star is most adaptable for the type of role which he interprets here. The title is attractive and should be used for its advertising possibilities. You can create suspense by having your artist draw a green flame against a white background or painting an emerald. Exploit the fact that the picture is a detective story which baffles solution and one which carries a full quota of action and suspense-carrying situations. Mention the star's previous pictures, for he has had some good ones of late, and tell that this feature is of the same big-calibre. Mention the director, scenarist, author, and members of the cast.

CATCH LINES

He was a detective who wormed his way into the confidence of the crooks. What happened? See J. Warren Kerrigan in "The Green Flame."

His duty was to protect a huge and valuable emerald. Romance, intrigue and adventure came to him. See "The Green Flame," one of the screen's best detective stories.
Cleverly Worked Out Detective-Mystery Picture

J. Warren Kerrigan in
"THE GREEN FLAME"
Brunton-Hodkinson

DIRECTOR .................... Ernest C. Warde
AUTHOR ...................... Raymond G. Hill
SCENARIO BY .............. Jack Cunningham
CAMERAMAN ................ Arthur Todd
AS A WHOLE .................. Very entertaining detective-mystery story cleverly handled from all angles.

STORY ...................... Very well developed with identities of various characters successfully shielded until climax sequence.

DIRECTION ..................... Very good
PHOTOGRAPHY .................. Good
LIGHTINGS ..................... Very good
CAMERA WORK .................. Satisfactory
STAR ......................... Does some good acting here
SUPPORT ....................... Fritizi Brunette doesn’t make heroine at all; others very satisfactory.

EXTERIORS .................. Mostly settings; satisfactory
INTERIORS .................... Good
DETAIL ......................... All right
CHARACTER OF STORY ........ Running to ground of jewel thieves by detective who poses as "hick."

LENGTH OF PRODUCTION .... About 5,000 feet

"The Green Flame" is a very cleverly developed detective-mystery story and one which has been equally cleverly produced. Certainly there are few that will guess the identity of Frank Markham when he first appears in the jewelers establishment and timidly asks for a job as clerk. That Markham is, in reality, a detective brought into the store to operate against a band of jewel thieves is not to be deduced until along toward the end when he bares his hand to the audience.

They build up the mystery surrounding Markham exceedingly well and J. Warren Kerrigan who appears in this role counters with some very good acting that makes the real identity of the character a still deeper secret. You figure him as a "hick," for which he is taken by some of the other characters, and then again you are inclined to think that he is mixed up in the gang of robbers as one of its members.

Markham plays his "hick" role before the heat clerk Inlay at the jewelers, and easily convinces him. He goes out with him at night and the two meet Lou Tremaine, a cabaret dancer, who attracts Inlay. He promises her a lot of money as soon as a don't goes through. Inlay, believing Markham a complete dupe, urges him to bring an invaluable diamond, the Green Flame, to a certain house during the night. Markham removes the jewel from the vault and takes it to the address.

Not until this sequence is well under way does Markham actually reveal his true identity. Of course, he captures Inlay who was merely a tool in the hands of the man higher up and brings the whole gang to justice.

There is a romantic line of action introduced between Markham and Ruth Gardner, a newspaper reporter. The part of Ruth is far from realistically drawn by Fritizi Brunette. Instead of a reporter she acts more like a youngster just out of a convent. However, there are some good light scenes between the two and these are enlivened further by the introduction of Ruth’s suitor, Don, a detective of the blustering type who believes that Markham is the head crook.

Jay Morley carries this role very well. Edwin Wallock is the villain, Inlay, and Claire Du Brey is the cabaret dancer, who it develops is Markham’s sister.

Should Score With the Kerrigan Fans Then Some
Box Office Analysis for the Exhibitor

Those of you who have been having a success with J. Warren Kerrigan can certainly count "The Green Flame" as a winner. And even the exhibitors who previously have not shown the production of this star might do well to seriously consider this picture for the mystery story is a very clever one and will have all audiences guessing as to the outcome.

In advertising it, center on the mystery element and endeavor not to give away the climax of the story.

Use a line such as: "The detective on the trail of the jewel thieves felt certain that Markham was one of his men; the girl reporter figured him out as a poor country boy going to the dickens in the big city; the proprietor of the store gave him a job because of old time’s sake. Who was he?" This ought to arouse interest and at the same time keep the identity of the hero an unknown quantity.

Wid’s Daily, July 11, 1920, p. 7
THE GREEN FLAME

"The Green Flame" is a Robert Brunton production, starring J. Warren Kerrigan, distributed by Hodkinson. It was written by Raymond C. Hill and directed by Ernest Warde.

There is very little that is original in the story of "The Green Flame," but it is produced with a wealth of fine detail and acted by a company of players, mostly men, who are remarkable for their uniform excellence. Every one of them is a special type, and it is unfortunate there is no program at hand at this writing to give each of them an individual word of praise.

As to the detail, there is a cabaret scene, for example, that is not exaggerated, with the action scattered and continuous as it really is. In other words, the "movement" of the scene is not confined to the principals, but is kept going by all present.

The photoplay opens with a sort of prolog showing the theft of a crown jewel—a magnificent emerald—and the series of murders consequent upon its almost continuous annexation. The action is then switched to America, showing the modern attempts to steal it, winding up with the murder of the head of a gang of jewelry store robbers and the rounding up of the gang by Frank Markham (Kerrigan), who is ostensibly a "boob" clerk, but in reality the prize agent for the jeweler’s protective association.

It is an interesting and gripping feature.

Variety, July 30, 1920, p. 34
Status: Unknown
Unavailable for Viewing

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

The Heart of Twenty (1920)
Reporter Jimmie Hearn (The “Nice Young Man,” Tom Gallery).

Reporter (Tom Gallery) takes a job at an automobile factory and is later revealed to be an undercover newspaper reporter out to expose factory manager J.W Wiseman (Jack Pratt) as the head of a ring of car thieves. Wiseman has been using the factory as a front to rebuild stolen cars. The manager also tries to run for mayor and is opposed by Kathie Abbott (ZaSu Pitts), who tries to get Henry Higginbotham (Percy Challenger) to run against him. The film gave Pitts an early opportunity to display her comedic talents, as a wallflower who blooms when she gets involved in the mayoral election. The reporter keeps showing up to help her and the two of them end up together. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 37-38.

Wiseman has been using the factory as a front to rebuild stolen cars. The manager also tries to run for mayor and is opposed by Katie Abbott, who tries to get Henry Higginbotham to run against him. The Nice Young Man always shows up to help Abbott and the two of them end up together.

Katie Abbott, despairing of being a wallflower, is about to attempt suicide in the village pond when she is rescued by a young stranger. Following his heroic feat, the young man accepts a job in the town's automobile factory. Meanwhile, Henry Higginbotham, a clerk in the same factory, resigns when he suspects that the manager, J. W. Wiseman, is running an auto theft ring. After Wiseman announces his mayoral candidacy, Katie urges Higginbotham to oppose him. Higginbotham fails as an orator, but just as it appears that he will lose the election, the nice young man reveals himself to be an undercover newspaper reporter and exposes Wiseman's corruption. As a result, Wiseman is arrested, Higginbotham is elected mayor and Katie marries her hero. American Film Institute Catalog of Feature Films
“The Heart of Twenty”

Brentwood Picture Starring ZaSu Pitts
Appeals Because of Its Simplicity and
Sincerity—Released Through
Robertson-Cole.
Reviewed by Mary Kelly.

FROM first fade-in to final fade-out, “The Heart of Twenty” is distinctly worth while. There are several reasons why. In weaving this countryside romance the scenarist really had something to write about. She knew her characters and she knew their setting; the director appreciated the spirit of the drama and knew how it could be best brought out; finally, it has a cast of players who are interested as well as talented. There is an unmistakable sincerity about the production that will be sure to please.

ZaSu Pitts is creative. As Katie Abbott, the village joke, a forsaken creature half-starved for love and romance, she has a role that calls for just her quaint gawkishness, her elfish charm, her plaintive humor. Tom Gallery’s smiling personality makes him ideally suited to play a role opposite the pathetic figure of Katie. Percy Challenger’s characterization of Higgin-
botham, whom Katie boosts for mayor, is a masterly achievement. The activities of Higginbotham’s children provide much of the human interest and fun.

**Cast.**

Katie Abbott .................. ZaSu Pitts
A Very Good-looking Young Man
Higginbotham ............... Percy Challenger
Briggs ............................ Hugh Saxon
Alma Dale Briggs ..................... Billie Lind

Story by Sarah Mason.
Direction by Henry Kolker.
Length, Five Reels.

**The Story.**

Katie Abbott lives in Greenboro with Aunt Lucy, whose idea of dissipation is sewing patch quilts. Katie, who is not appreciated in her village, sees ahead of her long years of patching and pining. She decides in favor of a watery grave. But she is prevented from this by a young stranger whom she refers to afterward in her dreams as “Rudolpho.”

At the village ball she is, as usual, a wallflower, except for the attentions of Skinny, the ballroom heavyweight. She is rescued from complete misery by “Rudolpho,” who guides her through several merry dances. In the meantime clouds in the political horizon are gathering. Wiseman, from the city, has taken possession of the “works” and is promising the town that he will boom things and make it a “second Detroit.” The zealous citizens then decide to run him for mayor. But Katie has decided that Higgenbotham, a kind, honest old man whom Wiseman has fired, shall be Greenboro’s next mayor. She goes out stump-speeching and starts a campaign. She teaches Higgenbotham how to orate, but when the time arrives his tongue suddenly leaves him and he is the laughing stock of the whole town which has assembled to hear the two candidates. Katie comes to the rescue and makes his speech for him. “Rudolpho” then leaps upon the platform and exposes some of Wiseman’s past dishonesty. Higgenbotham is elected and Katie and “Rudolpho” celebrate their victory as sweethearts usually do.

**Program and Exploitation Catchlines:**

“The Heart of Twenty”—a Romantic Comedy-Drama Exploiting All the Charming Eccentricities of ZaSu Pitts.

“The Heart of Twenty”—Twenty Years Old and No Sweetheart, No Hopes—Surely Death Would Be Preferable to a Life Without Love—But Just Then—See What Happened to This Little Village Wallflower.

“Votes for Higgenbotham for Mayor”—She Campaigned the Town on a Mule—She Made Stump Speeches—This Little Village Maid Whom Every One Thought Queer—And She Won the Fight for Higgenbotham.

**Exploitation Angles:** Play up Miss Pitts for what she is worth to your patrons and stress the political angle, which is the most timely right now. Wade right in on this end and try to arrange for the attendance of the various political clubs in a body, making a small discount, if necessary.

*Moving Picture World*, July 3, 1920, pp. 118-119
“THE HEART OF TWENTY”
(Brentwood-Robertson-Cole)

Zasu Pitts Gives Good Performance

Zasu Pitts, the feminine Charles Ray of the screen, again comes forth in one of the those “small town” roles in “The Heart of Twenty,” her latest Brentwood Production, released through Robertson-Cole. Sarah Y. Mason, who has furnished most of the stories serving as starring vehicles for this star since her appearance under the Brentwood banner, is credited with this one and no one can deny that she has created an ideal story for Miss Pitts. She has based her theme on the commonly accepted theory that much of humanity’s sorrow is the result of self-consciousness. She has made the heroine of this type and temperament.

Miss Pitts is an artist with the unsophisticated stuff and although she has on some occasions been given poor material in her stories, she has never failed to live up to her reputation for excellence in interpreting the “small town” roles. This sort of work is her forte and it is to her’s and the producer’s credit that they have always striven to keep her within these bounds of dramatic interpretation. Put next little ribbons on Miss Pitts’ hair, dress her in gingham and give her free reign in expression and she will go through with one of these roles in perfection.

This she does in “The Heart of Twenty” with the able assistance of her supporting cast, headed by Tom Gallery, as leading man, in the role of the “nice young fellow” who saves Katje from the tragedy of her own self-consciousness. Director Henry Kolker has supplied ideal “small town” atmosphere and has placed emphasis on the excellent opportunities the story gives for touching the heart-strings of an audience.-Length, 5 reels.-Joseph L. Kelley.

THE CAST

Katie Abbott
Aunt Lucy
Jimmie Houston
Henry Hugginsbottom
J. Dale Briggs
Wiseman
Harry
Alma Dale Briggs
Zasu Pitts
Aileen Manning
Tom Gallery
Perry challenger
Hugh Saxon
Jack Pratt
Verne Winter and Billie Lind

PRESS NOTICE-STORY

Zasu Pitts, the incomparable comedienne, sometimes referred to as “the feminine Charles Ray of the screen,” will hold first place on the screen—our theatre’s program for the week beginning—Miss Pitts has gained considerable reputation for her interpretations of “small town” parts and it is seldom if ever, that she is seen without the bounds of these roles. In her latest picture, written by Sarah Y. Mason, the author who has written the majority of her starring vehicles of late release, Miss Pitts has the role of Sadie Abbott, a little country girl—one of the millions who live within the bounds of the small-town—whose life makes a story of its own and redemption comes when she realizes the world is to be against her. But—the “nice young fellow” comes along and in him Sadie sees the silver lining showing the way to her happiness. With him as an inspiration, Sadie takes a hand in the political campaign for her choice for town mayor and shows that, after all, there is lots to live for, if she looks on the sunny side of life.

PROGRAM READER

The feminine Charles Ray of the screen, otherwise known as Zasu Pitts, the silent drama’s clever: little comedienne and interpreter of “small-town” roles, is the star of “The Heart of Twenty,” the main attraction at the—our theatre this week. Miss Pitts is appearing in a typical “small-town” story written especially for her by Sarah Y. Mason, the author of many of her successes before the camera. In her supporting cast are seen Tom Gallery, as leading man; Aileen Manning, Perry Challenger, Hugh Saxon, Jack Pratt, Verne Winter and Billie Lind. Henry Kolker directed.

SUGGESTIONS

Play this feature up as a star attraction mentioning emphatically, the name of Miss Pitts. She has a large following who admire her particular kind of screen work. The author, too, should come in her share of newspaper notice, in connection with the exploitation of the picture, as she is credited with the authorship of many of Miss Pitts’ former successes. Mention the names of her supporting cast and her director, Henry Kolker, who is pretty widely known.

CATCH LINES

The “small-town” girl wakes up to the good times she has been missing.

Are you one of the many who believe all the world to be against you? Are you self-conscious and unhappy in the state?
Fine Comedy and Human Interest Story After Very Poor First Reel

Zasu Pitts in
“HEART OF TWENTY”
Brentwood-Robertson-Cole

DIRECTOR Henry Kolker
AUTHOR Sarah Y. Mason
SCENARIO BY Not credited
CAMERAMAN John Leeeer
AS A WHOLE Good comedy and human interest production after very slow and tiresome first reel.
STORY Good small town stuff.
DIRECTION Entirely too many closeups of star in first reel; comedy and human interest points well brought out.
PHOTOGRAPHY Good to only fair in some exteriors.
LIGHTINGS Satisfactory
CAMERA WORK All right
STAR Hasn’t dominant personality but handles herself well when not handicapped by superfluous closeups.
SUPPORT Percy Challenger registers finely in character part.
EXTERIORS Realistic
INTERIORS Same
DETAIL Very good touches in bringing out comedy of story.

CHARACTER OF STORY Unattractive girl finds happiness by thinking of others and not of her own troubles.
LENGTH OF PRODUCTION About 5,000 feet

After an exceedingly tiresome first reel "Heart of Twenty" develops into a most enjoyable picture dominated by a lot of small town comedy incident and some real human interest action. At the start the director has catered altogether too much to the star, awarding her closeups after closeups for no particular reason at all. Also a number of the early sequences are padded all out of shape and the general effect of all this is pretty tiring.

No Reason Why This Couldn’t Be Improved

Box Office Analysis for the Exhibitor

Pictures of this type usually get over in a big way. Many of Charles Ray’s biggest successes have contained an atmosphere almost identical with this. Directors seem to be able to picture small town life more realistically than they can big city life. So play it up big from this angle, dwell on the comedy and the human interest action and the rather funny election stuff. Take out the bad spots at the start, get the crowds in and they surely will be well entertained.
HEART OF 20.

Used as a double feature with Robert Warwick’s (F. P.-L.) release entitled “Thou Art the Man,” this feature, “Heart of 20,” with Za Su Pitts as the star (Brentwood—Robertson-Cole) simply sailed away with the honors of a three-hour show at Loew’s Circle.

It is scarcely in the class of elaborate features; but is instead a composite, simple and concrete story of rural life shaded in those characteristics by which the people of a “yap” town are known to be endowed with, and as given free play in this picture achieve a strik-
ing result in simplicity and naturalness.

Not to be far-fetched, it is almost seductive in its power to take you out of yourself and for the nonce transplant you into the very heart of the village (Greensboro), where the action transpires. The story is one of these commonplace affairs where an ex-crook, polished and arrayed in the attire of a free and unstained citizen humbug, a town and its citizens into thinking it can become "a second Detroit." It must, however, elect him mayor and thus fall for the scheme of rebuilding automobiles, which, in reality are the booty of a gang and are to be palmed off under the protection of the would-be mayor.

At this point the feature switches into a sustained comedy effect with Za Su Pitts intervening and endeavoring to elect her father for the mayor's post, although much against his wishes. To thoroughly understand its limitations and qualifications of as well the lanky character role which the star plays and secures the comedy effect is to give the picture a certificate of clean health and speed it on to the next exhibitor. Its faults, as in most pictures, are many, but is an improvement over much that has been offered in a stereotyped form of rural entertainment.

The direction of the feature was left in capable hands when Henry Kolker was appointed for the task, and it is safe to assume that he will be heard from if he continues to give material as pristine in humor and sustained in action and story value as this.

The cast chosen is competent and the settings admirable for this sort of thing, although it cannot be said that there is anything lavish about it all.  

Variety, June 25, 1920, p. 35
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (The Nice Young Man)
Ethnicity: White (The Nice Young Man).
Media Category: Newspaper
Job Title: Reporter (The Nice Young Man)
Description: Major: The Nice Young Man, Positive.
Description: Minor: None
Hearst News No. 49 (1919-1920)
Unidentified News Staff. Interview with German’s President in Berlin, Germany

“Middies” Beat Army In Annual Tussle on Gridiron.—New York City.
Up In the Air!—We’d rather be an aviator than a steel worker on skyscraper construction.—New York City.
Poor Brer Rabbit!—His fate is sealed by fashion’s decree. They’re raising “bunnies” now for milady’s wardrobe.—Los Angeles, Cal.
Sub-Titles.—Dying a skin for a test.
“Daddy’s gone a-hunting
To find a little rabbit skin
To wrap his baby hunting in—"
Clean Up Capital!—Fire Department—not the voters—undertake this job.—Washington, D. C.
A “Movie” Interview With German’s President.—Berlin, Germany.
Fire Wreck University.—Famous McCoy Hall of Johns Hopkins left mass of ruins by million dollar blaze.
—Baltimore, Md.
Junior Diplomats.—Interesting kiddies of the Foreign Envoy at the Capital—two ambassadors from far off Siam.—Washington, D. C.
Mexic Again!—President Venustiano Carranza, whose defiance of America’s demand may bring its intervention across the Rio Grande.
Sub-Titles.—General Filipe Angeles and his staff. His execution by Carranza threatens further complications in much disturbed Mexico. Boys of the Border Patrol of Yanks! America’s watch on the Rio Grande!
“Indoor Sports” Cartoon by “Ted.”
Trailer (For New York City prints only.)
Merry Xmas.—December 14th begins Universal Holiday Week, when a percentage of all rentals of films of the Universal Film Manufacturing Co. will be set aside for the New York American Christmas Fund.
See Universal pictures during this week and make it possible for the children of the poor to have a merry Christmas.

Motion Picture Weekly, December 13, 1919, p. 30
Status: Unknown
Unavailable for Viewing

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

**Held by the Enemy (1920)**
Newspaper Reporter Thomas Beene (Walter Hiers) is a “pestering” war correspondent of the Civil War period.

During the Civil War, Rachel Hayne, a young widow, is among those "held by the enemy" when her old family home is within the lines occupied by the Northern troops. Protected by Colonel Prescott from looters and the unwelcome attentions of Surgeon Fielding, Rachel begins to fall in love with the gallant Yankee officer. Their romance is disrupted when Rachel's husband Gordon, long reported dead, is captured as a spy and condemned to death. When Gordon is wounded during an attempted escape, Rachel's loyalty impels her to try to save him by feigning his death. As Gordon's stretcher is carried through the hospital, Fielding demands an examination of the body, charging that Prescott is involved in a plot to smuggle the spy out of the hospital alive. General Stanton lifts the cover from the body, only to find that death has really come, freeing both Rachel and Prescott. *American Film Institute Catalog of Feature Films*

*Motion Picture News*, October 9, 1920, p. 2724 Insert
Motion Picture News, October 9, 1920, pp. 2724-2725
All-Star Cast in

HELD BY THE ENEMY

Five-part drama; Paramount.
Directed by Donald Crisp.
Published in September.

OPINION: An array of screen stars of notable prestige in a stage play that made William Gillette famous as author, one of the big melodramas of Civil War setting, is a combination that offers here-with one of the most colorful and atmospheric artistic features of the season. Civil War plays have not ceased to hold their thrill for Americans, and the success of a drama of that nature is an assured certainty. There is impress of directorial talent in the close fidelity to the time of its setting, even in smallest detail. Historically and scenically it is a superior picture replete with admirable impersonations and convincing characterizations, with mystery, suspense and fascination. Much can be promised for this feature without disappointment of any patronage, and its historical value should be called to the attention of parents and teachers.

Agnes Ayers and Wanda Hawley are two of the most appealing young women coupled in this timely screen drama. Their attractiveness is one about which there is certain to be great enthusiasm and their artistry is noteworthy. Josephine Crowell, who has popularized many such a part in dramas of this setting, gives meritorious interpretation of the part of the mother. Lillian Leighton and Robert Brower interpret a team of colored servants who lend an interesting character touch. Lewis Stone as Capt. Gordon Hayne and Jack Holt in the part of Col. Charles Prescott play excellently. Walter Hiers lends a refreshing item as a pesterling war correspondent.

The theme centers about the unexpected return of Gordon Wayne, believed killed in battle, after his young wife has given her heart to a Northern soldier, the while she is pursued by another Northern officer whose friendship she permits for aid of Southern fighters. The climax is one graphic and gripping.

SYNOPSIS: Rachel Hayne, whose husband, a Southern soldier, is believed to have been killed in battle, renew a former love affair with Colonel Prescott, a Northern fighter. She cultivates the friendship, also, of Brigade Surgeon Fielding, another Northerner, for the purposing of obtaining quinine from him to pass on to Southern soldiers. Prescott is about to avow his love when Gordon Hayne, the husband, returns. When Hayne is recaptured as a spy, Fielding accuses Prescott of having trumped up the charge to dispose of the husband. Hayne escapes after imprisonment, but is recaptured. After several stirring incidents he commits suicide, leaving the love road free for the wife who never loved him and the man to whom she has given her heart.
“Held by the Enemy” Becomes Screen Attraction This Fall

HELD BY THE ENEMY,” the Paramount production of William Gillette’s war drama, will be released in October. For stirring scenes and excitement this stage play was famous and its screen version should be equally gripping.

In the memory of the men and women of North and South alike the story of the great struggle will never grow dim. “Held by the Enemy” brings to the screen the memories of those years in a strongly dramatic plot.

Coming from the pen of William Gillette, who has written and appeared in numerous stage successes, “Held by the Enemy” has every favorable auspice to augur success. “Secret Service” and “Too Much Johnson” have given an indication of what the Gillette authorship can accomplish under Paramount production. In the present instance, also, Mr. Gillette’s play blossoms into production with the aid of a competent cast and under the guidance of Donald Crisp, who has to his credit such productions as “Why Smith Left Home,” “Too Much Johnson” and “The Six Best Cellars.”

Agnes Ayres, the original “O. Henry” girl of the screen, depicts a Southern beauty in the leading feminine role. Supporting her is Wanda Hawley, whose elevation to stardom has recently been announced. Jack Holt, versatile leading man, who won favorable comment in “The Life Line” and “Victory,” has the chief male role.

Robert Cain plays the heavy, while Walter Hiers as a newspaper reporter of the Civil War period will provide the comedy touch. Others in the cast are Josephine Crowell, Lillian Leighton, Lewis Stone, Robert Brower and C. H. Geldart.
“HELD BY THE ENEMY”
(Paramount-Artcraft)

Civil War Romance Looks Good as a Picture

WILLIAM GILLETTE’S stage play, “Held by the Enemy,” may be founded upon an ancient formula, but there is no denying the fact that he knows something of situation and climax. It comes to the screen with all its charm and romance and incident and conflict, thanks to a good scenario by Beulah Marie Dix and creditable direction by Donald Crisp. Civil War romances have been done time and again on the screen and they invariably follow the familiar pattern which shows a Yankee hero falling in love with a Southern girl, both carrying out the conflict, torn by romance and duty.

This picture doesn’t vary in one single incident from its forerunners. What keeps and holds the interest is the wealth of incident, the action comprising a series of well constructed and melodramatic scenes, the glamour of that vital period in the history of America, and the spirited acting of a quartet of players. Indeed, Agnes Ayres in crinoline costume looks so if she might have stepped out of an old miniature, and her performance is rich in charm and sympathy. Jack Holt as the Yankee officer plays with many restraint, and Lewis Stone as the Confederate husband, who commits the supreme sacrifice in order to grant his wife happiness with the enemy, is splendid. This actor always carries something in reserve. He commands attention through superb dignity and poise. Wanda Hawley in aning role makes a fetching picture. The comedy relief is intrusted to her and Walter Hiers.

The action is based upon this conflict of love versus duty. And a breath of suspense comes when one wonders how the wounded Confederate will be eliminated. One anticipates a series of court-martials for the heroic Yankees and the equally heroic Southerner. Duty compels the officer to secure his sweetheart’s home for the rebel and respect for her feeling compels him to forget the fortunes of war. A minor conflict is enacted by a villainous Yankee officer, who, discouraged in his effort to win the spirited girl, resorts to vengeance. His scenes also provide measures of a picture. “Held by the Enemy” may be of heroic interest, but it is interesting. The public would not accept it in any other fashion. There are few battle scenes. The picture carries too much romance and atmosphere for their introduction.—Length, 2 reels.—Lawrence Reid.

THE CAST

Rachel Hayne
Agnes Ayres
Emily McCleery
Wanda Hawley
Sarah Hayne
Josephine Crowell
Carlota
Lillie Langstroth
Curtis
Louis Sore
Carr Gordon Haynes
Leonard Stone
Col. Charles Pressey
Robert Cain
Ollie Brown
Robert Brower
Dr. John
William Collier
Uncle Billy
Robert Brower
Major-General Stanton
C. H. Gildart

BY WILLIAM GILLETTE

Scene by Beulah Marie Dix.
Directed by Donald Crisp.

PRESS NOTICE—STORY

A romance of the Civil War will be shown in the— theatre when the pictures of William Gillette’s play, “Held by the Enemy,” appears next. Upon the stage the story was brought to popular believability by its dramatic setting. Carrying a fine flavor of romance, the conflict of North and South, the lesser conflict which is born from love and duty as expressed by a Yankee and a Southern belle, and providing moments of real interest through the incident, action and atmosphere, the play is destined to become quite as popular in its new stage.

Around this romance, which is colored with the spirit of the period and the glamour attached to it, revolves the action. The play has been adapted by Beulah Marie Dix, who has given it a nearly perfect scenario. Donald Crisp’s direction is praiseworthy in the manner in which he has appreciated the dramatic values and provided appropriate backgrounds. The interpretation is taken care of by a cast of competent players headed by Jack Holt, Wanda Hawley, Agnes Ayres and Lewis Stone.

PROGRAM READER

The Civil War is far enough removed in the background of history to cast a glamor over it and yet it is recent enough to make an act in time as if we were actual participants. This is the reason that some of William Gillette’s adaptations which have been adopted for the screen and will make its appearance on the screen here.

Our purpose will be lifted out of their environment through this fine old play which is now upon top. It tells the tale of the romance between a Yankee officer and a Southerner girl, and attending this sentiment is an assortment of highly colored situations which carry the sentiment in appeal. An all-star cast interprets it.

SUGGESTIONS

Make one of the facts that four well known players compose an all-star cast for this adaptation of William Gillette’s play. Prepare the author and get that he is an author of the stage as well as a playwright. Bring out that it enhances a Civil War romance which emphasizes the attendant conflict. Make one of the sentiment of the conflict of love versus duty which is carried in the heart of the two. Play up the title and go over the older characters those who remember the play. Go after the old folk and the Confederate veterans. Use atmosphere for your liking. Have your musicians play the old songs such as “Carry Me Back to Old Virginia,” “Sweet Sue,” “My Man’s in the Cold Cold Ground.”

CATCH LINES

See “Held by the Enemy,” a picture version of William Gillette’s celebrated play. An all-star cast makes this thrilling romance of the Civil War.

Motion Picture News, October 9, 1920, p. 2889
Civil War Thriller Interpreted by Fine Cast

“HELD BY THE ENEMY”
With Jack Holt, Agnes Ayres, Wanda Hawley and Lewis Stone
Paramount

DIRECTOR Donald Crisp
AUTHOR William Gillette
SCENARIO BY Beulah Marie Dix
CAMERAMAN C. Edgar Schoenbaum

AS A WHOLE Civil War picture loaded with action and possessing many distinct climaxes—action a bit choppy.

STORY Has several very thrilling moments but action might have been simplified to better effect

DIRECTION Very capable
PHOTOGRAPHY Very good
LIGHTINGS Effective
CAMERA WORK Very good

FEATURED PLAYERS All give very commendable accounts of themselves

SUPPORT Exceptionally good
EXTERIORS Realistic
INTERIORS Realistic

DETAIL Good

CHARACTER OF STORY Melodrama concerning northern and southern characters during Civil War days

LENGTH OF PRODUCTION 5,526 feet

“Held by the Enemy” is a stirring old Civil War melodrama of many climaxes and thrilling moments. The action is extremely complicated due the large number of characters and the fact that the picture is really divided into sections, each having its individual climax. This form of construction is a bit old style. Plays and pictures written in the present day usually build steadily to the one grand climax, developing perhaps, several lesser thrills as the action proceeds. At the time that “Held by the Enemy” was produced as a play, it was customary to have four acts and each one of these wound up with a thrill and all were about equal in power. If the producers had seen fit to simplify the play in some respects, to impart to it a better balance, the action would have been more sustained and less choppy.

The action centers about the home of Captain Gordon Hayne of the Confederate army. His wife, Rachel, has received the report of his death. As her love for him was never dominant she mourns him only as a soldier lost to the southern cause. Rachel meets Colonel Charles Prescott of the Union army, an old admirer, when the northern forces take the town. She signifies her love for him but the night he is coming to propose, Hayne reappears.

Hayne is captured and in the court martial, presided over by Surgeon Fielding, another admirer of Rachel’s, he is sentenced to be shot as a spy but not until Fielding has reflected discredit on the honesty of Prescott by revealing the fact that he is in love with Hayne’s wife.

The course of battle then upsets this situation and when next Hayne is introduced, he appears as a prisoner in a hospital presided over by Fielding. He has a severe wound in his neck. Rachel and Hayne’s mother report the death of Hayne and receive a permit from the commanding officer to carry his body home. As the stretcher is borne through the hospital, Fielding demands the formality of an examination of the body. There is an exceedingly intense scene, during which Fielding again endeavors to reflect discredit on Prescott’s character, implying that he is in a plot to smuggle Hayne out of the hospital alive. The commanding officer finally uncovers Hayne. And he is, in reality, dead, having torn the bandage from his throat, thus sacrificing himself that Rachel might be happy with Prescott.

Jack Holt as Prescott, Agnes Ayres as Rachel, Lewis Stone as Hayne and Wanda Hawley and Walter Hiers in comedy parts, all do fine work. Others are Josephine Crowell, Lillian Leighton, Robert Cain, Robert Brower and Clarence Geldart.

Many Box Office Angles to This

Box Office Analysis for the Exhibitor

Civil War pictures may be a bit passe in the mind of the public, but once they are brought in to see “Held by the Enemy” its pretty sure of providing them with a heaping portion of entertainment. Despite the chopiness of the action the thrills are all definite and are handled very skillfully. And there is some fine comedy between Walter Hiers and Wanda Hawley to balance the action.

“Held by the Enemy” is also a good card at the gate. The name of the play, its author and the fact that he wrote the successful “Secret Service” will all help to bring in the crowds. Again you have a fine cast to advertise here. Not only the featured players but the majority of the others in the cast are well known. A list of them makes an imposing array that will certainly attract the attention.

Wid’s Daily, October 3, 1920, p. 13
Held by the Enemy.

Rachel Hayne .................. Agnes Ayres
Emmy McCreery ................ Wanda Hawley
Sarah Hayne .................. Josephine Crowell
Clarissa ...................... Lillian Leighton
Capt. Gordon Hayne .......... Lewis Stone
Col. Charles Prescott ......... Jack Holt
Brigade Surgeon Fielding .... Robert Cain
Thomas Beene ................ Walter Hiers
Uncle Rufus .................. Robert Brower
Major-General Stanton .......... C. H. Geldart

An all-star cast, including Jack Holt, Agnes Ayres, Wanda Hawley and Lewis Stone, is employed in presenting the screen revival of the William Gillette play, "Held by the Enemy," which served that actor so long as a starring vehicle. The presentation of the piece at this time brings to mind the thought that it will undoubtedly be a couple of generations hence before the best stage literature based on the World War will be forthcoming.

The picturization of "Held by the Enemy" provides all the thrills the stage presentation held with a few more. There is very little big battle stuff, but what is shown is most admirably done. Beulah Marie Dix furnished the screen version and the direction was in the hands of Donald Crisp.

Lewis Stone gave a corking performance of Capt. Gordon Hayne of the Confederate Army, while Jack Holt was the Yankee Colonel. The heavy, Robert Cain, was all that could be asked, and Walter Hiers lent a comedy touch as the artist for Leslie's.

Agnes Ayres was the heroine and gave a performance that was truly great. She looked wonderfully well and carried the role to perfection. Wanda Hawley played her sister, and worked opposite Hiers, without having very much to do, but what there was to be done was well done.

Of the minor roles Josephine Crowell stood out as the mother, while Fred C. Albers made an imposing General.

Just what chance a Civil War picture has at this time when we are so recently out of a greater and bigger war is a question; however, the feature is fairly good entertainment.

Fred.
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

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

Heliotrope (1920)
Newspaper inserts offer valuable information to the audience on plot developments.

While spending her vacation at the home of her friend Mabel Andrews, the daughter of millionaire George Andrews, convent-educated Alice Hale meets Mabel's brother Jimmie and they become engaged. Unknown to Alice, who believes that she is an orphan, her father Heliotrope Harry Hasdock, so named for his fondness for the perfume named heliotrope, is serving a life sentence in the penitentiary. When Heliotrope learns that his wayward wife Mollie intends to blackmail Alice and her fiancé with this revelation, he pleads for a leave of absence, swearing to return to prison after he has thwarted his wife's schemes. The governor grants Heliotrope his leave, with the proviso that he will not harm Mollie. Instead, Heliotrope clandestinely trails her from one place to another, always keeping her appraised of his presence by the scent of heliotrope, until, fearing for her life, he allows her to catch a glimpse of him, knowing that she will shoot to kill. Mollie does so, and for her husband's murder, is sentenced to life in prison, thus preventing her from carrying out the scheme to injure Alice. American Film Institute Catalog of Feature Films
HELIO TROPE.

“Heliotrope Harry”............Fred Burton
Mollie Hasdock............Julia Swayne Gordon
“Spike” Foley............William D. Mack
Alice Hale (Hasdock)............Diana Allen
Jimmie Andrews............Wilfred Lytell
Governor Mercer............William H. Tooke
Warden Michael Pyne............Thomas J. Findlay

This is a Cosmopolitan Production released by Famous Players-Lasky. It is a screen adapation of the story by Richard Washburn Child, the scenario and direction being the work of George D. Baker. The latter has turned out a picture that will be a credit to him for some time to come. Had the production had anything like an “all star” cast the picture would probably have been one of the big money makers of the year.

The cast that was selected, however, hasn’t a name that means anything to the majority of the picture fans from the star angle. It is strong enough as a playing organization on the male side, but lacking in the woman division. Fred Burton and William D. Mack carry all the sympathy of the story. Wilfred Lytell makes a pleasing enough juvenile lead for the little that he has to do.

Julia Swayne Gordon portrays the heavy role of the piece. She was far from being ideal. Diana Allen as the girl, appeared a little past the schoolgirl age of the role assigned to her. Otherwise she was satisfactory.

All in all, the picture owes whatever success it will have to a story that is different and the manner in which its screening was directed.

Mr. Baker has carried the action along in a consistent manner, and while there are a few moments where one’s imagination must be given rather free rein to accept certain bits of the story, on the whole he planted his facts convincingly. One thing he must be given credit for and that is the genuine appearance of his newspaper inserts.
The story tells of the struggle an ex-convict is making to assure the happiness of his daughter. "Heliotrope Harry" is the convict played by Fred Burton. He is a "lifer" in State's prison, when he receives word of what is befalling his daughter in the outer world. The girl has been reared at a convent and believes that she is an orphan. Both her mother and father were of the underworld, but the father abducted the girl when she was a baby and arranged for her rearing in ignorance of her parentage. The mother is still alive and plying her crooked profession, when she learns that the child of the convent that is to marry the son of a lumber king is her daughter and she plans to do a little blackmailing.

The "lifer" is tipped off by a pal and makes a clean breast of the situation to the warden who aids him in securing his pardon on his promise that he will not lay a hand on the woman. He does exactly as he promised, but manages to foil the blackmailing scheme. The wife, living in fear of him and what he might do, shoots him dead when she comes face to face with him, but the deed is done as the convict planned it and he feels safe in knowing that the woman will pay the penalty of her crime and thus be out of the daughter's life.

It is a strong melier, well told and will grip any audience. The sets are beautiful and there are a number of exteriors that are so wonderful it is surprising they haven't been shot before. Fred.

Variety, December 3, 1920, p. 32

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 Herbert Kaufman Weekly (1920)
Journalist Herbert Kaufman.

The weekly is made up of pictorial matter illustrating the editorials of Kaufman, which were formerly printed by a newspaper syndicate. The editorials do not feature journalism, but are human interest stories created by Kaufman. His name, however, is what sold the series, and made him a more popular journalist of the time.

Lewis J. Selznick

Herbert Wee

Present

Kaufman’s

KLY

He can cram Plato and Mrs. Humphrey Ward and Mark Twain and Saint Clare and the Russian heart and Mary Donner’s love affair into a few reels of fast-moving, interest-attracting, attention-holding, resourceful picture entertainment!

And that’s the kind of thing he will do to only he can do it—on Herbert Kaufman’s Weekly.

Herbert Kaufman’s Weekly will appear in every motion picture theatre that is fortunate enough to secure a Herbert Kaufman branch.

To the millions of Herbert Kaufman admirers who will want to see Herbert Kaufman’s Weekly—say “Ask your theatre manager, and ask him now!”

To the thousands of exhibitors who will want to show Herbert Kaufman’s Weekly—say “Set the nearest Select exchange man to-day—or wire.”

SHOWN AT THEATRES

WHERE QUALITY RULES

Moving Picture World, January 17, 1920, pp. 340-341
Shown At Theatres
Herbert Wee

Herbert Kaufman's Weekly Page, published simultaneously by a nationwide chain of newspapers, including the Philadelphia Public Ledger, the New York American, the Washington Star, the Boston Herald, the Indianapolis News and the Seattle Post-Intelligencer, has reached the largest audience in America.

And now—he brings this vast audience to the motion picture theater.

"It may be doubted," says the Chicago Tribune, "if any man before him ever had as many readers in his own time.

The millions who have followed Herbert Kaufman during the past decade, subscribing to magazines and weekly for his writings—surfacing through the great Sunday newspapers for his scathing commentaries on social and national events and his messages of inspiration and encouragement—will now find concentrated in their local theaters the full range of his unique genius.

Presented by

Lewis J. Selznick

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Moving Picture World, January 17, 1920, pp. 342-343

Selznick-Kaufman Reel
Aided by Magazine Sale

An important event that has a certain value as publicity for use of exhibitors who use the Herbert Kaufman editorial reel recently announced by Selznick Pictures Corp. is the recent purchase of McClure's Magazine by Herbert Kaufman. Mr. Kaufman will publish and edit the magazine personally.

"Little Red Riding Hood" and "The Faded Butterfly" are the titles of the first two editorial reels to be published and it is suggested that exhibitors make use of the author's recent purchase in newspaper announcements of the attractions.

Exhibitors Herald, January 17, 1920, p. 68
Lewis J. Selznick
Presents
Herbert Kaufman's
Weekly
Illustrating the thoughts of the
HIGHEST PAID WRITER IN THE WORLD

Showing at the —
Strand, New York
Strand, Providence
Randolph, Chicago
Temple, Toledo
Stillman, Cleveland
Euclid, Cleveland
California, Los Angeles
—and scores of others of the country's biggest theatres

Distributed by Select

Moving Picture World, July 3, 1920, p. 26
Lewis J. Selznick to Present
Herbert Kaufman on the Screen
Weekly Feature on Selznick Program, to be Distributed by Select, Will Present Ideas of Famous Editorial Writer

Herbert Kaufman, whose editorials have appeared for years in a nationwide chain of newspapers, is to be the editor of Herbert Kaufman's Weekly, a new screen feature, which is to be published each week by Lewis J. Selznick for distribution through Select. The innovation is regarded by Mr. Selznick and the Selznick Enterprise organization as one of the biggest features that has been announced on the screen.

Will Give Up Newspapers.

"Herbert Kaufman’s Weekly Page won’t appear in the big Sunday newspapers next year," stated Mr. Selznick in announcing the feature, "It will be published under my direction in the motion picture theatres of the United States.

"Thomas W. Lawson once said that he’d rather own Kaufman’s God-driven pen than Rockefeller’s and Morgan’s combined fortunes."

"The Chicago Tribune, this world’s greatest newspaper, considers Herbert Kaufman’s name is better known than that of any living writer of editorials, and Sir Arthur Pearson, long Northcliffe’s main rival in the British publishing field estimates Herbert Kaufman the greatest thought-moulder of our time."

"When the Federal Government realized the gravity of the Americanization problem, Franklin K. Lane created a special secretariatship in the Department of the Interior and put Kaufman in charge of the "Melting Pot.""

Complimented by Kenyon

"William S. Kenyon, Chairman of the Committee on Education and Labor, in introducing his Americanization bill declared to the Senate that every loyal citizen was in debt to Herbert Kaufman for what he had done to preserve the real spirit of America.

"I believe that I am introducing the most powerful pen on earth to the screen. I am sure that I am adding the writer with the greatest following of any man alive to the list of distinguished authors now expressing themselves in film. And I know that the inauguration of Herbert Kaufman’s Weekly, the first and only periodical in action, is the most significant move to date in the motion picture industry."

"Herbert Kaufman’s Weekly means the development of the motion picture theatre into a tremendous public opinion-making force."

"For the first time in human history, a great thinker, a deep student, an international authority on social and political affairs, on big business and on human nature, will be able to turn his brain inside out and empty the pictures as well as it has stored into the minds of his audience."

Is New Journalism

"I am founding a new journalism; I have made an exclusive contract with the only man of sufficient information and insight to command an unrestricted editorial page in a continent-wide chain of newspapers including the Philadelphia Ledger, the New York American, The Chicago Examinier, the Portland Oregonian, the Seattle Post-Intelligencer, the Boston Herald, the Detroit News-Tribune; and scores of other papers equally jealous of their prestige.

"Herbert Kaufman is the one man of our day whose views are always played up in bigger type than news. He is the highest paid writer of our generation. He will carry his crowd with him when he enters your house."

Not a Pictorial Review

"Herbert Kaufman’s Weekly is not a pictorial review, but a highly organized special feature with all the resources of the studio to illuminate and intensify the unique thoughts of an editor who can interest more people than any writer on earth."

"It will be announced (among other publications) in the Saturday Evening Post of December 22nd, in a four-page spread at a cost of $29,000 in this medium alone.

"Think of it—$29,000 for one ad, one time. But don’t simply think how big the amount is—think how big the man is who justifies it."

"The date for the release of the first Kaufman Weekly has not been set—it is far more important to set the standard first. Weekly."

"It will be released through Select Pictures."

George Loane Tucker
Still With “Big Six”
Declared on Coast

BECOME AN EXHIBITOR

LOS ANGELES, Dec. 22—The explanation is offered that the absence of the name of George Loane Tucker from recent announcements of the Associated Producers, Inc., does not mean that Mr. Tucker has withdrawn.

It is stated that Mr. Tucker’s present contract prohibits any announcement of future plans on his part until the expiration of the present agreement.

Announcement

A notice will be printed in an early issue in answer to various communications that have been received relative to a recent editorial in Exhibitors Herald entitled, “Ten Percent Won’t Do.”

Exhibitors Herald, January 3, 1920, p. 45
Selznick Announces Production Plans for "Kaufman's Weekly"

A new producing company under the personal supervision of Myron Selznick is now at work at Fort Lee whereby Selznick will produce and publish through Select Pictures a series of one-reel features adapted from the editorials written by Herbert Kaufman, writer, editor and owner of McClure's Magazine.

The feature which will be known as "Herbert Kaufman's Weekly," is new in idea and production. The reel will consist of little modern parables and sermonettes done in an impressionistic style, and a series of dramatic scenes illustrating the text, done in sub-titles. They will cover every phase of human experience, optimistic in tone and up-to-date in presentation. It is planned to have them go on indefinitely with two companies working simultaneously.

Strong Cast Is Sought

As an individual writer of international influence, Herbert Kaufman is one of the greatest individual forces in shaping the world thought currents of today. Recognizing the importance and responsibility attached in presenting these subjects to the motion picture public, Mr. Selznick has taken care to obtain for their production the best talent available with the idea of driving home forcefully the optimism and lessons contained in the word editorials.

The editorials are being adapted for the screen by Leighton Osmun, well known writer of stories and plays. His best known play is "The Fortune Teller" in which Marjorie Rambeau starred successfully. Burton Rambeau will direct the series. Mr. George was formerly director with the World, Universal, Edison and American companies. He has directed a total of ninety-eight pictures, thirty-seven of them being in five reels. The initial one-reel picture of the Kaufman Weekly in his first for the Selznick Enterprise.

one of the six sweethearts in the stage production of "The Retrothal" and was last featured in the Williamson's sub-sea picture, "A Girl of the Sea."

The leading male role is played by Albert Hackett. Marvin Kann appears in the role of the villain, Margaret Seddon, a distinguished character actress of the stage and screen, has the role of mother. Miss Seddon's last screen appearance was opposite Hobart Henley in "Skin Deep."

Emile La Croix, a French actor of the old school, plays the role of father. He has appeared in prominent roles in such pictures as "The Poor Little Rich Girl," "The Brand of Satan" and "Almost a King." His stage and screen experience is long and varied. The figure of Christ, which appears for a moment in the climax of the picture, is played most impressively by Philip Van Loan. Visually his impersonation is perfect and his make-up a marvel. "Little Red Riding Hood" is the story of a girl who is lost through her ignorance of life.

Early Pickford Film

Reminder of Old Days

Chicago theatre patrons are being impressed with the advance in motion pictures by "The Old Time Movie Show," an act owned by Erwin Edwards which is being shown at motion picture and vaudeville houses.

Mr. Edwards has obtained one of the early Mary Pickford pictures. Mack Sennett, King Baggot, and other actors who later became prominent in the industry, are included in the cast. The difficulties of the early days are reproduced during the screening, the picture being thrown out of frame from time to time, flashes of white showing, and an occasional subtitle being put in upside down. It is accompanied by a lecture.

Exhibitors

Herald, January 10, 1920, page 42
Selznick Employes See

Herbert Kaufman Weekly

The first showing of the Herbert Kaufman Weekly, which Lewis J. Selznick is filming and distributing through Select Pictures, was held at the New York home office on February 12. Every employe of the organization is a screen fan and Mr. Selznick invited the entire staff to view the picture in an effort to obtain first-hand information what an audience of fans thought of the idea. The general verdict was that not only is the Kaufman Weekly a novelty but it has an entertaining value, as well as teaching a strong moral lesson.

The weekly is made up of pictorial matter illustrating the editorials of Mr. Kaufman, which were formerly printed by a newspaper syndicate. The first of the editorials is a modern version of “Little Red Riding Hood,” which is its title, and it tells the story of a young girl who was lost through her ignorance. Betty Hilburn, the talented little screen actress, is the featured player.

The picture is about ready for release and will be followed by “The Faded Butterfly,” in which Madame Brozovna, a celebrated Polish actress, appears.
Newspaper Men See Kaufman Weekly.

The Herbert Kaufman Weekly, “Content,” produced by Lewis J. Selznick from one of the Herbert Kaufman editorials, was presented at a special performance given for the members of the Newspaper Publishers’ Association at the Rivoli Theatre recently. The event took place one evening during the annual convention of the newspaper men’s organization. Reports have it that “Content” made a great impression upon the newspaper men, who are said to have expressed themselves surprised that editorials taken from the newspaper could be screened so artistically and entertainingly.

*Moving Picture World*, May 15, 1920, p. 978

Four companies are working on the Herbert Kaufman Weekly editorial subjects, which are being made in the East. Among these are “Little Red Riding Hood,” “The Faded Butterfly” and “Puppy Love.” It is the intention to have eight productions complete before the first is released.

*Moving Picture World*, March 27, 1920, p. 2108
Begin Another Version of Kaufman Editorial

Work of producing the screen versions of the editorials of Herbert Kaufman is progressing smoothly, according to Myron Selznick. The latest to be started is “Pity the Poor.” Wray Physioc is handling the directorial end.

Great care is taken, it is said, in the producing of the short dramas picturing the editorials of this famous writer. Each short drama, complete in itself, receives the complete attention of every studio department. This is especially so, it is said, in the selecting of the settings which go so far towards visualizing the meaning of the editorials.

Exhibitors Herald, March 27, 1920, p. 48

“Pity the Poor” Gets Under Way.

Work on the producing of the screen version of the editorials of Herbert Kaufman is progressing smoothly according to Myron Selznick. The latest “Kaufman Weekly” to be started is “Pity the Poor,” and Wray Physioc is handling the directorial megaphone on this one. No expense is being spared in producing these pictures, Mr. Selznick states.

Moving Picture World, March 27, 1920, p. 2157
Another Herbert Kaufman Editorial.

It was announced this week by Lewis J. Selznick that another Herbert J. Kaufman Weekly, filmed from the writer's editorial subjects which have had wide circulation in daily papers of the country, has been finished at the Fort Lee studios. It bears the title of “The Society Badman,” and is described as an interesting version of Mr. Kaufman's message to his readers in various newspapers and magazines throughout the United States and many other countries.

Moving Picture World, March 20, 1920, p. 1994

Herbert Kaufman's CONTENT

One-part feature; Select Published weekly.

OPINION: “Content” is the second editorial by Herbert Kaufman, the noted writer, to be adapted by Selznick. It presents in a forceful manner the pertinent idea conveyed by the writer, that a person should feel content with his worldly possessions and should not be wishing continually for what the other fellow has.

This weekly should prove itself to be of considerable worth to exhibitors. As presented, the editorial, in pictorial form, is more than enlightening— it appears in an interesting manner, having both acting and story value as well.

Exhibitors Herald, June 19, 1920, p. 71
"Content"
(Herbert Kaufman Editorial in Pictures—Released by Selznick—One Reel)

UNDER the title of "Content" the second of Herbert Kaufman's "editorial" writings reaches the screen to register as rather a novelty and with considerable meat contained in its filmistic story. True this story is principally told in titles with the action following illustrating that which has been stated, but the reel, as a whole, is interesting, with a decided message.

"Content" concerns a fabled Chinese beggar, who appears before the Mandarin with his two children, complaining against his fate. The Mandarin offers to give him riches, many beautiful wives and all that the beggar would naturally desire, but only under the proviso that the beggar shall give half of that he already possesses to the Mandarin, that half including one of his limbs, half of his children's bodies: an eye, etc.

The beggar declines the gifts on the terms imposed, and suddenly discovering that he has been rich all the time without knowing it, goes away rejoicing.—J. S. DICKERSON

Motion Picture News, June 5, 1920, p. 4683

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Herbert Kaufman)
Ethnicity: White (Herbert Kaufman)
Media Category: Newspaper
Job Title: Editor (Herbert Kaufman)
Description: Major: Herbert Kaufman, Positive
Description: Minor: None
The Hidden Light (1920)
Music Critic Harry Warren (Henry Sedley) turns out to be one who attacks a blind musician and kills her secretary.

After screams from a beautiful house draw neighbors and the police, Victor Bailey is shot and wounded while leaving the premises. Investigation reveals that an unknown assailant attacked Cynthia Holmes, a blind musician and her secretary, killing the latter. Despite Cynthia’s objections, Bailey, who claims to have been investigating the scream, is arrested, convicted and sentenced to death. To keep Cynthia’s mind occupied, her friends persuade her to give a benefit recital at the house. There, she shakes hands with Music Critic Harry Warren, whom she instantly accuses of the murder, having recognized his touch. Warren escapes, but is pursued by Detective Hayden, who tricks him into a confession. Bailey is freed and marries Cynthia and the birth of their first child restores her sight. *American Film Institute Catalog of Feature Films*

Cynthia Holmes (Dolores Cassinelli) is a blind musician, and she and her secretary are attacked in her home. A man, Victor Bailey (Ben Taggart), who is coming out of Cynthia’s back door, is shot, and he is assumed to be the guilty party, even though both he and Cynthia vehemently deny it. Nevertheless he is tried and convicted of the crime. To distract her, Cynthia’s friends hold a benefit concert at her home. Harry Warren, a music critic (Henry Sedley) is in attendance. When he shakes hands with Cynthia, she screams because his touch has convinced her that he is her attacker. Warren tries to get away, but Detective Hayden (Arthur Donaldson) cleverly gets a confession out of him. Warren is put behind bars, while Bailey is freed and united with Cynthia. 
*Janiss Garza, AllMovie.com*
The Hidden Light

1920 American film (Schomer-Ross Productions/6 reels) based on a story by Abraham S. Schomer who also wrote the screenplay and directed. Detective Hayden (Arthur Donaldson) arrests Victor Bailey (Ben Taggart) for attacking blind musician Cynthia Holmes (Dolores Cassinelli) in her home and killing her secretary. Bailey claims he is innocent and Cynthia believes him but he is still sentenced to death. At a recital Cynthia shakes hands with music critic Harry Warren (Henry Sedley) and accuses him of the murder as she recognizes his touch. He tries to flee but detective Hayden captures him and gets a confession.

Hidden Light.

Picture producers seem to have a penchant for blind heroines these days. It is more than coincidence that no less than three pictures of this type have come to the attention of the reviewers in as many weeks. "The Song of the Soul" and "Eyes of the Heart," exhibited the latter part of October at two Broadway houses are centred around a visionless heroine, and here similarly the star, Dolores Cassinelli, is a blind girl. As in the "Eyes of the Heart" (Mary Miles Minter) production, the extreme sensitized touch is made use of for the climax situation, in that Miss Minter was made to "crack" a safe, and here Miss Cassinelli discovers the slayer of her friend on shaking hands with him.

The star personates a blind musical prodigy role, and is permitted to regain her vision towards the concluding flicker, when a child is born to the hero and heroine. The doctor propounds a theory: "Just as I expected; the shock of motherhood gave her back her sight," which falls flat on the audience's intelligence, considering its lack of plausibility, because, if of nothing else, its physiological incoherence.

Sam Zierliker "presents." Distributed by Commonwealth. Abel.
Homespun Folks (1920)
Editor Pliny Rogers (Al W. Filson) of the Gatesville Record. Printer Joseph Hargan (Willis Marks).

Rogers exposes the shady past of the Republican nominee for district attorney. When the nominee shoots himself, fired printer Joseph Hargan (Willis Marks) accuses Rogers of the shooting. The main focus is on Joel Webster, who leaves the family farm because his father objects to his pursuit of a law career. Webster is elected district attorney when the previous nominee shoots himself. Since he is in love with Rogers’ daughter, Beulah, he refuses to charge Rogers. Webster is about to be tarred and feathered when Beulah Rogers gets Hargan to confess the truth. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 38.

Caleb Webster, a stern farmer who will not sanction the presence of a "fool lawyer" in his household, turns his son Joel from his house, after which Joel settles in Gatesville. There he meets Beulah Rogers, the daughter of newspaper editor Pliny Rogers. When Rogers forces Hilary Rose, the Republican nominee for district attorney, to withdraw from the race because of his shady past, Joel is induced to run and wins the election. Rose, brooding over his disgrace, shoots himself in a drunken rage. Joseph Hargan, a discharged printer, witnesses the incident and, in an attempt to get even for his firing, accuses Rogers of the shooting. Joel is called upon to prosecute the father of the girl he loves but just before trial learns Hargan's motive, thus obtaining Roger's release. This infuriates the political bosses, who decide to tar and feather Joel. Before they can carry out their plan, Beulah forces Hargan at gunpoint to confess his act of perjury. The mob then releases Joel, who is forgiven by his stern father and wins the consent of Rogers to marry Beulah. American Film Institute Catalog of Feature Films
Lloyd Hughes in

**HOMESPUN FOLKS**

Six-part comedy-drama; Associated Producers.

Directed by John Griffith Wray.
Published August 31.

**OPINION:** A perfectly balanced all-star cast with each player admirably suited to his role is one of the features of "Homespun Folks." Lloyd Hughes as Joel Webster, the farmer district attorney, may really be considered one of the most promising of stars. Hughes is a comparatively new comer to the screen but he scores heavily in this production.

"Homespun Folks" is a homely rural picture which holds the interest of the spectator from start to finish. The photography in many instances is superb and in general very good. The location and sets are remarkably good and the direction is admirable. All in all it is one of the season's pictorial treats.

The entire cast of this production is well chosen and their acting is of sterling character. It is directed by John Griffith Wray, the story by Julian Josephson.

It serves excellently as the introduction of Associated Producers to the theatre man and to the public. "Sure fire" as concerns entertainment value, the production bearing the new trade mark should identify the insignia with "good pictures" in the public estimation.

**SYNOPSIS:** Joel Webster, farmer boy, is admitted to the bar and leaves home when his father objects to having "a fool lawyer" in the family. Arriving at Gatesville he meets Beulah Rogers, daughter of Pliny Rogers, newspaper editor and a Democrat, who breaks up the intimacy between Beulah and Joel when he learns that Joel is a Republican. Election time arrives and Rogers'
attacks forces the withdrawal of Hilary Rose, Republican candidate for district attorney, whereupon Joel is put up as an emergency candidate and is elected. Rose visits Rogers to seek revenge and accidentally shoots himself, but a discharged printer accuses Rogers of the crime. Joel furnishes bail and proves at the trial that the printer testified falsely, obtaining Rogers’ release. Then the townfolk hear of the bail and attempt to tar and feather Joel. Beulah comes to the rescue, making the printer tell the whole truth, and the ending is happy.

*Exhibitors Herald*, September 18, 1920, p. 87
HOMESPUN FOLKS.

Joel Webster..............Lloyd Hughes
Beniah Rogers.............Gladys George
Tracy Holt.................George Webb
Pliny Rogers..............Al Filson
Gabe Howard..............Fred Gamboa
Caleb Webster...........Charles Malles
Sarah Webster...........Lydia Knott
Watt Tanner..............Gordon Sackville
Joseph Hargan...........Willis Marks
Hilary Rose...............James Gordon
Widow Stinson............Edith Yorke

This is the first special production of the Associated Producers. It is a Tom Ince picture, with story by Julien Josephson and directed by John Griffith Wray. The picture, which is in six reels, holds interest all the way through, possessing dramatic conflict and a series of entertaining situations. The story, which treats of an election contest in a small New Hampshire town, is not essentially rural in character, although laid in that environment.

A youthful law student is opposed in his ambition to become a lawyer by his father, a hard-shell of the backwoods type. The boy is turned out of his home following a quarrel with the old man, and settles down in the adjoining town of Gatesville. Circumstances result in the boy, who has received his law diploma from a correspondence school, becoming the candidate for district attorney on the Republican ticket. Prior to this there has been another candidate, who has withdrawn when his real estate, as a crook. The young lawyer-hero and his opponent are in love with the same girl. Naturally a red-hot campaign ensues, with the hero's chances looking pretty blue until his father's aid is enlisted to get out the backwoods vote. A house-to-house canvass is made, and the rubes come from miles around to vote, in buckboards, buggies, etc.

After the election a drunken printer in the newspaper shop owned by the heroine's father frames the latter in a murder case. The hero, who is now the district attorney, suspects the printer of duplicity and refuses to prosecute on the evidence offered. The heroine's father is thereby discharged. But the opposition decides the district attorney has not done his duty, and they kidnap him, taking him to the woods for the purpose of applying a coat of tar and feathers.

The heroine forces the drunken printer to confess he lied, just as the tar and feathers party is about to start, and the hero is saved. This is all good melodrama, excellently and convincingly played by a cast. The finish finds the lovers united and everybody happy, in accordance with down east melodramatic traditions.

Lloyd Hughes is the hero, playing with smoothness and artistry. Gladys George makes a pretty heroine, with a finished method of registering. Al Filson is the heroine's father, contributing a lifelike character hit. Charles Malles as the hero's father overdoes the rube makeup. Otherwise he is excellent. Willis Marks as the drunken printer makes a small part stand out. Gordon Sackville, James Gordon and George Webb handle the other male roles excellently. Lydia Knott as the hero's mother is sweet and ap-
pealing in a part that could have been easily overdone. "Homespun Folks" is beautiful from a scenic standpoint. The mob scenes are also splendidly handled for dramatic effect.

Bell.

*Variety*, October 18, 1920, p. 41
First Ince—A. P. Obvious in Plot—Benefits from Wealth of Detail

Thomas H. Ince's "HOMESPUN FOLKS"
Associated Producers

DIRECTOR .................. John Griffith Wray
AUTHOR ...................... Julien Josephson
SCENARIO BY ................. Julien Josephson
CAMERAMAN ................ Henry Sharp

AS A WHOLE ............... Rather familiar small-town stuff with mob scene climax

STORY ................. Deals with rural and small town types with much attention paid to details—obvious plot

DIRECTION ............. Very careful as to details—has failed to inject snap and suspense in climax sequence

PHOTOGRAPHY ............ Very good
LIGHTINGS ................ Commendable
CAMERA WORK ............. Very good
LEADING PLAYER .......... Lloyd Hughes appears in Charles Ray role; doesn't seem to possess enough animation to appeal

SUPPORT .................... Good; some fine types
EXTERIORS ................ Truly rural
INTERIORS .................. Same
DETAIL ..................... Much of it and it registers as very entertaining

CHARACTER OF STORY ...... Farmer's son elected district attorney; refuses to prosecute political enemy who is father of heroine; is finally vindicated

LENGTH OF PRODUCTION .... 5,800 feet

"Homespun Folks," a Thomas H. Ince production, is the first feature to come from Associated Producers. While it is not a picture of tremendous or unusual appeal, it is certainly distinctive enough to inaugurate the new service and because of its careful treatment and generally human quality it will doubtless attract more than the average share of attention.

The story presented here from the pen of Julien Josephson is, in general aspect, similar to the various Charles Ray pictures he wrote, while with the Ince organization, particularly in reference to the principal male role, Mr. Josephson has brought into play a number of elements very popular in the old-time rural melodrama.

Joel Webster is cast out by his father, a farmer, because he has studied and received his diploma in law. In the nearby village he sets up a practice and has as his friends and patrons, Rogers, a newspaper publisher and Beulah, his daughter. Joel is elected district attorney on the Republican ticket largely through the services of his father who, his paternal love evidently dead, rallied round the G. O. P. when the Democrats seem on the verge of victory.

Joel's first duty is to prosecute Rogers on a murder charge that is trumped up by an enemy—the star witness for the state. Joel refuses to take the witness' evidence, stating that he is corrupt and biased. Rogers goes free and because of this the Republicans, enraged, plan to tar and feather Joel. Beulah, however, forces a confession from the guilty witness and all ends happily.

Lloyd Hughes plays the leading role and gives a clear cut if somewhat inanimate performance. His personality fails to register with convincing or appealing effect. Gladys George is a satisfactory heroine while Al Filson as Rogers and Charles Mailes as Joel's father render a brace of good character performances. Others are George Webb, Fred Gambol, Lydia Knott, Gordon Sackville, Willis Marks, James Gordon and Edith Yorke.

Good Chance to Put This Over In a Big Way

Box Office Analysis for the Exhibitor

Exploitation that is a little out of the ordinary can make a big thing of "Homespun Folks." In a way the picture justifies something unusual in the exploitation line. The detail of the production, rather ancient as much of it is, is human for the most part and registers very well. The story, whole obvious in the extreme, is constructed along the lines of old-fashioned rural drama that have proved appealing many times in the past.

An announcement that this is the first of the Ince specials to come through Associated Producers and an explanation of what this distributing company is, will help. Further state that the story was written by Julien Josephson, author of many of the Charles Ray successes. His name should carry weight by this time.

As the picture deals with the election battle of Republicans and Democrats in a small town, a good exploitation stunt would be to carry on a straw vote on the coming presidential election if you book the picture during the next two months. Newspapers should help you out with a lot of timely publicity if you put this idea over.
“Homespun Folks”
Associated Producers’ First Release an Ince Production of Rural Pathos and Politics.
Reviewed by Margaret I. MacDonald.

When “Homespun Folks,” an Associated Producers’ release, is exhibited with an appropriate musical setting it will please the average theatre-goer. It was made under the supervision of Thomas H. Ince and will have a special appeal for lovers of the rural drama. The production is faulty, however, and not up to the Ince standard. It is not convincing at all times and the story is frequently padded with scenes that are in themselves not sufficiently forceful to claim a place in the general detail of the picture. The character of Joel Webster, which should allow of interesting development, is more or less lifeless. True, he wakes up at the big climax of the picture and the spectator is thankful for the pep with which he handles the trial of Pliny Rogers. In the courtroom scene, as at other points in the production, sentiment has been allowed to run away with reason and consistency. The slowness of action by which the first reels are characterized are accounted for in a measure in the latter portion of the picture, where a touch of melodrama is inserted, and considerable suspense surrounds the death of Hilary Rose. The best impersonation is done by Al Filson in the role of Pliny Rogers.

Cnst.
Joel Webster .................Lloyd Hughes
Beulah Rogers ...............Gladys George
Tracy Holt ....................George Webb
Pliny Rogers ..................Al Filson
Gabe Howard..................Fred Gamboa!
Caleb Webster .................Charles Malles
Sarah Webster ................Lydia Knott
Watt Tanner ...................Gordon Sackville
Joseph Hargan .................Willis Marks
Hilary Rose ........................James Gordon
Widow Stinson ..................Edith Yorke

Story by Julleen Josephson.
Direction by John Griffith Wray.
Length, 5,800 Feet.
The Story.

The story of “Homespun Folks” concerns the career of Joel Webster, the son of a farmer who had kept his farm “free of weeds and mortgages” and believed that the best path in life for his son was to follow in his footsteps.

Joel, however, had other ideas. He studied law in secret and was forced to leave his home and set himself up in his profession much sooner than he had expected. His father, discovering the course that his son had been pursuing, threw him with his belongings out of his house.

In the town of Gatesville, where he arrives with a wheelbarrow containing all his worldly goods, he meets Beulah Rogers, daughter of Pliny Rogers, proprietor and editor of the Gatesville Record. The meeting takes place when a dog is hurt by an automobile, and their joint sympathies are instrumental in bringing the little animal to the editor’s office for repairs.

After plying a rather unsuccessful law practice in Gatesville, an accident of fate causes him to be nominated for district attorney. He wins the election, and in his first case, which happens to be the trial of Pliny Rogers, indicted on false testimony for the murder of Hilary Rose, a former candidate for Joel’s position, gains the undying gratitude of the editor and, finally, the plaudits of the populace. Joel also receives
the consent of Pliny Rogers to marry Beulah.

Program and Exploitation Catchlines:
A Rural Drama of Pathos and Politics.
A Story All About the Folks at Home.
A Story of a Country Lad Who Was Put Out of His Home Because He Studied Law Secretly.

Exploitation Angles: Try to sell this on the Ince name, but it would be well not to go too strong. Don’t try to make them think it another “Old Homestead,” but bill it as “a simple play of simple folks,” and if they like it they will like it more than if it had been overboomed. You can put this over to your patrons’ satisfaction working on this line.
"HOMESPUN FOLKS"
(Ince-Associated Producers)

Rural Drama Is Interesting Despite a Theatrical Touch

The first Thomas H. Ince production for Associated Producers is a rural drama which is going to bring them on its title. And once in their seats the patrons will be entertained if they don't ask for too much truth in the offering. "Homespun Folks" is by Julien Josephson, the author who has been contributing the stories of country life for Charles Ray. Which is enough to make him know what he is writing about. He has fashioned a tale which moves with vigor and vitality. Its simplicity, to the climax, is a mark in its favor, even though the plot and characterization lack inspiration. The truly rural touch in the rustic backgrounds, the figure of the hard-hearted farmer who turns his son out of home because he has studied law on the side, the subsequent trials of the youth in his attempt to gain a livelihood at his profession, the twist of the plot which permits the introduction of an old-fashioned country election campaign—these are the units which compose the pattern.

Obvious you might say. Yet it pleases. There are times when the director stretches a point or two and certain details miss fire. The story is not Josephson at his best. The climax seems like an added afterthought—as if the action up to this point had appeared too weak for the sponsors with the resultant display of theatrical fireworks. The hero has won back his father's respect. Family pride softened the old man and by his own electioneering succeeds in making the youth, district attorney. The subsequent action seems anti-climatic. It is melodramatic to the core.

A villain who has hidden his true color reveals himself and an innocent man is charged with murder—the very man who attempted to ruin the youth politically. When the trial takes place the district attorney squashes the false evidence. The people who were ready to acclaim him suddenly develop brutish instincts. Tar and feathers are made ready, but the hero is spared such a disgrace by the timely arrival of the innocent man's daughter. This scene is false and not in harmony with the intelligence of New Englanders. Mob display doesn't flourish on such little pretense as smashing false evidence. However, for the most part it is good entertainment and acted convincingly by Lloyd Hughes as the youth, Al Filson as the fire-eating editor, and Charles Maitles as the father. The others are not so conspicuous. The atmosphere is splendidly real.—Length, 5 reels.—Laurence Reid.

THE CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<td>Joel Webster</td>
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<td>James Gordon</td>
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<td>Widow Stinson</td>
<td>Edith Yorke</td>
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By Julien Josephson.
Directed by John Griffith Wray.
Photographed by Henry Sharp.
PRESS NOTICE—STORY

"Homespun Folks," the Thomas H. Ince-Associated Producers’ special which will come to the theatre next, is a rural drama depicting the homespun life of a New England farm and an adjacent village. It is said to offer vital, gripping action, a touch of humor, or a moment of pathos may occupy the foreground, but the quiet peaceful atmosphere of rural New England is always present. The story details the trials of a country lawyer in his effort to make a name for himself. His stern father expels him from home and he makes his way to a neighboring village where in the course of events he is nominated by the Republicans for district attorney.

It is when the old man discovers the opposing forces attempting to coerce the voters that he relents and bends his untiring effort to elect the boy. The youth wins, but his troubles are still with him when he performs his duty as he sees it. The climax furnishes a goodly thrill and is well punctuated with flashes of homely humor and pathos. Lloyd Hughes, who is featured, gives a good account of himself and his support is praiseworthy. Julien Josephson wrote the story.

PROGRAM READER

An epic of rural America is coming to the theatre next in "Homespun Folks" by Julien Josephson. It marks the first production sponsored by Associated Producers and presents Lloyd Hughes and an excellent cast of associate players in a subject the appeal of which cannot be denied. The characters, here are real human beings, humorous at times, in deadly earnest at others, but always sympathetic and homespun, which means that they are honest. The story revolves around local politics and presents an accurate account of small town life. Really it is a big theme reduced to terms of homespun folks. It is not unlike the memorable play, "The Old Homestead." Come and be genuinely entertained.

SUGGESTIONS

You can tell your clientele that this picture bears the stamp of Thomas H. Ince and that it is the first offering of Associated Producers. Play up the name of Lloyd Hughes, who is rapidly making a name for himself as an actor of keen understanding. Feature the drama for what its title indicates, a rural picture of small town life. Bring out the charming atmosphere. Play up the title. It is a wonder and will attract patronage. You can go in for local color in several ways. Dressing up your lobby accordingly, staging a prologue in harmony with the farm background and if you run the picture around election time you can make it timely by elaborate advertising in the shape of old-fashioned political parades and circus features.

CATCH LINES

See "Homespun Folks" and get in harmony with the country. The people are real, the incidents charged with humor and pathos, and the atmosphere is wonderful.

*Motion Picture News, September 11, 1920, p. 2135*

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Pliny Rogers, Joseph Hargan)
Ethnicity: White (Pliny Rogers, Joseph Hargan).
Media Category: Newspaper
Job Title: Editor (Pliny Rogers). Printer (Joseph Hargan)
Description: Major: Pliny Rogers, Positive. Joseph Hargan, Negative.
Description: Minor: None
Honor Bound (1920)
Newspaper prints unwelcomed publicity over a “fast social event,” forcing a carefree young man to be ordered to South America by his sweetheart’s father in the hope that he will make a man of himself.

Irresponsible Billy Thorpe is sent to South America by his fiancee Claire's father, George Vincent, the rubber king, in order to reform. Upon arriving, Billy goes to work for the plantation foreman, Vincent's son-in-law, James Ellison, who is having an affair with a native girl named Koree. When the Vincent yacht unexpectedly arrives, bringing Vincent, Claire and Ellison's wife Mary, Billy induces Ellison to behave respectably, and the two go on board. That evening, Koree swims to the yacht, and Ellison allows the party to suspect that she is Billy's sweetheart. Billy keeps silent for Mary's sake, but after a fight with Santos Cordero, Koree's former lover, he becomes so disgusted with Ellison's treachery and the others' suspicions that he swims ashore, wounded, and is nursed by Koree. Claire follows and, after learning the truth from Koree, is reconciled with Billy while Ellison is sent home to rehabilitate himself. American Film Institute Catalog of Feature Films
"Honor Bound"

Five-Reel Universal Production Features
Balanced Cast in Story of Tropics

Reviewed by Robert C. McElravy.

An interesting and consistent picture has been written and produced by Jacques Jaccard in "Honor Bound," released by Universal. It features Frank Mayo, supported by a cast of even merit, which includes Edward Coxen, Dagmar Godowsky, Irene Blackwell and Helen Lynch.

The story deals with the influence of geographical location and environment upon the human family, and particularly on the lives of two young men, Billy Thorpe and James Ellison. Billy is a ne'er-do-well when surrounded by his accustomed social life in the North, but becomes a real man in the tropics; James, on the other hand, is quite a good fellow at home, but disintegrates and becomes a "rotter" near the equator. The theme has been an interesting one with authors and playwrights from time immemorial. This production, in atmosphere and general treatment, is not unlike the well known play, "The Bird of Paradise." Dagmar Godowsky, as the native girl, Koree, has a part very similar to the feminine lead in that play.

The production carries the interest well and is strong in atmosphere and pictorial effects. Neither of the men are entirely sympathetic characters, but their derelictions play an important part in carrying out the entertaining theme.

**Cast.**

Billy Thorpe ................. Frank Mayo
James Ellison ............... Edward Coxen
Koree ........................ Dagmar Godowsky
Santos Cordero ............. Nick De Ruiz
Mary .......................... Irene Blackwell
Claire Vincent ............... Helen Lynch
Geo. K. Vincent ............ Gordon Sackville
Lord Stanlaw Maitland ...... Max Willink
Captain Barnett ............. C. W. Herzinger

Story by Jacques Jaccard.
Directed by Jacques Jaccard.
Length, 4,751 Feet.

**The Story.**

Billy Thorpe, in "Honor Bound," is a carefree young man, engaged to Claire Vincent, daughter of a rubber king. Billy gets some unwelcome publicity over a fast social event, and is ordered to South America by his sweetheart's father, in the hope that he will make a man of himself.

In the tropical town of Espirita, Billy meets Jim Ellison, who loves his sister, Mary. Jim was a good fellow at home, but Billy quickly sees that the warm climate and association with a native girl, Koree, have almost wrecked him. Billy seeks to bring Jim back to a saner life, even keeping up his work in this effort, but Jim seems lost to decency.

When the Vincent yacht unexpectedly arrives, bringing Mr. Vincent and the two girls, Billy induces Jim to shave and dress
up. Jim puts a bold face on the matter and when Koree becomes jealous of his attentions to Mary, allows the girls to think Billy was the native girl’s friend. Billy, disgusted with Jim’s treachery and the acceptance of his story by the others, abandons the yacht and swims to mainland. Here he rejoins Koree. But his sweetheart, Claire, follows and learns the truth from the native girl. In the north once more Jim regains his position in social life.

Program and Exploitation Catchlines: A Story of the Tropics.
He Was Ordered to South America By His Father’s Sweetheart to Make a Man of Himself.
A Story Showing How Geographical Location and Environment Effects the Human Family.

Exploitation Angles: Play up the theme of the story for interest, for this will form your best appeal. Play it heavily. If you can get a “before and after” effect in your lobby or some window, it will work well. Play up the stars and the favorites in their support for the personal angle, but stick strongly to the interesting theme for your appeal.

Moving Picture World, November 20, 1920, p. 386
“Honor Bound” (Universal)

Frank Mayo Has Good Material in This One

"HONOR BOUND" is one of the best productions Frank Mayo has ever produced for Universal.

The story, which was written by Jacques Jaccard, who also acted as director, has romance, heart interest, and dramatic moments and these ingredients are proportioned in such a way that interest is aroused from start to finish.

Attention to detail, both in the arrangement of sets and the selection of exteriors, is another important factor in the production of this feature for which Jaccard should be given credit.

This is especially true when the scenes shift to the tropical regions where naturalness abounds.

In the latter scenes Frank Mayo does some of the best acting of his career, injecting plenty of action into a duel with swords which he has with a native.

The duel is well worth witnessing and shows that the participants knew how to handle these weapons and build up the action to a strong dramatic climax.

The star is supported by a strong cast, Edward Coxen giving a splendid portrayal of the “heavy,” and Dagmar Godowsky as a wild native girl.

The story pictures the primitive passions as they flourish in the tropics and points out the fact that the white man who goes there with a weak will is bound to succumb to its temptations.—Length, 5 reels.—Frank Leonard.

THE CAST

Billy Thorpe
James Elsom
Edward Coxen
Korey
Sanford Cowden
Nick De Ruys
Mary Blium
Irene Blackwell
Charles Vincent
Helen Lynch
Gene Vincent
Gertrude Sachet
Lord Stanlaw Mastland
Max Wilkie
Captain Barnett
C. W. Herlinger

By Jacques Jaccard.
Directed by Jacques Jaccard.

PRESS NOTICE—STORY

A colorful story of society and life in the tropics with a fine flavor of romance is offered in "Honor Bound," the Universal feature which comes to the theatre next — starring Frank Mayo. Prominent in his support are such favorite players as Edward Coxen and Dagmar Godowsky. The action plots the characters through series of startling adventures which are presented with full engrossing effect by their suspenseful values. It is a picture of primitive passion as it flourishes in the tropics. Unrequited love and pride are the dominant factors which guide the temperaments of the characters.

The tropical sun and climate is too much for one who has not the strength to overcome his weakness. He says to his friend: "It isn't the work that makes living so hard here, it's the lack of pretty women—" Then Crash! Through the hatch of the yacht drops a startled beauty like a naked forest nymph. It is the primitive native who supplies the romantic conflict. “Honor Bound” is a picture which moves with plenty of vigor and vitality and color and is rich in striking backgrounds and atmosphere. The acting is quite on a par with the settings. Jacques Jaccard wrote and directed the feature.

PROGRAM READER

How would you like to be cruising through the tropics and discover a native girl coming through the hatchway of your yacht, just after you had heard your friend declare that what he missed were pretty women. You would naturally wonder how she came aboard—who she was, and whether you might fall in love with her. The scene is one of the many which will startle the spectator because of the abundant thrill and the picturesque action. The feature is "Honor Bound" and it comes to the theatre next— with Frank Mayo and a cast that includes Edward Coxen and Dagmar Godowsky. The picture might be called a colorful romantic drama of life and adventure in the tropics. It offers a very interesting hour.

SUGGESTIONS

If you have been playing the Frank Mayo pictures for Universal and found them well liked by your audiences, then go after his latest, "Honor Bound," and present it at your theatre. He has gained quite a following and the spectator has come to expect a full evening's entertainment whenever he makes his appearance. Bring out the "Honor Bound" is a worthy successor to its forerunners. Tell that it offers a bizarre tale of love, romance and passion in the tropics. Emphasize the picture to Distribute stills so that your crowd will be attracted to it. Make use of the title. And catch lines should be exploited around the title. Play up the Edward Coxen and Dagmar Godowsky. Your steady patrons will remember the name of the former who is one of the pioneer stars of the screen.

CATCH LINES

"It isn't the hard work that makes living so hard here, it's the lack of pretty women—" This was the expression of the woman. What happened? See "Honor Bound."" See Frank Mayo in "Honor Bound," a colorful and dramatic picture of life in the tropics.

Motion Picture News, November 13, 1920, p. 3819
Meritorious Offering Has Unsympathetic Twist

Frank Mayo in
“HONOR BOUND”
Universal

DIRECTOR Jacque Jaccard
AUTHOR Jacque Jaccard
SCENARIO BY Not credited
CAMERAMAN Ben Kline

AS A WHOLE Splendid atmosphere and good handling of cast result in creditable production

STORY Has twist in theme which is unsympathetic

DIRECTION Highly commendable; has handled both story and players in fine fashion

PHOTOGRAPHY Good
LIGHTING Some fine effects
CAMERA WORK Praiseworthy

STAR Holds down his end very well

PLAYERS Dagmar Godowsky gives splendid characterization; others up to standard

EXTERIORS In keeping with the story

INTERIORS Just what they should be

DETAIL Numerous touches that enhance value of the offering; has slight anti-climax

CHARACTER OF STORY Young man accepts the guilt of his sister’s erring finance

LENGTH OF PRODUCTION 4,751 feet

Working with a capable cast and original story, Jacques Jaccard has turned out a production that is excellent in atmosphere and holds attention in fine style. The offering has been directed in a manner that transfers the spectator to its South American locale and sustains interest at all times.

There is, unfortunately, a twist of prominence in the theme that may not meet with general approval. One of the principal characters, who in civilized territory is a gentleman, loses all sense of propriety when in the strange land and transfers his guilt in an affair with a native girl to the brother of his intended wife. Few patrons are likely to sympathize with the hero’s act in shouldering the blame instead of exposing his prospective brother-in-law. Jaccard explains this somewhat by stating in one of the early titles that he has based his story on the idea that morality is determined by the environment and location. Whether or not the average spectator will philosophize in this manner is another matter.

In every other respect, the production measures up to a high standard. Dagmar Godowsky gives a most creditable performance. Nick De Ruiz handles his character finely, Irene Blackwell does her share of the work well and Helen Lynch is pretty as the heroine. The star fits well into his role, while Edward Coxen and the others do all that is expected of them.

Frank Mayo goes to South America to overcome his dissipating tendencies. Where he is associated with his sister’s fiancé and works in the employ of his sweetheart’s father. Coxen, who is to marry his sister, leads a life lacking in restraint. When the brides-to-be come South, circumstances point to Mayo as the man who has had a wild affair with a native girl and he shoulders the responsibility. Ultimately his beloved in convinced of his innocence, while Coxen who has gone back to the United States, absolved of all guilt reforms and everyone is happy.

Accent the Morality Question and It Should Pay

Box Office Analysis for the Exhibitor

Although you are given a satisfactory production, you have one handicap to contend with, that being the lack of sympathy one angle of the story receives. But for that you can promise your patrons a meritorious production. You should in all fairness use catchlines that will make them aware of that fact.

Spring the question of morality and circumstance on them, linking your copy with the story so that they have a suggestion as to its character.

Frank Mayo, should be played up, this being one of his best vehicles in quite some time. Let them know also of Dagmar Godowsky’s fine work.

Wid’s Daily, November 7, 1920, p. 8
House of the Tolling Bell (1920)
Freelance Writer Richard Steele (Bruce Gordon).

According to the will of old Anthony Cole, his heir must live for one year in the spooky residence known as "the house of the tolling bell." The dread of the house and the superstitions enshrouding it are so great that only two people consent to undergo the ordeal. They are Cole's grandson Richard Steele, who had been disinherited when his mother ran away with a dance teacher, and Lucy Atherton. Jules La Rocque, a distant relative, plots to obtain both Lucy and the Cole millions. One night, La Rocque storms the house but is thwarted in his plan when Anthony Cole arises from his hiding place in the cupola of the house where his body had lain in state. Cole announces that the challenge had been a test of virtue and that Lucy and Richard emerged victorious. Thus reinstated as Cole's heir, Richard marries Lucy. *American Film Institute Catalog of Feature Films.*
J. STUART BLACKTON FEATURE

THE HOUSE OF THE TOLLING BELL

From the novel by Edith Sessions Tupper
with
May McAvoy and Bruce Gordon

Pictures, Inc. presents

Personally directed by
J. Stuart Blackton

Whenever a rickety gate near the house of the tolling bell was touched, the scullion’s foot in his rear pocket would jingle. Whenever a wizened, worn-out tolling bell was turned, a little winking eye said his neighbor that while of course he “didn’t believe in ghosts, still there was something spooky about that house.”

But even ghosts cannot scare two hearts set upon an inheritance and then, despite the fear of the dead and the hate of the living, a man met his mate.

A strikingly dramatic picture, ending with a big surprise.
Anthony Cole lived alone in The House of the Tolling Bell. The house had received its name because of a bell that rang weirdly. Its tolling always presaged an ill-omen.

Years before, old Anthony refused to recognize his daughter, to whom he was greatly attached, because she ran away and married a poor music teacher. He had never seen his daughter after that.

One day the old bell tolled forth the sad tidings that old Anthony Cole had died. Heirs from far and near congregated at the old homestead to see what disposition the old man had made of his wealth. In New York, Richard Steele, an unsuccessful free lance writer, received a letter from Cole's lawyer requesting his presence at the reading of the will.

Others who were present were Jules La Roque, a distant relative of Cole's and secretly covetous of the Cole millions; Lucy Atherton, another relative in dire financial straits; and Richard Steele [What? Again?], son of Cole's runaway daughter. By the terms of the will, the one to receive the money and estate must sleep in the house for one year. The casket containing Cole's body was to rest in the cupola of the house.

Steele decided to fight the superstition of the old homestead. Unknown to him, Lucy decided to do the same. Jules, in the meantime, secretly desirous of possessing Lucy, as well as the Cole estate, made advances which were repulsed. Later, when Jules forced his way into the old Cole homestead and attempted to carry off Lucy, Richard interfered.

Lola, a cast-off of Jules, learning of the intention of the latter, sought the aid of the sheriff. The plans of Jules and his cohorts were thwarted, but not until Anthony Cole rose from his casket and took charge of the proceedings.

It was then explained by the “Ghost” that this plan was to discover an heir of his own flesh and blood who could also show his true worth by sleeping in the house according to the provisions of the will. Lucy and Steele then found a mutual understanding and Anthony Cole gained peace and contentment from the knowledge that the injustice done his daughter in past years was partly righted [Copyright registration materials, on file at the Library of Congress].

*American Silent Horror, Science Fiction and Fantasy Feature Films*, p. 282
"The House of the Tolling Bell"
Reviewed by Robert C. McElravy.

In this six-part Pathé release, produced by J. Stuart Blackton from a novel by Edith Sessions Tupper, the spectator is treated to one of the old-time, hair-raising stories of a domicile where peculiar happenings occur. It is not exactly a ghost story, yet it falls within that absorbing category of tales. There are creepy shadows, sliding panels, peering eyes, disappearing hands and all the other paraphernalia of spookdom—to say nothing of the tolling bell itself! Such a picture is not for sensitive children or adults, though it will do no more than pleasantly thrill the average spectator. The events, for all their uncanny nature, have a human origin and the denouement is a cheerful one, in which the ominous bell rings out wedding chimes.

Some good melodramatic effects have been achieved in this picture. It is finely keyed in the matter of atmosphere, the house of mystery being located on a Louisiana plantation, where the superstitions of the colored folks give a natural exaggeration to the reports concerning it. There are some abrupt transitions at times which tend to modify the strength of certain situations, but as a whole the action is satisfactory.

May McAvoy is charming as Lucy Atherton, the girl heroine, and Bruce Gordon plays the hero acceptably. Morgan Thorpe gives a good account of himself as Anthony Cole.

Cast.
Lucy Atherton ............... May McAvoy
Richard Steele ............... Bruce Gordon
Anthony Cole ............... Morgan Thorpe
Dureau, the innkeeper ...... Edward Elkas
Lola ......................... Evelyn Jensen
Jules La Rocque .............. William R. Dunn
Aunt Stella ................... Edna Young
Old George ................... William Jenkins

Produced by J. Stuart Blackton.
Adapted from the book of the same name by Edith Sessions Tupper.
Length, Six Reels.

The Story.
Anthony Cole, in "The House of the Tolling Bell," is the lonely inhabitant of the house described in the title. He had years before refused to recognize his daughter because she ran away with a music teacher. The daughter had since died, leaving a son named Richard Steele.

One stormy night the tolling of the bell on the lonely house announced the passing of Anthony Cole. Relatives from far and near were summoned to the reading of the will. Richard, a freelance writer in New York, also obeys the call and is seen riding to the house. There he gets a glimpse of pretty Lucy Atherton, one of the heirs, in whom he immediately becomes interested.

Richard Steele is the only relative who at once accepts the challenge in the will, which says the property will descend to the relative who sleeps in the house for one year. Richard remains, but he does not sleep much, for a succession of weird occurrences prevent this. Then Lucy Atherton, persecuted by a distant kinsman named Jules La Rocque, comes to the house to live with the servants. She meets Richard under

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Moving Picture World, September 11, 1920, p. 250
May McAvo and Brude Gordon in
*THE HOUSE OF THE TOLLING BELL*

Six-part drama; Pathé.
Directed by J. Stuart Blackton.
Published in September.

**OPINION:** Startlingly sensational and highly imaginative, brimming with ghostly and eerie effects, this picture combines the attributes of the high-grade screen drama that J. Stuart Blackton produces when at his best.

It is crammed with realistic effects in presentation of the story adapted from one of Edith Sessions Tipper’s series of Louisiana stories. The mixed superstition of the whites and blacks of that locality is the theme skilfully played upon by the author and amplified in graphic forcefulness by the director, who has made a great deal out of his material.

A house on a lone, neglected plantation is the setting of the majority of scenes. From a cupola at its top aways a tolling bell, terrorizing the neighborhood, familiar with its reputation as the home of haunts.

Swaying shutters and wind-driven curtains, casket beds, secret doors that swing in and out, ghosts that roam the house, lands that apparently come out of the air and turn knobs—these conceptions and others akin to them supply thrills with a dramatic intensity that keeps the attention fixed and the spectator fascinated from beginning to end of the picture.

There is no doubt but that Brude Gordon, continuing the quality of the art he displays in this picture, which introduces him—an English actor—to America, will easily keep a place well in the front ranks of distinguished screen players. He brings a freshness and fullness of masterful skill to the screen, and is wholesomely good looking with a manly sternness and vigor. He has been given an unusually competent supporting cast. May McAvo, with whom he is herewith co-starred, fulfills in excellent manner the requirements of the role. Edna Young and William Jenkins lend bright touches of humor as a pair of old colored servants. Ethelie Jensen, William R. Dunn and Edward Elkas play capably in other important parts.

The picture is distinctly a work of art. The patron who likes the unusual will be enthusiastic over “The House of the Tolling Bell,” as will be the one who enjoys the working out of scenes and effects difficult to portray. Lighting features are a real achievement. Pictorial results are excellent, particularly “close-ups,” of which there are many. The atmosphere of the neglected southern farm country is capitally presented. Titles are uncommonly well done. The whole is strong and virile.

**SYNOPSIS:** The strange will of Anthony Cole requires any relative who would be heir to his fortune to live for a year in his personal chamber in the mansion on the lone Cole plantation, with Cole’s corpse in its casket in a cupola room above the bedroom. The tolling of the bell that hangs in the cupola is regarded by the superstitious folk of the neighborhood as the sign of death. Relatives whom it summons, even in their fear, when it tolls for the death of the master, include his grandson, Richard Steele, a young man, the son of a dis-inherited daughter. In the neighborhood is Lucy Cole (May McAvo), another relative. The two young people, ignorant of one another’s presence there, take up their abodes in different parts of the mansion. Steele wins the love of Lucy in the end by rescuing her from another designing relative, Jules La Roque, who seeks to marry her for the two to earn the fortune together. There is surprising conclusion in the discovery that Anthony Cole is not dead, after all, but planned the test of courage and directed it from the cupola room.
"THE HOUSE OF THE TOLLING BELL"
(J. Stuart Blackton-Pathe)

A Weird Story with Plenty of Action and Excitement

As far as production value goes, this feature is in the A1 class for it can be seen at a glance that much time and a tremendous amount of energy must have been spent in the planning and construction of sets and the selection of exteriors to set in the composition. The plot of the story deals with superstitious of the "spooky" variety which calls for the arrangement of many contraptions, to give it the air of mystery.

The principal scenes are laid in "The House of the Tolling Bell" in which hero and heroine have gone to live because hero's grandfather has made a provision in his will that the heir who enters the manor house must live in it for one year, while his body rests in the crypt of the house.

That J. Stuart Blackton has a seventh sense, when it comes to putting on and developing weird and mysterious scenes cannot be denied, for he shows the young couple, living in the haunted house, unknown to one another, their thrilling experiences with the villain and his accomplices in which some very good fights take place, the old grandfather arising from his cataleptic state, appearing to them in ghost-like form and then the strange climax with its surprise, when the old man really does appear in the flesh and tells them that he has planned the affair and has been living in one of the upper rooms all the time, being led by the negro servants.

The plot which is more weird than strong, deals with the life of old Anthony Cole, who has been resurrected because he turned out his only daughter in her youth and has never seen her again. He plants his way down, has his kindred assembly at the haunted house and watches the result, until the affair becomes too obvious.

Although the opening scenes are rather weak, the story develops rapidly and has a strong dramatic vein running through it.

The picture should interest and excite wherever played—Length, 6 reels—Frank Leonard.

THE CAST

Lucy Abeles as
Richard Steele
Helen O'Morgan
Mary McAvoy
Morgan Thorpe

PLOT: Pictures, the Jukesbrook

Chief Bergman
Robert Manville

Hills
William W. Drene

Stall, bell

scene.

The scene is laid in the south, the plot hanging upon the division of an extensive estate among the heirs, upon the death of its old master.

Anthony Cole refused to recognize his daughter whom he was greatly attached to because she ran away and married a poor school teacher. One day, the old bell tolled forth the sad tidings that he had died. His relatives gathered at the old homestead to see what disposition the old man had made of his wealth. By the terms of the will the son to receive the money and live must sleep in the house the first year.

Now Cole's grandson, Richard Steele and Lucy Abeles, a relative adopted by the death of the father, recently married by the evening July. La Fugue, determined to gain their ends is told in a story filled with romance, dramatic moments and sensations.

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Program Reader

May McAvoy and Bruce Gordon appear in this theatre on August 15 as part of J. Stuart Blackton's production, "The House of the Tolling Bell." The scene is laid in the south, the plot hanging upon the division of an extensive estate among the heirs, upon the death of its old master.

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SUGGESTIONS

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CATCH LINES

"Would you care to live in a haunted house for two years to gain a fortune?" - "The House of the Tolling Bell" will tell you what hero and heroine did under these most peculiar circumstances.

Motion Picture News September 11, 1920, p. 2137

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Richard Steele)
Ethnicity: White (Richard Steele)
Media Category: Newspaper
Job Title: Reporter (Richard Steele)
Description: Major: Richard Steele, Positive
Description: Minor: None
Hy Mayer “Such Is Life…” Series (1919-1920)
Cartoonist Henry “Hy” Mayer brings to the audience his Such Is Life... series including in Greenwich Village (1919) and 1920 – in New York Uptown, at Coney Island, in Summer, Among the Dogs, Life at the Zoo, in and on the Water, Behind the Scenes of a Circus, Sporting Life, in Midwinter, in East Side New York.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Hy Mayer)
Ethnicity: White (Hy Mayer)
Media Category: Newspaper
Job Title: Cartoonist (Hy Mayer)
Description: Major: Hy Mayer, Positive
Description: Minor: None

In the Heart of a Fool (1920)
Editor Grant Adams (James Kirkwood), the editor of a paper in the town of Harvey,

Adams loves Laura Nesbit (Mary Thurman), but she tries to make him jealous by flirting with a lawyer. When he has an illegitimate son by teacher Margaret Muller (Anna Q. Nilsson), Nesbit marries the lawyer. Although Muller marries Adams’s partner, she has an affair with Nesbit’s husband. In the meantime Adams has left the paper to become a mine foreman. After he is injured in an explosion, Nesbit nurses him. The mine owner tries to run Adams out of town when a strike occurs, and Adams’ son is killed during a fight caused by Nesbit’s husband and then conveniently goes insane, leaving Adams with Nesbit. With all this going on, journalism is hardly a major consideration, even though the film was based on a novel by Editor William Allan White. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 38.

Laura Nesbit, the daughter of old Dr. Nesbit and the belle of the younger social set in the town of Harvey, is planning to marry Grant Adams, the editor of the local paper, until Laura, to arouse her beau's jealousy, flirts with Tom VanDorn, a rising but unscrupulous lawyer. Grant, heartbroken, allows himself to be drawn into an affair with Margaret Muller, the town siren, with whom he has an illegitimate son. On the rebound, Laura marries VanDorn and Margaret weds attorney Henry Fenn. History repeats itself when Laura's husband becomes infatuated with Margaret, thus causing both marriages to break apart. Meanwhile, Grant has given up his newspaper to become a foreman in the mines. After he is injured in an explosion, Grant is taken to the Nesbit home and nursed back to health by Laura. When, during a strike at the mines, Grant's little son is shot and killed, he becomes so overwrought with grief that he confesses the child's parentage to Laura, who forgives his past, thus allowing them to begin a new life together. American Film Institute Catalog of Feature Films.
Allan Dwan’s
IN THE HEART OF A FOOL
Seven-part drama; First National
Directed by Allan Dwan
Published in October

OPINION: This production is based on
William Allen White’s well known novel,
and has been produced with a wonderful
cast including such stars as James Kirk-
wood, Anna Q. Nilsson, Mary Thurman,
Philo McCullough, Ward Crane, John Bur-
ton, Arthur Hoyt, Kate Tonoray and
others. The feature is perhaps a little
sordid for universal enjoyment, but the
story has been powerfully told and will ap-
peal strongly to those who prefer realism
to idealism in their photoplays. There are
seven tragedies in the story, but with all
that the production can not be truly ter-
med a melodrama. The picture should be ex-
ploited for its bigness of theme and the
feminine patronage can be built up by tell-
ing of the fashion show scenes.

SYNOPSIS: In a small town lives Dr.
Harvey Nesbitt, whose brain houses the
scandals of the community. His daughter
Laura loves Grant Adams, the local new-
paper editor. Enter Margaret Muller, who
comes to teach school and engages lodging
at Grant’s mother’s house. She aspires to
dethrone Laura as a social leader, and de-
cides to use Grant to obtain her desire.
Laura, in order to arouse Grant’s jealousy,
flirts with another man, and they quarrel.
Laura later returns to boarding school, and
when she comes home discovers Margaret
as the mother of Grant’s illegitimate child.
Grant’s mother to shield Margaret’s re-
putation, assumes parentage of the child, but
Dr. Nesbitt knows different, and it places
a barrier between Grant and his daughter.
Grant’s mother dies and Margaret in pur-
suit of Harry Fenn, a young lawyer, re-
fuses to mother her child. Fenn’s partner,
Tom Van Dorn marries Laura. Fenn
marries Margaret. Eventually Laura’s
husband succumbs to Margaret’s wiles,
their affair ending in the divorce of Fenn
and Laura from the guilty couple. Grant
quits his paper and becomes foreman in a
coal mine. A terrific explosion happens
and attempting to rescue his men he is
badly injured. He is taken to Dr. Nesbitt’s
home and Laura, tired of Van Dorn,
arrives at the same time. She nurses
Grant back to health and the fires of love
are rekindled. They decide to work together in bettering the condition of the miners, but the barrier of Grant's parentage remains.

A strike is declared and "Hog Tight Sands," the owner engages a horde of strike breakers to run Grant out of town. In the melee Grant's little son is shot through the fault of Van Dorn, who holds him up as a threat to Grant to make him give himself up. Margaret then hating Van Dorn kills him and goes insane.

Over the deathbed of his son Grant confesses to Laura that the child is his own, and not his mother's and that this secret stands as a barrier between them. A mutual understanding follows and all ends happily.

*Exhibitors Herald*, October 23, 1920, p. 91
“In the Heart of a Fool”
Excellent Production With Exceptionally
Fine Cast Is This First National
Picture
Reviewed by Jessie Robb.

Given a powerful dramatic story, and a
cast of finished and talented actors, Direc-
tor Dwan has made a picture that is ab-
sorbingly interesting. It deals with the
complex problem of marriage and the trage-
dies which result when certain of the hu-
man beings indulge their lower propensi-
ties. It is human life as it is really lived;
although the ending where evil is very
properly punished and the good very
properly rewarded, is so obviously the
forced happy finish, that, while disappoint-
ing to the more discerning, will please the
great general public. There are a number
of big thrill scenes; such as the burning
mine and the mob, intent upon murder,
that will “get” the confirmed “movie” goer.
Also considerable allegory has been worked
in a weaver standing before a loom weav-
ing a pattern of life from the reels, each
one representing a human life.

Honors are evenly balanced among the
actors. Anna Q. Nilsson, Mary Thurman,
James Kirkwood and Philo McCullough
have the more prominent roles in a large
cast which is distinguished by the intelli-
gence, restraint and naturalness of their
characterizations. The picture is hand-
somely staged with flawless photography.

The Cast.
Grant Adams ...............James Kirkwood
Margaret Muller (the Lorelle).Anna Q. Nilsson
Laura Nesbit ...............Mary Thurman
Tom Vandorn ...............Philo McCullough
Henry Penn ...............Ward Crane
Dr. Nesbit (Old Linen Pants) .John Burton
Mrs. Nesbit ...............Margaret Campbell
Daniel Sands (Hoglight Sands) ..........Percy Challenger
Mortie Sands ...............Arthur Hoyt
Mary Adams ...............Kate Tancrey
Amos Adams ...............Emmet King
Violet Mauling ...............Maryland Morne

Story from the novel of the same name
by William Allen White.
Directed by Allan Dwan.
Length, 6,600 Feet.
The Story.
Laura, the daughter of Dr. Nesbit, and Grant Adams, editor of the local paper, are engaged. Laura is the leader of the "younger set." Margaret Muller arrives to teach school and engages lodgings with Grant's mother. She is ambitious socially and uses Grant as a tool. Laura and Grant quarrel. She goes away, and meanwhile Margaret is the mother of Grant's illegitimate son. His mother, to shield Grant, says that the child is hers. Dr. Nesbit, who knows the secret, forbids the engagement of Grant and Laura. Grant's mother dies.
Laura marries Tom Van Dorn, whose greatest pleasure in life is the conquest of women. Margaret marries Harry Fenn, Tom's law partner. Eventually, tiring of Laura, Tom and Margaret have an illicit love affair, which results in two divorces.
Meanwhile, Grant has become foreman in the mines, with the object of bettering the miners' conditions. There is a terrific explosion and fire. In rescuing a man Grant is badly injured. Laura, who has returned to her father, nurses him and they learn they had never ceased to love.
There is a strike at the mines and the owner engages strikebreakers to run Grant out of town. In the fight Grant's little son is killed through the machinations of Van Dorn. Margaret and Van Dorn have been quarreling. The death of her son awakens Margaret's latent motherhood. She shoots Van Dorn and goes insane. Laura and Grant are united. Fenn finds solace with Violet Mauling, whom Van Dorn had wronged.

Program and Exploitation Catchlines:
In the Heart of a Fool, Whose Only God Was the Gratification of His Desires Came Forth the Evil That Brought Tragedy into Many Lives.
A Truly All-Star Cast in This Absorbing Intense Drama of Everyday Life.
An Allan Dwan Production That Thrills and Entertains.
“In the Heart of a Fool”
Allan Dwan Makes Fine Screen Version of William Allen White’s Story, Released by Associated Producers.
Reviewed by Jacob Smith.

Allan Dwan, of Associated Producers, scores one of the greatest triumphs of his directorial career with the William Allen White story, "In the Heart of a Fool." The production is finished in every respect, from scenario preparation down to the most minute detail and the cast is splendid.

The opening scenes are laid in a flourishing Western town, where the heroine, Laura Nesbitt, is seen as the belle of local society. She is loved by Grant Adams, a young journalist of forceful personality. At a house party Laura, to arouse her lover’s jealousy, flirts outrageously with Tom Van Dorn, a rising but unscrupulous lawyer. Adams, heartbroken, allows himself to be drawn into an affair with the Loreli, a siren without scruples. He leaves town, and Van Dorn woos and weds Laura. How destiny weaves around the marriage of sorrow a drama of human sacrifice and devotion is vividly unfolded.

Artistic effects that are unusual are introduced in titles and episodes and there are several spectacular scenes, including a mine explosion and a mob scene that are among the very best of their kind ever screened.

The role of Laura is played with consummate skill by Mary Thurman, former leading woman for William S. Hart, while Ann Q. Nilsson is the siren. James Kirkwood returns from the directing field in the role of Grant Adams, and is a most convincing hero. Philo McCullough and Ward Crane also have strong roles, which they fill very acceptably.

Moving Picture World, October 10, 1920, p. 690
Motion Picture News, September 25, 1920, p. 2411

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Grant Adams)
Ethnicity: White (Grant Adams).
Media Category: Newspaper
Job Title: Editor (Grant Adams).
Description: Major: Grant Adams, Positive
Description: Minor: None
International News No. 5 (1920)

Newspaper editors look over the huge Kerckhoff dam just completed

The Moving Picture Weekly, February 21, 1920, p. 40

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Editors)
Description: Major: Pack Journalists, Positive
Description: Minor: None
Appendix 12 – 1920

International News No. 84 (1920)
Reporters play deck shuffleboard with President-elect Harding on his Panama vacation trip.

The Moving Picture Weekly, December 18, 1920, p. 40

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: Pack Journalists, Positive
Description: Minor: None

The Jailbird (aka Shakespeare Clancy) (1920)
Editor Shakespeare Clancy (Douglas MacLean) of the Dodson Weekly Tidings. Alice Whitney (Doris May), society editor, Dodson Weekly Tidings. Skeeter Burns (Lew Morrison), prison printer.

Clancy walks out of prison six months earlier than expected hiding in a crowd of visitors. He goes to the western town of Dodson, Kansas with the prison’s Printer “Skeeter” Burns (Louis Morrison), where he has been left a failing newspaper and a plot of land. Clancy falls in love with the paper’s society editor Alice Whitney (Doris May). When he and Burns are unable to make a go of the paper, they devise a scheme to sell the townspeople stock in a phony oil well. After oil is really discovered, Clancy decides his destiny is to be honest and he returns to prison to complete his sentence. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 38.

Shakespeare Clancy is a jailbird who walks out with a crowd of visitors about the time "Skeeter" Burns, the prison printer, is discharged. When Clancy is notified that a legacy awaits him in Dodson, the pair depart for the small Western town. Discovering that the bequest
consists of a failing county newspaper and a plot of barren land, they decide to capitalize upon the land by selling the townspeople shares in a bogus oil well. Meanwhile, Clancy falls in love with Alice Whitney, the society editor of the paper. After Alice and her maiden aunt insist upon investing their savings in the well, Clancy and Skeeter decide that the time has come to leave town. They are about to make their getaway when they are stopped by a crowd of cheering citizens, ecstatic because the well has struck oil. Concluding that his destiny is to be an honest man, Clancy returns to jail to finish serving his term. Slipping into the crowd of visitors, he dons his prison clothes and resumes work as though nothing had happened. American Film Institute Catalog of Feature Films

(Picture Thomas H. Ince Corporation, Paramount Pictures, Wikimedia Commons)
Complete Editing of “The Jailbird.”

“The Jailbird,” the newest of the Douglas MacLean productions, has arrived with a bang, according to advice received from the Thomas H. Ince studios in Culver City. Presenting the comedian in the most versatile, laughable role of his starring career, and sporting a story that defies solution until the last foot of film, the forthcoming Thomas H. Ince production to be released through Paramount-Arctraft exchanges, is heralded by Thomas H. Ince as the best, most spirited Douglas MacLean vehicle since the famous “Twenty-three and One Half Hours’ Leave.”

“The Jailbird” was completely edited and titled last week at the Ince studios.

Doris May has the leading feminine role in the character of society editor on the Dodson Weekly Tidings, Lew Morrison as “Skeeter” Burns; William Courtright and Otto Hoffman are other popular principals appearing opposite Douglas MacLean.
“The Jailbird”
Paramount Release Thomas H. Ince Production Starring Douglas MacLean and Doris May in Farce Comedy.

Reviewed by Louis Reeves Harrison.

“The Jailbird” is one of the many popular stories which get fun out of the reform of crooks in spite of themselves. The idea is very close to that of “Get-Rich-Quick-Wallingford,” and it amuses because it goes to show how good luck disposes of all our venerated precepts about good conduct. There is some satirical truth back of the idea, a truth so generally recognized that it scarcely needs be confirmed almost daily in Wall Street.

Douglas MacLean is pleasing as one of the crooks, though rather self-consciously so, but his obvious efforts to be funny are nicely counterbalanced by the sweet and unaffected good acting of talented Doris May. The two reach a harmony which lifts the well-known and half-farcical story out of the commonplace class. There is also evidence that the director is trying hard to provide amusement in his treatment of the comedy. Results at the Rialto Theatre were mildly encouraging, and the release may be set down for its billboard value plus fairly-good intrinsic merit.

Cast.
Shakespeare Clancy...........Douglas MacLean
Alice Whitney..................Doris May
WE LIKE HER ANYWAY!
Doris May after a hard day's work in "The "Jailbird," with Douglas MacLean,
for release by Paramount

"Skeeter" Burns..............Lew Morrison
Noah Gibbs....................William Courtright
Joel Harvey....................Wilbur Higby
Elkemah Pardee...............Otto Hoffman
Asa Grider....................Monty Collins
Grandpa Binney...............Bert Woodruff
Julien Josephson, Author.
Lloyd Ingraham, Director.
Length, 4,961 Feet.
The Story.

Shakespeare Clancy is "The Jailbird," who walks out with a crowd of visitors about the time "Skeeter" Burns, the prison printer, is discharged. They get together at a resort known to both and find there a letter from Clancy stating that a legacy awaits him at a small western town known as Dodson. They find Dodson full of rubes, and the inheritance to be a country newspaper and a barren plot of ground. They make a failure of editing the paper and decide to put up a pretense of discovering oil on the barren plot. Curiosity is aroused by the advent of a distinguished-looking easterner, none other than a pal of the jailbirds, and by a survey of the ground. When the frame of a drill is set up excitement becomes severe. The jailbirds let a few of the townspeople in on the project for a limited amount of stock and begin drilling in earnest. They are distressed later on to learn that sweet Alice Whitely and her aunt, with whom they have been living, have mortgage their home to buy stock. The women are advised to stay out, and they are grieved. They manage to get $2,000 worth of shares from an old skinflint who begins to suspect a fraud. The two enterprising crooks clean up all the subscriptions to be had and make ready for a quick getaway. They are in flight when they are discovered and caught by a large and enthusiastic crowd of citizens. They are carried back to town in triumph—the drill has struck oil and the well is a gusher. Concluding that it is his destiny to be an honest man, Jailbird Clancy bids goodbye to his friends and tells them he will see them again in six months, the length of the term he has to serve. He thereupon returns to jail, slips in with a crowd of visitors, dons his clothes and resumes work as though nothing had happened. He is welcomed as "an honest crook."

Program and Exploitation Catchlines: Douglas MacLean in a Comedy Drama.

They Thought That Their Game Was Only a Fake One and They Got Easy Money—But It Turned Out to Be a Real Proposition That Brought Them Face to Face With Success.

Comedy Drama on Crook Reformation.

Exploitation Angles: Play hard on the oil angle with the warning that just because it comes true in pictures you hope no one will be led to invest in wildcat oil stocks. Hammer hard and long and you'll put the play over with a whoop because of its timeliness.
“THE JAILBIRD” (Ince-Paramount-Artcraft)

Rather Obvious, But Fairly Diving

While this comedy by Julien Josephson is unoriginal in theme and conception, it is made fairly diverting through the cleverly arranged introduction and finale. In fact its highlights are contained in the first and fifth reels, while the body of the picture is of such obvious devices that it drags considerably. Lloyd Ingraham, who directed, has provided a novel touch by introducing his chief character “breaking” jail through simply walking out with the crowd on visitors’ day. The scene is highly amusing and the director must have appreciated its value because it duplicates it in a way for the finale. The result is “The Jailbird” is lifted above the mediocre class.

The convict is a “trustee” who is employed in the warden’s office. He has six months to serve before he can join his pal. When the visitors arrive he calmly walks into a clothes-press, changes his garb for a suit of the wardens and passes out unnoticed when the crowd makes its exit. The fact that he must be a first-class prison, since it employs a warden and that all visitors are checked as they pass in and out, should not be taken too greatly at its face value. Dramatic license is a healthy factor in any play. And many will overlook the slip in the spontaneity of the scene and the humor which it generates.

From this point to the finale the picture takes a “flop,” since it relies upon a deal of exaggerated hokum. The jailbird journeys to a distant village, inherits some property and lives up to the tricks which placed him in the pen. He promuses a fake oil stock and with the savings of the land lord’s native is about to decamp when they abduct him that he is about to sell genuine oil. It’s a study in reformation, for the hero meets his ways through the influence of a pretty girl’s smile and confidence. And he goes back to serve out his sentence, entering his erstwhile adobe on visitors’ day and changing his suit while the warden is out of the room. This finish is refreshing after scenes of pointless by-play in which crude types wander on and off and exclaim, “By heck!” The romance doesn’t have much of a chance for the picture is more Douglas MacLean’s than it is Dorsi May’s. No fifty-fifty arrangement here.—Length, 6 reels.

Laurence Reid.

THE CAST

Douglas MacLean

Dorsi May

Actor-

Dorsi May

Helen Morgan

William Harrigan

Rhea Harvey

Otto Hoffman

Alice Faye

Mary Collins

Billy Bobs

Neil Woodruff

Shakespeare Clinks

Walter B. Gibson

Adaptation

Douglas MacLean

ADDITIONAL NEWS:

PRESS NOTICE—STORY

Douglass MacLean, formerly a cutter with Dorsi May, but now elevated to the more important position by Thomas H. Fascin, appears as the - "The Jailbird," an original production by 'Douglas MacLean, a picture to which a goodly amount of comedy is admirably balanced with a thread of honesty. Its story is the story of a young woman who is found to be a good girl, but is placed in jail on a mere technicality of the law. The story is not only interesting, but it is full of action and adventure. It is a picture that will appeal to all classes of audiences.

SUGGESTIONS

Here you have a picture that is well told. While it is not exactly the type of picture that will appeal to all classes of audiences, it is a picture that will appeal to those who are interested in good stories and honest pictures. It is a picture that will be appreciated by all who have any taste for good pictures. It is a picture that will appeal to all classes of audiences. It is a picture that will appeal to all classes of audiences.

CATCH LINES

Douglass MacLean

Dorsi May

Dead Men/Tell No Tales

Motion Picture News, October 9, 1920, p. 2887
Splendid Comedy at Start of This Puts it Over Big

Douglas MacLean and Doris May in
“THE JAILBIRD”
Thomas H. Ince—Paramount

DIRECTOR .......... Lloyd Ingraham
AUTHOR .......... Julien Josephson
SCENARIO BY .......... Julien Josephson
CAMERAMAN .......... Bert Cann
AS A WHOLE .......... Splendid comedy detail at start of this puts it over big

STORY .......... Old stuff that proves only of average interest in its development
DIRECTION .......... Very good
PHOTOGRAPHY .......... Very good
LIGHTINGS .......... Very good
CAMERA WORK .......... Good
STARS .......... MacLean by far the most prominent; gets comedy over well but might have shown more variety
SUPPORT .......... Very fine with a number of comedy “hick” types

EXTERIORS .......... Very good
INTERIORS .......... Satisfactory
DETAIL .......... Great when it comes to the comedy bits
CHARACTER OF STORY .......... Crooks reform under refining influence of small town folk

LENGTH OF PRODUCTION .......... 4,961 feet

The splendid comedy detail introduced in the opening reels of “The Jailbird” serves to give it a fine start on the road to success. The scenes showing Douglas MacLean, as Clancy, sweeping up the floor of the warden’s office in the prison strike many comedy lights, due the careful treatment accorded them and the fine business of MacLean. The manner in which he breaks jail, by mingling with visitors, is another sequence that is big in a comedy sense.

But the laughs come thicker and faster when Clancy and his pal, Burns, land in a middle western town whither they have taken themselves to look into Clancy’s inheritance. Here there are a number of comedy “hick” types introduced that render MacLean fine assistance. They show them following Clancy and Burns all over Main Street and the comedy seems to grow better with each laugh of this “parade.”

This fine comedy keeps up until Clancy and Burns decide to operate the town paper and go straight. But at this point the comedy is shunted to one side to give the plot the right of way and, regrettably, the plot isn’t any where near as interesting as the comedy business. A resentment stirs in the town against Clancy’s attempts to brighten it up and so the two crooks decide to work the oil swindle game.

Through a lot of business that isn’t as funny as it might be, they succeed in winning the confidence, and the money, of the rubes and are about to beat it with the proceeds of their scheme, despite the fact that each has fallen in love, when the fake oil well becomes a gusher in reality. Clancy takes this as a sign that they are being protected by an unseen hand. His reform is then complete and he leaves the girl of his heart to serve out his sentence. He gets back in the pen the same way he got out, by mingling with visitors, and so the picture ends with another fine laugh.

Doris May’s role as the small-town girl isn’t very big but she handles it satisfactorily. Lew Morrison is very good as Burns, while William Courtright, Willard Higby, Otto Hoffman, Monty Collins and Bert Woodruff are all splendid in the rube comedy parts.

You Can Promise Them Much with This and It Will Back You Up

Box Office Analysis for the Exhibitor

All the pictures in which Douglas MacLean and Doris May have appeared have possessed distinctive comedy merit and these two co-stars are firmly established. Thus the mere display of their names will serve to draw the crowds. They will come expecting another comedy of the same distinctive character as the others and they won’t be disappointed by any means for “The Jailbird” has laughs aplenty and they are all something a bit out of the ordinary.

The picture is weak in its middle part, but for all that the beginning is so fine and the ending so good that the more or less dry action in the center is easily forgotten. Considering this you can go the limit on “The Jailbird,” promising your audiences another fine comedy of the same type as former MacLean-May pictures.

Wid’s Daily, September 3, 1920, p. 8
THE JAILBIRD.

Shakespeare Clancy........Douglas MacLean
Alice Whitney...............Doris May
"Skeeter" Burns...............Lew Morrison
Noah Gibbs..................William Courtright
Joel Harvey..................Wilbur Higby
Elkemah Pardee.............Otto Hoffman
Asa Grider...................Monty Collins
Grandpa Binney..............Bert Woodruff

The billing for this picture shows that there has been a split effected in the co-starring arrangement of Douglas MacLean and Doris May. With the split has come a deflection in the drawing power the two possessed as co-stars. In this production Thomas Ince has MacLean starred and Doris May featured.

"The Jailbird" is a story by Julien Josephson without any credit given for direction. The story is a simple, light-waisted affair that is nevertheless amusing. MacLean plays the role of a crook who is serving a bit and walks out of jail six months in advance of his time. He gets out just in time to inherit a small town paper and a piece of property in Kansas. A phony oil deal is started, and it turns out right, and the crooks involved decide to go straight.

MacLean is a juvenile light comedian in the piece, and he manages to handle his role rather well, but Miss May carries just as much weight as he does. Lew Morrison as a pal of the young crook is great. The balance of the characters are rube types.

Pictorially, the picture contains nothing that is away from the commonplace, and in direction there are spots that are rather jumpy, but on the whole the production gets by.

Fred.

Variety, October 1, 1920, p. 35
Douglas MacLean and Doris May in

THE JAILBIRD

Five-part comedy-drama; Paramount.
Directed by Lloyd Ingraham.
Published in September.

OPINION: While "The Jailbird" cannot be classed with "23½ Hours Leave," "What's Your Husband Doing?" or "Mary's Ankle," as concerns entertainment value, it is acceptable entertainment. Those who have not seen the star's previous productions will doubtless call it good.

There is a lack of freshness in the story itself. The star appears as a modified "Jimmy Valentine," who escapes from prison, going to a small Kansas town where he has inherited a down-at-the-heel newspaper and a piece of seemingly worthless property. Here he meets the girl in the story, fails in his efforts to go straight and promotes an oil swindle which terminates in the approved manner with the discovery of oil upon his land. As the picture ends he returns to finish his interrupted jail sentence.

Douglas MacLean is the featured player throughout. Doris May is given comparatively little footage, but makes good use of it. The former's work does not measure up to the standard set by earlier performances, probably because the story affords him limited opportunities.

When the small town phase of the continuity is reached a number of small town characters interpreted in capital manner by supporting players provide considerable amusement. It is in this aspect, rather than in story or stellar performance, that the picture makes its best appeal.

With the memory of past productions as a basis to work upon the exhibitor who plays the picture should have no difficulty in bringing big patronage to the theatre during the run of the picture. He should see the present publication before he begins his campaign and word his promises accordingly.

SYNOPSIS: Shakespeare Clancy, adroit in the art of opening safes, escapes from prison while his term has six months to run and returns with "Skeeter" Burns, a friend, who has just finished his sentence, to Dodson, Kan., where he has inherited a run-down newspaper and a piece of worthless real estate. His first issue of the newspaper antagonizes the population of the town and he promotes an oil stock scheme to obtain their money, erecting a drill upon his property. When he has collected money from practically all of the residents he prepares for the "get-away," only to find that Alice Whitney, a young lady whom he has come to love, owns two thousand dollars worth of the worthless stock. The unexpected bringing in of a gusher upon his property paves the way for the happy ending, and he returns to prison to complete his interrupted sentence.

Exhibitors Herald, September 18, 1920, p. 89
Moving Picture World, July 17, 1920, Opening Ad pages.

Status: Print exists in the Library of Congress film archive
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Shakespeare Clancy, “Skeeter” Burns). Female (Alice Whitney)
Ethnicity: White (Shakespeare Clancy, “Skeeter” Burns, Alice Whitney)
Media Category: Newspaper
Job Title: Editors (Shakespeare Clancy, Alice Whitney). News Employee (Printer “Skeeter” Burns)
Description: Major: Alice Whitney, Positive. Shakespeare Clancy, “Skeeter” Burns,
Transformative Positive
Description: Minor: None
The Joyous Troublemaker (1920)
William Steele (William Farnum), a rich young businessman, is mistaken as a reporter by Beatrice Corlin (Louise Lovely) who is contesting the purchase of a resort which she believes is on her property.

When William Steele, a rich young businessman with a passion for vacation outings, purchases his favorite resort, the sale is contested by the spirited Beatrice Corlin, who believes that the property lies on her land. Beatrice presents Steele with a challenge: if he succeeds in building a cabin on the land, she will cook him a dinner. Beatrice enlists the aid of Joe Embry to win the bet, and after several clashes between Embry and Steele, Embry abducts Beatrice. Steele, learning of his treachery, rescues her. Finally realizing their love for each other, Steele and Beatrice cancel the bet by merging their land in marriage. American Film Institute Catalog of Feature Films
Something Different For Farnum That Should Go Big
Box Office Analysis for the Exhibitor

The name of William Farnum usually stands for a western melodrama and they certainly hand you a surprise, and a very pleasant one, when “The Joyous Troublemaker” develops into a comedy. Farnum has a keen comedy sense and handles his role here as if he enjoyed it hugely. And this attitude of his is infectious. The great majority of those who see this are going to enjoy it hugely.

The title isn’t a very good one. It is appropriate but not specially attractive. Be sure, therefore, to bring out the comedy value of the production in your advertising matter. It might also be worth while to dwell on the fact that this type of entertainment is unusual for the star. Make a special bid to his admirers to see him in this role. Promise them something of a surprise. And certainly his admirers are going to think a lot more of him after seeing this.

Wid’s Daily, June 20, 1920, p. 17
THE JOYOUS TROUBLEMAKERS.

William Steele — William Farnum
Beatrice Corlin — Louise Lovely
Joe Embry — Henry J. Hebert
Richard Stanton — Harry Devere
Bill Rice — G. Raymond Nye
Turk Smith — Clarence Morgan
Cash Trail — George Nichols
First Miner — Sedley Brown
Butler — John Underhill
Under Butler — Harry Archer
Rough — Al Frement, Earl Crain, Chiek Leyva
Hostler — Pedro DeLeon
Mrs. Denham — Claire Delorez
Maid — Molly Bishop

William Farnum plays a light humorous role in “The Joyous Troublemakers,” a Fox special, shown last week at the Loew theatres. At times he has had a tendency to edge serious moments with humor, but in this farce he aims to be laugh-provoking all the time, and the result is a riot. Louise Lovely supports him, first, as a spoiled and determined young woman with her face set in unattractive registrations, and, secondly, as the tamed, submissive lady who has learned what love means and what it means to be loved by a real man. The plot is further complicated by a wicked guy named Embry, who does all manner of things, burlesquing the usual meller villain in fine fashion.

Obviously built for summer consumption, this story by Jackson Gregory has been set in scenario form by Charles Kenyon. J. Gordon Edwards managed his direction of the picture, so that Mr. Farnum was neither slighted nor obscured in any of the scenes. His admirers will get their money’s worth if they see this. John Boyle’s photography is excellent, and there are some pretty shots. The acting at no point puts any particular strain on the cast. Save for the fact that the picture grows serious as it closes, it would get over strong as a laugh-getter.

Variety, July 2, 1920, p. 29
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

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

The Keyhole Reporter (1920)
Reporter in slapstick comedy short

Exhibitors Herald, January 8, 1921, p. 56
W. SHALENBERGER, president of the Arrow Film Corporation, announces that they have arranged to distribute on the States Rights market a series of thirteen Romayne Comedies which are now being produced at Culver City, California, in the studio of the Romayne Company.

The first ten of these comedies have been produced and Charles Avery is now at work on the eleventh, which will be entitled “Rhinestone and Robbers,” and which should be completed within a week. Production will immediately be started on the next Romayne comedy entitled, “Daffy House.”

These comedies are two reels in length and are of the slapstick variety. One of the most principal comedienes in the series is Dot Farley, who has often been called the female Ben Turpin of the screen, due to her ability to cross her eyes at will. The ten comedies already completed are: “Hicksville,” “Beachnuts,” “Peaceful Valley,” “Keyhole Reporter,” “Stale Eggs and Sweethearts,” “The Villain Still Pursued Her,” “Shot in the Kitchen,” “Underground Romeo,” “Twenty Legs Under the Sea,” and “Sewerside.”

Motion Picture News, December 25, 1920, p. 260

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Reporter).
Ethnicity: White (Reporter).
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: Reporter, Positive
Description: Minor: None
The Law of the Yukon (1920)
Editor Morgan Kleath (Edward Earle). News Employee Goldie Meadows (Nancy Deaver).

Kleath leave his unfaithful wife in San Francisco to start a newspaper in the Yukon and gets framed for a robbery. He falls in love with Goldie Meadows (Nancy Deaver), who becomes his secretary. Kleath pursues a story on a doctor’s scheming wife, who first tries to ensnare him and then runs off with another man when her efforts are unsuccessful. She and her new husband’s mistress later perish in the snow while trying to reach a mining claim. Kleath is accused of theft, but his wife shows up and testifies that he and Goldie were trapped in a cabin on the night of the robbery. After her testimony, his wife (Sara Biala) is shot, leaving Kleath and Goldie together. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 38.

Morgan Kleath, fleeing an unfaithful wife in San Francisco, goes to the Yukon to establish a daily newspaper. Shortly after arriving, he meets Goldie Meadows, the ward of dance hall proprietor Tim Meadows. Upon exhibiting an interest in Goldie, Morgan arouses the jealousy of Joe Duke, one of her admirers, and during a fight between the two, Goldie comes to Kleath's aid when he is stabbed in the back. Later, when Duke's associates rob Meadow's safe, a number of clues point to Kleath and he is arrested and charged with the crime. Just as the court declares him guilty, Kleath's wife arrives from San Francisco and testifies that she had seen Kleath and Goldie together the night of the robbery. To save Goldie's reputation, Kleath had refused to defend himself with this alibi. After completing her testimony, Mrs. Kleath is shot and killed by members of the Duke gang, freeing Kleath to make Goldie an "honest woman." American Film Institute Catalog of Feature Films
"The Law of the Yukon"

Reclart Visualization of the Robert Service Poem Lacks Clearness of Outline, But Holds Attention By Merits of Cast.

Reviewed by Margaret I. MacDonald.

The "Realart" release, "The Law of the Yukon," based on the Robert W. Service poem of the same name, starts out with promise of a strong run for the climax. Unfortunately, however, soon after the arrival of Kleath, the editor, "with a relentless past," from the "outside," the action seems to let down, and the story becomes slightly confused. Edward Earle has the masculine lead, and does excellent work as Kleath, but in the latter part of the production his opportunities have been interfered with in the evident effort of the director to hold the story together. In the earlier stages of the picture, where the star has been carefully guided through stirring and appropriate action, the actor displays a fine conception of his role.

The snow stuff and general atmosphere of the picture is good. The types are varied and well cast, and there is much in the production to be admired. It is well photographed, and contains considerable of the spectacular. The fight in the dance hall between Kleath and one of the bad men of the village is well done.

In spite of the few defects which it contains, the production will form an attractive feature for the average audience.

Cast.

Morgan Kleath.................Edward Earle
Tim Meadows.................Joseph Smilley
Goldie..........................Nancy Deever
Joe Duke......................Tom Velmar
Medford Delaney.............Warburton Gamble
Dr. Meredith...............Bigelow Cooper
Mrs. Meredith...............June Elvidge

Story based on the poem by Robert W. Service.
Direction by Charles Miller.
Length—Six Reels.
The Story.

The story of “The Law of the Yukon” features Morgan Kleath in Yukon to try to live down disgrace brought on him by his wife, who has run away with another man and eventually lands in prison.

In a dance hall Kleath gets into a fight with one of the bad men of the town, and is stabbed in the back. While he struggles to get out the first edition of his newspaper, Goldie, the special charge of old Tim Meadows, acts as his secretary. One of the outstanding facts of the story is that his wife of Dr. Meredith, longing for an end of the monotony of life in the north, attempts to lure Kleath into her net and, failing to do so, elopes with a man named Delaney. Parallel with this event, a strike has been made on the Extravaganza mine, and Tim Meadows has moved his saloon and dance hall to the scene of the strike. Tiny Tess, the mistress of Delaney, when she discovers that he has left her, attempts to make Extravaganza on foot and alone, with the hope of finding him there. On the way she overtakes Mrs. Meredith, who has been left on the trail by Delaney, and the two women perish in their struggle against frost and snow, and are found the following day by Kleath, who has organized a search party to hunt for the missing ones.

The climax of the story is reached when Kleath, through once opening a safe for Tim Meadows, when the combination has been lost, is accused of stealing gold from the same safe. At the trial Kleath’s wife suddenly looms up and testifies that she has seen Kleath and Goldie placed in a certain cabin, bound and gagged, and knows that they were forced to remain there on the night on which the theft occurred. To save Goldie’s reputation, Kleath has refused to tell where he was at the hour of the robbery. The woman has scarcely finished testifying when she is shot dead by one of the gang of thieves. The close of the story shows Kleath and Goldie betrothed and on the way to happiness.

Program and Exploitation Catchlines:

A Story of the Frozen North.
A Blood Stirring Drama About the Men of the North.
An Adaptation of a Robert W. Service.
Exploitation Angles: Several excellent
Moving Picture World, September 25, 1920, p. 534

stunts for this can be found in the Exploitation and Advertising department in this issue. Play on the atmosphere of the production and try to suggest in your lobby the local of the story.
October 2, 1920

"THE LAW OF THE YUKON"
(Realart)

This Picture Proves a Disappointment

There is nothing of Robert W. Service in this feature except the title. While the poem itself tells no story beyond the conflict of nature in the reaches of the Yukon, it seems to us as if those in charge might have concocted something else than an uninspired, regulation melodrama which carries all the familiar stilted figures and the same time-worn sequences. It is apparent that the picture was made with considerable footage and when it came to the process of cutting, it proved a task to knit the scenes with any degree of continuity.

The poem is based upon that inexorable law of nature that only the fit survive. And around this theme is constructed a plot which has for its hero a mild-mannered chap who wins over his “rough-necked” opponents every time they engage in a tussle—despite the fact they outweigh him by thirty pounds and have grown strong wrestling with the elements while he has wrestled with ideas for his newspaper. Such heroics are not convincing. The dance hall denizens, the owner of the place, and his daughter, who is compromised with the hero, the villains and the adventurress—they all belong in this orthodox story. Their actions are firmly planted, so when they execute their plans the obviousness destroys the suspense. A sequence will be shown and the following scene will be something else, with the result the picture is quite confusing to follow.

The outstanding highlight is the comedy interest furnished by the character, Barney McCool. The story proper depicts the struggle of an Easterner to establish a paper in the Yukon. The villains are made to order. They haven’t become villainous through any toss of fate, but simply for the sake of contrast. The time has gone by when an Alaskan story can be woven around such types and be called a virile, rugged, document of the North. The director might have furnished more effective backgrounds, the snow stuff suggesting very little atmosphere. And the poor lighting almost makes the picture look like a sample print. One might say it is a miscast, too. The rough types and extras look genuine, but June Elvidge looks out of place with her Fifth Avenue wardrobe. And Edward Earle is hardly the right choice for the hero, even though he struggles bravely with his role. The scenes in which he appears are cut so badly that one almost loses sight of him.—Length, 6 reels.—Laurence Reid.

THE CAST

Tim Meadows ................................................................. Joseph Smiley
Goldie Meadows ............................................................ Nancy Deever
Barney McCool .............................................................. Thomas O’Malley
Joe Duke ................................................................. Tom Delmar
Medford Delaney ............................................................. Warburton Gamble
Tiny Tess ................................................................. Nadine Nash
Len Cavendish .............................................................. Harry Larkin
Morgan Kleath .............................................................. Edward Earle
Jake ................................................................. Mathew Betts
Doc. Meredith .............................................................. Bigelow Cooper
Claire Meredith .............................................................. June Elvidge
Cully ................................................................. Edward Reader
Kleath’s Wife ................................................................. Sara Biala

Based upon poem by Robert W. Service.
Directed by Charles Miller.
Photographed by A. H. Valet and Al. A. Leach.
PRESS NOTICE—STORY

"The Law of the Yukon," a Realart picture based upon the stirring poem of the same name by the poet of the Northwest, Robert W. Service, is coming to the ________ theatre next ________ and ________ with a cast headed by Edward Earle, June Elvidge, Joseph Smiley and Nancy Deever. Charles Miller, who directed the feature, has taken the thought out of the poem and translated it into terms of tense action and suspense. The background of mountains and snow, huts, and trees form a perfect setting for this tale of Alaska. Only the fit survive is truly emphasized here.

It is a picture of primitive men and women, of love and sentiment, of hate and jealousy, and told in those regions where the will to live tests a man's strength to the utmost. The characters are far from civilization and gentle influences, and are thrown back on primeval nature to wrest a very living from the very earth itself. A crime is committed against what little society there is in the Yukon. The hero must keep silent to spare his sweetheart. The detection of this crime and the ultimate happiness of the lovers forms a fitting climax to a story which moves with vigor and vitality. The picture is interpreted by players of proved ability.

PROGRAM READER

"The Law of the Yukon," a Realart picture based upon Robert W. Service's poem of that name, will be the feature attraction at the ________ theatre very shortly. Most everyone is familiar with Service. Most everyone knows that his poems of the Yukon are vital and vivid. And it is fitting that one of them should be the inspiration for this picture. Primitive men and women, fierce huskies, the relentless snow, the mountains—these are the ingredients of "The Law of the Yukon," a picture which crackles with tense action and suspense. It is a story of the will to live, only the most fit shall survive. Charles Miller is responsible for the production. The cast is an adequate one. Watch for further announcements.

SUGGESTIONS

This picture based upon Robert W. Service's poem should be exploited on that fact. Tell that he is recognized as the Canadian Kipling. Use copies of the particular poem in your local paper and distribute leaflets containing it. Bill the picture as a tense melodrama of Alaska. Tell that it is a tale of primitive men and women, fierce huskies, the search for gold, the right of the strong to live. You can stage a prologue with the necessary atmosphere. A reader garbed in the Alaskan style might be used to recite the poem. Tell that Charles Miller directed and that the cast includes Edward Earle and June Elvidge. Play up the backgrounds. Your lobby can be dressed in the correct atmosphere.

Motion Picture News, October 2, 1920, p. 2715
Badly Botched Picture Based on Robert Service’s Poem

“The LAW OF THE YUKON”

Mayflower—Realart

DIRECTOR ......................................... Charles Miller
AUTHOR ......................................... Based on Robert W. Service’s poem
SCENARIO BY .................................... Not credited
CAMERAMEN .................................... A. H. Vallet and Al Leach
AS A WHOLE .................................... Extensive cutting shows here; story is jerky and
very confusing especially at finish

STORY ............................................ Aside from some good comedy bits at start
small interest is created

DIRECTION ..................................... The cutting has made this angle very
indefinite; some individual scenes very
badly staged

PHOTOGRAPHY .................................. Good in spots
LIGHTINGS ...................................... Generally very poor
CAMERA WORK ................................. Fair
LEADING PLAYERS .............................. Edward Earle as hero is good but
work is lost in shuffle; June Elvidge
does an unimportant vamp bit; rest unknown

EXTERIORS ..................................... Some good snow stuff but many
of scenes don’t match

INTERIORS ..................................... Fair

DETAIL ........................................... Poor

CHARACTER OF STORY ...................... Struggle of hero
in the Yukon against tremendous odds

LENGTH OF PRODUCTION .................... About 5,500 feet

“The Law of the Yukon” is a very ragged production. It represents an effort to produce one of these virile stories of the Yukon, on the type of Robert W. Service’s chant on which it is based, but the effort has resulted in failure.

Chief among the picture’s faults is the matter of cutting. It would appear from the scenes in the picture that many thousands of feet more were taken and discarded. Perhaps they formed a better con-

Comedy in the Early Reels Only Redeeming Feature

Box Office Analysis for the Exhibitor

There were great possibilities in a picture carrying this title and hearing the name of Robert W. Service, possibilities which many exhibitors were no doubt eager to exploit. But the picture never lives up to expectations. The comedy of McCool is good but praise must stop there.

This comedy registered well at the New York where the picture was recently shown. The various titles put into McCool’s mouth went over big. But after he disappeared from the action there was little of interest to engage the attention and the story got so confusing that there were a number who walked out on the show.

Doubtless the name of the picture together with the added attraction of Robert W. Service’s name will draw many but the exhibitor who has the best interests of his house at heart had best watch his step when considering booking this.
A special cast in

THE LAW OF THE YUKON

Six-part drama; Realart.
Directed by Charles Miller.
Published in August.

OPINION: The popularity of the Yukon story, coupled with the seasonable preference for this type of picture, encourages early use of this acceptable specimen. It is plentifully stocked with the materials desired in the hot weather attraction and does not rouse observers to such a pitch of enthusiasm as to produce a physical rise in temperature. It is standard warm weather pastime.

While there is a confusion of plot by an attempt to include the affairs of too many people for too long a time, there are many things about the picture to redeem it. Scenes in the snow country—dog sleds, dance halls, wild wastes of white mountains—are entirely satisfactory. The title is taken from a Robert Service poem, with emphasis on the excerpt that "only the strong survive, and surely the weak shall perish."

It details the experience of one Morgan Kleath in his adjustment to the Yukon country as a writer and fighter. He comes there a mystery and issues a newspaper with the help of Goldie Meadows, an attractive little person, and of Barney McCool, a droll "dimmocrat" person of some age whose Witticisms supply the humor of the picture. The three principals, Edward Earle, Nancy Deever and Thomas O'Malley, give a good performance and the supporting cast meet their standard.

SYNOPSIS: Morgan Kleath, a young newspaper man from San Francisco, arrives in the Yukon to start a paper. His welcome is an insult from Joe Duke, a belligerent native, that results in the latter's first defeat and brews trouble to follow for Kleath. Goldie Meadows, the adopted daughter of Tim Meadows, keeper of the dance hall wins the heart of Kleath, increasing Duke's rage. A robbery instigated by associates of Duke leaves clues that point to Kleath as the guilty man. Claire Meredith, wife of the doctor, and Tiny Tess, an habitue of the
dance hall, supply the weak souls to perish in the country’s crushing power, and their two love affairs make side issues from the main romance of Kleath and Goldie. As the noose begins to threaten Kleath, his unfaithful wife arrives from ‘Frisco to reveal his freedom from blame and breathe her last with the end of her testimony, permitting the union of the lovers.

Exhibitors Herald, August 21, 1920, p. 88

Wendt Gives Newspaper Men Special Show

When the Rivoli theatre of Toledo showed “The Law of the Yukon,” Harold Wendt, advertising and exploitation man for the Rivoli, got the theatre’s best friends—the newspaper men—out boosting for the picture in advance. Robert W. Service is, as most everyone knows, the newspaper man’s poet and the story of the picture was of the experiences of an American newspaper man who went to Alaska to start a daily.

Wendt had some invitations printed which stated that Morgan Kleath (the newspaper man in the story) invited the Toledo press to see the pictures of his adventures in Alaska. The result was that the special party was well attended and the papers the following week carried great accounts of this film, scoring another victory for Wendt in the way of packing the theatre all week.

Motion Picture News, January 1, 1921, p. 362
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Morgan Kleath). Female (Goldie Meadows).
Ethnicity: White (Morgan Kleath, Goldie Meadows)
Media Category: Newspaper
Job Title: Editor (Morgan Kleath). News Employee (Goldie Meadows).
Description: Major: Morgan Kleath, Goldie Meadows, Positive
Description: Minor: None

Leap Year Leaps (1920)
Newspaper Editor

[Image: Wikimedia Commons]
“Leap Year Leaps—Marion H. Kohn

At the very start of this single reel in which Smiling Bill Jones is starred, the spectator is kept in suspense. The offering keeps going at a satisfactory rate for some time, but towards the finish slows up somewhat. It concerns a prank played on Jones by the editor of a newspaper. The latter inserts a notice in his sheet to the effect that a wealthy bachelor would welcome a leap year proposal. Jones’ picture is shown above the item and soon he is besieged by a bevy of women of all sorts. He finally weds the maid who has paid no attention to the story and who had previously spurned his offer.

Wid’s Daily, May 30, 1920, p. 24
Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Episode Two: Rope of Death
Reporter Stella Donovan (Kathleen O’Connor) of The Times. City Editor Farris. Pack Journalists.

“The Lion Man”

New Universal Serial Provides Stirring Melodramatic Situations of General Appeal.

Reviewed by Robert C. McElravy.

There can be scarcely a question of the success of “The Lion Man,” a new Universal serial, adapted from a story by Randall Parrish. It is a well made production, adhering closely to certain standards of serial con-
struction which have brought good results in the past and undoubtedly will for a long time to come. After all, in the continued yarn of adventure, there is bound to be more or less formality of presentation. The plot is preferably a simple and clear complication of events, such as we have in this subject, and then there are the swift movements strung along at intervals, and a thrilling climax for each chapter.

Kathleen O'Connor proves an excellent selection for the heroine Stella Donovan, a newspaper girl sent out to cover the story of the Cavendish Circus being given by a millionaire named Frederick Cavendish. A series of exciting events occur during this circus, and Stella finds herself involved in a number of adventures. The supporting cast is a strong one, including Henry Barrows, Jack Perrin and Gertrude Astor.

The first nine chapters of this serial thus far seen by the reviewer open up a great number of new stunts, many of them original and calling for great personal heroism on the part of the participants. Most of the action occurs out of doors, and the action is at all times kept at high speed.

**Cast.**

Jim Westcott.................Jack Perrin
Stella Donovan..............Kathleen O'Connor
Frederick Cavendish........Barney Sherry
Enright......................Henry Barrows
John Cavendish.............Robert Walker
Celesta.....................Gertrude Astor

Story by Randall Parrish.
Adapted by Joe Brandt and William Pigott
Scenario by Karl L. Coolidge.
Produced by Jack Wells.
The Story.

Stella Donovan, in "The Lion Man," is a girl reporter, sent out by her newspaper to cover a society circus being given by a millionaire named Frederick Cavendish. The circus is an exclusive affair, and reporters are not allowed, but Stella cleverly contrives to assume the role of one of the lady performers. She even carries out the wire-walking act of the performer she is impersonating.

While engaged in filling this role Stella overhears a plot against Frederick Cavendish, who has just made a will disinheriting his nephew, John Cavendish. The latter and a tricky lawyer, named Enright, are in the plot, assisted by an actress, Celeste La Rue. Their plan is to make away with Cavendish and then destroy the will, in order that John Cavendish may come into the property.

Jim Westcott, a young mining man from Arizona, comes to see Frederick Cavendish on business. They quarrel, and later Westcott is falsely suspected of having killed Frederick Cavendish. The latter disappears during a fire in his home and is thought to be dead. Stella and Westcott unite forces and try to recover the will. They meet with many perils at the hand of Enright and his followers, and are assisted at crucial moments by a strange being known as the Lion Man.

The Lion Man

1919 American serial (Universal/eighteen 2 reel chapters) based on Randall Parish’s novel The Strange Cast of Cavendish (J. Barney Sherry) in a fire and the disappearance of his will. Westcott (Jack Perrin), who is accused of the murder, joins her in the investigation and they are aided in times by a mysterious masked Lion Man (Mack Wright). Karl Coolidge wrote the screenplay and Albert Russell co-directed with Jack Wells. The chapters were titled Flames of Hate, Rope of Death, Kidnappers, A Devilish Device, In the Lion’s Den, House of Horrors, Doomed, Dungeon of Despair, Sold into Slavery, Perilous Plunge, At the Mercy of Monsters, Jaws of Destruction, When Hell Broke Loose, Desperate Deeds, Furnace of Fury, Relentless Renegades, In Cruel Clutches and In the Nick of Time.

Jack Perrin and Kathleen O’Connor in
THE LION MAN
Fifteen-episode serial; Universal.
Published in January.

OPINION: Jack Perrin and Kathleen O’Connor, new to the serial field, are young people of promise. They have the attributes of successful serial stars, good appearance, agility and enthusiasm in goodly measure. They should become prominently identified with future serial history.

Beginning a little more slowly than is the custom, the action lays a firm foundation for the episodes that are to follow. The characters are carefully introduced and identified. At the end of the third episode every one is an established reality, with a definite set of characteristics and tendencies. The deeds that each will do under a given set of circumstances are then matters of logical cause and effect.

The story has to do with a will, a mine and a newspaper reporter. Not a unique combination, at best, but one that has served long and well. Apparently one of which the serial public does not tire.

The first episode opens amid lavish settings and with the characters attired in keeping. An eye-filling first reel is always a good serial feature. It will work beneficially for this one.

J. Barney Sherry, Henry Barrows, Hobert Walker and Gertrude Astor are prominent in the supporting cast. They are experienced players and able.

Standard Universal production prevails.

The beginning is unique. If the same characteristics mark the fifteen episodes the serial should satisfy completely.
Publicity for “The Lion Man” Serial

New Serial Adapted From Well-Known Novel.

“The Lion Man,” Universal’s newest serial, was adapted to the screen from the novel, “The Strange Case of Cavendish,” one of the most absorbing stories ever written. Randall Parrish, well-known for such books as “The Devil’s Own,” “When Wilderness Was King” and “My Lady of the North,” is the author.

The story concerns Frederick Cavendish, a millionaire society man, who has disintegrated his profligate cousin, John Cavendish, because of his infamy with the notorious Celeste La Rue. Stella Donovan, a live-wire newspaper reporter, is attempting to research Frederick Cavendish from a fire, that he has been murdered and she suspects Jim Westcott, an Arizona mine owner, to be the last one to be seen with Cavendish.

Stella trails Westcott to Arizona, where an amazing web of evidence seems to implicate Westcott in the crime. A strange character, half man and half lion, haunts the Arizona desert at night, terrorizing the natives for miles.

Through a series of eighteen episodes this thrilling tale of love and intrigue builds up to the startling conclusion until the very last, when the dramatic disclosure of the identity of the “lion man” clears up the baffling mystery.

The Universal Film Company selected two exceptionally popular stars for this serial; Kathleen O’Connor, famous for her role in the James J. Corbett serial, “The Midnight Man,” and Jack Perrin, the handsome young western star. Miss O’Connor appears as the newspaper woman, while Perrin plays the role of James Westcott. Barnabe Sherry, who needs no introduction to any motion-picture audience, portrays the part of Frederick Cavendish, the millionaire. Patrick O’Neal, who appeared in “The Last Command,” is the police detective.

The production is being staged under the direction of A. L. Russell.

Two of the players, including Miss O’Connor, were painfully injured and sustained broken bones during the filming of the production.

KATHLEEN O’CONNOR, feminine star in “The Lion Man,” the new Universal serial from the book, “The Strange Case of Cavendish,” by Randall Parrish, was born in Dayton, Ohio, of Irish parentage.

After completing her schooling in Dayton, Miss O’Connor appeared in small parts with a stock company. Finally she prevailed upon her parents to allow her to go to Los Angeles and try her fling at the cinema world.

Like many other famous stars, Kathleen broke into the game as an extra with the Keystone company. But unlike a great many movie extras, she rose to stardom in a comparatively short time. Torn Miss, seeing the little Irish Colleen in a picture in which she only played a small part, found out her name and before Miss O’Connor could catch her breath she had become Mix’s leading woman.

After playing opposite Tom Mix, Miss O’Connor was obtained by Universal to play the feminine lead for “The Midnight Man” serial, starring James J. Corbett. The Universal company then realized that it had a star, and Kathleen was engaged to appear opposite Harry Carey in “A Gun Fighting Gentleman.”

When the question came up for choosing the star for the part of Stella Donovan, the dynamic and fearless newspaper reporter in “The Strange Case of Cavendish,” Director Al Russell had only one woman in view—and she was Kathleen O’Connor.

Miss O’Connor is one of those dazzling Irish blondes that men leave home and mother for. She is twenty-one years of age and proud of it; unmarried, and more proud of that.

Lost at Sea.

Although he is only forty years old, Henry Barrows, the well-known serial actor, is remembered as the millionaire in Dorothy Phillips’ success, “The Right to Happiness,” says that he is the original Ancient Mariner of the Pacific.

Barrows plays an important role in “The Lion Man,” the Universal serial, which will begin at the—. While on location with the company he volunteered to ease up the load in a launch by riding in a row-boat hooked on behind the power craft.

The actor was lollled to sleep by the cradle-like swish of the evening sea and forgot the towing launch. When he awoke it was dark and he discovered that the row-boat was adrift. It had become unmoored from the launch and the occupants of the launch had not noticed.

Without oars and without food or water, Barrows drifted around on the high seas for twenty hours. By some strange streak of luck he was blown to the Santa Cruz islands where a fast power boat took him in and overtook the company launch as it maneuvered around searching for the lost actor.

Kathleen O’Connor and Jack Perrin are co-starred in the Universal serial which was filmed from the successful novel, “The Strange Case of Cavendish,” by Randall Parrish.

Supporting the stars in addition to Barrows are Gertrude Astor, Barnabe Sherry, Robert Walker and Phil Gastrock.

About Jack Perrin.

“Just a regular guy!”

That’s the best description that can be offered of Jack Perrin, new star of the Universal. This young screen luminary is to be featured with Kathleen O’Connor in the Universal serial “The Lion Man” from the book, “The Strange Case of Cavendish,” by Randall Parrish.

Although born in Michigan, Jack Perrin spent most of his life in Los Angeles and is a graduate of the Manual Arts High School. His ambition had always been toward a screen career and when the opportunity presented itself of working as an extra on the old Keystone lot, Perrin jumped at the chance. It is a strange coincidence that Kathleen O’Connor and Jack Perrin after breaking into the picture game together at the Keystone should be reunited after three years in “The Lion Man.”

The secret of Jack Perrin’s phenomenal rise to fame lies in his naturalness. Off the screen he is just the same natural good fellow. The young serial star is only 22 years of age, unmarried but somewhat susceptible to feminine charms, as a good-looking man of jet black hair and eyes, 180 pounds in weight and six feet of height, is likely to be. While at school Perrin was prominent in football and baseball.

From the featured player in Universal two-reel westerns to a serial star is the record of this actor, who gives promise of becoming one of America’s most popular young stars.
Appendix 12 – 1920

Moving Picture Weekly, December 20, 1919, Coverff
Moving Picture Weekly, December 20, 1919, ff.
Appendix 12 – 1920

Moving Picture Weekly, March 13, 1920, p. 1703

Wikimedia Common
Moving Picture World, February 14, 1920, p. 1109.
Prominent figures in the Universal serial, "The Lion Man," Mack Wright and Kathleen O’Connor

Motion Picture News, February 14, 1920, p. 1686

THE ROPE OF DEATH, (Universal).—Episode No. 2 of “The Lion Man.” Kathleen O’Connell, who plays the heroine, begins getting into her best stride in this number, which is a very good one for serial purposes. The events of the number, which are full of exciting action. Stella dresses in boys’ clothes in order to turn some interesting tricks on the conspirators.

Moving Picture World, January 17, 1920, p. 472
“THE LION MAN.”

Episode 2.
“The Rope of Death.”

CAST.

Jim Westcoit ................. Jack Perrin
Stella Donovan .... Kathleen O’Connor
Frederick Cavendish .... Barney Sherry
Patrick Enright .......... Henry Barrows
John Cavendish .......... Robert Walker
Celeste ......................... Gertrude Astor
The Lion Man ............. Slim Padgett

STELLA is rescued by firemen from the burning house. She confides to Farris, city editor of “The Times,” that she believes Frederick came to his death before the fire started. Farris tells her to follow Celeste. She disguises herself as a boy and starts for a Bohemian restaurant that Celeste frequents. At this cafe, En-
right and John are having a talk. Enright had retained a copy of Frederick's will, and tells John that he must sign a paper, turning over a considerable amount of money, or that he will disclose the will. The will previously made had not been found, and Frederick's estate has been ordered held in trust for one year.

Celeste has received an important telegram that she displays to John and Enright. Stella, spying on them from the next booth, is observed. They rush to her, but she leaps over the partition and seizes the telegram. Some newspaper reporters come to her assistance, and she manages to escape, but with only half of the telegram. She goes at once to Celeste's apartment, enters by aid of a pass key, and is starting to search the apartment when Celeste, Enright and John come. Stella hides in Celeste's bedroom, and when Celeste enters, she overpowers her, takes the missing portion of the telegram and reads it. This telegram is from a man named Lacey, and states that Westcott has just returned from interviewing Cavendish, that he appears worried, and asking that immediate instructions be given. The message has been sent from Topaz, a mining town in Arizona.

Enright has summoned "Rat" Beaton, a gun man, to follow the boy who had taken half of the telegram in the cafe. Beaton comes to Celeste's apartment just as Enright and John discover that Stella, or the boy as they think, is in Celeste's bedroom. They start to batter down the door. Stella finds a rope used for emergency in case of fire and starts to descend by it to the alley below. Enright, Beaton and John break down the door and enter the bedroom. Stella is only half way to the ground as Enright takes out a knife to cut the rope.
Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Episode Three: Kidnappers
Reporter Stella Donovan (Kathleen O’Connor). City Editor Farris.

Moving Picture World, January 17, 1920, p. 472
"THE LION MAN."

Episode 3.
"The Kidnappers."

CAST.
Frederick Cavendish ................. J. Barney Sherry
John Cavendish ............. Robert Walker
Enright ...................... Henry Barrows
Jim Wescott ................ Jack Perrin
Stella Donovan ......... Kathleen O'Connor
Celeste ............................... Gertrude Astor
Butler ................Phil Gastrock
"Rat" Keaton ............ James Farley
Lacey .............................. Leonard Clapham
The Lion Man ............... Slim Pagett

As Enright cuts the rope to which Stella is clinging, she falls, but lands unhurt on a wagon loaded with sand. The city editor of the "Times" advises Stella to locate Wescott's connection with Cavendish. "Rat" Keaton, however, comes to Topaz ahead of her and confers with Lacey, the leader of the mining faction endeavoring to gain control of Wescott's mine. Keaton tells Lacey of the boy who had stolen the telegram, and thinking that he will endeavor to communicate with Wescott, they decide to hold up the mails that afternoon. Stella starts for the mining camp on the mail wagon.

That afternoon, an attempt is made on Wescott's life by two hirelings of Lacey. Wescott is saved by the timely arrival of an odd character known as "The Lion Man." This character is supposed to be some demented person, and always wears over his own head the head of a lion. The Lion Man rescues Stella whose horses are running away. At the camp, as she is going up to her room she overhears an attempt to draw Wescott into an argument. She leaps over the banister just in time to prevent Keaton from shooting Wescott.

A telegram from Farris to Stella is opened by Lacey. He and Keaton overpower her, place her in a hamper and carry her out the back way. They place her in a wagon and start off. Wescott starts to investigate but is stopped by some miners, placed on guard by Lacey. Wescott obtains some cowboys and starts to battle his way upstairs. Lacey and Keaton see the Lion Man following them. As they whip up the horses the hamper in which Stella is rolls from the wagon towards a high bluff.
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Stella Donovan). Male (Farris).
Ethnicity: White (Stella Donovan, Farris)
Media Category: Newspaper
Job Title: Reporter (Stella Donovan). Editor (Farris)
Description: Major: Stella Donovan, Positive
Description: Minor: Farris, Positive

The Lion Man (1919-1920): Episode Four: A Devilish Device
Reporter Stella Donovan (Kathleen O’Connor).

Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Episode Five: In the Lion’s Den
Reporter Stella Donovan (Kathleen O’Connor).

Moving Picture World, January 24, 1920, p. 638
Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Six: House of Horrors
Reporter Stella Donovan (Kathleen O’Connor).

Moving Picture World, January 24, 1920, p. 638

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Stella Donovan).
Ethnicity: White (Stella Donovan)
Media Category: Newspaper
Job Title: Reporter (Stella Donovan).
Description: Major: Stella Donovan, Positive
Description: Minor: None
The Lion Man (1919-1920): Episode Seven: Doomed
Reporter Stella Donovan (Kathleen O’Connor).

Moving Picture World, February 7, 1920, p. 944

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Stella Donovan).
Ethnicity: White (Stella Donovan)
Media Category: Newspaper
Job Title: Reporter (Stella Donovan).
Description: Major: Stella Donovan, Positive
Description: Minor: None
The Lion Man (1919-1920): Episode Eight: Dungeon of Despair
Reporter Stella Donovan (Kathleen O’Connor).

Moving Picture World, January 17, 1920, p. 471

Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Episode Nine: Sold Into Slavery
Reporter Stella Donovan (Kathleen O’Connor).

Moving Picture World, January 7, 1920, p. 471
Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Episode Ten: Perilous Plunge
Reporter Stella Donovan (Kathleen O’Connor).

Moving Picture World, February 28, 1920, p. 1528

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Stella Donovan).
Ethnicity: White (Stella Donovan
Media Category: Newspaper
Job Title: Reporter (Stella Donovan).
Description: Major: Stella Donovan, Positive
Description: Minor: None
The Lion Man (1919-1920): Episode Eleven: At the Mercy of Monsters
Reporter Stella Donovan (Kathleen O’Connor).

Moving Picture World, February 28, 1920, p. 1528

Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Episode Twelve: Jaws of Destruction
Reporter Stella Donovan (Kathleen O’Connor).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Stella Donovan).
Ethnicity: White (Stella Donovan
Media Category: Newspaper
Job Title: Reporter (Stella Donovan).
Description: Major: Stella Donovan, Positive
Description: Minor: None
The Lion Man (1919-1920): Thirteen: When Hell Broke Loose
Reporter Stella Donovan (Kathleen O’Connor).

Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Episode Fourteen: Desperate Deeds
Reporter Stella Donovan (Kathleen O’Connor).

Status: Unknown
Unavailable for Viewing

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

The Lion Man (1919-1920): Episode Fifteen: Furnace of Fury
Reporter Stella Donovan (Kathleen O’Connor).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Stella Donovan).
Ethnicity: White (Stella Donovan)
Media Category: Newspaper
Job Title: Reporter (Stella Donovan).
Description: Major: Stella Donovan, Positive
Description: Minor: None
**The Lion Man (1919-1920) Episode Sixteen: Relentless Renegades**
Reporter Stella Donovan (Kathleen O’Connor).

Status: Unknown
Unavailable for Viewing

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

**The Lion Man (1919-1920): Episode Seventeen: In Cruel Clutches**
Reporter Stella Donovan (Kathleen O’Connor).

Status: Unknown
Unavailable for Viewing

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

**The Lion Man (1919-1920): Episode Eighteen: In the Nick of Time**
Reporter Stella Donovan (Kathleen O’Connor).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Stella Donovan).
Ethnicity: White (Stella Donovan)
Media Category: Newspaper
Job Title: Reporter (Stella Donovan).
Description: Major: Stella Donovan, Positive
Description: Minor: None
The Little Wanderer (1920)
Newspaper Publisher Hart. His son Publisher Larry Hart (Raymond McKee) eventually takes over The Express

Hart criticizes his newspaper publisher father for exploiting the plight of the poor to sensationalize the news, and sets out to reform street dweller Jenny (Shirley Mason). Jenny discovers an escaped convict is her father, who was framed and sentenced to twelve years in prison. After getting in a scrap, Jenny hides out in a tenement and discovers Hart is getting information for an article in his father’s paper, The Express, to prove the notion that criminals can be reformed if given a chance. Hart’s father is eventually exposed as the man who framed Jenny’s father. Jenny’s father plans revenge, but changes his mind when the newspaper owner makes amends and Hart takes over the paper. Some sources list the actor playing Larry Hart as Raymond McKenna. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 38-39.

Larry Hart criticizes his father, a newspaper publisher, for exploiting the plight of the poor to sensationalize the news, and to prove his point, Larry decides to reform an unfortunate slum dweller. While in the slums, Larry meets Jenny Carson, a waif dressed in boys’ clothing, and finds her a job as a waitress. Larry falls in love with Jenny, but when his father meets her, he recognizes the waif as the daughter of his crooked ex-partner, Joe Farley, and forbids their marriage. Joe then appears and confronts his former partner with the proof that Hart and not Joe was the real swindler. After a series of misadventures, Hart admits his guilt, Larry and Jenny are married and Larry is able to implement his ideals when he takes control of his father's paper. American Film Institute Catalog of Feature Films
“The Little Wanderer”
New Five-Reel Fox Subject Features Petite Shirley Mason in Problem Story.
Reviewed by Robert C. McElravy.

Not a “problem” story of the usual sort is this five-reel Fox production, entitled “The Little Wanderer,” but rather a story built round a sociological theme of interest. The hero sets out to prove to his father, who operates a sensational newspaper, that opportunity and environment of a decent sort are all that are required to bring unfortunate human beings into a better life. To prove this he adopts a seeming street waif, who turns out to be a girl in disguise. Incidentally he finds the girl’s father for her, and the fact develops that his own sire is the real villain of the piece. The story interest, it may be seen, is abundant and leads to some unexpected twists. It remains always an entertaining elaboration of a theme rather than a slice of real life; only at times is the touch of dramatic realism apparent.

The vehicle, while not as strong as her memorable recent picture, “Love’s Harvest,” affords Shirley Mason opportunities for varied work. She is always easy to look at, as the saying goes, and runs the gamut of both male and female apparel in this subject. As a boy she plays the role of a genuine little roughneck, hooking rides on trains and fighting in the streets. As a girl she appears first as a pretty waitress and later as her more radiant self.

Raymond McKee, Edwin Booth Tilton and Creil Vanauker are in the supporting cast.

Cast.

Jenny .................................. Shirley Mason
Larry Hart ............................ Raymond McKee
Joe Farley ............................. Creil Vanauker
Kit ........................................ Alice Wilson
Tully ................................. Jack Pratt

Story and Scenario by Denison Clft.
Directed by Howard M. Mitchell.
Length, Five Reels
The Story.

Larry Hart, in “The Little Wanderer,” criticises his father, a newspaper publisher, for playing up the sordid side of the news. He claims that these sensational news stories tend to plunge unfortunate people further down the social scale. He contends that such persons should be helped into a better environment and not made the victims of scandal stories. To prove the possibility of regeneration, he agrees to find some unfortunate person in the slums and show what his theories will accomplish.

While living in his room in the slum section Larry shelters a street waif. This wretched waif, dressed in boy’s clothes, turns out to be a girl named Jenny Carson. She had traveled with a medicine show and escaped to the city as the result of ill treatment. She was separated from her father as a child and does not know whether he is still alive or dead.

Larry gets the girl a job in a restaurant and later takes her home. He falls in love with her, but his father objects, declaring the girl to be a thief. Later events clear Jenny. Her father is discovered and he proves that Larry’s father had once wronged him. After some exciting clashes a reconciliation follows all around and the lovers are made happy.

Program and Exploitation Catchlines:

- Shirley Mason in a Problem Play.

- Story of a Young Man Who Wants to Prove to His Father That the Unfortunate Can Improve if They Are Only Given an Opportunity.

- See Shirley Mason as a Little Waif of the Street Who Is Taken in and Cared for by a Young Reporter Who Wants to Show His Father That Those of the Lower Class Can Raise Themselves if Given the Opportunity.

Exploitation Angles: Play up Miss Mason as the boy-girl and let it run for all you can get out of star and story, backing up the newspaper work with as liberal a display of stills and lithographs as you can command.
"THE LITTLE WANDERER"
(Fox)

Heavier-Than-Usual Story Does Not Suit Shirley Mason

ARGELY because the story of "The Little Wanderer" is weighted down with a plot of analyzing hate, broken lives, and utter despair, this picture does not equal Miss Mason's previous productions. The star could carry a lighter story, more replete with human interest, and offering her characterization to better advantage of her personality. It is only in the first sequences that the author and director have given her an opportunity to catch the light and thoroughly human vein of characterization that was so pleasing in "Her Elephant Man" and "Molly and I." This is when she is disguised as a boy, living the life of a tramp. Bringing her to the big city, the author throws in a youthful philanthropist, a long-lost father unjustly imprisoned for twelve years, and considerably drama as he strives to take his revenge, and separate the lovers.

This relates Shirley and her dainty ways somewhat to the background and the later half of the picture is without a comedy situation. We also believe the day is past when tolerance will be granted to a subtitle explaining that a healthy-looking young man is about to die of a broken heart (nothing else is wrong with him) unless his sweetheart returns to him. When she comes, he recovers immediately.

There is one scene, when, disguised as a boy, the star is befriended by the hero, who offers to share his room with her. This may be slightly suggestive, but should not be offensive, for it is dealt with no longer than necessary, and is essential to the continuity.

The titles in the beginning are so frequent and so long, that they have a tendency to drag the picture. Raymond McKeen again supports the star and is entirely satisfactory. Director Mitchell has given only a few close-ups of the star, and has injected a few "save" shots in the dramatic part of the picture which are not necessary. The end-out consists of a close-up of Miss Mason's feet, to illustrate that she is enjoying her sweetheart's kiss. This is not new, but probably still effective. In general it is a story ill-suited to the star and will not make her many new friends. Length, 5 reels.

—Matthew A. Taylor

THE CAST

Jean
Larry Hart
Raymond McKeen
Mr. Hart
Eddie Rouch
Ann Cameron
Edwin Borch Tilles

PRESS NOTICE—STORY

Dainty Shirley Mason, one of the youngest and most successful female stars of the screen, will be the attraction at the __________ theatre on __________. In "The Little Wanderer," Shirley Mason plays the part of a "nobody," of course in this, she turns to be "somebody," and a "nobody" who is very much a certain young man, instead of a combination, fourteen little wanderers. She is also given the opportunity to this interesting coming-drama to appear in her's and with her hand her and also figure she makes an attractive and picturesque boy. Playing opposite to Miss Mason is Raymond McKeen, who has been with her in "Molly and I" and "Love's Harvest," two of the latest coming productions.

"The Little Wanderer" was written by Dennis Clift, and its new little story thrills with heart interest from beginning to end, as it tells the tale of a friendless, penniless girl who comes away from an inhuman home to look for her way in the big city. And a disfigured figure she is with her torn trousers and bare feet, and the young pennies in her pocket. The somber begins when the young man, who befriended her discovers that she is a girl and helps her to obtain a position as a waitress in a third class restaurant.

On the whole "The Little Wanderer" is an ideal, light and sincere comedy drama that assures a full evening's entertainment.

PROGRAM READER

"The cops are after me!" said a ragged, (exiled young boy, as he bent low the street where a wealthy young man promptly hit the fugitive until the danger was past. And lucky it was that he did so, for unless he had not he would never have learned the truth. The boy was really a handsome, little girl and there would have been no such interesting story as "The Little Wanderer," which will be the attraction at this theatre on __________. Shirley Mason is the star, and the girl will fall in love with her in the first part of the picture when she plays the part of a little tramp, and the man will also love her when she emerges in silk and calico—a vision of feminine loveliness. "The Little Wanderer" is clear, entertaining coming-drama from beginning to end, with Shirley Mason's dainty person ality coming through it so naturally you would think she is on the screen.

Raymond McKeen and Edwin Borch Tilles are in the supporting cast, and the direction was done by Howard Mitchell, who was responsible for "Molly and I" and "Love's Harvest," two of Miss Mason's previous successes.

SUGGESTIONS

Concentrate on the star almost entirely in this picture. Recall her previous pictures and note if you have shown them, not advertising "Treasure Island," in which she was a big part. The title makes possible a number of clever campaign. The best slogan would be: "Have you seen the little wanderer?" Follow this up with a picture of Shirley Mason. A few days before the showing inquire: "The Little Wanderer is found! She is none other than Shirley Mason and will be at the __________ theatre on __________.

CATCH LINES

Recipe: Mix a few years; twice as many laughs; five real, human characters, and season with the daintiness personality in Shirley Mason.

Motion Picture News, August 8, 1920, p. 1757
Shirley Mason in
THE LITTLE WANDERER
Five-part drama; Fox.
Directed by Howard M. Mitchell.
Published in September.

OPINION: Shirley Mason in boy’s clothes, playing a characteristically tomboy role in a picture that turns the tables at the climax of the romance of two youthful people, makes an offering of “The Little Wanderer” certain to please any patronage.

It is a wholesomely purveyed story of a theft that mingles the tragic and
dramatic with a goodly proportion of comedy. The plot seems ordinary enough when it unfolds so far as to present an interfering factor in the love of Larry Burton for Jenny Carson when she is accused by his father of being the daughter of a thief. Then comes a twist of the sequence that gives it a surprise turn—the indictment of the accuser by the accused, a situation that throws the shadow from the girl’s reputation to that of the man.

There are laugh-provoking scenes when Jenny travels as a boy on a freight car and where she flees from an officer pursuing her for her part in a crap game to take refuge in the room of the young man who offers her lodging with him, believing that she is a boy. She indulges in a lively street scrap that is a high light in the comedy.

Her vivaciousness and attractiveness well fit her for the role both in these parts and when she is transformed into a little lady of fashion, wearing pretty clothes and possessed of alluring little ways.

Raymond McKeey is well cast in the part of Larry. Edwin Booth Tilton plays the part of Burton, Larry’s father, in uncommonly effective characterization. Romona Sharp as Helen and Cecil Van Auker as Carson, the girl’s father, do creditable work.

The picture could be exploited by a pretty girl who could be persuaded to parade in boy’s clothes, and the identity of yellow journalism with the plot suggests effective newspaper advertising.
SYNOPSIS: Pleading for a change from the journalistic spirit that keeps continually before the public the seamy side of life, Larry Burton is given opportunity by his father to prove his contention that a criminal is the victim of his environment, not of his circumstances. To further this end Larry takes habitation in a mean district of the city. His friendship with Jenny Carson begins when she flees to his protection from the officer who has found her in a game of craps in which she sought to raise the price of a breakfast. He learns that she has been a wanderer since childhood when she was separated from her father, of whose whereabouts she is ignorant. Larry takes her to his home and falls in love with her. Their happiness is threatened when his father accuses her father, his former partner, of thieving from him. The father, whose acquaintance the girl made on her trip by freight car to the city, but whose identity she does not learn until it is revealed to her in the home of her benefactors, proves that Burton was his ruin rather than what he professes to be. He insists upon taking Jenny from Larry, employing Burton’s own objection, that she shall not marry a thief, but Larry’s serious illness brings about the reconciliation of the lovers, the reunion of the partners and the place at the head of the paper to direct his own policy, for the boy.
Very Conventional Situations Not Handled Very Well

Shirley Mason in
“THE LITTLE WANDERER”

Fox

DIRECTOR .................. Howard M. Mitchell
AUTHOR ...................... Denison Clift
SCENARIO BY ................ Denison Clift
CEMERAMAN ................ George Schneiderman

AS A WHOLE. Many conventional situations form this production which is mildly entertaining though too slow.

STORY. Fairly well constructed, though original premise is lost in subsequent action.

DIRECTION ................... Satisfactory
PHOTOGRAPHY ................ Average
LIGHTINGS .................... Average
CAMERA WORK ................ Satisfactory
STAR. Does very well—personality stands out despite hackneyed nature of surroundings.

SUPPORT. Headed by Raymond McKee
EXTERIORS .................. Good
INTERIORS .................... Satisfactory
DETAIL ....................... All right
CHARACTER OF STORY ........ Romance of children of old business partners who have become enemies

LENGTH OF PRODUCTION. About 5,000 feet

“The Little Wanderer” is a compound of a number of rather conventional situations. Starting out with promise of being a comedy-drama or at least a light drama, the original premise is soon forgotten and the action turns plainly melodramatic. Shirley Mason’s characterization which is rather sprightly and amusing in the initial scenes comes to rather an abrupt ending as the tone of the story turns into familiar channels.

It really seems as if the author, Denison Clift, had been rushed on this. Clift has shown his ability more than once in Fox pictures, but recently his name has appeared so often and his work has simultaneously fallen off, that this conclusion must be reached.

They open up with scenes between Hart, a newspaper publisher, and his son Larry. The former contends that his sensational methods of conducting his paper are the best. The latter is for a conservative and dignified news policy. The father contradicts the son and says that his sensational stories have never hurt anyone except those that should be hurt.

From this they branch into the old situation in which the son bets his father than he can take a crook and keep him honest for a year. Then and there this train of thought is dropped. Larry meets Jenny, a little tramp who dresses as a boy. There is nothing about her that suggests that she is a crook. Larry puts her in his home in the care of his sister, and soon Jenny blossoms into a fine young lady and accepts Larry’s proposal of marriage.

But the father intervenes, saying that Jenny is the daughter of his old business partner who swindled him and was subsequently sent to jail. It remains for Jenny’s father to put in an appearance and rightfully accuse Hart of being the swindler. Then he takes his daughter and leaves. Larry becomes seriously ill at her loss and Hart humbles himself before Jenny’s father beseeching him to permit her to return. Though the father objects, Jenny goes and later there is a very, very happy ending with Larry running the paper, happy in the love of Jenny and with the fathers starting out all over again in business.

Whenever Miss Mason is on the screen the production takes on an interest that the conventional melodramatic story is unable to create. Her scenes in the first reel when, disguised as a boy, she meets her father on the train (on which they are both stealing a ride) and remains unaware of his identity are entirely agreeable and the meeting of Jenny and Larry is fraught with considerable interest.

This Can’t Match With Star’s Previous Pictures

Box Office Analysis for the Exhibitor

This one gives mild satisfaction. That’s about all. Miss Mason’s previous pictures for Fox have generally touched a higher mark. Her admirers will enjoy the first part of this very well, but the action seems to lose track of itself later and the melodrama introduced is so obvious that it commands little attention.

Use lines such as these in advertising: “Jenny had a wonderful past. She had danced in a medicine show, had ‘jumped’ trains like a regular tramp, had gone from one adventure to another, never fearing, always smiling. Then when she found real love at last it was short-lived—others wanted to snatch it from her—See—” “She had mingled in the streets shooting craps with the urchins one day—the next she was clothed in silks and satins and established in one of the town’s ‘best families’—see Shirley Mason in ‘The Little Wanderer.’”
LITTLE WANDERER.

This Fox production, starring Shirley Mason, is a curious conglomeration of ancient plot material, bolstered in spots with realistic hokum that gets it over in fair shape with the assistance of an undoubtedly convincing cast.

It’s “little orphan Annie” coming into her own right in later years, in a 1920 form.

The little wanderer, brake-riding and hoboing about the country in male attire, meets up with an escaped convict, who later proves to be her father, unjustly railroaded to the penitentiary on a trumped-up charge for 12 years. The heroine, still in her boy’s attire, is mixed up in a gang scrap and seeks refuge in the first tenement apartment she stumbles into. It is that of the hero (Roy McKenna), who is living down there to get first-hand information on an article for his father’s newspaper “The Express.”

The vindictive policy of the daily against crime has raised the ire of the young man, who argues that given half a chance, any criminal would go straight. The owner of “The Express” proves to be the former business associate of the heroine’s father, and it was he who
was responsible for the unjust imprisonment of Joe Carson (Cecil Van Auker). The latter, on his freedom, begins a campaign of revenge, but alters his plans when Burton, the newspaper owner (Edwin Booth Tilden), offers to make amends.

Denison Clift directed and did much to improve Howard M. Mitchell's otherwise trite and colorless scenario. The star is a charming little lady, who somehow or other does better work in the boy part than in her usual feminine attire. If memory serves right, it was Miss Mason who scored so well as the boy hero in Maurice Tourneur's version of "Treasure Island," and it would not be a bad idea to write scenarios around her male impersonation proclivities, or at least those that give her ample footage in such role. The balance of the cast is very capable and do much to make this production an agreeable program feature.

*Variety*, September 3, 1920, p. 42

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Larry Hart, Publisher of *The Express*). Group.
Ethnicity: White (Larry Hart, Publisher of *The Express*, Group)
Media Category: Newspaper
Job Title: Publishers (Larry Hart, Publisher of *The Express*). Miscellaneous.
Description: Major: Larry Hart, Very Positive. Publisher of *The Express*, Negative
Description: Minor: Miscellaneous, Neutral
Love, Honor and Obey (1920)
Newspaper story creates a false scandal about a writer in love with the daughter of a deacon. But she believes the story and consents to marry someone else.

Stuart Emmett, the young author of a book containing radical sexual theories, is injured when his automobile lunges out of control. He is found by Conscience Williams who takes him to her home, but when her father, a narrow-minded New Englander, reads selections from Stuart's book, he orders the young man out of his house. The couple, who have fallen in love, attempt to communicate through letters, but these are intercepted by Eben Tollman, a wealthy man with an interest in Conscience. When Conscience reads a newspaper story falsely accusing Stuart of scandal, she agrees to marry Tollman. On the eve of the marriage, Marion Holby, the woman linked to Stuart in the slander, comes to Conscience and clears him. The next morning, Conscience discovers her husband drunk and in his hands, the letters that he had intercepted. A scene ensues, and she telephones Stuart for help. During a fight between the two men, Tollman falls into a pool and drowns, freeing Conscience to pursue her true love. American Film Institute Catalog of Feature Films
“Love, Honor and Obey”
Metro Adaptation of Charles Neville Buck
Novel “The Tyranny of Weakness”
Not First Class.
Reviewed by Margaret MacDonald.

The action of the Metro production “Love, Honor and Obey” moves slowly at times and fails to present a thoroughly convincing interpretation of the Charles Neville Buck novel “The Tyranny of Weakness.” While the production heads for the plane of legitimate drama, there is evident a tendency toward the melodramatic in situations which hardly justify it. The theme of the production is one that could easily allow for an extremely interesting development, built as it is on the teachings of a book called “The Impulse of Freedom,” against whose theories are pitted the puritanical ideas of a deacon of the Episcopal Church. The direction of the picture is at fault and very little of the action rings true. The players, with one or two exceptions, are beset by a stiffness that interferes with what should be a smooth flow of action. Claire Whitney does some of the best work in the cast.

Cast.
Conscience Williams........ Wilda Bennett
Marion Holbury .............. Claire Whitney
William Williams........... Henry Harmon
Stuart Emmett .............. Kenneth Harlan
Eben Tollman ............... George Cowl
Jack Holbury .............. E. J. Ratcliffe

Adapted from the novel “The Tyranny of Weakness,” by Charles Neville Buck.
Scenario by Eugene Walter.
Direction by Leander de Cordova.
Length, Five Reels.
The Story.

Conscience Williams, the daughter of an Episcopal deacon, is the heroine of "Love, Honor and Obey." One day when she is horseback riding a young man, Stuart Emmett, is thrown from his automobile and injured in an effort to avoid a collision with her horse. At her request he is taken to her home, where she cares for him and incidentally discovers that he is the author of a book, "The Impulse of Freedom," containing some radical sex theories. The young people fall in love with each other and for a time happiness reigns.

Eben Tollman, a man to whom the father of Conscience is beholden financially, sees the book and, knowing that it will displease the old man, proceeds to draw his attention to it. He is infuriated and orders Emmett from the house, to the delight of Tollman, who is also in love with Conscience.

Letters written by the lovers to each other are intercepted by Tollman, and in the weeks that follow Emmett's name becomes connected with a scandal of which he is afterward proved innocent. Conscience, however, forced to believe the newspaper story which has been brought to her attention by Tollman, finally consents to marry him. On the evening of the marriage Marlan Holbury, whose name has been falsely connected with Emmett's, comes to Conscience and tells her the truth. The next morning Conscience discovers her husband drunk and in his hand the letters which he intercepted. A scene ensues and she telephones to Emmett to come to her rescue. On his arrival the two men engage in a fight, which carries them into the garden, where Tollman falls into a pool and is drowned.

Program and Exploitation Catchlines:

It Was the Evening of Her Marriage and the Someone Came and Whispered in Her Ear—Did She Wed the Man After That?

An Adaptation of the Stage Play "The Tyranny of Weakness."

A Story About the Ways of Women.

Exploitation Angles: Play up the fact that this is taken from the Buck novel and scenedioized by Eugene Walter, author of many famous stage plays. Play hard on the title, directing most of your appeal to the women.
"Love, Honor and Obey"

(Metro)

Too-Familiar Story Causes Interest to Lag

"Love, Honor and Obey" is an all-color production with a story that seems to have come direct from the stock room of movie themes, despite the fact that it is an adaptation of a novel. This fault hides behind careful production and photography, two good characteristics, and well-developed suspense. The fact that the picture lags is also due to its starred length. There is repeated attention to detail that is intended to emphasize character; too many close-ups of the attractive leading lady, Wilda Bennett, and unsubtle padding which is meant to bring in some elaborate society scenes.

Edward Walters, who dramatized the novel, has followed each of the two threads of the plot to their respective ends, without demanding innumerable outbursts of the heroine to show that she is still alive while her lover is working out his destiny far away. This may be a little novel, but is not a flow. The bariatric horns go to Henry Harman for his characterization of the Puritanical parasite. He has, of course, the opportunity allowed him by "Old Lady 31." but he leaves a very vivid impression. George Cowl is the heavy, and brings out his character very well. The leading female parts is in the hands of Wilda Bennett, who is entirely satisfying in the lighter moments, but has a tendency to overact in the more serious high spots. Kenneth Harlan is not very forceful, while Claire Whitney and E. J. Ratcliffe are quite perfect.

The story deals with two lovers and a jealous third party; interregnum letters and the consequent misunderstanding; marriage of the girl to the jealous. Characterized and final discovery of his treachery. She falls upon the hero, who arrives and throws friend/hand to a lake and out of the picture. While this is the plot, the picture carries a theme that protects against Puritanism on one hand and too free thinking on the other. Director de Cordova has gotten over the incidents in fine style, but seems to have left the climax to take care of itself. -Length 6 reels-

Matthew A. Taylor.

THE CAST

Constance Bennett
Marvin Richardson
Claire Whitney
Henry Harman
Kathleen Hogan

From the novel by Charles N. Buck.
Adapted by Eugene Walter.
Directed by Anton de Cordova.
Photographed by Arthur Martini.
Art Directors by M. P. Ewing

PRESS NOTICE—STORY

Another "bestseller" has found its way to the screen in "Love, Honor and Obey," the story of a young woman who is under the care of a minister. It has been both loved and hated by a good many people, and now it has been adapted for the motion picture screen. Eugene Walter has taken it and turned it into a thoroughly gripping picture. The story has been faithfully portrayed in the novel, in his adaptation, and while the plot is somewhat different, it is still recognizable as "The Young Man of Washington." It is a story of Puritanism, repression, and the tragic fate of a young woman who is starved for love and attention. The heroine, played by Constance Bennett, is a creation of Eugene Walter, and he has given her a wonderful character to play. The minister, played by Henry Harman, is a forceful and believable figure, and he brings out his character very well. The story is a study of the Puritanical attitude towards women, and it is a picture that deals with the problems of love and marriage in a Puritanical society. It is a picture that is both entertaining and educational, and it is a picture that will appeal to a wide audience. The screenplay is by Arthur Martini, and it is a well-crafted and well-written script. The photography is by Arthur Martini, and it is a picture that is both beautiful and atmospheric. The art direction is by M. P. Ewing, and it is a picture that is both stylish and visually stunning. The film is directed by Anton de Cordova, and it is a director who is well-known for his skill in creating visually stunning and entertaining pictures. The film is a story of love, honor, and obe...
All star cast in

LOVE HONOR AND OBEY

Six-part drama; Metro.
Directed by Leander de Cordova.
Published in September.

OPINION: A picture whose chief merit is its temporary entertainment value rather than its permanent impression, but one certain to be absorbing to the general public is offered in this feature capitably presented by a special cast of players.

Wilda Bennett, as Conscience Wil-
William Iliams, and Claire Whitney, as Marion Holbury, have the prominent feminine roles. Both are good looking and play with an agreeable ease and individuality. Kenneth Harlan and George Cowl have the important masculine roles and sustain them excellently.

The Puritanical convictions of a narrow minded New England father that interfere with the love affairs of a dutiful daughter form the germ of the plot. The girl’s lover, sent away by the father and kept away by an interfering neighbor in love with the girl, goes back from the small town wherein the romance originated, to rejoin his society and club friends, giving opportunity in the production for contrasts of rural and city life that are effective items.

Photography is above the ordinary, particularly charming effects created with backgrounds of blossoming fruit trees in a New England Springtime.

SYNOPSIS: Conscience Williams, daughter of a New England deacon, riding with Eben Tollman, friend of the family, an unscrupulous man of wealth, meets Stuart Emmett in rescuing him after an encounter of their horses and his motor car. Recuperating from injuries in her home, Stuart wins Conscience’s heart and takes up residence in the village to be near her. Tollman takes to the father a copy of Emmett’s book containing some radical sex theories and its startling contents make the father drive him from the house. Stuart becomes angry that her love is not deep enough to assert itself against her father, and they part with bitter words. Both seek forgiveness later in letters that are intercepted by Tollman, and take up their lives in separate channels, the man among his city friends, the woman at last as the bride of Tollman. Through a woman from the city, Marion Holbury, who loved Stuart, but realizes his love for Conscience, the two are at last united and Tollman is disposed of in a struggle by a mill pond between the two men which ends in his drowning.

Exhibitors Herald, October 9, 1920, p. 101
Many Time-worn Tricks of Melodrama Used in This

“LOVE, HONOR AND OBEY”
S-L—Metro

DIRECTOR ... Leandor de Cordova
AUTHOR ... Charles Neville Buck
SCENARIO BY ... Eugene Walter
CAMERAMAN ... Arthur Martinelli
AS A WHOLE ... Time-worn melodrama with unsatisfactory ending

STORY ... Well constructed in the main using a lot of old melodramatic tricks
DIRECTION ... Effective at times but picture has a lot of rough edges that should have been smoothed
PHOTOGRAPHY ... Good
LIGHTINGS ... Good
CAMERA WORK ... Good
LEADING PLAYERS ... Wilda Bennett, Kenneth Harlan and Henry Harmon all do good work
SUPPORT ... Includes Claire Whitney and E. J. Ratcliffe
EXTERIORS ... Very good
INTERIORS ... Satisfactory
DETAIL ... Fair
CHARACTER OF STORY ... Melodrama centering on romance of author and daughter of religious fanatic
LENGTH OF PRODUCTION ... About 5,500 feet

“Love, Honor and Obey” is a melodrama of the old school. It has everything from the hero injured in an accident and taken into the heroine’s home to recover, to the well known intercepted letters and the heroine’s marriage to another man she doesn’t love.

The heroine is Conscience, daughter of a religious fanatic, William Williams. Stuart Emmett (his surname is spelled differently on various occasions), an author of a book putting forth the theory that love is everything and marriage not so much of a necessity, is injured in an automobile accident near the Williams home.

Conscience cares for Stuart and real love develops. Williams denounces Stuart on reading the first few pages of his book. And later, Eben Tellman, an alleged prop of the church but in reality a vicious hypocrite, completes the estrangement by intercepting letters written by the lovers. There is some careless detail in the closeups of the letters which reveal no cancellation marks on the stamps.

Stuart goes back to his old friends and gets mixed up as a co-respondent in a divorce tangle. He is innocent of course. Reading of this Conscience marries Eben to please her father. Just after the wedding the divorced wife comes to Conscience and tells her that Stuart is the soul of honor. Conscience sends for Stuart and he and Eben engage in a fight which ends when Eben is drowned in a fountain basin.

The ending can mean anything— and is very indefinite. Williams is shown finishing Stuart’s book, the end of which takes the usual view of marriage and love. One might suppose that the previous action had been related in the book or that it had happened and that Williams had picked up the book and found that Stuart’s views were sound after all.

A Big Box Office Title and a Good Cast

“LOVE, HONOR AND OBEY”
S-L—Metro

Much of the box office value of a picture depends on the title and certainly the present production has a name that will draw the crowds and one around which some attractive advertising arguments can be shaped.

In addition to this you have a cast that closely approximates the much mistreated term “all star.”

In fact the box office value of “Love, Honor and Obey” is much the best thing about it. As melodrama, however, the picture is handled well enough to appeal to the average picture audience. It has all the old ingredients and they are handled effectively though obviously.

In high class theaters the picture won’t be likely to get by so easily. Audiences used to more polished productions will sense the conventionalities of the story while the indefinite ending certainly doesn’t serve to help at all.
This big gripping story was adapted by Eugene Walter, America's foremost dramatist, and personally supervised at Metro's studios under the ever-vigilant eye of America's foremost director, Maxwell Karger. Their names are a guarantee of the high quality of the picture.

Arthur Sawyer, Herbert Lubin
present
LOVE-HONOR & OBEY
With an ALL-STARR CAST
Based on Charles Neville Buck's famous novel The Tyranny of Weakness. Directed by Leander de Cordova

Exclusive METRO Distributors

Motion Picture News, September 21, 1920, p. 2131
Luke McLuke’s “Film-Osophy” (1920)
Newspaper Columnist Luke McLuke, whose humorous column is syndicated in more than 250 daily newspapers, brings his column to the movies.

Motion Picture News, August 21, 1920, p. 1540
Exhibitors Herald, December 25, 1920, p. 222

Moving Picture World, September 4, 1920, 103
“Film-Osophy” Meeting with Success

Luke McLuke’s “Film-Osophy,” being served weekly by the Pioneer Film Corporation, is meeting with splendid success and is gaining headway each week in every part of the country, according to a statement from Pioneer.

“Film-Osophy” is made up of a number of “gags” written by the famous column conductor, Luke McLuke, whose quips appear in over 250 newspapers throughout the country.

Motion Picture News, January 22, 1921, p. 879

The Man Who Lost Himself (1920)
Newspaper story about a man committing suicide. The man reading the story is the not man identified in the story, who turns out to be his double. The dissipated Earl of Rochester had gotten his double the American Victor Jones drunk and had exchanged places with him before committing suicide.
“The Man Who Lost Himself”
Selznick Presents William Faversham in a
High Comedy of Mistaken Identity.
Reviewed by Louis Reeves Harrison.

How two men of strong physical resemblance, but widely different character would meet a complicated situation is set forth with skill in “The Man Who Lost Himself.” While the dominant element contributing to the composite of successful production is that of Mr. Faversham’s personality and fine interpretation, there are others of importance. The structure of the play deserves high commendation. It enlists interest from the outset and holds it through some very risqué situations to a satisfactory and artistic conclusion. Then the mood is most carefully preserved and the characterization is delightfully consistent. High praise to the scenario department. The handling is another piece of artistry bound to please. There is beauty, dignity and “atmosphere” of a satisfying kind throughout. The settings are designed to be all that could be desired without appearing over conventional. They have achieved unobtrusiveness of good taste.

On such a background of excellent workmanship, Mr. Faversham is bound to appear to advantage. He plays the role of a man suddenly cast into new and unaccustomed environment with clear understanding of what is required. He becomes immediately busy in breaking down the prejudices of century-old social conditions through a live and progressive spirit, this without losing sight of the character’s limitations. His performance is better than it would seem to the uncritical eye. It is that of a man striving in a difficult situation for fuller experience and more complete self expression. He is ably supported by a well chosen cast, notably by seductive Hedda Hooper. Her interpretation adds very materially to the delightful spirit of a product, which, as presented at the Strand, has the qualities of a sure winner in popularity.

Cast.
Victor Jones, of America, Earl of Rochester
William Faversham
Countess of Rochester...........Hedda Hooper
Lady Plinthim..................Violet Reed
Sir Patrick Spence.............Radciffe Steele
Prince Manillof...............Claude Payton
Rochester’s mother...........Mathilde Brundage
Rochester's aunt…….Emily Fitzroy
Rochester's Uncle…….Downing Clarke
Story by Ernest Stackpole.
Directed by George D. Baker.
Length: Five Reels.

The Story.
"The Man Who Lost Himself" is not Victor Jones, an American who finds himself dead broke in London. His double, the dissipated Earl of Rochester, has estranged his wife through dissolute conduct and entangled his financial affairs to the point of committing suicide when he chances to see Jones. He gets the American drunk and leaves him at his London house without other identification than the remarkable resemblance. Jones is taken in by the servants and treated as the Earl. Next morning Jones learns at breakfast that a man identified as himself has committed suicide. The real Earl is dead. Jones also receives a letter written by the Earl before committing suicide, begging him to play the game. This he does so well that he is accepted as Rochester, even by the estranged wife. On her return to the house the situation becomes critical. She is inclined to make up and becomes intimately affectionate. She gradually falls in love with the supposedly reformed Rochester. He straightens out complications with a coolness and determination that restores confidence on all sides.

A new complication rises when Rochester, the pretended, attempts to tell the truth. He is regarded as insane. He is taken to a sanatorium. He escapes and becomes active in eliminating some of the high crooks who have preyed on the family. The wife finally realizes that the ideal she tried to find in Rochester, she has discovered in the impulsive American. He cannot shame her with desertion. He cannot stay, loving her and despised by her. She solves the problem in a sweet and womanly way, by according him the love he has learned to highly prize.

Program and Exploitation Cuts: William Faversham in a Comedy Drama of Mistaken Identity.
Story of How Two Men of Great Physical Resemblance But Different Character Would Meet a Complicated Situation—See William Faversham in the Leading role.

See William Faversham in a Dual Role—He Was An American Who Found Himself Broke in London—And Then Suddenly He Becomes the Earl of Rochester, by a Freak of Circumstance—See the Fun That Is Started When the Countess Returns and Believes It to Be the Real Earl.
Exploitation Angles: Play up Faversham, who should be known to your patrons. If he is not, identify him as a leading player of the speaking stage. Play up the chief situation for all you can get out of it, and make it clear that this is a good production from every angle.
Music cue on newspaper clipping revealing death of a man who committed suicide.

"THE MAN WHO LOST HIMSELF"
(Released by Select)
The timing is based on a speed limit of 14 minutes per reel (1,000 ft).
Theme: "Revincie" (Preludio), Beethoven.

Motion Picture News, April 17, 1920, p. 3548

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 Midlanders (1920)
Editor Wiley Curran (Lloyd Bacon) is a newspaper editor in a small river town.

Curran is also one of Aurelie Lindstrom’s many suitors. The focus of this melodrama is on the orphan Lindstrom (Bessie Love), who escapes from a convent in New Orleans and is adopted by a riverboat captain. After winning the newspaper’s beauty contest, she leaves for the city with a theatrical producer, despite the disapproval of the community. When she returns she is given a cold reception and ends up marrying Arney Vance (Jack Donovan). Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 39.

Aurelie, an orphan, escapes from a New Orleans convent and is adopted by Mississippi riverboat captain Lindstrom. So that she can have a more settled life, he sends her to live with his brother, John Lindstrom, a squatter in a small river valley town. There she develops into a beautiful woman and wins a newspaper's beauty contest, attracting an offer from a theatrical producer, which she accepts. She rapidly achieves success, but when she returns to town, she is spurned. Newspaper editor Wiley Curran and Harlan Van Hart, the college-educated son of Judge and Mrs. Van Hart, are both interested in her, but Aurelie ends up with Arney Vance. American Film Institute Catalog of Feature Films.
The completed cast of "The Midlanders," the first picture which Bessie Love is making for Andrew J. Callaghan Productions, Inc., assures the star the support of a capable and distinguished array of film talent for her forthcoming independent productions.

Following the acquisition by the Callaghan organization of Joseph de Grasse and Ida May Park to direct Miss Love, the producing company announced its intention of obtaining the services of a high-class supporting company. Truman Van Dyke, in the role of Harlan Van Hart, will play opposite Miss Love. Mr. Van Dyke is expected to give a subtle delineation of the college-bred son of rigid, aristocratic parents who loves Aurelie, the primitive product of a squatter civilization on the banks of the Mississippi.

In the role of the picturesque editor of the town newspaper, Lloyd Bacon, a film actor of long experience, should bring a dramatic finesse to a highly colorful part. Mr. Bacon has had a varied training with Essanay, Lone Star, Keystone and in playing character leads with important stars.

Playing the parts of Judge Van Hart and Mrs. Van Hart, the pillars of this small town society, are Sydney Deane and Frances Raymond, both qualified by considerable experience in similar roles to adequately portray the narrow philosophy and snobbery of this particular upper-class household. Jack Donovan, C. Norman Hammond and Curt Rehfeld complete the principals of the cast. Donovan will play the young Arne Vance; C. Norman Hammond takes the role of the fanatical squatter, John Lindstrom, foster-father to Aurelie and a worker in the quarries of the town boss, and Curt Rehfeld plays the part of Capt. Lindsturm.

The Bessie Love Company will leave...

Moving Picture World, April 17, 1920, p. 436
Andrew J. Gallagher produced "The Midlanders," a five reeler, starring Bessie Love for the Federated Exchanges. Charles Tenney Jackson wrote the story, which was published some time ago. The picture version of the story is not convincingly worked out. It is jumbled up considerably with the continuity weak in several spots. The central figure is an orphan girl. She escapes from a convent and is adopted by a Mississippi river boat captain. She is sent by him to live with his brother, a squatter in a small town. She develops into a beautiful girl and wins a newspaper contest which brings forth an offer from a theatrical producer which is accepted. This move is frowned upon by her foster father as well as by the other small-town folk. The girl rises to stardom overnight, helps her benefactor financially, but upon her return to the home town she is looked upon with contempt by the neighbors. Anyway it ends with her marrying one of the home talent boys. There is a side bit with a hard-shell land owner which supplies the melodramatic side of the picture. The picture was offered as part of a double feature bill at an Eighth Avenue house. It could hardly be classed as a suitable feature for the cheaper houses. The story was not well worked out in the film version. The directors have passed up detail and slapped in bits here and there to bring forth some kind of a story. The cast in support of the star does sufficiently well and is typical of pictures of this grade. The production end is on a par with the rest of the picture. Only a small small timer.

Variety, September 9, 1921, p. 45
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

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

The Misleading Lady (1920)
Reporter (Arthur Hausman).

Jack Craigen, an engineer who has just finished a construction job in South Africa, returns to New York. There, at the home of his Uncle Cannell, he meets stage-struck society girl Helen Steele and her playwright fiancé Tracey. Scheming to win the lead in their new production, The Siren, Helen wagers Cannell and Tracey that she can vamp Jack -- a notorious woman-hater -- and have him propose to her in a week. She succeeds, but when Jack learns of the ruse, he resolves to teach her a lesson in primitive emotions. When she teases Jack about him kidnapping her as natives in Africa do to their prospective mates, he takes her away to his mountain lodge. There, comic escapades follow, including his chaining her ankle and the arrival of various characters -- a lunatic who imagines himself to be Napoleon, two drunks, a reporter and Tracey. At the end, Jack's caveman tactics have won the heart of Helen, and she agrees to be his wife. American Film Institute Catalog of Feature Films
"The Misleading Lady"
Metro Screen Version of Stage Success
Starring Bert Lytell Is Vastly Entertaining Comedy
Reviewed by Edward Weitzel

Written in a spirit of irresponsible but entertaining comedy, "The Misleading Lady" is never to be taken seriously. As a stage play it had a successful run in New York, and the Metro screen version, of which Bert Lytell is the star, preserves all the good points of the original and adds several of its own in the way of South African jungle scenes. There is a bit representing a dusky courtship among the Zulus that illustrates the superiority of the black man's method over his white brother's, when it comes to letting the future bride know who is to be boss of the ranch. The incident is cleverly handled.

Jack Craigen, the masterful young man who subdues the rather heedless but warm-hearted heroine of the story, does not follow the example of the Zulu gentleman and floor his sweetheart with a war club, but she knocks him senseless with a telephone after he kidnaps and takes her to
his lodge in the mountains, and it is all so
deftly contrived you will applaud them
both when they decide to get married and
live happily ever after.

Scenes in Africa, amusing glimpses of a
stage rehearsal and the theatre district of
New York, and picturesque views of the
interior and exterior of the Craigen lodge
lend variety to the locale and have been
excellently reproduced.

Bert Lytell has little difficulty in mak-
ing Jack Craigen just such a bold, hand-
some daredevil as the authors intended for
their hero. He never overacts this side
of the character or fails to indicate the
finer qualities of the man. Lucy Cotton
is most attractive as Helen Steele, the
young person who gives the play its title,
and acts with skill. Frank Currier as a
demented old fellow who imagines he is
Napoleon is capital.

The Cast

Jack Craigen ..................... Bert Lytell
Helen Steele ..................... Lucy Cotton
Napoleon .......................... Frank Currier
Cannell .......................... Stephen Grattan
Mrs. Cannell ..................... Rae Allen
Tracey .......................... Cyril Chadwick
Steve .......................... Barnet Parker
Reporter .......................... Arthur Hausman

Stage Play by Charles Goddard and
Paul Dickey
Scenario by Lois Zellner
Directed by George Irving
Length, Six Reels
The Story

When Jack Craigen, civil engineer, returns from South Africa he is introduced to Helen Steele by his uncle, who makes him join a house party in the country. Helen is engaged to a playwright named Tracy, and is stage-struck. Mr. Cannel, Jack's uncle, is the owner of the theatre that is to produce Tracey's latest play. The leading lady proves incompetent, and Helen asks for the part. Jack's uncle laughs at her but says she shall have it, after he finds out that his nephew is smitten with her, if she succeeds in making Jack propose.

Helen accepts the wager and flirts desperately with the poor fellow, while the other guests at the house party watch the fun. Jack is in dead earnest and soon settles the wager in favor of Helen, who is greatly pleased at her victory. But Jack refuses to submit quietly when he learns how he has been used. He picks up the girl and carries her, kicking and trying to scream, to his auto and takes her to his lodge in the mountains. It is daylight when they arrive, drenched to the skin from a vigorous rain storm. Jack chains his captive by the ankle and laughs at her when she demands to be set free.

Tracey, wild with jealousy, sets out for the hunting lodge with the intention of shooting Craigen on sight. A reporter and two young fellows who are not on good terms with the law against getting drunk, became mixed up with the affair and arrive at the lodge. Jack has another guest, a harmless lunatic who insists that he is Napoleon. His abrupt entrance on the scene brings about a number of funny complications. While Jack is putting the lunatic in the attic, Helen learns over the telephone that Tracey is coming to kill the engineer. Her concern for his safety makes Jack declare himself again, but she knocks him senseless with the telephone when he tries to embrace her.

Sorry for what she has done, the girl starts to caress him. A chance to escape from the lodge offers itself and she takes it. Tracey arrives and has a scene with Jack, in which he makes the engineer think Helen is his wife. The girl comes back with first aid materials for Jack and is so angry at Tracey for lying that she indignantly denies being married to him. This leads to a struggle between the two men, and Jack triumphs. The guards arrive to take Napoleon back to the asylum. Jack con-
vinces them that Tracey is crazy also, and
he is forced to join the party. Helen con-
sents to become Mrs. Craigen.

Program and Exploitation Catchlines: An
Adaptation of the Stage Play with Bert
Lytell.

She Flirted with the Nephew of the Man
in Whose Theatre She Acted—It Was a
Wager and She Won—But There's a
Battle and Everything Else Before He
Wins Her.

Bert Lytelli in a Drama of Flirting—Fighting
and Many Smiling Bits.

Exploitation Angles: Play the star but
bear heavily upon the stage success of this
story. Then start in to sell to the women
through the men. Use such appeals as "Are
you henpecked? Does your wife wear the
breeches?" Direct all your advertising to
the men and you will gain the feminine in-
terest, but drive hard to get it over best.
“THE MISLEADING LADY”
(Metro)

Stage Adaptation Is Fairly Successful as Picture

The art of winning a woman by cave-man principles provides the idea behind “The Misleading Lady,” adapted from the play of the same name. With Bert Lytell giving expression to it the offering may be said to be fairly entertaining. While liberties have been taken with the original text and characterization still it is faithful enough to be a true representation. Its chief drawbacks are slow action and lengthy planting of characters. Then again the comedy spirit hasn’t been fully realized. But once it gets into its theme, it moves with acceptable vigor. Some will say that the picture is miscast—that Bert Lytell is not primitive-type, enough, to make the part of the cave-man ring true. But so finished is his performance that the skeptical will overlook this minor fault.

The original play revolved considerably about an inmate of an asylum who gained his liberty and provided the humor with his shafts of satire and comic business. This is touched upon here, but the picture relies mostly upon its romantic element for its strength. The hero is converted into a cave-man when the girl whom he is courting encourages a proposal and then jilts him. It is only a betting proposition with her. So her action makes him revert to the primitive. He lugs her away to his woodland cabin and compels her to obey by sheer strength. While she is obviously displeased, deep down in her heart she is really delighted and proves it when he becomes injured, by tendering him first aid.

This is the point that the crazy inmate has his inning. But where the situation provoked unbounded humor in the stage version it only excites a ripple of laughter here. The reason may be found in the fact that it is done so obviously and devoid of slapstick. The entire plot is given away in the introductory footage, so the picture lacks the element of surprise. Then again the adaptation has been done before. If some of the star’s assistants had not striven so hard to be amusing the comedy values would have soared to a higher plane. The long wait for the action to begin destroys the spontaneity. The picture proves that it isn’t best to taunt a man into reverting to type unless a girl secretly yearns for the dominating tactics of the male. There is an effective rainstorm offered and the interiors are atmospheric and rich in detail—especially those of the cabin. The titling is adequate enough. The picture misses the sure-fire hokum of the original.—Length, 6 reels.—Laurence Reid.

THE CAST

Jack Craig
Helen Steele
Napoleon
Cannell
Mrs. Cannell
Tracey
Steve
Reporter

Lucy Cotton
Frank Currier
Stephen Grattan
Rae Allen
Cyril Chadwick
Barnett Parker
Arthur Hausman

By Charles Goddard and Paul Dickey.
Scenario by Lois Zellner.
Directed by George Terwilliger and George Irving.
Photographed by Arthur Martinelli.
PRESS NOTICE—STORY

"The Misleading Lady," a Metro screen version of Charles Goddard and Paul Dickey’s popular play of the same name, with Bert Lytell as the star, will be the main attraction at the ________ theatre next ________. This picture affords the star with many opportunities to display his talents and his supporting cast, consisting of Lucy Cotton and Frank Currier, is entirely capable. The plot revolves around the principle of wooing and winning a girl by force.

Helen Steele held Jack Craig in her estimation. When she provoked him into a proposal of marriage and then spurned him he decided to apply cave-man tactics. This method proved to be entirely successful but only after the girl realized that Craig meant business. This step of his precipitates a situation of most unusual character. The action is crowded with surprises and not a one does the picture possess a strong vein of suspense but also some clever comedy situations which the players handle capably. George Terwilliger and George Irving directed from a scenario by Lois Zellner. These sponsors have constructed a first-rate photoplay.

PROGRAM READERS

She had great confidence in her power to intrigue him into a proposal of marriage. He readily fell into the trap on'y to discover that she wasn't sincere. Then it was his turn to apply cave-man methods. She had told him that only a man who would carry her off could win her. So he carried her away to his bungalow. How his plan of action proved successful is told in five reels of most interesting comedy-drama. The action is crowded with good incident and reveals flashes of quaint humor. Bert Lytell is ideally cast in the part of the cave-man. Others in his company include Lucy Cotton and Frank Currier. The picture is an adaptation of the popular play, "The Misleading Lady," and will appear at the ________ next ________.

SUGGESTIONS

You can tell them that this is an adaptation of the Broadway success which kept New York entertained for many months. Bring out that it is still being presented in stock. Tell that it affords Bert Lytell excellent picture material. Make much of the plot and treat it in a humorous fashion. Use program readers and teasers with pointed questions concerning the ideas of courtship—whether it is advantageous to apply cave-man methods in wooing and winning a girl. For a lobby display you can distribute posters and have your artist draw a likeness of the ancient cave-man dragging his lady by the hair to his cave. You might present a prologue showing the different stages of love—the ancient cave-man method—the romantic era and the modern which shows an elopement.

CATCH LINES

Do you believe in cave-man methods in winning a girl? Come to the ________ theatre and see Bert Lytell in "The Misleading Lady."

Motion Picture News, January 1, 1921, p. 447

Motion Picture News, December 25, 1920, p. 159
Another Musical Comedy Adaptation That Doesn't Register on Screen

Bert Lytell in "THE MISLEADING LADY"

Metro

DIRECTOR
George Irving

AUTHORS
Charles Goddard and Paul Dickey

SCENARIO BY
Louis Zellner

CAMERAMAN
Arthur Martinelli

AS A WHOLE
Very weak offering; hasn't the necessary ingredients for picture material; depends mostly on titles for comedy

STORY
Another case of a successful stage play that isn’t so successful on the screen

DIRECTION
Very ordinary

PHOTOGRAPHY
Fair

LIGHTINGS
Fair

CAMERA WORK
Average

STAR
Nothing unusual required of him

SUPPORT
Lucy Cotton the heroine; others adequate

EXTERIORS
Satisfactory

INTERIORS
All right

DETAIL
Altogether too much of it

CHARACTER OF STORY
Engineer who has spent several years in Africa uses Zulu method of taking a bride—kidnapping her

LENGTH OF PRODUCTION
About 6,000 feet

"The Misleading Lady" is another case of a successful stage play proving itself far from successful as screen entertainment. The main trouble is the lack of dialogue. They depend almost entirely on subtitles for the comedy and in order to stretch the story to feature length there is so much padding and extensive detail that the result is very tiring.

Bert Lytell's Name and the Popularity of the Play Will Attract

Box Office Analysis for the Exhibitor

If you think they'll be satisfied with this give it to them. You have a good title to work with. The run of the piece on the legitimate has given it publicity so the title may get them interested. If they like Bert Lytell, be sure to tell them he's the star of this.

Perhaps your folks have seen musical comedies previously presented in screen form and come to realize that they don't always make the best material for pictures. In this case they will not be greatly disappointed. They try hard enough to be comical and in less critical audiences some of the comedy may get over. They even use "cuss" words to get the proper effect. Some may not like this.
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

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

A Modern Salome (1920)
Illustrator Virginia Hastings (Hope Hampton)

When the death of her father leaves Virginia Hastings facing a life of poverty, she breaks her engagement to Robert Monti in order to marry millionaire James Vanda. Unaccustomed to wealth, Virginia entertains lavishly and flirts with many men, although her husband's secretary, Harry Torrance, remains immune to Virginia's wiles. Using her old love letters, Monti attempts to blackmail Virginia, and when he attacks her, she throws the blame on Torrance, who is then discharged. As a result of the incident, Torrance loses his wife, child and home, and becomes a tramp. Later, upon seeing the wreck of a man that she ruined, Virginia dreams that she is Salome of the Bible and, awakening full of remorse, confesses the truth, thus bringing about a reconciliation between Torrance and his wife. Upon learning the story of his wife's plight, Vanda thrashes Monti, rehires Torrance and forgives Virginia. American Film Institute Catalog of Feature Films
“A Modern Salome”

Hope Hampton Appears in Society Melodrama Written and Directed by Leonce Perret and Released by Metro.

Reviewed by Edward Weitze.

HOPE Hampton Productions, Inc., is the name of the company presenting Hope Hampton in “A Modern Salome.” The picture will find favor with a well defined portion of the screen public. It is a society melodrama with a beginning laid in the studios of artistic New York, and introduces a nightmare on the part of the heroine, during which she imagines she is the original Salome, the incident of her asking for the head of John the Baptist being reproduced with considerable historical veracity.

Leonce Perret, who wrote and directed the story, has supplied real skill to the management of the elaborate sets that form the backgrounds for the equally elaborate gowns of the star. He has also found a novel way of utilizing Miss Hampton in certain scenes indicating the changing seasons. The entire production shows that money has been spent with a lavish hand.

Hope Hampton, a new star, possesses a generous physical charm, and her acting is in keeping with the character of the story. “A Modern Salome” does not call for broad culture on the part of the spectator, but for a keen delight in the sort of vigorous drama beloved by theatre-goers. Proper classification puts this picture in the popular price list of entertainments. The supporting company is excellent.

Cast.

Virginia Hastings ..........Hope Hampton
Roberto Monti ..........Sidney L. Mason
James Vandam ..........Percy Standing
Walter Greene ..........Arthur Donaldson
Harry Torrence ..........Wyndham Standing
Helen Torrence ..........Agnes Ayres

Written and Directed by Leonce Perret.
The Story.

Virginia Hastings, the heroine of "A Modern Salome," is the daughter of an artist who dies without leaving her any means of support, and the girl, nicknamed Salome, tries to earn a living as an illustrator. Failing in this she becomes the wife of James Vandan, a multimillionaire. Salome loves her husband, but she has allowed herself to become engaged to Roberto Monti, a young broker, who proceeds to blackmail her by threatening to show Vandan the love letters she had written during her first engagement. Unaccustomed to the wealth and luxury at her command, Salome indulges her desire for expensive clothes, gay society and flattery to the fullest extent. When Harry Torrence, a married man and her husband's secretary, refuses to feed her vanity, she finds a way to get even with him.

Monti comes to the house for more money and ends by assaulting Mrs. Vandan. Torrence rushes in and knocks Monti down. Vandan enters at this moment, and the broker puts the crime on the secretary. Salome also says that he is guilty. Sent away in disgrace, Torrence weakly takes to drink and is abandoned by his wife and child. In a fight with Monti, he is accused of assault and robbery and sent to jail. After his release he turns tramp, and comes back to New York when he has grown a full beard.

The millionaire decides to have his wife painted as the real Salome, and Torrence is engaged by the artist to pose as John the Baptist. While he is asleep in the studio, his head so arranged that it seems to rest on the platter after decapitation, Mrs. Vandan arrives and recognizes him. She is so conscious stricken that she swoons. In this state she has a dream in which she is the Salome of the Bible. The entire scene of her dance and of her receiving the prophet's head is enacted. When she recovers her senses Mrs. Vandan clears Torrence, and the secretary goes back to his old position and to his wife and child.
Program and Exploitation Catchlines:
Hope Hampton Starred in Fascinating Society Melodrama.
Do You Know That There is "A Modern Salome?" Hope Hampton is the One and She Appears in This Society Drama.
Lavish Production Starring Pretty Hope Hampton in the Role of "A Modern Salome."
See Hope Hampton in a Nightmare When She Believes She is the Original Salome.
See the Picture of the Dancing Scene Where Hope Hampton Receives the Prophet's Head.

Exploitation Angles: Make a special exploitation of the star to get your public interested, then pass on to the Salome angle, hooking up with the fact that this is a modern story. If the lithographs give you a good cut-out, make several. They can be made to work hard for you. A good lobby effect can be gained through the use of seven lengths of cheesecloth, dyed as many different colors and advertising the dance of the seven veils.

It is not what advertising costs which counts. It's what advertising will bring above its cost.

*Moving Picture World*, January 31, 1920, p. 773
"A MODERN SALOME"
(HOPE HAMPTON–METRO)

**Satisfies from All Angles**

HERE'S a picture which should satisfy any audience.
First, it has the story which is strong, full of suspense and
enough action to keep patrons at attention throughout; sec-
ond, it was directed by Leonie Perret, who gave it the attention
a master artist would to a great painting, paying special attention
to the little things which, when taken as at whole, are fifty per cent
of any feature. Third, it has the star, Hope Hampton, who is as well
known for her acting ability in handling the light and shade of dif-
ficult situations, as she is for her appearance, and she certainly will
attract the eyes of the feminine folks in this production with the
beautiful gowns she wears, and the way she sets them off. And
last, the cast which, although small is composed of some of our best
screen artists. They are Sidney L. Mason, Percy Standing, Arthur
Donaldson, Wyndham Standing and Agnes Ayers.

The photography is to standard, and the sets, amongst which were
many sumptuous and expensive ones, could not have been arranged
better.

A young girl struggling for an existence as an illustrator marries
a millionaire after a disagreement with her fiance. After her mar-
rriage she discovers that her former fiance is a cad. Using love letters
she has written during their engagement he obtains large loans from
her. When she refuses to lend him more he threatens to show
these letters to her husband. She resents this and a struggle takes
place in which she is slowly being overcome, when her husband’s
secretary appears on the scene, tears the frantic schemer away and
is about to throw him out when the husband appears. He questions
his wife and she, still fearing the imposter, accuses the unfortunate
secretary who is ordered from the house, the result of which leads
to his losing his wife, child and home. He now becomes a wanderer
drifting hither and thither, until arriving at the lowest depths he is
discovered by his accuser who confesses to his wife the true facts.
Thus matters are arighted again and the “villain” duly punished.
—Length, 6 reels.—Frank Leonard.
THE CAST
Virginia Hastings. Hope Hampton
Roberto Monti. Sidney L. Mason
James Cagney. Percy Stadling
Walter Greene. Arthur Donaldson
Harry Torrence. Wyndham Standing
Helen Torrence. Agnes Ayres
Written by Leonce Perret.
Directed by Leonce Perret.
Photographed by Alfred Orttlieb.

CATCH LINES
She married a millionaire because he loved her. Was her marriage a success? See “A Modern Salome.”

Girls, what would you do if you were infatuated with a man and he turned you down? Come and see what “A Modern Salome” did, it may interest you.

All marriages do not turn out right when the poor young girl marries the millionaire. But this one did. Come and see “A Modern Salome,” it may interest you.

Girls, come and see how easily some men are frightened into being discouraged, by a wrong accusation. “A Modern Salome” shows you this.

PRESS NOTICE—STORY
Hope Hampton in the charming modern production, “A Modern Salome,” will be seen at the . . . theatre on . . . of week. This is a feature which contains all the necessary ingredients to make it one of the most popular pictures of the present time. It contains a wonderful story which is full of intrigue, dramatic situations and suspense. The production was written and produced by Leonce Perret, one of our best known directors who could not have done better work in telling the story and bringing out the important points in order that they might score. Mr. Perret has also given special attention to detail and must be given special credit for the way he has taken the artist’s brush in his hand and drawn the colors so lifelike. After the death of her father, a well-known and improvident artist, Virginia Hastings, known to friends as “Salome,” attempts to make her own way as an illustrator. But the struggle is an unequal one and she revolts at the poverty she is forced to endure. She is engaged to Roberto Monti, a young broker, but is sought by James Vandam, a multi-millionaire whom she loves and can supply her with every comfort and luxury. After she has married Vandam, she discovers that Monti, her former fiancé, is a “cad.” Using the love letters she has written during their engagement, he obtains large loans from her to gamble with in “the street.” Salome plunges lavishly into the frivolities of society in New York and Newport. Her entertainments become famous for their reckless splendor.
She has many admirers and lives on adulation. Harry Torrence, her husband’s secretary, alone is not moved to worship her and she is angered by his indifference when all the rest of the world is at her feet. A ball is to be given by her husband and she insists that the Torrences be invited. On the evening of the entertainment she meets the secretary and is much disappointed at his remarkable coolness, which arouses her hate.
The next evening Monte calls upon her and demands more money. She refuses and he threatens to expose her to her husband. This incites a struggle in which she is gradually being overcome when the secretary appears upon the scene, overcomes the impostor and is about to throw him out when the husband appears. He questions his wife and she still fearing the schemer accuses the unfortunate secretary, who is ordered from the house.
But instead of going home to his wife and child, the secretary chooses as many men do the wrong road. Depression has taken hold of him and he resorts to the saloon where he drinks his fill. His wife becoming nervous at his absence telephones his employer who informs her of the unfortunate state of affairs. When the secretary returns home the next morning he is accused wrongfully by his wife. He tries to explain but to no avail. That night she leaves him and he, discouraged and despondent, becomes a wanderer going from bad to worse until finally one day weak and weary he arrives at an artist’s studio where his sunken cheeks and grown beard have become an asset to him, and he is engaged to pose. While he is discovered by his accuser who seeing his unfortunate position, is softened in heart by her conscience. She immediately goes to his wife and confesses the real truth of the situation. Thus things are righted again and the “villain” who makes his appearance in the home of his former fiancée with the expectation of obtaining more money is seen by the husband who throws him from the house and to make matters worse as a final parting drops him into a running fountain of water which wets and humiliates him properly.

SUGGESTIONS
When you buy this feature lay up the (Continued on next column)
A MODERN SALOME.

The Boy .................. Billy Rhodes
The Girl .................. Jean Merode
A Medieval Princess ........ Cora Mayo
An Egyptian Maiden ....... Estelle McNeal
A Cave Girl ................ Betty Braun

A brand new film star burst forth upon the metropolitan public Sunday at the Broadway in the person of Hope Hampton, with a photoplay entitled “A Modern Salome,” suggested by Oscar Wilde’s “Salome.” As a screen vehicle it is unsatisfactory in many respects, but the main interest centers about the personality of the new star. Unquestionably a beautiful young girl, it is still undetermined how good an actress she is. “A Modern Salome” gives her no suitable opportunities for the display of any histrionic art, possibly for the reason that the lighting effects or make-up are awry and the facial expressions are more or less dimmed or indistinct.

As a story “A Modern Salome” seems to be a home-made product. It is directed by Leonce Perret and there is every indication he concocted the plot from a number of other photoplay scenarios and blended them into one patchwork. Again the picture is rather jerkily cut, which makes it difficult, especially in the early scenes, to get a perfectly clear idea of the story. Once more, it is a very bad story for the initial presentation of a new star making a bid for public approval, in that it shows her as a cruel, selfish young woman who sacrifices the life of a man to save herself from a ticklish situation. She redeems herself in the end, but it, nevertheless, leaves an antagonistic feeling in the mind of the spectator.

As a production it is a gorgeous affair, but the main point to be determined for the trade is—how good a screen actress is Miss Hampton? Can judge better with her next attempt.

Jolo.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Virginia Hastings)
Ethnicity: White (Virginia Hastings)
Media Category: Magazine
Job Title: Illustrator (Virginia Hastings)
Description: Major: Virginia Hastings, Transformative Positive
Description: Minor: None

The Money-Changers (1920)
Reporter Allan Martin (Roy Stewart)

Martin investigates an illegal drug ring and falls for Lucy Hegan (Claire Adams), who is engaged to chemical company head Hugh Gordon (Robert McKim). Gordon is actually head of the drug ring and Martin eventually exposes him and marries Hegan. Martin also contacts an ex-con who is in love with an Irish girl seeking her missing sister. The sister is being held by Gordon, and the reporter rescues both her and Hegan. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 39.

Lucy Hegan, the proprietor of a settlement house for the poor, is engaged to Hugh Gordon, the head of a large pharmaceutical and chemical firm who, unknown to Lucy, is also the ringleader of a powerful drug and white slave operation in the Chinese quarter. While conducting an investigation into illicit drug traffic for his paper, newspaper reporter Allan Martin meets Lucy and falls in love with her. In the course of her work, Lucy has befriended reformed crook Monk Mullen and his mother, and when Monk learns that she is to marry Gordon, the ex-crook provides Allan with proof of Gordon's underworld drug trafficking. Armed with his information, Allan leads a raid on Gordon's headquarters, and in the ensuing battle, the drug king is killed by his henchman, Ling Choo Fang, thus freeing Lucy to marry her young reporter. American Film Institute Catalog of Feature Films
"The Money-Changers"
Six-Part Melodramatic Production of Colorful Appeal Released by Pathé

Reviewed by Robert C. McElravy

Anyone who likes melodrama of the underworld, pictured in its most attractive form, will be certain to enjoy this six-reel Pathé release, entitled "The Money-Changers." It is based on one of the stories of Upton Sinclair and produced by Benjamin B. Hampton, with Jack Conway directing. It moves with authority through many diverse phases of underworld life, ranging from garish Chinese dens to crooks' headquarters, settlement house and wine room scenes. Views are also taken in a newspaper office, and some society scenes are thrown in by way of contrast.

The settings at times border on the sumptuous, and though many of the situations have been used in previous dramas of a similar type, this is a production that holds the attention closely. The continuity is broken at times to admit enjoyable comedy touches, which include a few burlesque scenes taken from an amateur performance of "Uncle Tom's Cabin." All this is admissible and welcome in a production of this kind.

A notable feature is the excellence of the characterizations, Roy Stewart playing the hero, Robert McKim the villain, George Webb an underworld type, Claire Adams the heroine, and Edward Peil doing a notable bit as Ling Choo Pang, the hatchetman.

As a whole the production is colorful, moves with sufficiently good action, has some highly interesting moments, and winds up with a smashing climax.

Cast:
Hugh Gordon ............... Robert McKim
Lucy Hegem ............... Claire Adams
Allan Martin ............... Roy Stewart
Mary Holmes ............... Audrey Chapman
Monk Mullen ............... George Webb
Maggie O'Brien ............. Betty Brice
Ling Choo Pang ............. Edward Peil
Chow Chin .................. Harvey Clark
Chink Murphy ............... Harry Tennebrooke
George Conley ............... Stanton Heck
Weasley Shillah Mainwarine .. Zack Williams
James Hegan ............... George Hernandez
Mrs. Mullen ................ Gertrude Claire
Jimmy Mullen ............... Laddie Earle

Story by Benjamin B. Hampton and Upton Sinclair from Mr. Sinclair's Novel
Scenario by William H. Clifford
Directed by Jack Conway
Length, Six Reels
The Story

Lucy Hegan, in “The Money-Changers,” is engaged to Hugh Gordon, owner of a drug corporation. Gordon, unknown to his society friends, conducts an illicit drug business, distributing his wares through a den in Chinatown. Lucy has a hobby for settlement work, and spends much of her time in the lower East Side.

A newspaper reporter, named Allan Martin, is trying to trace the “men higher up” in the illicit drug trade. Allan meets Lucy and falls in love with her. He also gets into touch with a released convict, Monk Mullen, who is more or less under Gordon’s thumb. Monk is in love with an Irish girl, employed at the settlement house, named Maggie O’Brien. The latter is in search of her lost sister Mary, who is being kept by Gordon in his rooms connected with the Chinese den.

Affairs come to a crisis when Monk reveals to Allan the fact that Gordon is the head of the illicit traffic in drugs. Gordon attacks first Mary and then a Chinese hatchetman, Ling, thinking they have betrayed him. The principals meet at the Chinese den and the adjoining wine room, where Allan saves both Lucy and Mary and leads a successful raid on Gordon and his followers. Gordon is killed by Ling.

Program and Exploitation Catchlines: A Melodrama of the Underworld.
An Adaptation of Upton Sinclair Novel.
A Drama of Underworld Life Taking You from the Chinese Dens to the Crook’s Headquarters and Wine Rooms.

Exploitation Angles: Play up Upton Sinclair where he is still taken seriously, but sell this as a capital melodrama. Try to use three or four cutouts from the 24-sheet. It will do you more good than newspaper work. Use plenty of paper generally, but get some of the 24-sheets if you have to pawn your watch. Don’t go into the particulars, but give a general idea of the subject and hammer on the melodramatic angles.
THE MONEY-CHANGERS
(Benj. B. Hampton—Pathe)

Hectic Melodrama May Draw in the Neighborhood House

THIS is a regular, old-fashioned underworld melodrama which is founded upon a deal of villainous conniving and which depends for its climax upon one of those "knock-em-down-and-drag-em-out" fights. All the old-time ingredients and characters are incorporated. For instance, there is the romance between the good parties, with the disciple of evil displaying his lustful tendencies; there is the charity worker, the heroine by the way, who drops her social activities to clean up the underworld; there is the powerful villain who traffics in weak men and women’s souls and gains his power through marketing drugs; there is Chinatown which presents a rich sample of Oriental cunning; there is the young, aggressive newspaper reporter who is determined to make a scoop for his sheet as well as a reputation for himself.

And mixed in this strange company is a galaxy of wayward women, one of whom proves to be “little sister” who is wanted by mother. And lest it be forgotten, the reformed crook is introduced and he has his conflict because the evil ones and the meddling detectives will not permit him to keep to the straight and narrow path. It is hectic melodrama with a capital H. Coincidence and convenience make the action and incident somewhat far-fetched, but there is no denying that as an old-fashioned reproduction of the ten, twenty and thirty days the picture is consistent.

After the planting of the society scene which starts the action, the scene shifts to Chinatown where it stays to the finish. The drug king appears to run his business from some Chinese den, which is strange considering his influence in the town. And a so-called big politician is putty in his hands. Finally the sequences develop into the big fight. Chinamen dart here and there, guns flash, blows are landed, and when the lights come on, the villain is taking the count, the good people are safe and sound, and the cops are keeping order. Up to this point not a policeman makes his appearance. The picture builds a goodly share of suspense. Why not with such adventurous incident? And the players, selected for their adaptabilities, give fitting performances. The settings are first rate and the atmosphere is good. “The Money-Changers” is not the type of picture which will appeal to high-class audiences. But the down-town and factory houses will doubtless “eat it up.”—Length, 6 reels.—Laurence Reid.

THE CAST

Hugh Gordon.................................Robert McKim
Lucy Hagan..................................Claire Adams
Allan Martin................................Roy Stewart
Mary Holmes...............................Audrey Chapman
Monk Mullin.................................George Webb
Maggie O’Brien............................Betty Brice
Ling Choo Fang............................Edward Piel
Chow Chin..................................Harry Tennebrook
Chink Murphy..............................Stanton Heck
George Conley.............................Zack Williams
Wesley Shiloh Mainwaring...............George Hernandez
James Hegan...............................Gertrude Claire
Mrs. Mullen.................................Laddie Earle
Jimmy Mullen...............................By Upton Sinclair,

Scenario by Wm. H. Clifford.
Directed by Jack Conway.
PRESS NOTICE—STORY

Romance, adventure and intrigue are a few of the ingredients which compose "The Money-Changers," a story of New York's underworld. In this environment the worship of money changes men into brutes and women into their playthings. The picture is an adaptation of Upton Sinclair's novel of the same name and carries a full quota of melodramatic moments. Most of the action transpires in Chinatown. The upper and lower social strata furnish the background of this colorful drama of those who market the soul of weak men and women for gold.

One sees the rich man who is the king of the underworld; a fighting newspaper reporter, who is determined to break up the drug traffic and expose the crooks; a weak and wayward girl; another girl who offsets the evils of ill-gotten money by deeds of charity; a reformed crook and good and bad Chinamen. The elements of romance, intrigue and adventure are blended together, the whole furnishing a tense hour for those who crave excitement. The picture is well saturated with atmosphere and is capably acted by players who have a strong sense of characterization. Jack Conway directed.

PROGRAM READER

Do you crave a tense hour of adventurous action? Do you thrill at exciting moments? Then come to the next and witness "The Money-Changers," a feature adapted from Upton Sinclair's gripping tale of New York's underworld. We guarantee sixty minutes of solid excitement. The background of the photoplay is based upon those who market the souls of weak men and women for gold. Ward politicians, men high in finance, underworld crooks, charity workers, wayward girls, a fighting reporter and the inscrutable, cunning Chinamen—these are the figures which move in this colorful melodrama. A cast of very competent players includes such names as Robert McKim, Roy Stewart, Claire Adams and Edward Piel.

SUGGESTIONS

This picture in all likelihood will not appeal to high class audiences but those exhibitors who cater to patrons who crave excitement and who do not care about the subject matter of their entertainment so long as it furnishes adventure are certain to like "The Money-Changers." The exhibitor should make emphatic that the picture is crammed full of exciting moments—that it tells a tale of New York's oriental underworld in which are blended the elements of intrigue, Chinese cunning, romance and adventure. The title might come in handy for some special exploitation. And the author is quite well known in the fiction field. Place special stress on the fine cast. All the principal players are well known and should be well exploited. Bill it as an exciting melodrama.
Good Production and Plenty of Action to Story of Traffic in Drugs

"THE MONEY-CHANGERS"
Benj. B. Hampton Prod. Pathe

DIRECTOR
Jack Conway

AUTHOR
Upton Sinclair

SCENARIO BY
Wm. H. Clifford

CAMERAMAN
Harry Vallejo

AS A WHOLE....Oriental atmosphere and thrilling fight and plot sequences will attract those who seek excitement rather than logic

STORY....Not always plausible but serves as good material for picture of this type

DIRECTION...Usually very good: works up to fine climax

PHOTOGRAPHY...Good

LIGHTINGS...Good

CAMERA WORK...Adequate

PLAYERS...Those in Chinese roles especially do very well; others all fill requirements

EXTERIORS...Few street scenes not so good

INTERIORS...Splendid

DETAIL...Suffice for this production

CHARACTER OF STORY...Traffic in drugs

LENGTH OF PRODUCTION...About 6,000 feet

This latest Benjamin B. Hampton production written by Upton Sinclair contains the kind of action and general atmosphere of excitement that appeals to a pretty large majority of picture patrons despite the fact that its theme will not find favor among a more refined or genteel audience. Its oriental environment with its story of opium, white slave traffic and the "men higher up," who know about it but are well paid for their silence all find their way into "The Money-Changers."

The actual story material is not entirely new to the screen but it furnishes a new thrill and together with some very fine acting, the production measures up and even surpasses to a certain extent, previous production of this character. The main reason for this, outside of the fact that the production end of it has been well taken care of, is the fine acting by practically the entire cast. Edward Peil as Ling Choo Fang gives a very creditable performance throughout the picture and especially in one sort of "Broken Blossoms" touch in which he idolizes a young white girl who is a white slave victim. Robert McKim is a real villainous creature and Roy Stewart contributes a good bit as an enterprising young reporter.

There are some instances of a broken continuity in the opening reels in which the scenes shift so rapidly from one angle of the story to the other that for a time it is confusing inasmuch as there are few titles to link the scenes together. However, this is not serious once they get started, it is easy enough to follow.

Hugh Gordon, in love with Lucy Hegan, who runs a Neighborhood House for the poor, is head of a large drug and chemical corporation and also unknown to Lucy, a ringleader of a powerful drug and white slave traffic in operation in the Chinese quarter. Allan Martin is a young reporter for the Record, a paper which is trying to find the "men higher up," in the illicit sale of drugs known to be going on. Allan's job is to find these men.

Allan meets Lucy Hegan and despite her engagement to Gordon, becomes interested in her and her welfare work. Later in the Palace of Celestial Joys, a Chinese restaurant and the headquarters of Gordon's illicit business, Allan meets Mary Holmes who lives with Gordon in an apartment in the rear of the restaurant. The reporter gets the girl to confess just what is going on and with this information and the aid of Munh Mullen, a reformed gangster and former tool of Gordon, the latter is caught "with the goods" and Allan goes back to Lucy.

Be Sure to Tell the Nature of the Story

Box Office Analysis for the Exhibitor

"The Money Changers" will find its biggest appeal in theaters other than first class but there are enough of these to find sufficient bookings for this production. Its white slave and drug theme will keep it out of houses catering to light and entertaining screen plays. And the rather heavy dose of Chinese atmosphere with its opium dens and white slave victims would not even be overlooked for the good acting contained in the piece.

As far as the actual production is concerned you can promise them plenty of thrills and a good climax. Tell them about the butcher man whose heart softens for the unfortunate white girl. Use the names of McKim and Stewart when you want to mention some of the players. They are probably the best known to your audience.
SPECIAL CAST IN
THE MONEY
CHANGERS
(PATHE)

Here is a feature above the average in many ways. Primarily, its plot is so well developed, with its action speeded along at such satisfying rate, that the interest is caught at the beginning and held to the final flash. Also, its cast plays with a naturalness and moderation of dramatic skill, even in the most stirring moments, that its work is to be highly complimented.

It is high class melodrama, well modu-
lated, smooth-flowing. Important scenes are set in society backgrounds in a Chinese eating palace and about a settlement house. Surroundings are at all times interesting and attractive.

The story concerns Hugh Gordon, owner of a drug corporation which is marketing drugs among the Chinese, with a chop suey palace the distributing headquarters. Lucy Hegan, a society girl, who has active interest in welfare work in the slums, is Gordon's fiancée. The latter spends much time with Mary Holmes, an habituee of the Chinatown joint. Allan Martin, a reporter, conducts an investigation of the drug trafficking and loves Lucy. Monk Mullen, a reformed gangster, is made the tool of Bordon, but doublecrosses him and gives the evidence into Martin's hands that convicts Gordon. There is a smashing climax and tragic ending and Martin wins the love of Lucy.

Claire Adams plays the part of Lucy Regan with commendable poise and naturalness. Robert McKim is well cast in the role of Gordon, and Roy Stewart is a particularly good choice for the reporter. Audrey Chapman, Betty Brice, Edward Peil, George Webb, Harvey Clark, Stanton Heck and Gertrude Claire are others of the cast.

High spots of humor color the feature throughout and relieve the intensity of the dramatic in the by-play that centers about a colored youth employed about the settlement house. Amateur theatricals that he stages, with scenes from "Uncle Tom's Cabin," will bring the heartiest of laughs. Zack Williams, negro comedian, plays the part.

*Exhibitors Herald*, February 19, 1921, p. 74
"The Money Changers," by Upton Sinclair, to Be Released by Pathé on October 31

AFTER viewing a screening of the first of the Benjamin B. Hampton productions, "The Money Changers," for Pathé, the home office officials have expectations of its being one of the year's sensational photoplays and therefore will bend every effort toward aiding the exhibitor in a way favorable to his box office, it is said. The production, which has been scheduled for release October 31st, was written especially for the screen by Upton Sinclair.

The story deals with the attempts of a newspaper reporter to uncover double-dealings of the head of a great drug and chemistry corporation, who is the "master mind" of the opium traffic in New York's underworld. Enmeshed in the powerful web which he has woven are gunmen, gangsters, Chinese smugglers and proprietors of illicit resorts. The climax is reached when the reporter's clues take him to the base of operations, a notorious Chinese place, where a desperate fight is staged.

Shows Chinatown

The production has been lavishly mounted. There are drawing room scenes representing the homes of New York's elite and bizarre interior settings of the underworld and the resorts in Chinatown. An entire street of Chinese dwellings was built. These settings were arranged by Homer I. Messick. He also did all the research work necessary for the reproduction of Chinatown.

Every one of the fourteen prominent players who appears in the cast is of high repute on the screen. Robert McKim is seen as the head of the drug corporation. Roy Stewart appears as the young newspaper reporter and Claire Adams plays the leading feminine role. Edward Peil does a remarkable characterization as Ling Choo Fange, the "Hatchetman."
Good Production and Plenty of Action to Story in Drugs

"THE MONEY-CHANGERS"
Harry H. Harms

DIRECTIONS: Good
LIGHTS: Good
CAMERAS: Adequate
PLAYERS: Those in Chinese suits especially decorative
EXTERIORS: Few sets, some sets not adequate
INTERIORS: Few sets, some sets not adequate
CHARACTER OF STORY: Traffic in drugs
LENGTH OF PRODUCTION: About 5,000 feet

This latest Benjamin R. Hampton production features many Chinese suits and gives the audience a real glimpse into the underworld of drug trafficking. The story follows the lives of several Chinese men who are involved in the drug trade. The production is well-crafted, with excellent lighting and camera work. The cast is excellent, with several Chinese actors delivering strong performances.

Good! We'll let them tell it!

"The Money Changers" Is Intensely Realistic
Benjamin R. Hampton Photoplay in Six Parts

The production is well-crafted, with excellent lighting and camera work. The cast is excellent, with several Chinese actors delivering strong performances. The story follows the lives of several Chinese men who are involved in the drug trade. The production is well-crafted, with excellent lighting and camera work. The cast is excellent, with several Chinese actors delivering strong performances.

Moving Picture News, November 6, 1920, p. 3625
Moving Picture World, December 18, 1920, p. 906ff
From the drawing rooms of high society to a back room above a Chinese restaurant; that was the trail he daily followed.

He thought to keep from his beautiful and high-minded society fiance both the source of his great and ill-gotten gains and the girl who waited for him in Chinatown.

He thought to retain his power, his wealth and his position by sweeping from his path every human obstacle.

But the reformed crook, the hustling young reporter and a girl beat him at his own game.—wits!

A superbly produced picture as fast and as thrilling as a tidal wave.

*Moving Picture World*, October 23, 1920, p. 1093

*Motion Picture News*, October 16, 1920, p. 3920ff
Status: Unknown
Unavailable for Viewing

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

My Husband’s Other Wife (1920) (Also included in Appendix 11, 1919)
Reporter Rita Rivulet (Fanny Rice), woman reporter.

Adelaide Hedlar is a popular actress who cherishes her career and ambitions more than a home and children, much to the chagrin of her husband, Dr. Mark Ridgewell. Following their divorce, Mark goes West, meets country girl Nettie Bryson and marries her. Meanwhile, Adelaide refuses to marry playwright Wilifred Dean until she is certain that her husband has remarried. Upon discovering Mark's marriage, she decides to win him back and subsequently travels West, meets Nettie and determines to regain Mark's love. On the verge of accomplishing her goal, Adelaide realizes Nettie's devotion to her husband and repents, informing the girl that Mark's former wife is dead. *American Film Institute Catalog of Feature Films*
"My Husband's Other Wife"
Six-Part Pathe Production Deals Entertainingly With the Subject of Divorce.
Reviewed by Robert C. McElravy.

This six part Pathe release, entitled "My Husband's Other Wife," was produced by J. Stuart Blackton from a story by Stanley Olmsted. It deals with a man divorced from his first wife, an actress, who marries the second time. The subject almost falls into the category of the "problem" story, but happily escapes this. Instead it remains a simple and quite natural production of the heart interest type, one calculated to touch the feelings of the masses. There is a constraint about the acting at times which gives a certain mechanical effect to the action, but this is offset by the excellence of the continuity, which keeps the story from slowing up.

Sylvia Breamer and May McAvoy play the actress and the country wife, in each case attractively. Warren Chandler plays the husband, Robert Gordon the part of a playwright, and Fanny Rice contributes a few comedy touches as a woman reporter. The cast is evenly balanced and capable. From a pictorial standpoint the entire subject is unusually appealing.

Cast.
Adelaide Hedlar.........Sylvia Breamer
Wilfred Dean ..........Robert Gordon
Dr. Mark Ridgewell....Warren Chandler
Nettie Bryson ..........May McAvoy
Rita Rivulet ..........Fanny Rice
Story by Stanley Olmsted.
Directed by J. Stuart Blackton.
The Story.

Dr. Mark Ridgewell, in "My Husband's Other Wife," is married to Adelaide Hadlar, an actress, at the opening of the story. He had been a promising young physician until his wife's success on the stage brought them into social prominence. After this his practice degenerated into a mere house consultation with tired society women. After observing his wife's infatuation with a playwright named Wilfred Dean, and her growing fondness for the stage, Dr. Ridgewell determines to leave and begin life anew. He allows his wife to procure a divorce and he goes to a small mountain district.

The doctor is welcomed in the country village and in time marries Nettie Bryson, daughter of the local minister. He does not at the time reveal the fact that he had been previously married, since neither Nettie or her father approve of divorce. The minister dies and later Nettie gives birth to a son.

The story reverts to Adelaide Hadlar, who tires of her stage triumphs and longs for Ridgewell again. She discovers that she has always really loved him and determines to find him. In time she visits the mountain region and becomes acquainted accidentally with Nettie. She meets Ridgewell soon afterward and sets her plans to regain his love. In this she is almost successful, for the sight of her brings back to him a longing for the old life. But in the end Adelaide decides that she must go. She bravely informs Nettie that the woman her husband had previously married is dead, and leaves for the city. Ridgewell and Nettie remain in happiness with their child.
Program and Exploitation Catchlines:
A Timely Story on the Subject of Divorce.

"My Husband's Other Wife"—The Story of a Man Divorced from His Actress Wife Who Marries a Minister's Daughter and Lives Happily. Interesting Heart Interest Story Dealing in Love and Divorce.

Exploitation Angles: Play up the title of this, but be careful not to create the impression that this is a farce as the title suggests. Offer it instead as "one of the problems of divorce." Arouse discussion, if you can, as to divorce itself, and get people interested in the problem presented—the re-appearance of the first wife.

*Moving Picture World*, November 17, 1919, p. 1190
Sylvia Breamer in
MY HUSBAND’S OTHER WIFE

Five-part drama; Pathe.
Directed by J. Stuart Blackton.
Published January 4.

OPINION: J. Stuart Blackton, who produced “My Husband’s Other Wife” for the Pathe schedule has contributed an unusually interesting and out-of-the-ordinary screen play and one that will fit in nicely with any program and give a very satisfactory evening’s entertainment. The story which was written by Stanley Olmsted is somewhat unusual and for this reason holds one’s attention to the last foot.

A typical Blackston cast interprets the various roles. Sylvia Breamer is particularly well suited to the role accorded her while Robert Gordon, who co-stars with her, as the young playwright, gives a splendid characterization. Warren Chandler appears as the husband and a more convincing portrayal could not have been given. Little Mary McAvoi appears to advantage as “the other wife.”

In settings and lighting effects the picture leaves nothing to be desired.

SYNOPSIS: Adelaide Hedlar’s head has been turned by flattery and a coterie of admirers that always follow a foot-
light favorite. Her husband unable longer to endure the false position into which he has been drawn by his actress-wife, asks her to give up the stage and become his helpmate. She refuses and subsequently obtains a divorce. The husband goes to the mountains to forget where he meets and falls in love with a young woman, whom he finally marries. But he never could forget Adelaide and she, realizing her mistake, follows him to the mountains. When she discovers that he is married and her coming threatens to destroy the mountain girl’s happiness, she displays her real character and buries her sorrow and disappointment.

Exhibitors Herald, January 3, 1920, p. 57

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Rita Rivulet)
Ethnicity: White (Rita Rivulet)
Media Category: Newspaper
Job Title: Reporter (Rita Rivulet).
Description: Major: None
Description: Minor: Rita Rivulet, Positive
New Screen Magazine (1919-1920)
Interviewer. Interview with Mr. Hudson Maxim, the world-famous inventor for making engines of war as well as paraphernalia of peace.

Moving Picture Weekly, December 27, 1919, p. 29

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Interviewer)
Ethnicity: White (Interviewer)
Media Category: Newsreel
Job Title: Reporter (Interviewer)
Description: Major: Interviewer, Positive
Description: Minor: None
The Nooze Weekly (aka Mutt and Jeff’s Nooze Weekly) (1920)
News Weekly-News Reel satire. Muff and Jeff created their own Screen News Weekly parodying the real journalistic efforts on the screen in this format.

“Mutt and Jeff Nooze Weekly”
(Bud Fisher Cartoon—One Reel—Fox)

HERE are Mutt and Jeff with a Nooze Weekly of their own. And knowing how these freaks can cover the globe and catch vistas of this land and that, of this bird and that, of this quadruped and that, they stand a fair chance of having their Weekly booked. They have a trademark too. A globe revolves and the lanky shape of Mutt, in diaphanous costume, covers three quarters of it, while Jeff reposes in the lower left hand corner. Mutt, of course, has the easy job again. He is the man on the stage who does his work with his voice. Jeff is in the little booth turning the crank. And so the show is on.

They have caught some fairly good “shots” of themselves. It’s strange how these freaks can capitalize their personalities. What care they for scenery and science? Outside of the ex-kaiser, they are the most photographed fellows in the world. So with every foot of film you see Mutt and Jeff. A fairly novel number, but we prefer them in some other occupation than the “fillum” business. Where is that bird, who shimmies when he walks, which they “caught” in Iceland? Perhaps he is in the laboratory being developed. Next time we expect to see him. There is only one field that the team hasn’t covered, and that is topical tips from the newspapers. Perhaps they will show their humor along this direction yet. Who knows? The Nooze Weekly is a satisfying filler, although we have seen funnier cartoons.—LAURENCE REID.

Motion Picture News, January 10, 1920, p. 683
MUTT AND JEFF’S NOOZE WEEKLY (Fox).—Here is a laughable animated subject, featuring Mutt and Jeff in the act of projecting a burlesque news pictorial. They also appear in the various scenes. The unveiling of a statue, and the fight with the India Rubber Kid are typically amusing.

Moving Picture World, January 17, 1920, p. 472

“The Nooze Weekly,” Fox

Humorists have overlooked, hitherto to all appearances, the usual screen news weekly, and in this Mutt and Jeff one-reeler Fox has a novel subject. It has been handled in good fashion, and the only regret is that it is so short—that there was not enough space devoted to the ridicule of other events depicted in news reels. In producing this, they strayed somewhat from the original idea and included several bits of business that might have been used elsewhere to better advantage, but the stuff is funny.

Wid’s Daily, January 18, 1920, p. 33

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Mutt, Jeff)
Ethnicity: White (Mutt, Jeff)
Media Category: News Reel
Job Title: News Reel journalists (Mutt, Jeff).
Description: Major: Mutt, Jeff, Positive
Description: Minor: None
Nothing But Lies (1920)
Reporter Rosie (Gypsy O’Brien) for the Journal.

Exhibitors Herald, June 5, 1920, p. 45 (“The Mysterious Dark Woman” is the reporter).

George Cross (Taylor Holmes) is a partner in the ad agency who discovers his partner’s son Allan Nigh (Jack McGowan) has been printing a leaflet exposing the lies of the firm which make the front page of the newspaper. He also discovers mystery woman Rosie hiding in a room at the agency causing complications for Cross and his sweetheart. A detective arrives to investigate and the alleged “expose” proves to be a successful advertising stunt for the company, while Rosie, who now reveals herself to be a reporter, works for the paper in which the company advertises. Apparently, the issue of advertisers manipulating the editorial content of the paper is not addressed. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 39.

George Cross, a junior partner in the advertising agency of Nigh and Cross, goes to his office one evening to get a plate for a newspaper and surprises Allan Nigh, his partner's son, who has been distributing a leaflet exposing the lies of the advertising firm. Rosie, a member of the "Truth Society" to which Allan belongs, is hiding in the next room. George sends Allan to the newspaper office and then discovers Rosie. Shortly thereafter, Nigh and his daughter Ann, who is also Allan's sweetheart, arrive and George lies his way out of a compromising situation. Soon after, a detective arrives to investigate a front-page exposé on the circulars that
Allan has written. When the advertisers realize that the exposé is actually the best campaign ever conceived, the supposed detective offers Allan a tremendous salary to write ads for him, Rosie reveals herself as a reporter from the Journal and Allan and Ann reconcile. *American Film Institute Catalog of Feature Films*

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*Wid's Daily*, May 23, 1920, p. 7
Nothing But Lies.

George Cross............. Taylor Holmes
Ann Nigh................. Justine Johnstone
Allan Nigh.............. Jack McGowan
St. J. Nigh.............. Rapley Holmes
Detective.............. Dodson Mitchell
Fred Thomas............. John Junior
Dolly..................... Ann Wallack
Gipsy O'Brien

Taylor Holmes and a splendid cast make this adaptation of Aaron Hoffman's "Nothing But Lies," originally produced as a stage play, a very interesting screen comedy. Taylor Holmes, Inc., produced it, and the screen version was made by E. V. Taylor, Lawrence C. Windom directed and Metro is distributing. Mr. Holmes has a light comedy role that fits him like the proverbial glove. He's one of those "Leave it to me and I'll fix it" sort of chaps, who gets into and out of trouble with equal facility. The story, while familiar, has been given an odd twist, or two that makes the tale convincing. The laughs—and there are bunches of them—are derived from the situations rather than interpolated business. There is a "surprise" angle to the plot, also, concerning one of the principal characters, which is kept under cover until the climax. Director windom is deserving of a host for getting real atmosphere into the business scenes. Justine Johnstone shows surprising ability as a screen ingenue in the role of Ann Nigh, playing her scenes with a grasp and authority unexpected in a musical comedy artist. Gipsy O'Brien as a pseudo radical, who turns out to be a newspaper reporter, also hits the high spots. Rapley Holmes as the senior partner of Nigh & Cross, interprets the part with the polish and experience that comes with extensive stage and screen appearances, and Dodson Mitchell makes the supposed detective a true to life charmer. Jack McGowan, a good-looking juvenile, is effective as Allan Nigh, and John Junior and Ann Wallack play contributory roles with distinction. Taylor Holmes

stated in "Nothing But Lies" should make a great draw for any picture house where they appreciate the best in legitimate screen comedy. Photography excellent.

Bell.

Variety, September 3, 1920, p. 45
Taylor Holmes in
**NOTHING BUT LIES**

Five-part comedy; Metro.
Directed by Lawrence Windom.
Published in May.

**OPINION:** The natural association of ideas, of course, involves "Nothing But the Truth," a former Taylor Holmes vehicle; the natural procedure is comparative—the drawing of conclusions does not favor the present production.

In "Nothing But Lies" the star works earnestly in an enthusiastic and well-intentioned effort to amuse. He is moderately successful and will doubtless make a satisfactory impression if the production is smartly projected and accompanied with snappy music.

Exhibitors who play the picture should so arrange their programs that the feature can be disposed of in forty-five minutes at most. It was drawn out to seventy minutes at its Chicago premiere and did not stand up well under the treatment.

The plot is somewhat unique and readily engages the attention. It has to do with the disclosure of an advertising firm's secrets by an over-scrupulous son of one of the partners. The complications which ensue are mildly amusing, but must be submitted in rapid succession to score.
Justine Johnstone and Jack McGowan are members of the cast whose work is above the ordinary. A taciturn detective, whose name is not mentioned, provides some of the best entertainment.

The star portrays a characteristic role in characteristic manner. Where he is popular this should suffice, though he has done better work with better material.

SYNOPSIS: George Cross, junior member of the firm of Nigh & Cross, advertisers, is engaged to Ann Nigh, his partner’s daughter. When she insists that there is no excuse in the world for a lie, he agrees with her and promises never to utter a falsehood. Allan Nigh, her brother, brings the firm to the brink of ruin by publishing “Zig Zag Zips,” a pamphlet in which he discloses the secrets of his father’s business. Clients come to the office threatening dire vengeance, and a detective is employed to locate the writer of the book. Meanwhile a mysterious dark woman has appeared at divers unfortunate moments and relations between George and his fiancée are strained. With the publication of a front page publicity story which turns the pamphlet into the greatest advertising stunt of the century, however, matters are straightened out to the satisfaction of all, George is welcomed back to his fiancée, and Allan becomes a hero and a genius.

*Exhibitors Herald*, June 5, 1920, p. 70
“NOTHING BUT LIES”
(Taylor Holmes-Metro)

Force Picture Drags and Carries Very Little Humor

A

expenditure of effort which might be placed to better advantage
is brought out in Taylor Holmes’ newest picture, “Nothing But
Lies.” Not being burdened with any constraining highlights in the
shape of comic situations and with the action running around in a circle,
it carries but few entertaining moments. On the stage it was presented
as a sequel to “Nothing But the Truth,” but didn’t score anywhere near
the success of the latter because of the similarity of idea. Whereas the
play about “Truth” contained a note of originality and was spontaneous
in its development, the force of “Lies” was conceived to share some of
the story of its forerunner by presenting contradictory theme and treat-
ment.

It was a pointless plot at best and on the screen, deprived of snappy
dialogue, it drags its way to a pointless conclusion. Five and one-half
reels are too many to present a force built upon a fabric of lies, because
the action becomes repetition long before the ultimate climax is reached.
The scenes are not funny in themselves, the situations being too thinly
conceived. What one sees is a series of exits and entrances and the players
engaging about making explanations. Even a force must have knockouts
in scoring its points—a neat bit of logic tossed in the thread somewhere.
Here the chief character is caught spreading one falsehood on another in
order to save his concern—with diverse persons being complicated. It is
quite convincing at times.

The tilting tells more of the story than the action itself and contains
most of the humor. Mr. Holmes works hard, as do all of his players, in
an effort to make it snappy and bright. It must be admitted that they
have no time for anything to do with. The star knows furtive values—
knows when to emphasize his points and keep them subdued. His skill
at expression is lost because of the foamy substance of his ideas—an idea,
incidentally, which doesn’t intrigue the imagination. Most of the interest
is centered in the business introduced by the players, among those
who stand out being Ralphy Holmes and Dodson Mitchell. The produc-
tion itself is praiseworthy.—Length, 5,500 feet.—Lawrence Reid.

THE CAST

George Cross
Ann Wright
Dr. Thomas
Nate

John

Taylor Holmes
Justice Johnson
Jack McGowan
Ralph Holmes
Ann Wallace
Gypsy O’Brien

By Aaron Hoffman.
Scenario by R. E. V. Taylor.
Directed by Lawrence Wisdon.
Photographed by Jacob Radozno.

PRESS NOTICE—STORY

Taylor Holmes will appear at the 
theater on 
with his latest production, “Nothing But Lies,” which is an adaptation
of William Collier’s stage success of the same name. This is a sort of sequel to
the original story, “Nothing But the Truth,” and concerns the efforts of a young
man to cover up a friend’s mistake. The hero is the partner of the firm
of High and Cross, advertising experts, and everything is going smoothly in his
career until Nigh’s son becomes involved with the propagandists. George
Cross wants to tell the truth about the expense of his clients. They wouldn’t believe
him; they are too busy making money. And nobody would find an
actor who had played the initial suicide which turns out to be a loss
business asset.

Cross exactly has the love of Ann Wright in attempting to square himself and
he gets himself entangled in a series of startling complications. These same
complications make thousands laugh when they are incorporated in the original
play and presented in the picture as a whole—something as.
Mr. Holmes is a comedian, who knows the value of situation and timing and he scores effectively
in a quiet way. His support includes the beautiful Justice Johnson, Ralphy
Holmes and Jack McGowan. Lawrence Wisdon directed the feature, and his action
is snappy and full of comic high lights.

PROGRAM READER

Did you ever start out to tell the truth and find yourself involved in a fabric
of lies? And every attempt you made to square yourself you found that you were
sinking deeper than ever? That’s what happens to Taylor Holmes in the adap-
tation of William Collier’s stage success, “Nothing But Lies,” which comes to this the-
ater next 

This is a sparkling comedy—competition piece to a previous one, “Nothing But the Truth,” and it features the same comic high
lights which are excellently brought out by the star and his well balanced
company. It includes the beautiful Justice Johnson in the opposite role. The picture makes a hit look like a great white hale.

SUGGESTIONS

Emphasize the fact that this is a screen version of a well-known stage success
—idea originally acted by William Collier. And tell that it was a companion
piece to “Nothing But the Truth.” Explain the star as one of the screen’s leading
talent. Your copy in a luminous program and one feature cannot
be improved on. Propaganda and newspapers. Use a portrait of George Washington
which satisfies the idea. Use catch lines. Explain the beauty of Justice
Johnson to your patrons that she is one of the most beautiful women in America. Require the favor as containing an ideal
long, continuous laugh from start to finish. Use such a teaser as: “We’re telling the truth when we declare
‘Nothing But Lies’ is one of the honest force pictures ever made.”

CATCH LINES

See “Nothing But Lies”—a far-fetched screen version of William Collier’s stage
success. See this spectacular picture with Taylor Holmes.

Motion Picture News, May 29, 1920, p. 4544 (wrong date on paper on that page only)
Motion Picture News, May 29, 1920, p. 4544

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Rosie).
Ethnicity: White (Rosie)
Media Category: Newspaper
Job Title: Reporter (Rosie)
Description: Major: Rosie, Positive
Description: Minor: None
The Notorious Miss Lisle (1920)
Newspapers print a story about a woman’s innocence prompting her husband to beg her forgiveness for not believing her.

Compelled to leave England to escape the notoriety following her involvement in a divorce scandal, Gaenor Lisle meets and falls in love with Peter Garstin. They are wed, Peter knowing nothing of the scandal in which his wife was involved. In Paris, Peter encounters a friend who mentions the affair, but when Peter confronts Gaenor with the accusations, she refuses to defend herself and runs away to England. While crossing the channel, Gaenor encounters Craven, the man who permitted her to be unjustly named as correspondent in his divorce suit. While trying to escape him, she is seriously injured and taken to the hospital by Craven, where Peter, convinced of his wife's innocence, locates her. Determined to clear Gaenor's name, Peter follows up on various clues until he finally locates Craven and obtains a confession that Gaenor is guiltless. American Film Institute Catalog of Feature Films
“The Notorious Miss Lisle”
First National Attraction Produced by the MacDonald Picture Corp. and Featuring Katherine MacDonald.
Reviewed by Louis Reeves Harrison.

Whatever else may be thought of "The Notorious Miss Lisle," an adaptation from an English novel, the director has done his best to brighten it with good types and interesting backgrounds. James Young has been extremely careful of his costumes and his "atmosphere" in England and in Brittany. He has made a brave effort, and he actually succeeds in working up interest by his picturesque use of characters entirely outside of the story. This is especially true of the scenes in Brittany. His portrayal of life on the rugged coast of northwestern France wins in spite of weary subtitles about "Fate," favorite word of the resourceless continuity writer, and in spite of a conventional English novel about the unjustly accused woman who is cleared in the last scenes by the villain's confession.

Miss MacDonald plays the listless heroine, a young lady who lacks self-respect enough to face ill-natured gossip with the courage of innocence, who runs away instead and thus confirms suspicion. It is a very weak role, and the star interprets it as though afflicted with a chronic headache. There is very little of the real flame of love in the acting of Nigel Barrie—his attitude toward the lady is that of sitting out a dance. As there is still less of the white flame of faith in the character he impersonates it fails to attract sympathetic interest. Director James Young has done splendidly all that he could be expected to do, but the production, as shown at the Strand Theatre offers only fair entertainment.

**Cast:**

- Geanor Lisle
- Katherine MacDonald
- Peter Garstin
- Nigel Barrie
- Mrs. Lisle
- Margaret Campbell
- Major Lisle
- Ernest Joy
- Craven
- William Clifford
- Mrs. Lyons
- Dorothy Cummings

**The Story:**

Geanor Lisle, the heroine, "The Notorious
Miss Lisle," seeks refuge in Brittany from notoriety as the co-respondent in a divorce case. She there meets Peter Garstin, who is not posted as to her bad repute. They are thrown together in a congenial relation and marooned on an island all night. He proposes and is accepted because of his statement that their pasts do not matter. They are married by a priest and go on their honeymoon. In Paris Garstin learns by accident that he has married "The Notorious Miss Lisle," and tells her of it rather bitterly in their apartment. She makes no defense, offers no insistence of her innocence. Instead, she runs away, leaving a London address behind.

In crossing the Channel she comes upon Craven, who permitted her to be accused in his divorce suit from his wife. Having permitted such a stigma to be attached to an innocent girl, this English gentleman attempts to make free with his victim. She falls downstairs in attempting to escape him and is seriously injured. On their arrival in London, Craven has her taken to a hospital and there pays all her expenses. He also goes for her mail to the address she left with her husband.

Garstin arrives in search of his wife and concludes she is innocent. He sends a detective to the mail address and learns that Craven was with his wife while she was crossing the Channel. He weakens in his faith; but Craven now confesses that the girl was innocent, that he allowed suspicion to fall on her in order to shield another woman. Garstin finally goes to his wife when the newspapers print in big headlines that she is innocent. He begs forgiveness. She touches her lips to his brow and murmurs, "My very own."

**Program and Exploitation Catchlines:**
- She Went to Brittany to Escape the Talk That She Thought Would Go Around When They Found She Was a Co-respondent in a Divorce Case—See Katherine MacDonald in This Society Drama.
- Story of a Girl Who Is the Victim of the Dealings of a Man Who Has Allowed Suspicion to Fall on Her to Protect the Name of Another Woman.

**Exploitation Angles:** Hand this on the star and sell "the American Beauty" through insistence upon this title. A lot of people like to look at Miss MacDonald, no matter what she plays in. Give them the chance. For the others, work on the sensational title.
“THE NOTORIOUS MISS LISLE”
(MacDonald Pictures Corp.-First National)

Katherine MacDonald in Drama of Divorce Scandal

SOCIETY will be mildly interested in Katherine MacDonald’s latest picture, “The Notorious Miss Lisle,” because in the unfolding of the story, which presents little, excepting Brittany atmosphere until the opening of the third reel, nice bits of divorce scandal are brought out and the beautiful star serves as magnetic target at which to throw the scandalous arrows. During the first three reels, the subtitler has made a valiant effort to supply suspense and to arouse interest in the absence of actionable or dramatic situations. For this reelage the audience is given some beautiful exterior shots of the rocky, sea-faring country of Brittany, with Miss MacDonald and her leading man Nigel Barrie, romancing on the rocks. Practically one-half of the picture is given over to introducing the characters and the locale. It is not until the marriage scene that actionable drama is seen and from this point on to the close, “The Notorious Miss Lisle” presents real entertainment.

Opinion will be divided on this picture. It is pretty certain that the fellow who books melodramas, and serials as weekly fillers, will not acknowledge that in this attraction he has a picture which meets the demands of his patrons. And it is likewise certain that the cosmopolitan public, those who read Town Topics and scan the society columns, religiously, every morning at breakfast, will accept Miss MacDonald’s picture as desired entertainment.

“The Notorious Miss Lisle” has one point in its favor which in screen or stage drama is vitally important—reality. The divorce angle has been taken up, exposed in its true light and the unjust notoriety which the average correspondent usually suffers swept away by clever incident and the shroud of convicting circumstantial evidence, removed from the innocent. Miss MacDonald has improved on her initial performances before the camera, but still has a long road to travel before arriving at the pinnacle, marking the emotional genius she is credited with being. James Young directed, and the hand of an amateur in direction is seen in the opening reels, although the latter reelage reveals skillful handling of the production. Nigel Barrie has been given a good leading supporting role. The balance of the cast, excepting William Clifford, who is good in a semi-villain role, have minor parts.—Length, 6 reels.—Joseph L. Kelley.

THE CAST

Geanor Garstin (the notorious Miss Lisle) ................ Katherine MacDo’na
Mrs. Lisle ........................................... Margaret Campbell
Peter Garstin ........................................... Nigel Barrie
Major Lisle ........................................... Ernest Joy
Craven ................................................. William Clifford
Mrs. Lyons ............................................ Dorothy Cummings

Directed by James Young.
PRESS NOTICE—STORY

Katherine MacDonald, famed for her beauty, comes to the Theatre the week beginning ___________ in the title role of "The Notorious Miss Lisle," considered by critics to be one of the strongest exposes of modern divorce, and the unjust criticism and scandal commonly accruing to the unfortunate correspondent, penned. Miss MacDonald is the objective of the poisoned arrows of scandal flung at her by babbling society, and to get away from it all she goes to Brittany to forget. Peter Garstin, a young man of wealth, and tourist, is traveling through this country and meets "the notorious Miss Lisle." The two fall in love and are married without the bride telling him of the scandal that enshrouds her name. Shortly after the marriage, the husband learns of this scandal, and the wife, loving him too much to face the charge, leaves for England, leaving a note in which she informs her husband that he can reach her by mail at a certain address. She is injured in an accident and taken to a hospital to which place the husband traces her. The man with whom her name had been connected is learned to be her benefactor and circumstances point to her guilt. All is explained and the wife proves to have been innocent of the unjust charges.

PROGRAM READER

"The American Beauty," otherwise known as Katherine MacDonald, considered to be one of the most beautiful women on the screen, is the star of "The Notorious Miss Lisle," a picture exposing in a dramatic manner, the evils of modern divorce, especially the injustice often meted out to the alleged correspondent, who, as this drama proves, is often an innocent victim of the scandalous tongues. Nigel Barrie, is Miss MacDonald's leading man, and others in the cast are: Margaret Campbell, Ernest Joy, William Clifford and Dorothy Cummings. James Young directed.

SUGGESTIONS

Miss MacDonald, the star of this production, is widely known as a famous American beauty and as one of the screen's leading emotional actresses. Give Miss MacDonald's name prominence in your exploitation. The story deals with the evils of modern divorce, which subject is sure to attract attention, especially the women. Nigel Barrie's name as leading man should be mentioned in connection with the newspaper announcements.

CATCH LINES

Is the correspondent of a divorce suit always guilty? "The Notorious Miss Lisle" says no.

Scandalous tongues can do a great deal of harm, especially when wagged in connection with a divorce suit.

Was the "notorious Miss Lisle" justified in keeping the scandal from her husband?

*Motion Picture News, August 18, 1920, p. 1755*
Very Old Story Well Handled Except in Cutting

Katherine MacDonald in
"THE NOTORIOUS MISS LISLE"
First National

DIRECTOR ................. James Young
AUTHOR .................. Mrs. Ballie Reynolds
SCENARIO BY .......... James Young
CAMERAMAN ............ Joseph Brotherton
AS A WHOLE ............. Different handling of "woman-with-a-past" idea, proves interesting but scenes have been chopped in cutting

STORY ................. More or less inconsequential in plot material but treatment brings good results
DIRECTON ............... Very good, particularly in achieving foreign atmosphere
PHOTOGRAPHY .......... Very good
LIGHTINGS ............... Very good
CAMERA WORK .......... Average
STAR ..................... Very beautiful and shows effective emotional ability

SUPPORT ................. Commendable
EXTERIORS .............. Very picturesque
INTERIORS .............. Realistic
DETAIL ................... Good
CHARACTER OF STORY .... Husband discovers wife is mixed up in sensational divorce trial but later finds her innocent

LENGTH OF PRODUCTION 4,500 feet

"The Notorious Miss Lisle" reveals the familiar "woman-with-a-past" theme, handled differently and with many artistic touches so that it generates considerable interest. At the same time the scenes have been chopped considerably in the cutting and the material, for all its extraordinary handling, is inconsequential beyond its main issue.

The story opens in a little town on the French sea coast, where Mr. and Mrs. Lisle and their daughter,

A Very Good Attraction from the Outside Viewpoint

Box Office Analysis for the Exhibitor

Assuming, then, that it will give good satisfaction to the average audience, the exhibitor can turn to the box office angle and there, there are no misgivings. The title is one that will undoubtedly attract attention. It is a box office title in every sense of the word. The star's popularity is growing with each picture and so the appearance of her name in the advertising of this should prove the proper finishing touch in box office value.

Wid's Daily, August 22, 1920, p. 5
THE NOTORIOUS MISS LISLE.

Gaenor Lisle........Katherine MacDonald
Peter Garstin........Nigel Barrie
Mrs. Lisle........Margaret Campbell
Major Lisle............Ernest Joy
Craven...............William Clifford
Mrs. Lyons........Dorothy Cummings

The Strand is showing one of the classiest drawing room photoplays of the current season this week in Katherine MacDonald’s latest First National production, “The Notorious Miss Lisle,” taken from the novel by Mrs. Baillie Reynolds. It proves that “The American Beauty” (a description heretofore identified with her screen work) is also an actress.

The star is now in a very similar position held by Mary Pickford, when for a long time it was said Miss Pickford, while possessing a unique and attractive personality, could not act. The wise ones in the industry have been saying that although beautiful and a “lady” in the matter of screen deportment, Miss MacDonald was not an actress. “The Notorious Miss Lisle” is going to do for her what “Stella Maris” did for Mary Pickford—establish her as an actress of dramatic power.

The story tells of Gaenor Lisle, notorious because she had been named as correspondent in a celebrated divorce suit. Her parents take her to a remote village in Brittany, where they hope to remain unnoticed until the scandal will have blown over. There she meets Peter Garstin (Nigel Barry), who falls in love with her. She returns his love and wishes to tell him of the scandal, but he refuses to listen, telling her that “today is the only thing that counts.” Urged by her parents, she marries him, only to have her past exposed by an old friend of her husband’s the day after their marriage. Unable to bear the onus of playing the role of an unmasked adventuress she leaves him and goes to England. On board the channel steamer she meets Col. Craven, with whom her name had been linked in the divorce case. Attempting to elude him she falls down a stairway and is severely injured. Craven cares for her, sending her to a hospital.
Meanwhile her husband has followed her to England and obtains a complete record of the divorce trial. He is convinced that despite appearances his wife is innocent, and is expressing his determination to clear her name when the man he had left on watch at the place she had given as a forwarding address notified the husband that Col. Craven had called for her mail.

From that point the story is developed by a series of dramatic incidents until the mystery is solved and the wife's name is cleared.

Nigel Barry, who plays the husband, does very well with it, and William Clifford, as the heavy, adds a distinctive note to the picture. The atmosphere of the Brittany village has been carefully maintained, and the drawing room portion of the picture has every earmark of genuineness. The titles add materially to the class of the picture.

Variety, August 20, 1920, p. 34
Oh, Lady, Lady!
Reporter Alec Smart (Jack Doud), a former press agent, tries to help a man dealing with a fiancee, a former sweetheart and an actress.

Having long ago left his country sweetheart, May Barber, Willoughby Finch is about to marry Molly Farringdon when a simple phone message from May leads him to the mistaken belief that she plans to disrupt the wedding. May, now an actress known by her stage name of Rilla Rooke, meets and falls in love with Finch's best man, Hale Underwood, on the train taking her home from a successful tour. Learning from a friend that Finch is in distress over a vamp's threat to ruin his wedding, May offers to pose as Finch's lover to drive the vamp away. Her appearance at Finch's wedding rehearsal, however, only confirms Finch's worst suspicions, since May and the vamp that he fears are the same. May's charade also alienates Underwood, but she clarifies the situation that evening at a jazz party at Underwood's apartment, and both pairs of lovers are reconciled. American Film Institute Catalog of Feature Films
“Oh, Lady! Lady!”

Realart Presents Bebe Daniels in a Bright Adaptation from Musical Comedy

Reviewed by Louis Reeves Harrison.

“Oh Lady! Lady!” does more than reflect the sparkling musical comedy from which it was derived—it has a radiance all its own. There is plenty of snap to the clever subtitles, and the action is never for a moment dull. There are many reasons why it is pleasing to the eye, but there are two distinct ones why it is satisfying to the mind. It is admirably constructed and partially created by scenario writer Edith Kennedy, and it is handled with all the signs of fine craftsmanship by Director Maurice Campbell. The original musical comedy success by Guy Bolton and P. G. Wodehouse is based on misunderstandings in love, but it has been given wider range and more consistent development in the picture version.

All members of the well-chosen cast are animated by the spirit of the play, a vivacious group led by Bebe Daniels. The young star has a fascination all her own, a personal charm accentuated by grace of movement and intelligent grasp of her role. In harmony with her pleasing interpretation is that of Harrison Ford, with Walter Hiers, a dangerous third in popularity. The settings are in good taste, and the ensembles, though conventional, are not given distracting prominence. Taken as a whole, “Oh Lady! Lady!” as presented to a crowded house at the Rialto Theatre, is a clean-cut entertainment glowing with the joy of life.

Cast

May Barber .................. Bebe Daniels
Hale Underwood .............. Harrison Ford
Willoughby Finch .......... Walter Hiers
Molly Farrington .......... Charlotte Woods
Mrs. Farrington ............ Lillian Langdon
Alec Smart ................. Jack Doud

Stage Play by Guy Bolton and P. G. Wodehouse
Scenario by Edith Kennedy
Director, Maurice Campbell
Length, Five Reels

The Story

“Oh Lady! Lady!” you have caused much trouble in love and marriage, and May Barber is decidedly of your tendency. She is on her way home after a successful tour as an actress, stage name “Rilla Rook,” when she meets her fate on the train. He is Hale Underwood, young artist, on his way to a wedding. She promptly fascinates and captures him by wiles known only to the cleverest of her sex. It is love at first sight for both. On reaching their common destination he urges her to lunch with him—the wedding
he is to attend takes place later in the afternoon. She accepts the invitation condition upon changing her clothes at the hotel. She has made the change and is awaiting the appointed hour for lunch when she meets a former acquaintance, now a reporter.

She learns that the wedding is that of a former suitor named Finch, now in great distress from fear that a former flame of his will turn up and spoil the wedding. The way to save Finch from the vamp occurs to May, and she volunteers to assert a prior claim and drive the vamp away. After the lunch with Hale Underwood May goes to the bride's house and arrives when a wedding rehearsal is taking place. Her appearance confirms the groom's worst fears. It is the presence of May that has nearly driven him frantic. He has misunderstood a simple telephone message from her.

The worst happens when May claims Finch for her own. In her ill-advised effort to help him she has spoiled his wedding. Worse than that, she has given a false impression to the man she loves. She has lowered herself almost beyond redemption in his eyes. At a brilliant jazz party that evening in his studio apartment, complications grow more complicated until May's brave and frank confession that she has only been playing a part and making a fool of herself in doing it, relieves the situation for all concerned. Confidence is restored among lovers and friends and all are happy.

Program and Exploitation Catchlines: An Adaptation of the Musical Comedy She Saw Him On the Train—He Saw Her At the Same Time—And They Both Knew That They Were Made For Each Other—Bebe Daniels In a Comedy Play.

Exploitation Angles: Play this strong. Tell that it shows Bebe Daniels to advantage in a play that is better than the musical comedy success from which the story is derived. Don't sell Miss Daniels alone. Make an effort to sell the story too and make new Daniels fans. This is not a star picture, but a good play plus a well-liked star. Offer both.
BEBE DANIELS IN
OH! LADY LADY!
(REALART)
Catchy subtitles, beautiful sets, effective lighting and practically an all-star cast puts this screen version of a popular stage success over. Directed by Major Maurice Campbell.

“Oh! Lady Lady” is trite in theme. Most stage farces and musical comedies have but a slender thread of a story, and this adapted play is no exception to the rule. But at that it is worth anybody’s time if for no other reason than to watch the comical Walter Hiers, the sleek-haired Harrison Ford and the beautiful Bebe Daniels. Bebe is more beautiful than ever as the little actress who poses as a vamp and attempts to break up a supposed distasteful love affair. Hiers is the unlucky lover. Ford forms the other leg of the triangle. The action is not overly brisk, but the dialogue makes up for this shortcoming and altogether it is thoroughly enjoyable.

The story concerns Mae Barber, who returns to her birthplace as Rita Rook, an actress, and finds a former sweetheart, William Finch, engaged and about to be married to a Miss Farrington. She telephones Finch that she is in town and will call on him at four. A rehearsal of the wedding ceremony is scheduled for 5 o’clock. A reporter is called in to assist Finch out of his dilemma. He suggests getting some one to pose as Finch’s sweetheart to help him out of his difficulty. The reporter persuades the actress to dress as a vamp and appear on the scene. Complications follow when Mae mistakes the rehearsal for the wedding ceremony. The engagement is broken between Finch and Miss Farrington and when she attempts to straighten matters out is found in Finch’s studio by Miss Farrington, where explanations follow that clear everything up.

Lillian Langdon appears to advantage as the debutante’s mother; Charlotte Woods gives a pleasing performance as the would-be bride, while the work of Walter Heirs and Harrison Ford leaves nothing to be desired. In a Spanish dance number Miss Daniels displays her versatility. The lighting effects are especially good.

Exhibitors Herald, December 25, 1920, p. 183
“OH, LADY, LADY”

(Realart)

THIS picture proves an exception to the rule that no entertaining picture cannot be made from a stage adaptation. It is all the more remarkable when screen enjoyment can be founded on the picturization of a musical comedy. At first the adaptation of such a type of photoplay demands a measure up so well because plot, characterization and action are usually missing. However, “Oh, Lady, Lady” is fortified with a semblance of an idea which is based upon a matrimonial mishap. It looks like rubbing it of its vitality to present a screen version of the piece minus its charm, but wise is the exhibitor who can arrange his setting so that it will contain the original music.

While the offering is not such excellent material as “You Never Can Tell” it still contains enough of a farcical nature to provide a pleasant vehicle for the display of Bebe Daniels’ charm and talent. Those must characterize it as wholesome entertainment which is exceedingly frail, but which compels for its comedy highlights. It carries hardly enough substance to five reels and there is evidence in some places of padding. However, it manifests enough humor and spontaneity to please those patrons who are not too exacting. For one thing it serves to give the late Walter Hiers the last part he has ever had on the screen. He has been winning recognition for some time and he certainly comes into his reward here. Miss Daniels is permitted to work in the role of a gay charmer who would save her erstwhile lover from a perfectly awful vamps. She gets her wires crossed, for the girl in question is really held in the greatest affection. So the plot revolves upon straightening out the complications.

The first part of the action is given up to a rehearsal of the wedding ceremony with the erstwhile sweetheart popping up unexpectedly and spoiling the party. The latter reels bring order out of chaos with the heroine falling into an embrace with the best man and the wedding party being reconciled. There is good incident in several places. One bit of business is highly amusing and shows trick photography, as the heroine scales an invisible troubleshooter with the scene showing him growing smaller and smaller until he sinks into insignificance. Those who saw the original piece are apt to be disappointed because of its dash and color and thin background music and dancing. But it strikes us that Director Maurice Campbell has done a praiseworthy work. It may be rather inimical, but the star and her capable players make it enjoyable. — Length: 3 reels. — Lawrence Reid.

THE CAST

Bebe Daniels
Harry Ford
Walter Hiers
Charlotte Woods
Lillian Langdon
Jack Duell

By Guy Bolton and F. C. Withemore.
Scenario by Edith Kennedy.
Directed by Maurice Campbell.
Photographed by H. Kinsky Martin.

PRESS NOTICE — STORY

An adaptation of the popular musical comedy “Oh, Lady, Lady,” will be the feature attraction at the theatre next week, with Bebe Daniels as the star. Guy Bolton and F. C. Withemore’s sparkling play has been turned into a clever photoplay— a play which is ideal for the expression of Miss Daniels’ charm and talent. The star is supported by Sally Parker in the role of a country girl whose transformation into a famous chorus beauty brings sufficient amusement to the plot.

The picture revolves around May Barker’s attempt to retrieve her erstwhile sweetheart from a designing woman, who she is to marry. As he is about to marry another girl, she gets everything mixed up and arranges for the girl to be the bride. And then her own heart becomes aching! The complications enter and it takes a deal of explanation, to bring order out of chaos. The picture is always sparkling with effervescent humor and is acted in a correct tempo by a cast that includes the well-known Maxtone Higgs, Harry Ford and others. “Oh, Lady, Lady” was directed by Maxtone Higgs.

PROGRAM READER

Every woman cherishes a soft spot for her first love, even after she has ceased to care for him. For the sake of old times, May Barker was glad to come to the rescue of her old friend who was in the clutches of a perfectly awful girl who was on his trail. She did her duty and for that was held that she didn’t want to be saved and he’d thank her to mind her own business, for now she had spoiled his marriage with the girl he really loved. Things developed into a bad mess. However, all’s well that ends well and you can depend upon Bebe Daniels to achieve that kind of an ending. This is a brief synopsis of “Oh, Lady, Lady,” the latest picture adapted from the musical comedy success. At the theatre next week.

SUGGESTIONS

You can tell them that this is an adaptation of the musical comedy success of the same name. Make much of the author and tell that they are the most successful playwrights of the day. Bring out that it is a stimulating picture. Tell that it revolves around a matrimonial mishap. You can arrange a musical complement to the original score. Treat your copy in a light, humorous fashion. Bring out the fact that it is on a par with “You Never Can Tell” the star’s other release. Mention the screen names. Your crowd is familiar with the work of Walter Hiers and Harry Ford. Play up their names. You might make a miniature musical comedy fashioned after the original piece using the song hits of the play.

CATCH LINES

See “Oh, Lady, Lady,” the Realart picture adapted from the musical play.

Motion Picture News, January 1, 1921, p. 447
OH, LADY, LADY!

May Barber .................. Bebe Daniels
Hale Underwood .......... Harrison Ford
Willoughby Finch .......... Walter Hiers
Molly Farringdon .......... Charlotte Woods
Mrs. Farringdon .......... Lillian Langdon
Alec Smart .................. Jack Doud

It is very doubtful if the present film version of the former musical comedy success of the same title will duplicate the success of the latter. In summary of this Realart feature, starring the delectable Bebe Daniels, there are approximately a half dozen or so humorous situations which justify the term, comedy, in the quintessence of that word. For the rest it is slipshod material, padding, et al., and the feeling is one that the vehicle of Guy Bolton and P. G. Wodehouse, the gold-dust twins of musical comedy, depends more for its response from the auditory standpoint than the visual.

The scenario of Edith Kennedy may have been better than the di-
rection of Maurice Campbell, for
certainly the direction is the last
word in proof of the finished prod-
uct. But it is quite obvious that he
fails to score his points, for the
film comedy, like the comedy of
the legitimate stage, must have at
least two principal factors. These
are cause and effect. Miss Ken-
dedy’s vehicle supplies the cause,
while Mr. Campbell’s direction is
futile in the effect.
The story is based on the inad-
ventent separation of two lovers
through the intervention of an ex-
hayseed flame, grown in the pres-
ent sense to an actress of reputable
charm, who believes that she will
save her former lover from an un-
happy marriage by posing as one
who has first claims. She is in-
spired or actuated in the scheme by
a former press agent. On the mis-
understanding which follows the
separation hinges the action.
Walter Hiers, who has proved a
comedian of ability in the past,
seems to be miscast, and here is
one of the principal causes for the
ineffectiveness of the picture in
scoring. The part should have been
entrusted to Harrison Ford, who
could look every inch the part of
the lover, and who, it seems, should
have been the juvenile type instead
of the rotundous Hiers. Miss Dan-
nels cannot be said to achieve any
great merit, but is really secondary
in the role. This small cast is aug-
mented by Charlotte Woods, who
seemed capable of what was re-
quired of her, and a stern mother
by Lillian Langdon had its many
fine points, although part of these
were left to the titling.
The manner in which the Spanish
dance is introduced to give Miss
Daniels an opportunity to show
what she could do in this terpsi-
chorean bit was as amateurish as
if an eight-year-old boy had been
asked to interpolate the scene.
The art direction of Una Nixon
Hopkins supersedes any of the di-
versified elements in the making of
this picture. Mr. H. Knowles Mar-
tin’s photography is commendable,
if not exceptional.
Clean Comedy and All Around Enjoyable Picture

Bebe Daniels in
“OH LADY LADY”
Realart

DIRECTOR .......... Major Maurice Campbell
AUTHORS ......... Guy Bolton and P. G. Wodehouse
SCENARIO BY ........ Edith Kennedy
CAMERAMAN ....... H. Kinley Martin

As a Whole...... Good production and some lively
comedy make it thoroughly amusing

Story.......... Musical comedy adaptation provides
good fun and proves that “it can be done”

Direction..... Gets the most out of the situations
and complications keep increasing the
mirth

Photography..... Very good
Lighting.......... Good
Camera Work ...... Good
Star ............ Quite pleasing
Support .... Walter Hiers gets the most out of
every opportunity; Harrison Ford the
dashing hero; others all good

Exteriors ....... Pretty scenes
Interiors ......... Good
Detail ............ Titles great
Character of Story... Hero who claims
to be “one woman” man comes very near dis-
aster when former sweetheart arrives during
the wedding rehearsal

Length of Production . 4,212 Feet

Bebe Daniels and her latest starring vehicle for
Realart, an adaptation of the successful musical com-
edy “Oh, Lady, Lady,” promises to be one of the sea-
son screen comedy hits. There’s some really fine com-
edy contained in it and the complications that arise
over the hero’s attempt to marry a society girl afford
opportunity for exceptionally good comedy business.

The direction is responsible for a good deal of the
fun in the picture, for never an opportunity is missed
to get a laugh and the man with the megaphone cer-
tainly had real co-operation from the players for they
never miss a chance to get your attention and make
you laugh. The comedy business all the way through
is natural and not forced. The titles are great. Who-
ever wrote them knows how to do it.

All told “Oh Lady, Lady,” is sure to please. The
laughs are continuous and at the Rialto they
certainly weren’t able to restrain themselves even if
they wanted to. There’s one especially big laugh
where the heroine is “howling out” her ex-press agent,
said press agent being made to feel so small that he
actually shrinks on the screen and the more the lady
talks the smaller the fellow gets until finally he has to
tip-toe to reach the door knob and let himself out.

Walter Hiers, the hero of the tale, bids good-bye to
his country sweetheart, Bebe Daniels, vowing he’s a
“one woman” man but time passes and Walter is
about to rehearse for his wedding to Charlotte Woods,
a society girl while Bebe, now Rilla Rooske, famous
actress, is just returning from an engagement abroad.

On the train she meets Harrison Ford, the best man
to be at the wedding, and be falls for Rilla.

At the hotel Rilla learns of her former sweetheart’s
wedding through her former press agent. Intending
to extend congratulations Rilla phones Walter that
she is coming to his house. Mistaking the cause of her
coming for trouble, Walter enlists the aid of the press
agent to help cover up his “past.” But the press
agent bawls things up badly by telling Rilla to pre-
tend she’s a vamp and to claim Walter as her lover.

Thinking she’s helping Walter out, Rilla agrees and
of course the wedding is “off.”

Incidentally Rilla loses the good graces of her ad-
mirer, Harrison Ford, and there’s the usual complica-
tions following, all providing a lot of fun, until finally
everything is straightened out to the satisfaction of all
and they “live happy ever after.”

Don’t Be Afraid to Talk About It and Promise Them Real Amusement

Box Office Analysis for the Exhibitor

You won’t go wrong in booking this one if you’re
after a real live comedy. “Oh, Lady Lady” is a good
example of what can be done with a musical comedy
adaptation when you know how. The situations in
themselves are all fun makers and some cleverly written
titles add a good deal to the picture’s general
amusement. Promises will be in order and if they
don’t get enjoyment out of this, then they’re all wrong,
not the picture.

Play up the star’s name. If she is provided with
material like this, she has a good chance to become a
popular favorite. Walter Hiers deserves a good deal
of credit also. His genial personality and keen sense
of humor are dominant all the time. You have a
good title to work with and you should make it your
business to satisfy the box office with the picture.

Catchlines would get them in and you need not be
afraid to make promises.
On Strike (Mutt and Jeff Comedy) (1920)
Cartoonist Bud Fisher’s creations, Mutt and Jeff, go on strike. Fisher plays himself letting his comic creations return to him when they produce their own moving picture and it fails.

Moving Picture World, January 24, 1920, p. 638

Variety, January 16, 1920, p. 62
Timely Tips on Short Subjects

“On a Strike”—Mutt and Jeff Cartoon—Fox Films

The famous comedians have changed their stuff a bit this week and divide honors with their boss, Bud Fisher. The cartoon number opens showing Mutt and Jeff presenting an ultimatum to Mr. Fisher à la labor union style. Mr. Fisher (the scenes showing the cartoonist are not drawn, but ordinary photography) turns down their demands for more pay and shorter hours and they decide to produce a comedy themselves. They do and present it before an audience, only to find out that it doesn’t go. They then eat humble pie and hire out to Bud again.

The number is amusing, perhaps quite as much so as any recent release owing to the novelty of the construction and the opportunities it presents of doing some new things with Mr. Fisher’s characters. Especially funny are the pictures Mutt and Jeff themselves draw when they decide to go into the producing business, and need a desk, pen, ink and camera. Incidentally the film gives a small hint of how cartoon comedies are made and of how many pictures are needed for the reel, some three thousand. On the Rivoli program.
“On Strike”
(Mutt and Jeff Cartoon—Fox)

UD FISHER, the creator of Mutt and Jeff, has struck off on a new path here in presenting his best animated cartoon. He has adapted himself the spirit of revolution by offering Mutt and Jeff on strike. Yes-sir-ee, the two freaks have licked out of the canvas for higher wages. The cartoon is quite a departure from the usual presentation, since the artist is seen in the flesh. Mutt and Jeff call him up to announce that they have struck for an increase in salary, with shorter hours, and extra pay for overtime. Bud is independent enough to refuse their demands. He quietly informs them that they don’t know when they are well situated.

But the freaks will not listen to reason. They attempt to draw a cartoon but find themselves without ink, pen, paper, desk or the other properties of a cartoonist’s business. But Mutt draws a pen and Jeff draws the rest. In a moment of anger the tall fellow pours the ink all over his little companion, and then takes an erasing fluid and eliminates him. Of course it is up to Mutt to draw his pal and bring him back to life. The cartoon they conceive is wholly lacking in inspiration. Nevertheless it is booked by an exhibitor, and the two freaks hide behind an orchestra chair to learn its reception. And they discover to their sorrow that their work is a poor substitution for the tried and true material of Mr. Fisher’s. The result is they are glad to enter his employment again. This is a novel cartoon, the originality compensating for a lack of comical expression. It shows that Mr. Fisher is right up with the times. Since the freaks have a following no exhibitor should hesitate about booking them. Their batting average is acceptable.

—LAURENCE REID.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Bud Fisher)
Ethnicity: White (Bud Fisher)
Media Category: Newspaper
Job Title: Cartoonist (Bud Fisher)
Description: Major: Bud Fisher, Positive
Description: Minor: None
**Out of the Inkwell (1918-1920)**

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Max’s youngest brother, Dave was working as a Coney Island clown. According to family legend, the fourth Fleischer Rotoscope experiment -- later confusingly reissued as *Experiment No. 1* -- resulted from Dave’s casual request that Max film some of the antics from his act. This Rotoscope experiment gave birth to the series that would establish Fleischer in the animation field.

The stipulation that Bray’s units each produce one film per month necessitated that a method be found to reduce the footage required for animation. Fleischer picked up a method already realized by his Bray associate, Earl Hurd, who had applied a combination of animation and live action footage in some of his “Bobby Bumps” cartoons. This concept established the cartoonist as the on-screen creator, and the cartoon star -- Bobby, “The Clown” -- as his unruly drawing board creation. While the concept of a hand drawing animated figures was already a Bray convention, Fleischer’s innovative combination of Rotoscoped action, conventional animation, stop motion, and live action scenes made his series stand out among the other Bray short subjects.

Fleischer also had the Bray processes at his disposal, including the use of cels. To combine “The Clown” with live action footage, cel animation was overlaid upon 8 x 10” still photographs made from a live action 35mm film negative. In some early “Inkwell” films, including *The Clown's Pup* and *The Tantalizing Fly*, one can see a cut directly from “straight” live action footage to an insert filmed with overlays and still photographs. While the live action appears to freeze with a slight density shift or slight shift in image size, the effect was convincing for audiences at the time. The overlay process was an easy and inexpensive method for combining animation with the impression of a live action environment. Fleischer used the effect sparingly, but the results were striking -- as seen in *The Clown's Little Brother*, where “The Clown” rides a cat bareback, and in *Perpetual Motion*, where “The Clown” helps speed up spinning pendulums on a scientific device. *The Bray Animation Project: Max Fleischer’s Series: Out of the Inkwell 1918-1920*

A clever cartoon is this contribution of Max Fleisher’s entitled “Out of the Inkwell,” and offered by the Bray studios. The cartoonist takes his brush, dips it in the ink and the figure on the compo board becomes animated. The secret has not been given out concerning this process. Another company has used the idea, too. Mr. Fleisher leaves the room to play cards with some friends and the plot of the little drama shows him cheating considerably.

One wonders just what this game has to do with the tiny Pierrot on the board. But he takes it into his head to wander into the card-room, climb atop the moulding and tip off his maker. Then becoming real devilish, developing temperament as it were, he jumps on his creator’s head and snatches off the toupee. This is done at the moment the cheater has accused his opponents of crookedness. And he is exposed as a genuine fakir when the cards come tumbling down his head. This little sketch is not so humorous as it is interesting. One’s curiosity is provoked as to how he does it. A capable filler.—Length, one reel.—LAURENCE REID.

Motion Picture News, September 25, 1920, p. 2493
Goldwyn-Bray Pictograph

Features of Recent Issue Shows Activities of Travelers’ Aid Society and Childe Hassam at Work.

Reviewed by Margaret I. MacDonald.

The latest issue of the Goldwyn-Bray Pictograph covers one of the most important welfare movements at work in our country. This is the Travelers’ Aid Society, whose activities shown in this issue of the Pictograph bring before us the necessity for lending a hand to strangers landing at our gates, or unsophisticated persons trying to get from one point to another in their own country. This number of the series shows a family from Italy, en route to Texas, being met by an agent of the society, placed in a taxi with fare prepaid to avoid grafting of taxi drivers at the other end, and headed for the train which is to convey them across country to a father waiting on his little farm in Texas. Another illustration of helpfulness shows the arrival of a war bride, whose fiance is unable to get leave to meet her at the time of the arrival of the boat. She is met by an agent of the Traveler’s Aid Society and conveyed to headquarters, where the young man comes later, and the marriage ceremony duly performed, the young couple are started on their way in a happy frame of mind.

Another interesting subject of the Pictograph shows the well-known artist, Childe Hassam, at work in his studio. His method of preparing etchings is one of the attractions of the picture.

An “Out of the Ink Well” number shows the cartoonist overwhelmed with work, too busy to complete the cartoon. So he sends a drawing of “Dave,” the clown, to the operator; and Dave takes a hand, directs the picture, and provides some interesting comedy scenes for the audience, after which he dives into the ink well, pulling the cork in behind him.

Moving Picture World, May 8, 1920, p. 861
Out of the Inkwell: The Boxing Kangaroo (1920)
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s. Max Fleischer is listed in the credits as “Live-Action Character.”

A combination live-action and animated series created by Max Fleischer, it proved to be one of the most popular silent cartoons. The shorts usually started off with The Clown (who would eventually become Ko-Ko) antagonizing the animator (Max Fleischer) before the adventure began. *Big Cartoon Base*

Status: Print may exist
Unavailable for Viewing

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

Out of the Inkwell: Chinamen (1920)
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

A kooky artist applies as a portrait artist. While looking at his samples, Max sets aside a cartoon drawing of a Chinese man. The artist then offers to draw Max, and the clown pops out of the inkbottle. Seeing the Chinaman, the Clown feels his position being threatened, and they engage in a cartoon battle where the Clown bursts the Chinaman like a balloon. When the artist isn't looking, the Clown changes the drawing, giving Max a big nose. Max sees his portrait and throws the artist out. Then seeing the clown laughing, he realizes who the real culprit is, and sends The Clown back to the inkwell. *Big Cartoon Database, https://www.bcdbe.com/cartoon-story/24712-Chinaman*

The 1920 cartoon short The Chinaman mobilizes racial stereotypes about Chinese Americans common in non-Chinese communities at the time in order to make jokes about the Fleischer’s minstrel character, Ko-Ko the Clown. Note that in addition to this racial/ethnic theme, the cartoon also plays on Ko-Ko's ability to flee the drawn page and exist in the (cinematic) real world. *Critical Commons For Fair & Critical Participation in Media Culture, http://www.criticalcommons.org/Members/sammondn/clips/chinaman.mp4/view*
"How much would you want a week?"

"I'll offer you $15 a week."

"I'll take it!"
Scenes from *The Chinaman* (1925)

Status: Print exists
Viewed on DVD and YouTube

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer, Cartoonist)
Ethnicity: White (Max Fleischer, Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleischer, Cartoonist)
Description: Major: Max Fleischer, Cartoonist, Positive
Description: Minor: None
**Out of the Inkwell: The Circus (1920)**
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

The cartoonist mails a message to the projectionist saying he didn’t finish the Out of the Inkwell cartoon. The projectionist lets the clown create his own story involving two horses who end up kicking the clown onto the cartoonist’s desk where he gets his revenge. *Viewing Notes*
Scenes from *The Circus* (1925)

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Animation
Gender: Male (Cartoonist)
Ethnicity: White (Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Cartoonist)
Description: Major: Cartoonist, Positive
Description: Minor: None
Out of the Inkwell: The Clown’s Little Brother (1920)
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

The clown gets a parcel containing his little brother. Cartoonist Max Fleischer leaves the two alone and they start fighting ending up in the inkwell with ink splattered all over the floor. Viewing Notes

Scenes from The Clown’s Little Brother (1925)
Out of the Inkwell: The Ouija Board (1920)
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

The Clown must face an army of ghosts who emerge from a haunted house. Things become especially spooky when the dwelling begins to dance. Big Cartoon Database

An animator and a janitor are playing with a Ouija Board and the clown is haunted by a bunch of ghosts. IMDb
"That'll put you in the spirit."

"We're contacting the other side, boss."

"Ouija Boards...spirits. Nonsense!"

"I still think it's a waste of time."
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer, Cartoonist)
Ethnicity: White (Max Fleischer, Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleischer, Cartoonist)
Description: Major: Max Fleischer, Cartoonist, Positive
Description: Minor: None
Out of the Inkwell: Poker (aka The Card Game) (1920)
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

This cartoon is presumed lost. A combination live-action and animated series created by Max Fleischer, it proved to be one of the most popular silent cartoons. The shorts usually started off with The Clown (who would eventually become Ko-Ko) antagonizing the animator (Max Fleischer) before the adventure began. Big Cartoon Database

Status: Unknown
Unavailable for Viewing

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

Out of the Inkwell: Perpetual Motion (1920)
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Cartoonist thinks an inventor’s perpetual motion machine is working and offers to buy it. But the clown is behind the deception and rejoices in “stinging” the man who created him. Viewing Notes
Scenes from *Perpetual Motion* (1925)

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Animation
Gender: Male (Cartoonist)
Ethnicity: White (Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Cartoonist)
Description: Major: Cartoonist, Positive
Description: Minor: None
**Out of the Inkwell: The Restaurant (1920)**
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s. Max Fleischer is listed in the credits as “Live-Action Character.”

The cartoon is considered lost.

**Status:** Unknown
Unavailable for Viewing

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

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**Pagan Love (1920)**
**Publisher** Tsing Yu-Ch’ing (Togo Yamamoto)

Tsing Yu-Ch’ing leaves China for America and after attending a university he starts a Chinese newspaper in New York on Pell Street. He falls in love with a blind girl and arranges for a doctor to cure her, but she flees from him when her sight is restored. He returns to his native land and commits suicide. Many critics of the time noted the similarities between this film and D.W. Griffith’s *Broken Blossoms*, made the previous year. It is of interest from a journalism perspective, however, for providing one of the rare early views of an ethnic newspaper. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 39.

Tsing Yu-Ch’ing, a young Chinese, is sent to America from his native land to study Western civilization and carry on work for the Chinese republic. After attending an American university, Tsing starts a Chinese newspaper in New York where he falls in love with a pretty blind girl, Kathleen Levinsky, the daughter of a Jew and an Irish woman. The girl, whose life is barren of love, accepts his attentions gladly. When Dr. Hardwick, a classmate from college, calls on Tsing and meets Kathleen, he offers to operate upon her eyes. The surgery is a success, but with the return of her sight, Kathleen flees in fear from Tsing. The latter returns to China, carrying his wounded love and desirous of nothing but the love eternal he believes he will find with Kathleen in the hereafter. He dies by his own hand while Kathleen, in America, finds herself attracted to Dr. Hardwick. *American Film Institute Catalog of Feature Films*
“Pagan Love”
Artistic Appeal and Human Touch Felt in this Six-Part Hugo Ballin Production

Reviewed by Robert C. McElravy

In “Pagan Love,” a six-part adaptation of Achmed Abdullah’s famous short story, “The Honorable Gentleman,” we are given an enjoyable variation of the theme employed in Griffith’s memorable “Broken Blossoms.” Once more we have the pure love of a high-minded young Chinaman for a white girl—this time the latter being blind and pathetically beautiful. With her sight restored, the girl’s love for the Chinaman turns to a terrified fear and she flees from him. He, broken-hearted, returns to his native China, where through suicide he enters into what his faith teaches him will be love eternal with her.

It would be difficult to overpraise the wealth of artistic detail Hugo Ballin has poured forth upon the screen in elaborating this pretty story. It is the art of realism, which carries with it convincing pictures of life in Pell street, life on the Bowery, native life in China. It is a cosmopolitan atmosphere that is depicted, rather than strictly metropolitan. The spectator accepts without question the probability of the blind little daughter of a Jew and an Irish woman accepting the kindly attentions of the young Chinaman. Such an affair of the heart cannot enlist the full sympathy of the average spectator, who cannot set aside instinctive prejudice, but this is not required of him. All that is asked of him is that he understand and appreciate the high nobility of the Chinaman’s sacrifice, and there is a generous response to this appeal.

A sincere adherence to the demands of a difficult theme in no way interferes with the numerous bits of humor that appear throughout the subject. It brings a frequent smile, and the humor is always pertinent to the story. The scenes in China, the flashes of the crowded Yale bowl, the street scenes in the Bowery and Chinatown are all noteworthy. The interpolated
The story of the temple bell is very impressive and the woodland glimpses where the girl roams with the young doctor are rarely beautiful. The continuity is excellent.

The cast is generally pleasing. Togo Yamamoto is not a particularly sympathetic type but plays with intelligence. Mabel Ballin screens well and carries a strong spirituality in harmony with the demands of the story. Rockliffe Fellows, Charlie Fang and Nellie Fillmore all play well in minor roles. Charlie Fang divides honors with Yamamoto in the particularly tense and deadly combat which forms the big melodramatic “punch” scene.

**Cast**

Tsing Yu-Ch’ing...........Togo Yamamoto  
Kathleen Levinsky...........Mabel Ballin  
Dr. Hardwick...............Rockliffe Fellows  
The Hatchetman...............Charlie Fang  
Mrs. O’Grady.................Nellie Fillmore

**Story**

Tsing Yu-Ch’ing in “Pagan Love,” is a young Chinaman sent to this country from his native land, to study western civilization and carry on work for the Chinese republic. He attends a great American university and after leaving that starts a Chinese newspaper in Pell street, New York. Tsing falls in love with a pretty blind girl, Kathleen Levinsky, daughter of a Jew and an Irish woman. The girl, whose life is barren of love, accepts his attentions gladly and her mother does not object.

Dr. Hardwick, a classmate of Tsing at college, calls on him. The doctor sees Kathleen and agrees to operate upon her eyes. This is accomplished successfully, but with the return of her sight Kathleen flees in fear from Tsing. The latter returns to China, carrying his wounded love and desirous of nothing but the love eternal he believes he will find with Kathleen in the hereafter. He dies by his own hand, while Kathleen, in America, finds herself attracted to Dr. Hardwick.

**Program and Exploitation Catchlines:**

An Adaptation of Achmed Abdullah’s “The Honourable Gentleman.”

Story of the Love of a High-Minded Chinaman for a White Girl.

The First Hugo Ballin Production from Achmed Abdullah Story.

**Exploitation Angles:** Play up the theme but do not seek to too closely connect it with “Broken Blossoms,” though the situation suggests the other play. Deal with it as a play and an adaptation of the well known short story. Use the paper freely, and try to hoop up windows with Chinese displays.
"PAGAN LOVE"
(Ballin-Hodkinson)

Magazine Story Developed Into Mediocre Picture

Dragging slowly along at a snail’s pace in the beginning, and filled with irrelevant detail, "Pagan Love," adapted from the magazine story, "The Honourable Gentleman," by Achmed Abdullah, does not hit a high mark as screen entertainment, despite some excellent photography and lighting.

Briefly the story is that of a Chinaman who is sent to America by his clan to serve the interests of New China, and who falls in love with an American girl. The girl is blind and when an operation restores her sight, the face of her Oriental sweetheart is repulsive to her. So he nobly keeps his identity a secret, returns to his native land and commits suicide. There is only one other eligible male in the picture for the blind girl to love, and a romance between them is hinted at in the end.

This tale moves along with a Chinese fairy tale interpolated, as well as a football scene which appears almost childish. There are also a number of details intended as human interest touches, which hinder the continuity. Only in the end is there some excitement found. Tsing Yu-Ch’ing, the hero, has been in some vague way, unfaithful to the trust of his clan, because of his love for the girl. This, strange to say, is a motive for murder, and the lover sets out to kill the girl he loves. He fails in his mission, of course, and a member of the clan is sent to destroy him. This killer’s method of killing is to jump on the hero’s back. Considering that the would-be assassin is of very small build, it is a strained manner of forcing a thrilling fight.

Mabel Ballin plays the part of the blind girl. She does well in the beginning, but the change when she regains her sight is not as noticeable as it might be. Togo Yamamoto is not very impressive in his role. He falls far short of the work of Hayakawa in similar roles. There are some artistic Oriental interiors.

"Pagan Love" fails to convince by its logic as well as being slow moving. The conflict between love and duty must be explained by a subtitle, for what the hero’s duty is and the strength of its claims upon him, is never made quite clear. The picture’s title is its best asset. It is all perfectly clean and inoffensive. Length, 5 reels. Matthew A. Taylor.

THE CAST

Tsing Yu-Ch’ing
Kathleen Levinsky
Dr. Hardwick
The Hatcher
Mrs. O’Grady

Togo Yamamoto
Mabel Ballin
Rockliffe Fellowship
Charlie Pang
Nellie Fildes

Directed by Hugo Ballin.
Photography by J. Ray Hunt and H. Farrell.
PRESS NOTICE—STORY

A popular magazine story has been picturized and will be shown at the—

It is “Pagan Love” and is an adaption of “The Honorable Gentlemen,” a story by Ahmed Abdullah which appeared in The Pictorial Review.

“Pagan Love” is interpreted by a capable cast, among whom are Mabel Ballin, Rockleigh Fellowes and Togo Yamanoto. In its screen version it has all the interest and zest for which the writings of this popular author are noted. It is surrounded by the atmosphere of the mysterious Orient, contrasted with modern America. It shows the struggle of New China against the old customs of another age and century.

The hero is a young Chinese patient who is sent to this country to bring the wisdom of the West back to his native land. Graduating from an American college, he lives in New York’s Chinatown, striving to elevate his fellow countrymen by publishing a magazine. He continues to serve his beloved China even when it means the sacrificing of the girl he has learned to love.

“Pagan Love” will be the attraction at the—

PROGRAM READER

From a different land and of another century was Tsung Yu-Ching, the Chinaman. Sent to America to bring the learning and wisdom of the West back to his native land, he found himself in strange and new surroundings. But in all countries there is one language that is always the same. The Americanized young Oriental found in the sightless eyes of the lonely blind girl, the answer to his search for love. And she loved him, for she saw him in her mind only, and she knew him as the kind and thoughtful man who brought some cheer into her melancholy existence. But when sight returned and she saw the yellow, wrinkled skin, the narrow, slanting eyes, and the wide nostrils—could she love him then?

“Pagan Love,” an adaption of the story by Ahmed Abdullah, will prove to be one of the most interesting pictures you have ever seen. It will be shown at the—

SUGGESTIONS

You will have to go the limit in boosting Ahmed Abdullah, the author, and his story in this one. Try to wring into your copy a bit of the old Chinese atmosphere and state that it is a tale of the Old and New World closely intertwined. New York’s Chinatown is an attractive setting for a picture. The production is full of interest and you can use some in your lobby. Stage settings to create the Oriental spirit of the play should be used. They can be made simple or elaborate, as you wish. Your usher can dress in Chinese costumes.

CATCH LINES

A young Chinese loved a Christian maid, and she loved him. But must he that “East is East and West is West and never the twain shall meet?” See “Pagan Love” at the—

—An all-star production of one of the most fascinating tales of fascinating China ever written. From the magazine story by Ahmed Abdullah.

Motion Picture News, December 4, 1920, p. 4351
PAGAN LOVE
(HODKINSON-PATHE)
A tragic love incident adapted from Achmed Abdullah's magazine story, “The Honorable Gentleman” directed by Hugh Ballin. Simple in plot, but fine in its study of Chinese character and traditions, and depending upon faithful character drawing rather than action for its interest.
From the viewpoint of putting the Chinese tradition on the screen, Hugo Ballin has made an interesting picturization of Achmed Abdullah's story. Achmed Abdullah knows China and its people and he and Hugo Ballin, collaborating in the adaptation of the original, have given the screen life-like figures in
“Pagan Love.”

The plot is exceedingly simple, having to do with the love of Tsing Yu-Ching for blind Kathleen Levinsky, the orphaned daughter of a Jewish father and an Irish mother, who lives with her aunt, Mrs. O’Grady, the proprietress of a Bowery pawnshop. Tsing Yu-Ching’s love is a wholesome, all-consuming love for the girl who has never seen him, and it gives rise to some fine human touches when the girl’s Jewish and Irish relatives gather to decide Tsing Yu-Ching’s fate. But Mrs. O’Grady rouses hope in the Chinaman’s breast and he pays his court tenderly and sympathetically.

The conflict is supplied when Tsing Yu-Ching neglects duty and returns to the girl only to find her hitherto sightless eyes opened through an operation performed by a former college classmate, Dr. Hardwick. At the sight of him the girl shudders and he, realizing that his love has been in vain, returns to his clan. He is ordered to kill the girl. The clan head, to see that Tsing Yu-Ching fulfills his mission, sends the murderous Hatchetman to follow Tsing and kill him if he fails. Tsing Yu-Ching finds Kathleen with Dr. Hardwick and his courage leaves. He turns away without carrying out his purpose and is set upon by the Hatchetman, who is killed in the ensuing fight. The end finds Tsing Yu-Ching committing suicide in old China while Kathleen reads a letter from him saying he has chosen duty rather than love.

Great care was taken in drawing the characters, while the story is so well developed that, considering its simplicity, it carries considerable suspense. But at no time does it move swiftly. Action, in the film sense, is almost entirely lacking until toward the end of the picture. But the characters are human and it is this fact that gives the offering its interest.

Hugo Ballin’s direction is good and the continuity smooth and even. The photography is especially fine, while the acting of Togo Yamamoto, Mabel Ballin, Rockcliffe Fellowes, Charlie Fang and Nellie Fillmore, who comprise the cast, is most satisfactory.
Ballin’s First Independent Production Sincerely Made

Hugo Ballin presents
“PAGAN LOVE”
Ballin Prod.—Hodkinson

DIRECTOR ................ Hugo Ballin
AUTHOR .................. Achmed Abdullah
SCENARIO BY ............ Hugo Ballin, George S. Hellman and the Author
CAMERAMEN ............... J. Roy Hunt and H. Farrell

As a whole—Questionable whether average American audience will appreciate or enjoy story based upon sacrifice of Chinaman for American girl

Story—Somewhat similar in a sense to theme of “Broken Blossoms,” but lacks artistic appeal of that production

Direction—Generally very good
Photography—Good
Lightings—Satisfactory
Camera Work—Satisfactory, at times unusually excellent

Players—Mabel Ballin makes sincere effort to portray blind girl. Togo Yamamoto suffers when his work is compared to Richard Barthelmess

Exteriors—Some beautiful Chinese shots
Interiors—Life like and satisfying
Detail—Very well worked out

Character Story—Chinaman who brings joy into blind girl’s life sacrifices his love after her sight is restored and she hates him

Length of Production—5,800 feet

Hugo Ballin’s first independent production, “Pagan Love,” is a mighty sincere effort to do a very difficult job in an artistic manner. Ballin, who for some years was art director for Goldwyn, is on record that he is trying to do something different, and in a sense his first independent production gives promise that he intends to carry through along this line.

Gives Big Chance For Unusual Lobby Display

Box Office Analysis for the Exhibitor

While it is a question whether or not your people are going to like a story where the love of a Chinaman for an American girl is the dominant theme, on the other hand, you can tell them that “Pagan Love” is a first class production with some exquisite Chinese shots, and it may get them in.

Your chief point of appeal will be that the production is based upon a story which ran serially in “The Pictorial Review,” which enjoys a huge circulation, especially among women, and you know how important women are in your clientele.

Other than this you have practically no names of importance to attract the crowd.

If you go in for lobby display you will have ample opportunity to do a great deal, because the Chinese atmosphere is rich and colorful, and you can make the front of your house very attractive indeed.

If you use catchlines play them upon the theme of a Chinaman’s sacrifice for an American girl. That may get over.

Make sure to keep your crowd from breaking in on this through the running. It is one of those productions that should be seen from the very start.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Tsing Yu-Ch’ing). Group.
Ethnicity: Asian (Tsing Yu-Ch’ing). Unspecified.
Media Category: Newspaper
Job Title: Owner (Tsing Yu-Ch’ing). Miscellaneous.
Description: Major: Tsing Yu-Ch’ing, Positive.
Description: Minor: Miscellaneous, Neutral

**Paramount Magazine: “Miss Jerry” (1920)**

Reporter Miss Jerry aka Miss Geraldine (Jerry) Holbrook (Blanche Bayliss) and her adventures as a female reporter in the 1890s. She goes to work for the New York *Daily Dynamo*. City Editor Hamilton (William Courtenay as Mr. Hamilton).

Paramount Magazine edition tells the story of how the motion picture play had its humble start with the presentation of “Miss Jerry” on October 9, 1894. The edition celebrated the 25th anniversary of “Miss Jerry’s” debut.

*Moving Picture World*, March 13, 1920, p. 1812
Finger Prints and Screen
Evolution Shown in Film

How the motion picture play had its humble start with the presentation of “Miss Jerry” on October 9, 1894, is told on the screen in the issue of the Paramount Magazine released February 15. “Miss Jerry” consisted of a series of stereopticon slides which, dissolving one into another, told a complete story on the screen. The creator of this innovation was Alexander Black, who is universally known today as the author of the stirring work, “The Great Desire.”

The motion picture takes up the history of the screen from that time. The initial offering was reproduced by taking copies of “Miss Jerry” and by skillful photography producing the same effect as was attained by the original stereopticon slides.

On the twenty-fifth anniversary of “Miss Jerry's” debut Alexander Black received a letter from Adolph Zukor, president of Famous Players-Lasky Corporation, congratulating him upon his initiative in having been the forerunner of a new art.

An explanation of the intricate system of classifying finger tips accord-
Parlor, Bedroom and Bath (1920)
Gossip Columnist-Society Writer Polly Hathaway (Ruth Stonehouse), The Town Tattler

When his wife Angelica decides that she cannot love her husband unless her women friends are chasing after him, Reggie Irving sends scented love letters to himself to make Angelica jealous. That ploy failing, Reggie secures the aid of Polly Hathaway, known as the Town Tattler, to print risqué items in her column about him. Still failing to intrigue his wife, Reggie arranges to meet Polly in a hotel room as part of a plan to trick Angelica into discovering them. Complications arise when Nita Leslie insists upon accompanying them, and Nita's husband Fred shows up at the hotel, along with Angelica and the house detective. After Fred is placated, Reggie finally succeeds in convincing Angelica that he is indeed a lady-killer. American Film Institute Catalog of Feature Films

Moving Picture World, June 5, 1920, p. 1358
"Parlor, Bedroom and Bath"

Metro Production of Stage Farce Will Please Admirers of the So-Called "Bedroom Drama."
Reviewed by Edward Weitzel.

It is stage history that A. H. Woods sent out four or five "Parlor, Bedroom and Bath" companies last season and that the farce was played with success in all sizes of cities and towns of the United States and Canada. The screen version produced by Metro contains the same harmlessly naughty situations that gave spice to the original. Told in bald detail the plot discloses a deal of comic complication whose humor has to do with a married man being found by his lawful wedded wife in a hotel bedroom with two women. There is also a jealous husband to come in at the right moment and threaten to shoot the wrecker of his home. Handled without skill the story could easily become offensive. The direction, personalities and acting of the cast and general good taste of the entire production have turned "Parlor, Bedroom and Bath" into a lively picture that will please the general run of amusement seekers. It is entertainment of the lightest sort, and every healthy minded person will be able to laugh at the embarrassment of the hero and the manner of his punishment for trying to convince his wife that he is a devil of a fellow among the women.

Edward Dillion has given the production the right atmosphere, and the final cutting has resulted in a clearly told plot. Ruth Stonehouse, Eugene Palette, Kathleen Kirkham, Josephine Hill and Charles H. West are the leading members of the cast.

*Cast.*

Reggie Irving ............. Eugene Paulette
Polly Hathaway ........... Ruth Stonehouse
Angelica Irving .......... Kathleen Kirkham
Jeffery Haywood .......... Charles H. West
Virginia Irving .......... Dorothy Wallace
Leila ...................... Helen Sullivan
Ferdie Eaton .............. Henry Miller, Jr.
Fred Leslie .............. George Periolat
Nita Leslie .............. Josephine Hill
Barkis ................... Graham Pettie

Directed by Edward Dillion.

Story by C. W. Bell and Mark Swan
Scenario by June Mathis and A. P. Younger
Length, About 6,000 Feet.
The Story.

Angelica Irving, the wife of Reggie Irving, is the cause of all the trouble in "Parlor, Bedroom and Bath." Having made up her mind that she cannot love a man unless all of her woman friends are infatuated with him also, the poor chap does his best to earn such a reputation. Jeffery Haywood, a friend, advises him to consult Polly Hathaway, a reporter on "The Town Tatler," who is posted on the doings of the smart set. Polly starts off by printing articles in her paper that Reggie is a regular heart breaker. Jeffery also advises Reggie to write love letters to himself and sign the names of different women to them.

Mrs. Reggie detects the fraud, and Polly then suggests that Reggie take her to a seaside hotel and, after registering as man and wife, have Angelica surprise them. The plan is put into effect, but becomes more complicated when the wife of Fred Leslie, who is anxious to make her husband jealous, forces Reggie to take her with him to the hotel, and the unfortunate chap finds himself with two extra wives on his hands. Mrs. Leslie's husband comes to the hotel with the intention of shooting Reggie, and Mrs. Reggie, the hotel detective and a few more peeved persons get on the gay deceiver's trail. There is plenty of excitement until Angelica discovers that Reggie has not deceived her—that he is quite as bad as his reputation indicates.

Program and Exploitation Catchlines:

His Wife Thought That Unless All the Other Women Loved Him That She Couldn't—She Gets the Society Papers to Tell All About Him—and Then the Fun Starts.

Laughable Adaptation of the Amusing Comedy Drama—"Parlor, Bedroom and Bath."

What Do You Think of a Wife That Wants All the Other Women to Admire Her Husband?—He Starts Out to Earn the Reputation by Taking a Society Reporter to a Seaside Hotel and Registering as Man and Wife—Then Some-one Suggests That He Write Himself Letters and Sign Women's Names—and What Not!

Exploitation Angles: Play on the stage success of the play and work hard on the angle of the husband who sought to lose his reputation to oblige his wife. Pick up the points of the story and exploit them in a nice way. Don't get rough, but jazz the situations.
"PARLOR, BEDROOM AND BATH"
(Screen Classics—Metro)

Stage Success Is Rather Weak in Its Screen Version

A MODERATE case in which a successful farce-comedy upon the stage fails to score in its film translation is presented in "Parlor, Bedroom and Bath." Having seen both productions we will say that there is no fault to be found with the adaptation. The high spots of the play have been reproduced upon the screen, but deprived of sparkling dialogue and not taken the utmost advantage of by the players, the offering is a weak substitute. One thing the tempo hasn't been ganged in the regulation farce-comedy manner. Which is lamentable. If a subject lacks idea or novelty, these virtues must be covered up through a spontaneous development.

The plot isn't original, it being the visualization of a flintations husband endeavoring to be more devilish than usual in order to show his wife that she isn't sure of his affection. It is a single-track idea which doesn't offer enough variety to extend itself through five reels. Which, of course, introduces a bit at repetitions detail. And to make it broad, to give it color, plentiful slapstick is supplied and a risque note or two. And so the treatment seems forced. Most of the action is told in subtitles with the majority lifted from the play. So everything is anticipated and surprise is missing. And humor can never be expressed in conversations when it is deprived of incident. Certain high jinks are indulged in by the principals which met with response on the stage, but which are shown up here in all their bald nakedness.

Edward Dillon, the director, has done as well as could be expected with the material. Since he has proven his ability with farce-comedies before the blame must not be attached to him. So it looks as if "Parlor, Bedroom and Bath" is not good screen material. It is primarily a subject of dialogue with emphasis laid upon delicate conversation. It is one of the bedroom farces and while this vogue was emphasized a short time ago, there is no question that it has somewhat lost its punch. It is doubtful if more adaptable players could have brought out any of its original humor, because of the scarcity of amusing moments. Pictures must carry more than single-track ideas to get over nowadays. The leading characters, in negligees, are compromised in a hotel bedroom. And there you are. The backgrounds are in good taste and entirely appropriate. Technically the picture is above reproach. But as a story it lacks spirit, color, action, suspense and humor. Mr. Dillon has kept it within bounds.

Laurence Reid.

THE CAST

Reggie Irving .................. Eugene Palette
Polly Hataway .................. Ruth Stonehouse
Angelita Irving ................ Kathleen Kirkham
Jeffrey Haywood ............... Charles West
Virginia Irving ............... Dorothy Wallace
Leila ......................... Helen Sullivan
Ferdie Eaton .................. Henry Miller, Jr.
Fred Leslie .................... George Petrie
Nita Leslie .................... Josephine Hill
Barkis ....................... Graham Peete

By C. W. Bell and Mark Swan.
Scenario by June Mathis and A. P. Younger.
Directed by Edward Dillon.
Photographed by W. M. Edmond.
PRESS NOTICE STORY

"Parlor, Bedroom and Bath," the screen farce which sets forth the misadventures of a model husband who won his wife under a false pretense of devillishness, will be the feature attraction at the __________ theatre beginning __________. This farce in its original version captivated Broadway for several months and scored one of the hits of the season. It has been said that the play has lost none of its gayety and sparkle in the screen translation. The central idea deals with the matrimonial troubles of Reggie Irving who, to prove to his wife that he is an expert romancer, conspires with Polly Hathaway, girl reporter on a society scandal paper, to blemish his own reputation.

But the young bride discovers the deception and from this amusing complication is precipitated a score of comic incidents—all of which are calculated to rouse the risibilities of an audience. Eugene Pallette, who will be remembered as the model husband in "Fair and Warmer," plays the part of the devilish husband with plenty of fervor. Others who assist him are Ruth Stonehouse in the part of the reporter, Kathleen Kirkham and Henry Miller, Jr. Edward Dillon, the director, has brought forth all the high lights that were found in the original and has kept it sparkling with a good comedy touch. June Mathis and A. P. Younger adapted the picture.

PROGRAM READER

Do you want to see a hilarious farce—a farce which on the speaking stage scored a decided hit and convulsed New York with laughter for many months? Then come to the __________ theatre next __________ and witness the Metro picture, "Parlor, Bedroom and Bath." This offering, the adaptation of which was made by June Mathia and A. P. Younger, and which was directed by Edward Dillon, comes to the screen with all its original sparkle and gayety, and we have no doubt of its mirth-provoking powers. It is a tale of a husband who wants to appear more devilish than what he is in reality. How he enters into a series of misadventures which drive him nearly to the danger line is told in scenes and situations of sure-fire action. Eugene Pallette heads the excellent cast.

CATCH LINES

He wanted to show his wife that he was devilish knowing that she would have a higher regard for him. What happened? See the amusing farce-comedy, "Parlor, Bedroom and Bath."
Adaptation of Farce That Wasn't Adaptable to Pictures

"PARLOR, BEDROOM AND BATH"
Metro

DIRECTOR ............................. Edward Dillon
AUTHORS .............................. C. W. Bell and Mark Swan
SCENARIO BY ............................ June Mathis and A. P. Younger
CAMERAMAN .............................. W. M. Edmond

AS A WHOLE ............. Picturization of farce that had more funny lines than situations—doesn't show much here until the finish.

STORY ................................. Wasn't the type of farce for pictures due lack of situations.

DIRECTION .................... Very commendable considering material; builds up some good laughs at end.

PHOTOGRAPHY .......................... Average

LIGHTINGS ............................... Good

CAMERA WORK ............................ Good

LEADING PLAYERS ............... Ruth Stonehouse most skillful of the lot; few have good conception of farce values.

EXTERIORS ............................. Suitable with some good rain storm stuff.

INTERIORS ............................. Good

DETAIL ....................... Many of the subtitles here are a bit risque for family audiences.

CHARACTER OF STORY .......... Husband obliged to convince wife he's a regular devil before she will love him.

LENGTH OF PRODUCTION ............... 4,647 feet

"Parlor, Bedroom and Bath," it is apparent, was not the right material for pictures. The adaptors might have taken the stage farce and built it up into a good situation comedy but for some reason they didn't. As it stands here it is quite tiresome up until the final bedroom mixup when there is some good farce action very capably staged. For the most part, however, the picture presents what is close to a series of illustrated subtitles, these being the "peppy" lines from the play. Somehow, though, broad farce lines don't seem to register with their full effect on the screen.

Director Edward Dillon had a difficult task confronting him in the making of this. Considering the material he had in hand he has done commendably. But in addition to having to deal with a story that lacked real "meat" he was provided with a cast that with only one notable exception, Ruth Stonehouse, seems to have small idea of farce comedy values. In the final sequences, however, he has scored some comedy points despite all handicaps.

The story, what there is of it, concerns mainly Reggie Irving, who realizes his wife won't love him unless he makes her believe he is a man of many love affairs. He enlists the aid of a friend, Jeff, who maneuvers things so that he will be found in a hotel with another woman registered under the name of "Mr. and Mrs. Smith." Due to Reggie's blundering two Mrs. Smiths appear on the scene and when finally the husband of one appears together with Mrs. Irving, things are pretty hot for the Lothario but his wife decides she really loves him.

Eugene Pallette manages to get some laughs over as Reggie. Ruth Stonehouse as one of the Mrs. Smiths is very good. Others are Kathleen Kirkham, Charles H. West, Dorothy Wallace, Helen Sullivan, Henry Miller, Jr., and Josephine Hill.
PARLOR, BEDROOM AND BATH.

Metro's screen production of the successful stage farce, "Parlor, Bedroom and Bath," while starting rather slowly, finally strikes a fast gait and continues uninterruptedly to an uproarious finish. It is played by an all-star cast—that is, by a cast of the best players Metro has to offer—and as a result there is no individual straining to throw everything to any featured player. The team work is exactly what is required for the perpetration of farce, whether it be on the spoken stage or before the camera.

The role created by Florence Moore, with the scenario prepared by June Mathis and under Edward Dillon's direction, becomes one of the several excellent parts, but strange to say, the role of the silly young wife who elopes with the unsophisticated husband, stands out through its pettiness.

The numerous slangy expressions uttered by Florence Moore in the stage presentation occasionally sound tame, and once in a while quite inane, while others elicit roars of laughter.

All things considered, "Parlor, Bedroom and Bath" is one of the sure-fire caliber of picture production, and, with the va-- of the title, should draw like a .

Variety, July 30, 1920, p. 32

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Polly Hathaway)
Ethnicity: White (Polly Hathaway)
Media Category: Newspaper
Job Title: Columnist (Polly Hathaway)
Description: Major: Polly Hathaway, Negative
Description: Minor: None
Partners of the Night (1920)


"Partners of the night" are criminals Mary Regan, her uncle Joe Russell and Mathew Bradley, chief of detectives. Detective Clifford, assigned to the Mary Regan case, believes in her worth and so, rather than arresting Mary and her uncle for duping a bank teller into embezzling funds, Clifford forces them to make restitution. This angers Chief Bradley, who frames Clifford and then dismisses him from the force. However, Police Commissioner Thorne is in sympathy with the young detective and plots with him and Mary to crush Bradley. To frame the commissioner, Bradley instructs Mary to pass Thorne an envelope containing an alleged bribe, for which Mary substitutes an envelope containing blank paper, placing the bribe in the chief's cigar instead. When the reporters arrive, the chief is exposed, Clifford is reinstated, and he and Mary become partners for life. American Film Institute Catalog of Feature Films
"Partners of the Night"
Goldwyn and Rex Beach Offer a Clever Detective Story with an Element of Social Criticism.

Reviewed by Louis Reeves Harrison.

Adapted from the story of Mary Ryan by Leroy Scott, "Partners of the Night" openly favors a humanitarian movement in dealing with criminals. A chance to reform is accorded them, not by the court, but by the police who arrest them. The story also places in melodramatic spotlight the collusion of police and criminals. The Chief of Detectives prefers to have graft handed to him in some public place, where no one will suspect. He therefore goes to a cabaret dance and sits down with a well-known gambler and a notorious con man for a social evening. This first product from the hands of "Eminent Authors" is, however, made interesting through an unusually fine selection of types, nearly all of them of distinct personality and of unqualified ability. Their performance and good taste in settings more than offset some obvious inconsistencies of production.

Top-notch interpretations are those of E. Corrigan, Chief of Detectives, Pinna Nesbit as Mary Regan, William B. Davidson as Robert Clifford, Mario Majeroni as Mary's crooked uncle and William Ingersoll as Police Commissioner. This strong group carries the story over through force of characterization. Flawless camera work and capable assembling finish off a satisfactory product. "Partners of the Night" has a humanizing motive and the sum of its values class it as good entertainment. It was so regarded by a large crowd at the Strand Theatre.

Cast.
Mary Regan ...............Pinna Nesbit
Robert Clifford ..........Wm. H. Davidson
Thorne, Police Commissioner..Wm. Ingersoll
Matthew Bradley, Chief of Detectives
Emmett Corrigan
Uncle Joe Russell ..........Mario Majeroni
Gerald ..................Vincent Coleman
Louis Gordon.............Frank Kingdon
Harrigan .................Tenny Wright
Bill Dempsey ..............Lew O'Connor

Story by Leroy Scott.
Directed by Paul Scardon.
Length, Five Reels.
The Story.

“Partners of the Night” are successful criminals and Bradley, Chief of Detectives. This is discovered by Detective Clifford in the Mary Regan case. He has become interested in Mary during a voyage from Europe. He believes there is in her the makings of a fine woman. He traps her and her uncle in their apartment when they are about to get away with an enormous sum of money, stolen by a bank teller in love with Mary. Clifford holds them in duress over Sunday and meanwhile spots his chief trying to collect hush money. Clifford takes them, not to headquarters, but to the bank, where the young teller has opportunity to make restitution. Mary and her uncle are set free with something to think about. Clifford has refused a liberal offer to divide the spoil and has put them on their honor to go straight. The chief of detectives is infuriated.

Clifford is put in charge of a spectacular raid on a gambling establishment. There he is framed in a rough struggle, ten new notes of a hundred dollars each thrust in his pocket. He is accused of double-crossing by one of the gamblers and the money found on him in the presence of Police Commissioner Thorne. He is thereupon dismissed from the service. But Thorne is in sympathy with the young detective’s methods and arranges with him and with Mary Ryan to crush the biggest crook of them all, Chief Bradley.

Bradley has arranged for Mary to pass Commissioner Thorne an envelope containing a bribe at a cabaret dance, and has promised the reporters a sensation. They get it. The envelope is passed by Mary and an
accusation is made by Bradley, but the crooked chief is caught in his own toils. The envelope contains nothing but blank paper. His downfall is assured when Mary snatches a big cigar from the chief's pocket. It contains a large sum that had been just handed him by a notorious gambler. Now the Commissioner springs a spectacular arrest. All the crooks are caught. Mary completes her redemption by accepting Clifford as a partner of the day for life.

Program and Exploitation Catchlines:
Entertaining Detective Story by Rex Beach.
Story Which Depicts the Humanitarian Movement in Dealing with Criminals.
Detective Story with a Compelling Theme and Well-Known Cast of Players.
Exploitation Angles: Work hard on the fact that this is a Mary Regan story. Use the leads, but make the story your chief offering, for it carries a strong appeal.

Moving Picture World, March 13, 1920, p. 1842
PARTNERS OF THE NIGHT.

To prevent men from becoming criminals is the way a New York police detective puts it as his theory of conducting his profession. And in so doing he has a rather hard struggle with his chief who tries to frame him for being honest. This is the basic plot of “Partners of the Night,” by Leroy Scott, scenario by Charles S. Whittaker, directed by Paul Scardon for Goldwyn.

With a remarkably splendid and evenly balanced cast the producer has turned out a fine, interesting and suspenseful detective story. The hero is a really upright chap, who explains further that his mission is not only to arrest criminals but to give them a chance to run straight. In so doing he saves Mary Regan from becoming a crook and when her better nature asserts itself and she turns on the dishonest police chief she earns the love of detective Clifford. The finish may be more or less obvious to the technical student of drama, but the tale is certain to hold interest for the layman.

Pinna Nesbit as the heroine, alternately good and wicked, indicates both phases of her nature with intelligence; William B. Davidson makes an attractive hero; Mario Majeroni adds another to his numerous character roles as the girl’s uncle and Emmett Corrigan dominates as the thieving, grafting police chief.

Variety, March 5, 1920, p. 63
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group (Pack Journalists)
Ethnicity: White (Pack Journalists)
Media Category: Newspaper
Job Title: Pack Journalists (Group)
Description: Major: None
Description: Minor: Pack Journalists, Positive

**Pathe News No. 13 (1920)**
Cameraman. Pathe News Cameraman accompanied one of the aviators in a series of sensational nose dips and head spins at the navy’s largest aerial base at Pensacola, Florida.

*Motion Picture World*, February 28, 1920, p. 1515

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Newsreel Shooter-Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Pathe Review No. 77 (1920)
Japanese Newspaper Workers

Pathe Review, No. 77
Type of Production ...................... 1 reel magazine
French roads of ancient origin are seen in the opening portion of this review which holds up nicely throughout. Japanese newspaper workers are seen in the second section, which shows that the methods employed are quite modern. Some ducks, swans and wild geese appear in the following part, which is Dr. Ditmars' contribution. The manner in which different varieties of pavement are tested is shown in an industrial bit and the Hy Mayer Travedaugh, “Such Is Sporting Life” closes. The offering is one of the best of these issues turned out recently and can hold its own almost anywhere.

Wid's Daily, November 7, 1920, pp. 23, 25
Moving Picture World, November 13, 1920, p. 246 (Should be Pathe News No. 17).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group (Japanese Newspaper Workers)
Ethnicity: Asian (Japanese Newspaper Workers)
Media Category: Newspaper
Job Title: Japanese News Staff
Description: Major: Japanese News Staff, Positive
Description: Minor: None
The Penalty (1920)
Newspaper Vendor Blizzard (Lon Chaney).

Blizzard grows to become master of the underworld, driven by his overwhelming desire to revenge himself upon Dr. Ferris, the man who crippled him as a child. The object of Blizzard's revenge is Ferris' daughter Rose, who falls in love with the cripple. Luring Rose's fiancé Wilmont to his apartment, Blizzard orders Ferris to graft Wilmont's legs onto his body. Upon threat of his daughter's death, Ferris agrees, but when Blizzard awakens he discovers that Ferris has performed an operation on his brain which has destroyed his desire for evil. Rose and Blizzard are then married but their happiness is short-lived when the cripple is killed by a former henchman. American Film Institute Catalog of Feature Films

Rubbernecking in Filmland, by Giebler, Moving Picture World, March 20, 1920, p. 1947
“The Penalty”
A High Class Melodrama from Gouverneur Morris’ Story Released by Goldwyn.
Reviewed by Jacob Smith.

First presentation in the world” is the way John H. Kunsky advertised “The Penalty,” released by Goldwyn Distributing Corporation for the week of August 8 at his Madison Theatre, Detroit.

“The Penalty” is taken from the famous story by Gouverneur Morris, which ran in the Cosmopolitan Magazine and is high class melodrama, yet it seems to hit the spot so far as the theatre patrons are concerned.

One of the striking things about the picture is the remarkable characterization given by Lon Chaney, who has the leading character—that of the legless ruler of the worst element in the Barbary Coast section of San Francisco. Rarely has the screen seen a better piece of acting, Mr. Chaney’s work in “The Penalty” exceeding his characterization of “The Frog” in “The Miracle Man.” The photography is excellent, the settings splendid; every character represented is worthy of praise.

**Cast.**

“Blizzard” .................... Lon Chaney
The Doctor .................... Charles Clary
A Crook ....................... Wilson Hummel
Pete, the Drug Fiend .......... James Mason
Dr. Wilmont ................... Kenneth Harlan
O’Hagan ....................... Milton Ross
Rose .......................... Ethel Grey Terry
Barbara ....................... Claire Adams

Story by Gouverneur Morris.
Directed by Wallace Worsley.
Length, Five Reels.

**The Story.**

The story has to do with a man embittered because in his youth a zealous young doctor believed that amputation of his legs, due to injuries in an accident, was necessary to saving his life. The mistake was pointed out by an older doctor, who also noted the fact that the lad’s skull had been slightly fractured.

The intervening years are leaped and the boy is shown as a man in control of the lowest and most vicious element in San Francisco’s great slums. The story maintains a melodramatic interest throughout, with occasional glimpses of a side of the cripple’s personality that is in direct contrast with his dominating characteristics.

There is a sentimental interest and love story.
Program and Exploitation Catchlines:
A Tense Melodrama Adapted from the
Gouverneur Morris Story.
He Was Embittered Against the Surgeon
That Had Amputated His Legs in His
Youth—His Temper Gets Stronger and
Finally He Is the Leader of the San
Francisco Slums.
See Lon Chaney as the Legless Ruler of
San Francisco's Vicious Slum District.
Exploitation Angles: Play on Lon Chaney
and his hit in "The Miracle Man." Work on
the legless stuff and tell that he has two
perfectly good legs, which he gets away
with in some mysterious fashion other than
taking them off. Use the Cosmopolitan ori-
gin of the story for a second bet along with
the author, and don't forget the appeal of
the Barbary Coast.

Moving Picture World, August 21, 1920, p. 1069

Scene from "The Penalty," with Lon Chaney in the principal role of the Gouverneur
Morris story (Goldwyn).

Exhibitors Herald, October 2, 1920, p. 89
Lon Chaney in
THE PENALTY

Five-part drama; Goldwyn.
Directed by Wallace Worsley.
Published in September.

OPINION: The payment of penalty for a life changed by fate to one of evil, gives opportunity for the most brilliant characterization in the career of Lon Chaney, whose impersonation of “The Frog” in “The Miracle Man” is regarded as supreme by many admirers of the character art.

It is a high-grade presentation of low-grade lives and their surroundings. In staying within the pale of the unquestionable it is to be admired for its achievement of the difficult—the portrayal of a sordid theme with delicate artistry that keeps it from repulsiveness. The machinations of a mind distorted by a contusion on the skull, the result of a bungled operation in his youth, provide the thread of sequence. The same operation has made Blizzard, the evil-minded fanatic, a legless cripple. The cunning and crime conceived in his mind, distorted by these things, gives him a power that he draws from evil and wields over the underworld. As its master he exercises a rule over Reds and criminals that is a fascinating, fearful thing as Chaney interprets it in truly masterful fashion. It has effective contrast in the one noble impulse in his life—his passion for music. This soothes and moderates his moods of fiendishness and finally endears him to a woman sent to spy upon him. So forceful is his presentation of the unique part that many will find it difficult to believe him not actually a cripple.

Doris Pawn, Kenneth Harlan, Milton Ross and Charles Clary have parts to which they bring skillful interpretation.

Strange mechanical devices by which Blizzard manipulates his way about his home of mystery present an interesting study. His cohorts in the criminal world give support in impersonations that are compelling. James Mason as the drug fiend gives a particularly notable performance. Claire Adams as Barbara Ferriss is a decided adjunct to the cast of superior players, and Ethel Grey Terry gives an excellent performance as Rose.
Photography is conspicuously good. There is evidence of uncommonly able direction. Action is deliberate—almost too much so at times when Blizzard is being featured in the scenes (as he is the greater part of the time), but does not at any time grow wearisome. Indeed, there is a supreme sense of artistry in the whole production that will be relished by the patron interested in high-grade screen drama. At the same time there is inclination toward the melodramatic that is sufficient to entertain its devotees. The offering is a strong, heavy and intensely dramatic feature with no comedy relief, and can well stand interesting effects in musical score and lighting such as were made its accompaniment when the feature was shown at the Playhouse, Chicago. It will merit especial advertising—need it, in fact—that should bring big returns to the box office.

SYNOPSIS: Blizzard, whose cunning and criminal mind makes him master of the Barbary Coast underworld, is possessed of two ambitions. One is to revenge Dr. Ferriss, the surgeon whose blunder in operating deprived him of his legs in childhood; the other to rally the Reds in his following and loot the city of San Francisco. To accomplish the one he poses for a bust of Satan, expected to be the masterpiece of Barbara, Ferriss' daughter, gaining her sympathy and eventually threatening to enforce her marriage with him. To effect the other, he engages dance hall girls to work at the making of hats in a factory room in his house, the hats to be the insignia of his lawbreaking hordes when they are let loose upon the city. Rose, a detective, obtains entrance to his home as director of the factory. She is brought to love the cripple through his passion for music. When the life of the lover of Barbara is endangered by Blizzard, possessed of the idea that the man must give his legs to be grafted to his own stumps, a second operation cleans the brain of the cripple and he sees with cleared vision, his fearful, terrible past falling away like a dream. When happiness comes in his marriage to Rose, the drug fiend, fearful that Blizzard will reveal the identity of his gang of followers, takes the leader's life. Barbara and her lover are restored to one another.
Appendix 12 – 1920

Wid's Daily, November 21, 1920, p. 3

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Lon Chaney's Work Lifts This One

"THE PENALTY"
Goldwyn

DIRECTOR .............. Wallace Worsley
AUTHOR ................ Gouverneur Morris
SCENARIO BY ........... Charles Kenyon and Phillip Lonergan
CAMERAMAN .......... Don Short
AS A WHOLE .......... Somewhat gruesome with disappointing finish

STORY ............ At times gripping, but weakened at conclusion
DIRECTION ....... Skilful at times; probably did best possible with material
PHOTOGRAPHY ....... Excellent
LIGHTINGS .......... Very good
CAMERA WORK ....... Splendid

PLAYERS .......... Lon Chaney gives one of screen's greatest performances; Ethel Grey Terry not convincing

EXTERIORS ....... Very well handled
INTERIORS ......... Excellent
DETAIL ............. Carefully worked out. One or two titles being unintended laughs

CHARACTER OF STORY .......... Melodramatic; somewhat gruesome and heavy and wonderful characterisation by Chaney will probably satisfy any audience

LENGTH OF PRODUCTION ...... 6,730 feet

Hats off to Lon Chaney! As "Blizzard," the deformed ruler of the Barbary Coast's underworld, he gives one of the screen's greatest performances. It will be remembered long after "The Penalty," as a production may be forgotten—not because of the ability that Chaney shows in appearing as a legless individual, which in itself is a stunt unusually clever, but because of his facial expressions and general handling of an exceedingly difficult characterization. When he appeared as "The Frog" in "The Miracle Man" and unwound himself from his distorted appearance it was talked about for a long time. But this is bound to be forgotten by the excellence of the characterization that he gives in "The Penalty."

There isn't a great deal to be said about the production other than Chaney's marvelous work. The story, which tells of how a boy, crippled and maimed by an unnecessary operation of a young surgeon, and who becomes the ruler of the underworld in Frisco, with a set determination to revenge himself for the injury perpetrated upon him, while making at times a gripping melodramatic story, fails at the finish. It is a serious question whether, because of the story, anything else might have been done. It is a question whether in the effort to show how "Blizzard" (Lon Chaney) pays the penalty of death for his various misdemeanors, could have been avoided without giving the usual clap-trap "movie" finish. But it is entirely unlikely that a girl of the intelligence of Rose (Ethel Grey Terry) could have loved such an individual and whether after an operation, removing a clot from the brain, a person could be so changed as to become a cause for good rather than evil, and this happens in the production.

However, up to almost the very conclusion the gripping melodramatic incidents hold securely, and Chaney's work is so unusually fine that it will probably hold the production for all that is necessary.

Those in support of Chaney are uniformly satisfying, especially worthy of note being the characterization of the drug fiend by James Mason.

Talk About Chaney and Another Big Goldwyn Feature

Box Office Analysis for the Exhibitor

Talk about Chaney—he not only deserves it, but his previous work in a number of productions, especially in "The Miracle Man," warrants this, and there isn't any question but that Chaney's work will make "The Penalty" a success, even at points where the production as a whole may not be particularly liked because of its gruesome nature. You can point out that Chaney gives one of the greatest performances ever known to the screen, and if your clientele likes stunts, use lobby displays and photographs in your advertising. Show Chaney as "Blizzard," the legless villain-hero of Gouverneur Morris' famous story. Morris' name is also a possible asset for capitalization and the fact that the story ran in The Saturday Evening Post should also be dwelt upon.

If you have run some of the other big Goldwyn releases this season you can point out that "The Penalty" is another of the same strong type. Also mention that Goldwyn produced "Earthbound" and "Madame X," and make a talking point that "The Penalty" is just as strong and interesting.

For catchlines: "See how the penalty was met!" "What is the greatest penalty that could be paid?" "See how the ruler of San Francisco's underworld paid at the ——— Theater." "Remember Lon Chaney in "The Miracle Man"? See his wonderful performance in "The Penalty" at the ——— Theater."
Legs—Before and After!

Millions of picture fans will be astounded to learn that Lon Chaney has legs like any other normal man.

He plays the part of “Blizzard,” the legless criminal of “The Penalty,” with his legs strapped back to the knees, and so great is the strain that he could only act seven minutes at a time.

It is the most remarkable performance in screen history.

GOUVERNEUR MORRIS’
THE PENALTY

DIRECTED BY WALLACE WORSLEY
PRODUCED BY GOLDWYN PICTURES CORP.
The Penny Philanthropist (1920) (Re-Release – 1917)
Newsgirl Peggy O’Neil is the “Penny Philanthropist” who sold newspapers in the streets of Chicago and then owns a tiny store called the “News Emporium.”

Peggy sells newspapers on the streets of Chicago, saving her money until she can afford to open a small newsstand called the "News Emporium." Although she has to support her younger brother and sister, Peggy manages to give a penny away every day to help the less fortunate. Millionaire Andrew Kimbalton, one of Peggy's customers, offers her a dollar a day to give it away for him, but she declines, telling him that the pleasure of giving lies in giving yourself. He then asks Peggy to teach his only daughter Ann the art of philanthropy, and she agrees. One day, the police come to Peggy's newsstand and ask her to go to the station where she learns that her sweetheart, Tom Oliphant, is under arrest, charged with trying to dynamite the Kimbalton mansion. With this accusation, the Kimbaltons begin to distrust Peggy, but after many adventures, Peggy proves that Tom is innocent, retains the friendship of the Kimbaltons and then, having made everyone else happy by her penny philanthropy, is made happy herself. American Film Institute Catalog of Feature Films
“The Penny Philanthropist”
(Seven Reels—Directed by Guy McConnell
—World Rights Controlled by Hyman Attractons)

CLARA E. LAUGHLIN wrote this widely read novel and in the screen version, dainty Peggy O’Neil is the star. Peggy is the “Penny Philanthropist” who has sold newspapers on the streets of Chicago until she is eighteen and the proprietor of a tiny store called the “News Emporium.” Her kitchen in the back room is a “home” for many homeless girls.

Dainty Peggy O’Neil brings the same charm and vivacity to the screen that endeared her to the public in her famous stage success “Peg O’ My Heart.” She is supported by another popular player of the legitimate stage, Ralph Morgan and an adequate cast, of whom two deserve special mention. They are Thomas Carey, the boy who plays the amateur detective and Frank Weed in the character role of an Italian, Luigi, whom he makes true to life.

This is one case where the story as it appeared in book form has not been changed and it gives Miss O’Neil the same sort of wistfully pathetic role illuminated by her Irish wit as that in which she appeared in “Peg o’ My Heart” and the hosts who admired her on the stage will be equally pleased with her on the screen.

The scenes are all laid in Chicago and familiar localities and manufacturing plants lend local color and interest to the swiftly moving story. The picture as a whole carries a strong appeal and will be as wholesome for the children as for the parents. L. H. MASON

THE PENNY PHILANTHROPIST (Five Parts—Sept. 24).—Peggy keeps a newsstand on Halsted Street, the income from which enables her to care for a younger brother and sister; so she hasn’t much money for “philanthropy,” but she gives away a penny every day.
Andrew Kimbalton, millionaire manufacturer, who stops at Peg’s stand, and knowing of her philanthropy—her penny philanthropy—offers her a dollar a day to give away for him. She declines, telling him that the pleasure of giving lies in giving yourself.
Mr. Kimbalton has an only and motherless child, a daughter who is destined to inherit his vast wealth. This daughter wants to do good with her money, but she doesn’t know how. Her father believes Peg can teach her how and Peg says she is willing to try.
Peggy explains to Ann that dollars should not be given away until one learns all there is to know about giving away pennies.
Ann, however, has a hard time following Peggy’s plan, for people who know her mistrust her efforts. Peggy’s philanthropy finally prevails and then a policeman calls at Peggy’s newsstand to tell her to go over and see the captain.
Arrived at the police station, she learns her sweetheart, Tom Oliphant, is under arrest, charged with trying to dynamite Kimbalton’s mansion. The police have woven a strong circumstantial case around Tom in an effort to prove a motive for the crime. Kimbalton, the millionaire, begins now to mistrust Peggy, but the little philanthropist proves equal to the task.
The friendship of Kimbalton and his daughter is retained, and Peggy, winning in a battle of wits with the police, frees Tom, and then, having made everyone else happy by her penny philanthropy she is made happy herself.
“The Penny Philanthropist”
(Wholesome Films Corporation—Seven Parts)
REVIEWED BY WILLIAM J. McGRATH

This production is the best proof of the increasing quality and the sincere desires of the Wholesome Film Corporation to furnish the best they have. It is a dramatization of a well-known story by Clara Laughlin, a Chicago writer of note. The story as made for the screen is ingenious, contains the original moral of Miss Laughlin's story and is interesting.

Wholesome showed their initiative and enterprise when they contracted with Ralph Morgan, star of the stage play “Turn to the Right” to play the lead in this film drama. Morgan may not have had much film experience, practically none I think before this, but he just brought his excellent ability to play and the result is that his work is a big part of the picture. Working with him is Peggy O’Neill; another player well known and liked.

The original story has been followed as closely as possible for the screen. The result has been a mirroring of human nature and life that is bound to find an appeal. It is a story of blame for crime misplaced. Tom Oliphant and Peggy, his Irish sweetheart, start to find the guilty one and remove the stigma from Tom’s father. Peggy accomplishes most of the results that brings happiness to them all and shows up the villainy and purpose of the guilty and conspiring ones.

*Motion Picture News*, October 27, 1917, pp. 2592-2593

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Peggy O’Neil)
Ethnicity: White (Peggy O’Neil)
Media Category: Newspaper
Job Title: Newspaper Employee (Peggy O’Neil)
Description: Major: Peggy O’Neil, Very Positive
Description: Minor: None
The Screaming Shadow (1920) Serial - 15 Episodes
Reporter Mary Landers (Neva Geber)

Journalist Mary Landers (Neva Geber) is a rich journalist who helps a scientist experimenting in finding the secret of longevity. Together they oppose an evil doctor who in conducting similar experiments using human subjects. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 763.

A 15-chapter serial.
Episode 1: A Cry in the Dark; Episode 2: The Virgin of Death; Episode 3: The Fang of the Beast; Episode 4: The Black Seven; Episode 5: The Vapor of Death; Episode 6: The Hidden Menace; Episode 7: Into the Depths; Episode 8: The White Terror; Episode 9: The Sleeping Death; Episode 10: The Prey of Mong; Episode 11: Liquid Fire; Episode 12: Cold Steel; Episode 13: The Fourth Symbol; Episode 14: Entombed Alive; Episode 15: Unmasked.

Motion Picture News, January 3, 1920, p. 454
WHEN Ben Wilson’s second Hallmark serial, “The Screaming Shadow,” to be presented by Frank G. Hall, president of Hallmark Pictures Corporation following the final release of “The Trail of the Octopus” now booking with Ben Wilson starred, opens following Christmas holidays, the public will be given their first glimpse of the result of a theory to the effect that human life can be prolonged and eternal youth inculcated by the means of grafting onto the human body what are known to the medical profession as monkey glands. Mr. Wilson’s late serial, now under production is founded upon this theory and during the course of the story written by J. Grubb Alexander and Harvey Gates, the theory of this monkey gland process and its effect, is brought out in a series of strongly dramatic episodes.

According to the authors and Mr. Wilson, who has now completed the sixth episode, the story offers great dramatic possibilities.

More in the Cast.

Surrounding Mr. Wilson and Neva Gerber, who is co-starred with him in this serial, Mr. Wilson has coupled practically the same cast of players that appeared with him in his serial “The Trail of the Octopus”—William Dey, Howard Crampton, and William Carroll. In addition to these will be seen Fred Gamble and Joseph Girard, one of the best known character actors of the serial drama; Frances Terry, Pancy Porter, Claire Mille, and Joseph Manning.

Ben Wilson is seen in the role of John Rand, noted scientist and archaeologist. Miss Gerber is playing in the role of a newspaper woman who is heiress to millions but prefers the work on account of its adventure and romance. Mr. Crampton has the role of the millionaire head of the Eternal Life Syndicate. Joseph Girard, character man, has the part of Baron Velska, Prime Minister of Burgonia, Frances Terry has the part of Nadia, high priestess of the virgins of eternal youth.
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Wid's Daily, January 18, 1920, p. 31

"The Screaming Shadow," Hallmark

People always have an awe for the supernatural or that which mystifies them. In serials, especially, has it been found profitable to deal with unknown quantities, and thus impress those who are fond of the drawn-out drama. "The Screaming Shadow" is said to be based on the monkey-gland theory of the prolongation of human life, but is actually a weird concoction of the combined imaginations of J. Grubb Alexander and Harvey Gates. It has little to do with the recently discovered idea if the first three episodes may be taken as a criterion. Four mythical maidens, each of them having retained youth and beauty through over a thousand years, are supposed to bear on their personages the secret to permanent life and a crystal in possession of the villain is the key which can unravel the mystery. Beyond that little is clear. There is some sort of a squabble over the possession of the European kingdom of Burgonia, and a resemblance between one of the quartet of virgins and a girl newspaper reporter furnishes one of the big twists in the theme.

Some semi-invisible sort of an arch-criminal is the cause of several murders, and the spectator sees little but his shadow most of the time. He is in the habit of uttering a cry like the roar of a lion and those whose earthly existence has terminated, bear a strange mark—the imprint of a set of teeth. In each episode someone is killed, everyone appears to be fighting everyone else, and much to think about is in evidence.

There is no great danger of anyone's outguessing this, nor any great likelihood that they'll be able to keep up with the story, but it will draw.
Appendix 12 – 1920

"The Screaming Shadow"

Ben Wilson's Greatest Serial with Neva Gerber

NOW BOOKING

Have the Opening Episodes of This Weird and Fascinating Story Screened for You Immediately

“THE SCREAMING SHADOW” Is By Far the Most Extraordinary Serial In Which Ben Wilson and Neva Gerber Have Appeared in Their Long and Successful Serial Careers.

Moving Picture World, February 28, 1920, p. 1499
BEN
WILSON
and
NEVA GERBER
in
"THE
SCREAMING
SHADOW"

1. A Cry in the Dark
2. The Virgin of Death
3. The Fang of the Beast
4. The Black Seven
5. The Vapor of Death
6. The Hidden Menace
7. Into the Depths
8. The White Terror
9. The Sleeping Death
10. The Prey of Mong
11. Liquid Fire
12. Cold Steel
13. The Fourth Symbol
14. Entombed Alive
15. Unmasked

GIGANTIC
SPECTACULAR EFFECTS
Rivaling the Most
STUPENDOUS
SPECIAL PRODUCTIONS
Make
BEN WILSON
and
NEVA GERBER
in
"THE
SCREAMING
SHADOW"

The Most Wonderful Serial On Record

The eruption of a volcano, belching forth tons of rocks and rivers of streaming lava, while thousands of people rush panic-stricken through the doomed city, is one of the tremendous climaxes that make the closing episodes of "THE SCREAMING SHADOW" remarkable. From start to finish this new Ben Wilson success is the fastest moving and most elaborately staged serial ever produced.

Now Booking In Your Territory
HALLMARK PICTURES
CORPORATION
Foreign Rights Controlled by
APOLLO TRADING CORPORATION

Moving Picture World, March 27, 1920, p. 2059
Appendix 12 – 1920

There are 30 Reasons
WHY YOU SHOULD BOOK
“The Screaming Shadow”
Reason No. 9
A blind exhibitor cannot see “THE SCREAMING SHADOW” but he can hear the dollars coming into the box-office.
Watch for Reason No. 10 Tomorrow
BEN WILSON PRODUCTIONS
UNIVERSAL CITY
CALIF.
Released Through
HALLMARK PICTURES
130 W. 46th Street
New York
Foreign Rights controlled by Apollo Trading Corp., 220 W. 46th St.

Wid’s Daily, January 11, 1920, p. 27

Exhibitors Herald, January 10, 1920, pp. 20-21
The Screaming Shadow (1920): Episode One: A Cry in the Dark
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Two: The Virgin of Death
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Three: The Fang of the Beast
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Mary Landers)
Ethnicity: White (Mary Landers)
Media Category: Newspaper
Job Title: Reporter (Mary Landers)
Description: Major: Mary Landers, Positive
Description: Minor: None
The Screaming Shadow (1920): Episode Four: The Black Seven
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Five: The Vapor of Death
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Six: The Hidden Menace
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Mary Landers)
Ethnicity: White (Mary Landers)
Media Category: Newspaper
Job Title: Reporter (Mary Landers)
Description: Major: Mary Landers, Positive
Description: Minor: None
The Screaming Shadow (1920): Episode Seven: Into the Depths
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Eight: The White Terror
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Nine: The Sleeping Death
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Mary Landers)
Ethnicity: White (Mary Landers)
Media Category: Newspaper
Job Title: Reporter (Mary Landers)
Description: Major: Mary Landers, Positive
Description: Minor: None
The Screaming Shadow (1920): Episode Ten: The Prey of Mong
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Eleven: Liquid Fire
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Twelve: Cold Steel
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Mary Landers)
Ethnicity: White (Mary Landers)
Media Category: Newspaper
Job Title: Reporter (Mary Landers)
Description: Major: Mary Landers, Positive
Description: Minor: None
The Screaming Shadow (1920): Episode Thirteen: The Fourth Symbol
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Fourteen: Entombed Alive
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

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

The Screaming Shadow (1920): Episode Fifteen: Unmasked
Newspaperwoman Mary Landers (Neva Geber) is heiress to millions, but prefers to be a newspaper reporter on account of its adventure and romance.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Mary Landers)
Ethnicity: White (Mary Landers)
Media Category: Newspaper
Job Title: Reporter (Mary Landers)
Description: Major: Mary Landers, Positive
Description: Minor: None
**Screen Smiles (1920)**
Newspaper. Animated Topic Sayings comprising the most timely and wittiest remarks of America’s leading newspaper writers.

"Screen Smiles," No. 41—Screen Smiles—Victor Kremer

Cartoons, flashed upon the screen immediately after comments, selected from various publications, make their appearance, are one of the two novel features of "Screen Smiles." The other is the pair of trailers appended, one at the start and the other at the finish. That at the beginning is an excellent and unusual bit of animation and holds the eye. The scheme of having the scissors cut into the newspaper, the pieces forming into letters, and then the quill writing a supplementary rhyme being quite out of the ordinary, with the owl at one side adding a dignified aspect. Drawn in black on a light surface, the closing trailer does not harmonize with the rest of the issue, in which all of the matter is seen in white letters on a dark background. A change to make it conform with what precedes would probably be beneficial. As for the subject matter, that employed in this issue is fairly clever, while the cartoons are not always very funny. Instead of being linked up with various current topics as has been the custom in this and other issues of a similar nature in the past, many of the captions are gags gleaned from humorous columns.

*Wid’s Daily*, April 18, 1920, p. 28
An Announcement of Importance
To STATE RIGHT BUYERS

Victor Kremer Film Features, Inc., has acquired SCREEN SMILES for distribution in the United States and Canada.

SCREEN SMILES is a series of Animated Topical Sayings.

The subjects comprise the most timely and wittiest remarks of America's leading newspaper writers.

The illustrations are the work of America's leading film cartoonists and present the most remarkable animated drawings ever devised for the screen.

SCREEN SMILES was viewed by the FIRST NATIONAL EXHIBITORS CIRCUIT OF NEW YORK and of NEW ENGLAND, with the result that the rights were contracted for forthwith for New York, Northern New Jersey and New England.

SCREEN SMILES is now available for State Right purchase.

It is destined to become a standard and permanent feature of every exhibitor's program in the United States and Canada.

SCREEN SMILES will be given the most elaborate publicity and advertising campaign ever accorded a short length subject. The exhibitors' advertising accessories for SCREEN SMILES are worthy of a feature production.

Inquiries for State Rights will be accorded prompt attention. Get your bid in now. SCREEN SMILES will not be on the market long.

(Signed)

Reply to

VICTOR KREMER FILM FEATURES, Inc.
SUITE 908-909
126-130 WEST 46th STREET, NEW YORK

Phone: Bryant 6332

Moving Picture World, April 3, 1920, p. 27
Serpentin reporter (1920) (France)
Reporter (Marcel Levesque) in a comedy short. No other details available.

She’s a Vamp (1920)
Newsboy (Matty Roubert). (Note: *Exhibitors Herald* calls him a newsboy, but *Wid’s Daily* calls him a “bootblack.”). No other information available.

*Exhibitors Herald*, June 26, 1920, p. 78

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“She’s a Vamp” deals with the love of a newsboy and his adventures in the childhood lives of a wealthy “vamp” and his true blue sweetheart of “de alley,” then following closely along the lines of the grown-up triangle cases.
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*Wid’s Daily*, June 6, 1920, p. 24

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“She’s a Vamp”—Reelcraft

Humorous stories have frequently been woven about the experiences of young boys with girls of but few years. The rapidly changing fancies and “Puppy Love” most people experience are cleverly dealt with in another two-reeler in which Matty Roubert is starred. This time he is a bootblack, living in a none too comfortable home and densely populated portion of a large city. When a youthful coquette rolls her eyes for his special benefit, Roubert’s affections are transferred, but when the new “Flame” proves faithless, he returns to his old sweetheart, much humbled. The production is rather slow in a few spots, but otherwise holds interest nicely, is human and should secure booking.
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Appendix 12 – 1920

Junction City Daily Union, Kansas. October 15, 1920, p. 2
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: Newsboy, Positive
Description: Minor: None
The Silent Barrier (1920)
Reporter Helen Wynton (Florence Dixon), a society reporter on the *Argus*.

Reporter Helen Wynton (Florence Dixon) tries to reconcile Etta Stampa with her father. Mining engineer Charles K. Spencer (Donald Cameron) meets Wynton at the paper and arranges with her editor to have her sent to St. Moritz to cover winter carnival. Journalism gives way to melodrama as unscrupulous Mark Bower (Sheldon Lewis), who loves Wynton, follows her. Also in pursuit is Bower’s jealous fiancee. During a mountain climbing expedition led by Stampa’s father, Bower tries to kill the guide. After a number of complications and melodramatic situations, Bower is killed in a fall from a cliff. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 39.

Helen Wynton, a society reporter on the *Argus*, becomes friendly with Etta Stampa who confides that she is heartbroken because her father has disowned her following a love affair she had some years ago. Sent to St. Moritz on a story, Helen determines to seek out Etta’s father, a Swiss mountain guide, to reconcile him with his daughter. Pursuing Helen to St. Moritz is Mark Bower, an unscrupulous man of wealth. Hearing of Bower’s trip, Charles Spencer, who is in love with Helen, follows, arriving in time to save Helen from Bower’s advances atop a deserted mountain. Afterwards, Helen persuades Etta's father to forgive his daughter. However, Bower has not given up his pursuit of Helen, and assaults her again at Lookout Lodge. Stampa, learning that Bower was his daughter's betrayer, follows him and, in their ensuing fight, Bower falls from a cliff and is killed. *American Film Institute Catalog of Feature Films*
Louis Tracy has three million readers for his forty famous novels that range the world for characters, scenes and climaxes. "The Silent Barrier" is the first of fifteen Louis Tracy Productions. Staged in London and the snow-clad Alps, Love triumphs through romantic pursuit and struggle. Charles T. Dazey wrote the continuity for Arthur F. Beck and Charles C. Burr. A cast of sixty players was directed by William Worthington.

Sheldon Lewis is one of the foremost villains of the screen. He proves it in "The Silent Barrier." Gladys Hulette is more winsome and appealing than ever. Florence Dixon is the charming heroine and Corinne Barker the wily adventureress. Outstanding character parts are nobly played by Fuller Mellish and Adolph Milar in scenes that will be remembered long after the ordinary six reel picture is forgotten. W. W. Hodkinson Corporation, release "The Silent Barrier" July 25th as a timely picture play for summer audiences.

Exhibitors Herald, August 7, 1920, p. 12
“The Silent Barrier”
London Drawing Rooms and Albine Snows
in “The Silent Barrier,” Hodkinson
Release, Starring Sheldon Lewis
Reviewed by Jessie Robb

The pictorial values in “The Silent Bar-
rier,” from the novel of the same name by
Louis Tracy, Hodkinson release, are un-
usually effective and striking. Represent-
ing scenes from the streets and drawing
rooms of London to the snow-clad heights
of the Alps, this picture presents the true
atmosphere of the different locales of the
story. The winter sports, Swiss chalets
and shelter huts in the mountains, where
some of the most dramatic action is lo-
cated, are interestingly portrayed.

The main theme is the familiar, yet en-
grossing one of the honorable and dis-
honorable love of two men for the same
woman. The action of the unfoldment of
the plot is smooth and works up to the
climax with telling force. Sheldon Lewis,
to whom is entrusted the leading mascu-
ine role of Mark Bower, London mil-
liionaire and roue, gives a characterization
marked with breeding and suppressed vil-
liany. Outstanding work is done by
Corinne Baker, Florence Dixon, Gladys
Hulette, Donald Cameron and Adolf
Milar. The remainder of the cast give
good accounts of themselves.

Cast
Mark Bower................Sheldon Lewis
Millicent Jacques.........Corinne Barker
Helen Wynton............Florence Dixon
Charles K. Spencer......Donald Cameron
Etta Stampa..............Gladys Hulette
Stampa.....................Adolf Milar
Barth....................Ernest Des Balletts
McKenzie..................Fuller Mellish
Professor Lammenols.....Joseph Burke
Lady Lavasour............Mathilde Brundage
Sir George Lavasour......Jack Raymond
Delavere..................Rob Lee Keeling
Story from the Novel by Louis Tracy
Scenario by Charles T. Dazey.
Length, Five Reels
Directed by William Worthington.

Moving Picture World, October 16, 1920, p. 997
"THE SILENT BARRIER"
(Tracy-Gibraltar-Hodkinson)

Obvious Story Has a Good Climax and Scenic Backgrounds

W HATEVER merit is contained in Louis Tracy's novel, "The Silent Barrier," has been lost track of in the adaptation for the screen. Aside from its scenic investiture, the backgrounds representing the Swiss Alps, the offering carries little appeal insofar as its dramatic moments are concerned. It is a perfectly obvious story, one in which the action is easily anticipated from the introductory reel. But if the director paid too much attention in planting his characters in respect to making his plot impenetrable, Sheldon Lewis has not added much mystery in his interpretation. While this actor is an acceptable villain of tried and true service, the fact remains that he has not shaded his role to create any suspense in his movements. By merely watching Lewis' gestures one is certain just what will take place even before he starts his villainy.

It strikes us that the picture should not have been shortened. The jumpiness continuity and the fact that several potential punchlines are lost can be blamed upon the cutting department. "The Silent Barrier" is a tale of a blighted romance, the heroine being a daughter of an Alpine guide who works as a governess in London. The action revolves around her girl friend's effort to reconcile her with her father. The former is a society reporter who is detailed to the task of covering the carnival at St. Moritz. Of course she will kill two birds with one stone. And the villain who dishonored the Swiss girl is equally intent upon playing his game with the reporter. And follows her to the Alps.

The action takes a long time in getting started and doesn't travel anywhere in particular. The scene disclosing the ascent of the mountain is fraught with some suspense, for it is at the summit that the villain learns the identity of the guide and attempts to kill him. In the end a discarded sweetheart revenges herself by imparting the precious information. And the guide and a worthy admirer of the governess start in pursuit of the villain and catch him with the reporter in a shelter but far up the mountain side. And the culprit is frightened into falling through space. The climax is effective and is some compensation for a slow-moving story. And the scenery comprising snow-capped mountains and suggesting Swiss atmosphere is attractive. The London interiors are out of harmony.

Length, 5 reels. Laurence Reid.

THE CAST

Mark Bower.......................................................Sheldon Lewis
Millie Jacques...............................................Corinne Barker
Helen Wynter...................................................Florence Dixon
Charles K. Spencer..............................Donald Cameron
Etta Stampa..................................................Gladys Hallette
Stampa..........................................................Adolf Misar
Barth..........................................................Ernest Des Hallers
Mckenna................................................................
Prof. Lammenols........................................Pauker Mellish
Lady Lavassur.....................................................Joseph Burke
Sir George Lavassur........................................Mathilde Brandage
Delavere..........................................................Jack Raymond

By Louis Tracy.
Scenario by Chas. T. Dazey.
Directed by William Worthington.
Photographed by Adolf Mueller.
PRESS NOTICE—STORY

"The Silent Barrier," a picturization of Louis Tracy's novel of the same name, is a tense drama with a fine flavor of romance running through it. It will appear at the _______ theatre next _______ and _______ with a cast of all-star proportions, including such well known players as Sheldon Lewis, Gladys Hulette, Corinne Barker, Florence Dixon, Fuller Mellish and others. The picture tells a tale of adventure, intrigue and romance in the Swiss Alps. Although the story carries suspense in its development, the striking feature of the offering is its scenic investiture. Director William Worthington has created a realistic atmosphere.

Indeed one is transported to the actual locale through the marvelous scenes which he has collected. The plot revolves around an American mining engineer and a millionaire speculator who threatens to ruin the love affair of the former during their sojourn in the Alps. The action presents rich conflict and adventure and is capably interpreted.

PROGRAM READER

A throbbing story of love in the Swiss Alps is coming to the _______ theatre next _______ in "The Silent Barrier," the first of Louis Tracy's stories to be adapted for the screen. Patrons of the _______ are sure to respond to the adventurous line of action, which is accompanied by a charming romance, the intrigue of a disappointed lover, the vengeance of a father whose daughter has been dishonored, and the picturesque scenery. The vast reaches of snow, the perilous ascent of the mountain, the backgrounds of fir trees, shelter huts, and the carnival—all of these pictures give the photoplay a value which makes its atmosphere correct. The story is enacted by a cast that includes Sheldon Lewis, Gladys Hulette, Corinne Barker and Donald Cameron. Our patrons will remember these names. We feel sure you won't be disappointed when the picture is presented.

CATCH LINES

They made the ascent of the mountain. Would a storm carry them to destruction? This is only one of the tense scenes in "The Silent Barrier," which come to the _______. A picture of vital action and marvelous scenery.

See "The Silent Barrier," a picture of adventure, intrigue and romance set among the backgrounds of the Swiss Alps.

Motion Picture News, August 7, 1920, p. 1239
Sympathetic Theme and “Different” Locations Notable in This

“THE SILENT BARRIER”

Gibraltar-Hodkinson

DIRECTOR .......... William Worthington
AUTHOR .......... Louis Tracy
SCENARIO BY .......... Charles T. Darzy
CAMERAMEN .......... Virgil Miller and Bert Dawley

AS A WHOLE: Continuity of this jumps a lot at start, but gets into very sympathetic story later and holds through this and unusual locations.

STORY: Develops a very sympathetic plot between father and daughter.

DIRECTION .......... Satisfactory
PHOTOGRAPHY .......... Good
LIGHTINGS .......... Satisfactory
CAMERA WORK .......... Good
LEADING PLAYERS .......... Adolph Milar and Gladys Hulette do best work; Sheldon Lewis is villain
SUPPORT .......... Generally capable
EXTERIORS .......... Good snow stuff that passes for Swiss mountains
INTERIORS .......... Satisfactory
DETAIL .......... Inserts of still pictures of the Alps don’t convince; could be eliminated easily
CHARACTER OF STORY .......... Mountain guide saves heroine from attack by villain who previously had wronged his daughter.

LENGTH OF PRODUCTION .......... About 5,200 feet

The first part of this picture is considerably jumpy, due in all probability, to the fact that much footage was cut out to bring it down to its present length. While this results in the story getting away to a rather unpromising start, once the various characters have been planted and the action begins in earnestness, the picture picks up in good style and at the middle and through to the finish develops a very sympathetic theme.

In addition “The Silent Barrier” is laid against unusual backgrounds. The locale is the Swiss Alps and Saranac Lake in mid-winter substitutes very nicely for the real thing. The director has been particularly painstaking in regard to details of native costumes and the lake and the atmosphere thus created has real illusion. But evidently someone thought otherwise, and a number of still shots of the real Alps have been inserted here and there.

It’s production has a number of plot errors, the most important being the one between Stampe, a mountain guide and his daughter, Etta. In another day Etta had been betrayed by a traveller and her father had cast her out. Helen Wynsum, a London girl, hears her story and brings about an understanding in the father’s heart with the result that he welcome his daughter home.

At the hotel, Helen is bothered by the attentions of Mark Bower, a millionaire. Bower is the man in Etta’s life. There is some good suspense in the descent of the mountain when Bower tries to kill Stampe, of whom he is afraid, by letting a rope slip.

At length Bower’s attentions to Helen become so obvious that Millicent, another of his females, tells Stampe that Bower was the cause of Etta’s sorrow. For the climax, Bower is attacking Helen in a mountain cabin when first, Spencer, the man who loves her, comes to her rescue, but gets the worst of it and then Stampe. There is a fine lot of suspense in the scene where Bower backs off the porch of the hut and falls to certain death, so affected is he by the righteous stare of Stampe.

Adolph Milar as Stampe gives a fine performance and Gladys Hulette as his daughter, plays very well. The scenes between the two are frequent and have a compelling sympathetic quality. Sheldon Lewis is up to his old villainous tricks as Bower, and Donald Cameron is Spencer. Helen is played by Florence Dixon. Others are Corinne Barker, Ernest Des Baillets, Fuller Mellish, Joseph Burke, Mathilde Brandt, Jack Raymond and Robert Lee Keeling.

Above The Average From the Box Office Angle

Box Office Analysis for the Exhibitor

This picture has it’s faults, the majority of them falling in the beginning, but after they get into the main line of action, it creates a real interest, while the locations serve to reinforce the story considerably. The probability is that this will go over easily in the various chain houses and the daily change theaters.

You have much to advertise in this. The name of the author will carry considerable weight as a box office attraction. Then there is the cast. Sheldon Lewis and Gladys Hulette are very well known. Each has starred. Use their names prominently. Also mention that the action takes place in the Swiss Alps. The atmosphere they have achieved for these scenes is quite convincing.

The title, though similar to others that have been, is a strong one and one around which interesting advertising readers can be written.
Sheldon Lewis in

THE SILENT BARRIER

Six-part drama; Hodkinson.
Directed by William Worthington.
Published in August.

OPINION: Pleasing of production and replete with beautiful snow scenes, “The Silent Barrier” presents romance and adventure in the Alpine country in a picture that suggests effective hot weather contrast in exploitation.

Louis Tracy’s story from which the play is screened should increase the interest in it, and patrons who care for the melodramatic, broadly sketched type of plot will find it appealing. Backgrounds of snow-covered mountains realistically photographed afford surroundings in which mountain climbing, skiing, skating and other winter sports are attractively exhibited.

Sheldon Lewis plays a villain’s role admirably. He appears as Mark Bower, unscrupulous and wealthy idler, who threatens danger in his insistent advances towards Helen Wynton, newspaper woman reporting a winter carnival in the Alps. The concluding scenes concern a skirmish between the two in a mountain lodge and the rescue of the girl by her lover, Charles Spencer, made an attractive impersonation by Donald Cameron. Gladys Hulette, a screen star who has been absent from the work for some time, makes a refreshing return in the part of Etta Stampa. Florence Dixon brings sincerity and charm to the character of the heroine. Others of the cast are capable.

SYNOPSIS: Because of an indiscretion of several years before the story
opens. Etta Stamp's father's heart has been embittered against her and his forgiveness refused her. Sent to St. Moritz to report a winter carnival, her friend, Helen Wynton, a newspaper woman, knowing the presence there of Etta's father, a Swiss guide, proposes to effect a reconciliation of their affections. Stamp is seeking the betrayer of his daughter, vowing to kill him. Mark Bower, a rascally man of money, thrusts obnoxious attentions upon Helen. He plots to spend the night with her in a deserted cabin but Charles Spencer, who loves her, comes to her rescue. At Lookout Lodge he saves her from attack by Bower and Stamp, having learned that Bower was her daughter's offender, arrives in pursuit of him and in retreat from his vengeance Bower falls from a cliff and is killed. There is reunion of the father and daughter and happiness in love for Helen and Spencer.

Exhibitors Herald, August 28, 1920, p. 75

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Helen Wynton). Male (Editor). Group.
Ethnicity: White (Helen Wynton, Editor, Group)
Media Category: Newspaper
Job Title: Reporter (Helen Wynton). Editor (Editor). Miscellaneous.
Description: Major: Helen Wynton, Positive
Description: Minor: Editor, Positive. Miscellaneous, Neutral
Smiling All the Way (1920)
Newspaper story of a successful restaurant brings uninvited guests into a woman’s life. Newsboy Mickey.

Hannibal Pillsbury, famed for his prowess in cooking flapjacks for the Cadman lumber camp, meets Alice Dryden while she is visiting her fiancé, Andrew Cadman. Discharged for a practical joke, Hannibal meets Alice again in a Greenwich Village restaurant named the Purple Guinea Pig. Capitalizing on Hannibal's cooking talents, the two buy the restaurant, which becomes a big hit. A newspaper story of their partnership brings to town Alice's Aunt Ellen and Cadman, who collaborate to lure Alice away from her Hannibal. They invite Alice onto Cadman's yacht with the intent of abducting her, but Mickey, Hannibal's young friend, overhears their plot and informs Hannibal. Hannibal swims to the rescue, and Alice realizes that she loves her lumberjack chef. American Film Institute Catalog of Feature Films
an engaging smile. Leatrice Joy is the “girl,” Alice Dryden and proves that she possesses that elusive quality called charm. The cast is a good one and gives a well rounded performance.

Cast.
Hannibal Pillsbury ............. David Butler
Alice Dryden, ................. Leatrice Joy
Alice’s Aunt Ellen .......... Francis Raymond
Andrew Cadman .......... Parker J. McConnel
Minerva Finch ................ Rhea Haines
Teddy McCall ................ Helen Scott

Story by Henry Payson Dowst.
Scenario by Paul Scofield.
Directed by Fred Butler.
Length, 4,979 Feet.

The Story.
Hannibal Pillsbury is cook in a Maine lumber camp, owned by Andrew Cadman. The fame of his flapjacks reaches the ears of the visiting Cadman party, and they decide to sample them. Alice and Cadman take a snapshot of Hannibal and Cadman “guys” Hannibal. To get even, he inserts pieces of cloth in the cakes served Cadman. This trick results in Hannibal’s discharge. Aunt Ellen receives word of her husband’s suicide.

Once again in New York City, Aunt Ellen leaves to live with relations, and Alice goes to friends in Greenwich Village. Hannibal has come to New York and is guided to a room, also in the village, by a friendly newsboy named Mickey. They all meet in the Purple Guinea Pig, where the “wop” cook is on a rampage. Hannibal kicks out the cook and proceeds to get the dinner. He and Alice buy out the restaurant, which prospers through the fame of Hannibal’s cooking.

A newspaper story of their partnership brings Aunt Ellen and Cadman to town. Cadman has vainly tried to induce Alice to marry him, but without success. Alice is persuaded to spend the night on Cadman’s yacht, but he and Aunt Ellen have arranged for a long trip. Meanwhile, Hannibal has made several attempts to confess his love to Alice. He only succeeds in making a mess of it, so sends a letter by Mickey.

Micky overhears Cadman give sailing orders and phones to Hannibal. Micky goes on board the yacht and scares the negro cook with ghost stories. He swims ashore as Hannibal swims to the yacht. Hannibal cooks the breakfast and reveals his presence by the same trick which lost him his job in the lumbering camp. He and Alice are rowed ashore with the intention of returning to the Purple Guinea Pig, after a visit to the minister.
Program and Exploitation Catchlines: A Greenwich Village Romance.
A Joy Picture with David Butler.
He gained fame through his ability to make flapjacks—he comes to Greenwich Village and meets the lass who liked his flapjacks and a romance is started.

Exploitation Angles: You can do a lot with this title, and you can hook in on the flapjacks. Get displays in the grocerles of the pancake flour they want to push. You might have a flapjack demonstration in your lobby or nearby. Hit on the glad angle and offer free seats for the gladdest smiles.
"SMILING ALL THE WAY"
(D. N. Schwab—State Rights)

Butler's Third Is Well Produced and Thoroughly Interesting

Those who look to the State Right field for only spectacular or lurid dramas will be surprised in David Butler's "Smiling All the Way." It is a thoroughly interesting and clever little comedy-drama which will keep an audience sitting quiet and absorbed and send them away satisfied. It is not elaborate, but it is carefully and adequately produced and well directed. It does not attempt to thrill, but it tells a simple love story in a clean, entertaining way. One of its most commendable features is the avoidance of "old stuff." The hardened fan will think he is going to see a repetition of the familiar hokum, when the incident suddenly changes and ends in an unexpected but logical manner.

The locale of the story is especially good from an audience standpoint. It opens in Maine, where Butler is the star cook in a lumber camp. It shifts to New York's Greenwich Village, where the star and Alice, played by Leatrice Joy, form a partnership to run a village restaurant. These scenes are slightly exaggerated, but they are true to the popular conception of New York's so-called Bohemia. The restaurant prospers, and the girl, once a snobbish society belle, learns the lesson of cheerfully toilng for a living from the happy flapjack artist. But Hannibal (Butler) is bashful, and the girl's mother, anxious to marry her off to a wealthy suitor, kidnaps her on an outgoing yacht. Hannibal, however, gets aboard, frustrates the "heavy," and brings the girl ashore.

All this is developed with good incident, some of it not essential to the story, but well enough done to pass. It is a typical Butler picture, and if he keeps going at his present pace, a "Butler picture" may soon be as well known as a "Charles Ray picture." He makes his part unusually attractive. Playing the big, broad-shouldered, simple-minded and kind-hearted backwoodsmen, bashful and backward with women, courageous and straightforward with men, he presents a personality that will win him many friends. Leatrice Joy is well cast, attractive, and pleasing in her romantic scenes, while the remainder of the cast is first class. The details of the Greenwich Village and yacht scenes are a credit to the directors.

—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Hannibal Phipps—David Butler
Alice Dryden—Leatrice Joy
Aunt Ellen—Francis Raymond
Andrew Cadman—Parker J. McConnell
Minerva Finch—Rhea Haines
Teddy McCall—Helen Scott
The Old Professor—Chas. Smiley
Mickey—Arthur Reddy

Scenario by Paul Screen.
Directed by Fred J. Butler.
Co-directed by Hugh McClellan.
Photography by Bob Martin.
Technical Director, Danny Hall.
Art Titles, C. B. Currier.
From the story by Henry Payson Dowst.
PRESS NOTICE—STORY

A dramatized Saturday Evening Post story by Henry Payson Dowst starring on the screen David Butler, will be the attraction at the ——— theatre on "Smiling All the Way" is its screen title. In the magazine story it was known as "Alice in Underland." It is a rapidly moving comedy drama that mixes plenty of humor with a little pathos and leaves a remarkably satisfactory impression. The action shifts from the Maine woods to the heart of New York's Greenwich village, and the picture ends aboard a well equipped private yacht.

Butter, who will be remembered by many as the broad-shouldered French soldier in Griffith's "Hearts of the World," plays the part of a simple cook in a lumber camp in Maine. When fate casts him in the midst of New York's colony of artists, he continues his vocation. He becomes half owner and cook in a "Village" tearoom—"The Purple Guinea Pig." The other half owner is Leatrice Joy—a very pretty girl, as many fans will remember—and so, the inevitable happens.

"Smiling All the Way" will be shown at the ——— theatre for ——— days. Do not miss seeing David Butler. In a short time he will be one of filmom's greatest favorites.

PROGRAM READER

"Smiling All the Way" is not only good philosophy—it is a good picture. It will be shown at the ——— theatre on ———. A straight, clean, human comedy drama, this remarkable story aims at entertainment alone, and it hits its mark. David Butler, who, although he has been playing starring parts for but a short time, has the leading role in "Smiling All the Way." He is destined to be one of the future great favorites of the screen, and he is an actor whose work you cannot afford to miss. Playing opposite him is pretty Leatrice Joy, cast in a highly attractive role.

"Smiling All the Way" was originally published in story form in "The Saturday Evening Post." Its magazine name was "Alice in Underland," and it is from the pen of Henry Payson Dowst, one of the most popular of America's magazine writers.

SUGGESTIONS

It is rather hard to judge the popularity of David Butler in the country just at present. It is certain that if you have shown "Fickle Women" or "Girls Don't Gamble," they will not have forgotten him, and it is more than an even chance that they will come to see his latest. This goes especially for the ladies. Neither is he of the "fairy" type to disgust the men. His is the personality to become a general favorite. But being a new star it would be well to emphasize the story as much as the star. Mention the fact that it is a Saturday Evening Post story and tell the author. You can get a teaser campaign out of the title. A tie-up appears possible with some restaurant or waffle shop, which makes its flapjacks in the show window. Leatrice Joy is well worth mentioning. David Butler played opposite Dorothy Gish in "Hearts of the World."
Third Schwab Production Satisfactory State Rights Offering

David Butler in
“SMILING ALL THE WAY”

D. N. Schwab Prod., Inc.—State Rights

DIRECTOR ................ Fred J. Butler
AUTHOR .................. Henry Payson Dowst
SCENARIO BY ............ Paul Schofield
CAMERAMAN .............. Bob Martin

AS A WHOLE .............. Satisfying state rights offering; has its improbabilities but will probably go over

STORY ................. Not up to the standard of this company’s first two offerings

DIRECTION ............... Rather inclined to exaggerate things and might have made much more of the comedy business

PHOTOGRAPHY ........... All right
LIGHTINGS ................. Good
CAMERA WORK ............ Average
STAR ...................... Overdoes the bashful boy stuff; otherwise pleasing

SUPPORT ................ Leatrice Joy and others adequate

EXTERIORS .............. Some good lumber camp scenes at opening

INTERIORS .............. Greenwich Village restaurant mostly

DETAIL .................... Fair

CHARACTER OF STORY .... Society girl who loses her fortune opens a restaurant in Greenwich Village in partnership with lumberjack

LENGTH OF PRODUCTION . 4,979 feet

This is the third of the D. N. Schwab productions starring David Butler and while “Smiling All the Way” offers a satisfying picture for the state rights market it is not as strong as either “Fickle Women” or “Girls Don’t Gamble,” its predecessors. This one lacks something that the other two possessed in large quantities and that is true-to-life characterizations. The bashful boy story, a fellow who has to have his proposal “speech” written out for him, of “Smiling All the Way,” doesn’t gather the admiration that the store clerk of “Don’t Girls Gamble” gained for his awkward, but sincere, courtship.

Some pretty lumber camp scenes offer a pleasing background for the opening of the story and the latter scenes in a Greenwich Village restaurant are quite acceptable. The direction for the most part is good but it seems that a good deal more could be made of the comedy moments. There are a few fairly good bits but some intended comedy in the way of the hero’s attempt at love-making doesn’t really get over. David Butler is pleasing and real except for a bit of overacting when he tries to appear bashful. He doesn’t convince at that.

Hannibal Pillsbury is the cook in the lumber camp owned by Andrew Cadman, who is in love with Alice Drydon, a wealthy girl. Hannibal is a first class flapper maker and when Cadman plays a joke on him, Hannibal comes back by serving flannel cakes to Cadman and his friends. Then Hannibal loses his job.

Sometime later when Alice loses her money, she goes to live with some girls in Greenwich Village, New York. In one of the village restaurants Alice meets Hannibal and together they buy out the restaurant and after a while when Alice and Hannibal are getting along very well financially, Hannibal attempts to propose to Alice but isn’t successful. Cadman again appears on the scene and invites Alice aboard his yacht where he intends to force his attentions.

But hero Hannibal learns of Cadman’s intentions and reaches the dock just after the boat pulls out. He swims to the yacht, climbs aboard and this time proposes to Alice in a very real fashion and is accepted. In the cast are Leatrice Joy, Francis Raymond, Parker McConnel, Rhea Haines, Helen Scott, Charles Smiley and Arthur Redder.

Greenwich Village Atmosphere Will Probably Attract Many

Box Office Analysis for the Exhibitor

If you have played the two previous Schwab productions starring David Butler you can please them with this although it is not as good as his first two. It is a good state rights offering. The star may have some drawing power in which case make good use of his name.

You might mention that the picture is adapted from Henry Payson Dowst’s “Alice in Underland” in case some folks have read the story. For Catchlines use: “A lumberjack and a society girl as proprietors of a Greenwich Village restaurant in ‘Smiling All the Way.’” Or, “He could make pancakes but he couldn’t make love. See how Hannibal was cured of his bashfulness.”

Wid’s Daily, November 27, 1920, p. 4161
The Soul of Youth (1920)

Newsboy Ed Simpson - The Boy (Lewis Sargent). Note: Newsboy Mike (Ernest Butterworth) is a boot-black, not a newsboy (based on viewing the film).

Maggie, the mistress of dissipated politician Peter Moran, attempts to force Moran to marry her by passing off the infant Ed Simpson as his child. Seeing through the ruse, Moran throws Maggie out and sends Ed to an orphanage. Thirteen years pass and Ed, suffering abuse at the asylum, runs away. Taking to the streets where he is forced to steal for survival, Ed is arrested while robbing the Hamiltons's pantry and brought to Judge Ben Lindsey's court. Lindsey awards custody of the waif to Mr. Hamilton, a wealthy man who is running against Moran in the mayoral race. Maggie possesses incriminating papers which could ruin Moran's career, and the crooked politician arranges for his henchman to purloin the documents. Ed, who has promised to give up stealing, renounces his vow in order to slip into Moran's house and secure the evidence, which eliminates Moran from the race while elevating Ed to the rank of hero in the Hamilton home.

American Film Institute Catalog of Feature Films
Appendix 12 – 1920

"The Soul of Youth"
William D. Taylor's Production Featuring
Lewis Sargent Contains Entertaining
Juvenile Fiction—Released by
Paramount.
Reviewed by Edward Weitzel.

The spirit of Oliver Optic and Horatio Alger has fallen upon the author of "The Spirit of Youth," and the William D. Taylor production is full of the simple expedients of these celebrated writers of juvenile fiction. There is the same struggle with an adverse fate and the same rise to fame and fortune that always marked the path of the earlier heroes. Naturally none of the delightful humor and deep understanding of boyhood to be found in the Mark Twain stories directed by Mr. Taylor appear in the present story. Its incidents are of the kind most easily understood by the youthful mind and are cleverly calculated to awaken sympathy for the homeless hero and the half starved mongrel that is his closest companion.

Careful production and excellent acting by the young star and his support, and the introduction of several scenes in which Judge Ben Lindsey and his wife appear in person and illustrate the manner in which the celebrated Denver magistrate conducts his juvenile court and lends a helping hand to all the youthful offenders who come before him, will secure "The Spirit of Youth," a welcome from many grownups. The picture is practically the first recognition of a demand for original juvenile fiction in the movies, and its reception by the general public will be watched with a good deal of interest by the industry in general.

Lewis Sargent vindicates his selection as the featured player of the cast. He is natural and human at all points of his performance and presents a character at once likeable and appealing. Ernest Butterworth, as his pal, Mike, is also the real article. Lila Lee has a small allotment as Vera Hamilton and acts it with a praiseworthy regard for its proper balance in the story.

Cast.

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Boy</td>
<td>Lewis Sargent</td>
</tr>
<tr>
<td>Mike</td>
<td>Ernest Butterworth</td>
</tr>
<tr>
<td>Mr. Hamilton</td>
<td>Clyde Fillmore</td>
</tr>
<tr>
<td>Mrs. Hamilton</td>
<td>Grace Moore</td>
</tr>
<tr>
<td>Vera Hamilton</td>
<td>Lila Lee</td>
</tr>
<tr>
<td>Ruth Hamilton</td>
<td>Elizabeth Janes</td>
</tr>
<tr>
<td>Dick Armstrong</td>
<td>William Collier, Jr.</td>
</tr>
<tr>
<td>Pete Moran</td>
<td>Claude Peyton</td>
</tr>
<tr>
<td>Maggie</td>
<td>Betty Schade</td>
</tr>
<tr>
<td>Mr. Hodge</td>
<td>Fred Hustley</td>
</tr>
<tr>
<td>Mrs. Hodge</td>
<td>Sylvia Ashton</td>
</tr>
<tr>
<td>Patrunian James</td>
<td>Russ Powell</td>
</tr>
<tr>
<td>Judge Ben Lindsey</td>
<td>Himself</td>
</tr>
<tr>
<td>Mrs. Ben Lindsey</td>
<td>Herself</td>
</tr>
<tr>
<td>Matron</td>
<td>Jane Keckley</td>
</tr>
</tbody>
</table>

Story by Julia Crawford Ivers.
Director, William D. Taylor.
Length, Five Reels.
"THE SOUL OF YOUTH"
(Realart)

Lewis Sargent Duplicates Success of "Huckleberry Finn"

LEWIS SARGENT, the kid who brought to the screen the immortal character of Mark Twain's "Huckleberry Finn," has, under the direction of William D. Taylor, experienced all the emotions of which a youthful actor is capable, and in his case they are as various as would be found in many of longer experience, and finishes his work having added a success which from a straight dramatic standpoint surpasses even his work as the freckled Huck Finn. He is given comedy, straight drama and much of the emotional work of the melodramatic actor and does them all with a finesse that is due in a good measure to his natural hoyish proclivities. A more improvident, little tough would be hard to find than The Boy in the early reels of "The Soul of Youth" and even later on when he is dolled up in a Buster Brown collar, he still retains that roguish smile and entertains that same fondness for exciting adventure. He gives to the screen a performance that will stand as one of its best hoy characterizations.

The picture opens with all the tenseness and dramatic action of "The Man Who Came Back" and closes with all the hoyish realizations of Booth Tarkington's "Clarence." The first five-hundred feet or more gives us some of the best melodrama seen on the screen for some time. Swinging from the scenes of Pete Moran and his "woman" to the orphanage; to the court of Judge Ben Lindsey and then to the home of the Hamiltons, where The Boy finds the only real home he has ever known, the cameraman has caught some excellent drama and placed the youthful Sargent in a way to give a good account of his stewardship as a screen luminary. Ernest Butterworth, his "huddy," carries a difficult kid role to good advantage. Clyde Fillmore, an excellent leading man, is not prominently casted. Lila Lee has a not-too-important part. William Collier, Jr., is seen in a satisfactory role. The rest of the cast, including Judge Ben Lindsey himself, are seen at their best. The dog should come in for special mention. The reason for introducing Mr. and Mrs. Hodge is not quite clear excepting in the subtitles. Julia Crawford Ives is the author.

—length 6 reels.—Joseph L. Kelley.

THE CAST

The Boy .................................. Lewis Sargent
Mike .................................. Ernest Butterworth
Mr. Hamilton ............................. Clyde Fillmore
Mrs. Hamilton ............................ Grace Morse
Vera Hamilton ............................ Lila Lee
Ruth Hamilton ............................. Elizabeth Janes
Dick Armstrong .......................... William Collier, Jr.
Pete Moran ................................ Claude Peyton
Maggie .................................. Betty Schade
Judge Ben Lindsey ....................... Himself

Story by Julia Crawford Ives.
Directed by William D. Taylor.
PRESS NOTICE—STORY

Lewis Sargent, the freckled-faced boy who visualized Mark Twain’s character of Huckleberry Finn so realistically on the screen, is the leading character in “The Soul of Youth,” coming to the theatre the week beginning August 28. Young Sargent has much the same kind of pat as that of Huckleberry Finn. He is The Boy in “The Soul of Youth”—a boy of doubtful parentage who finds his way to an orphanage asylum and there during the earlier years of his life he is the care-free trouble-maker of the institution. His only friend is a stray dog he has picked up on the streets. Life at the orphanage becomes unbearable and The Boy leaves. He meets with and shares the piano-box home of a little newsboy, who instructs him in the art of the newspaper-selling business and shoe-shining. The Boy is real at heart of the life at the orphanage had sapped him of all regard for humanity for all had ever been his enemies. He is adopted by a young politician after he has been brought before the court of Judge Ben Lindsey, who appears in the picture.

PROGRAM READER

Lewis Sargent, the star of “The Soul of Youth,” will be remembered as the Huckleberry Finn in the screen version of Mark Twain’s book of the same title. Young Sargent proved by his work in this role that he was entitled to stellar honors with the best of them. Realert Pictures, under the direction of William D. Taylor, has placed him at the head of the strong cast representing the interpreters of the parts in “The Soul of Youth.” Included in the cast are Lila Lee, Clyde Filmore, Ernest Butterworth, William Collier, Jr., son of the popular Willie Collier; Judge Ben Lindsey and Mrs. Lindsey, known throughout America for the work they are doing in the interest of delinquent boys.

SUGGESTIONS

Lewis Sargent, the youthful star and the members of his supporting cast, including such well known names as Ben Lindsey, Clyde Filmore, Lila Lee, William Collier, Jr., and others should be mentioned prominently in connection with exploitation on this picture. Don’t forget to mention the fact that the star is the one who appeared in the title role of Mark Twain’s “Huckleberry Finn.”

CATCH LINES

Lewis Sargent, star of “Huckleberry Finn,” in “The Soul of Youth.”

Ben Lindsey, judge of the famous juvenile court at Denver, appears personally in “The Soul of Youth.”

Why are there so many youthful criminals? Are the unfortunate boys given a chance? See “The Soul of Youth.”

Motion Picture News, August 28, 1920, p. 1753
Wonderful Characterization of a Boy and Splendid Touches of Detail

William D. Taylor Production
"THE SOUL OF YOUTH"
Realart

DIRECTOR.................. William D. Taylor
AUTHOR........................ Julia Crawford Ivers
SCENARIO BY.................. Julia Crawford Ivers
CAMERAMAN.................. James C. Van Trees
AS A WHOLE.............. Very human and deeply appealing story of a boy's struggle
STORY...................... Has a background of melodrama for boy's adventures that suits very well

DIRECTION.................... Splendid
PHOTOGRAPHY.............. Excellent
LIGHTINGS................... Very good
CAMERA WORK.............. Very good
LEADING PLAYER.............. Lewis Sargent, the Huck of "Huckleberry Finn" is amusing, appealing and human young "rough neck"

SUPPORT.............. Highly commendable
EXTERIORS.............. Right
INTERIORS................. Same
DETAIL...................... Splendid
CHARACTER OF STORY........ Tale of a bad boy who finally gets a chance to be good

LENGTH OF PRODUCTION...... 5,995 feet

William D. Taylor had so much success in the production of Mark Twain's "Huckleberry Finn," that it is no wonder he desired to further extend himself with a picture along related lines. "The Soul of Youth" is the result of this desire and effort and while in the physical aspects of the plot it is little like its predecessor, it will create the same warm, whole hearted appeal because of the remarkable boy characterization rendered by Lewis Sargent, the Huck of the previous work.

Taylor has a wonderful eye for the detail of a boy's days. He is fully able to turn his steps backward the required number of years and touch the early teens of boyhood with a deft and sympathetic hand. This he displays in his thoroughly realistic treatment of his boy here. Sargent, a typically amusing, appealing and delightfully human "rough-neck" aids him considerably with his marvelous personality and ability but Taylor's little touches count wonders.

He first introduces his boy in an orphan asylum and carries him through a number of appealing sequences, showing him getting the worst of it every time through no fault of his own. After one abominably hard day he makes a break from the institution and takes to the streets. His training all against him, his first act is to purloin a bunch of bananas and subsequently to run from a "cop." Thus he gets himself in bad with the guardian of the city streets right at the start.

Later he and his newsboy pal are caught robbing the pantry of the rich Hamiltons. The boy is brought up before Judge Ben Lindsay, and there is an interesting and appealing sequence showing the noted judge himself dealing with the juvenile delinquents brought before him. The boy is adopted by the Hamiltons and proves his gratitude by stealing papers from Hamilton's rival in the Mayorality race, that had previously been stolen from Hamilton's messenger. The manner in which the boy works this trick, attempting to adhere all the time to his promise to the judge to go straight, is both amusing and deeply real.

Taylor didn't work any romance in here with reference to the boy and the omission should be praised. Instead he has concentrated on building up the boy's character to the fullest extent and with the distinctive assistance rendered by Sargent, he has accomplished his ends gloriously. The frame of the story is quite melodramatic and provides an interesting setting for the characterization.

A large cast including Ernest Butterworth, Clyde Fillmore, Grace Morse, Lila Lee, Elizabeth Japes, William Collier Jr., Claude Peyton, Betty Schade, Fred Huntley, Sylvia Ashton and Russ Powell appear in support.

You Can Book This One Without the Slightest Hesitation

Box Office Analysis for the Exhibitor

Book this! And don't hesitate about it. It's great stuff from first to last. It is so darn good that the audience at the Rivoli on a hot sticky afternoon gave it a big hand at its conclusion. And besides being interested, in the whole production, they were greatly interested and moved by the glimpses of Judge Lindsey. He isn't dragged in by the heels. He's right in with the professionals, acting along with the best of them.

And all audiences are going to like this. It is so true to life and downright real that they won't be able to help themselves. You can defy them to leave your theater without feeling a darn sight better.

If you played "Huck Finn" mention that in connection with advertising this. And the fact that Sargent is in this too and that it was made by the same director will help to draw them in. And the picture itself will do the rest.
THE SOUL OF YOUTH is Realart’s first special feature. It typifies Realart’s idea of what a special feature should be — big story, exceptional cast, super-direction and production befitting these other necessary qualities. It is a play, not alone that arouses sympathy, but one that appeals strongly to reason. It has more of the so-called big moments than any two or three ordinary feature productions; it is packed with punch!

There is the moment when the boy battles with his fists against a whole gang to protect a stray dog that is being persecuted.

There is the moment when he meets his first big test of a new friendship by holding up the cop on the beat long enough to permit his newsboy chum to escape arrest — and then himself goes to jail with the policeman.

There is the moment when he limps away, dangerously wounded, from an exploit of daring undertaken to clear the good name of a friend who loves the sister of his benefactor.

There is the moment when, friendless and alone, a man of influence as his prosecutor and with every incentive for lying, he faces the judge in court — and tells the truth.

There are many more such moments — adventures in streets and alleys, in foraging for food as a homeless lad must, in meeting the problems of the great, wide world.

Space is inadequate to list them all, but together they constitute a drama that will play on the heart strings and pull at purse strings. In offering THE SOUL OF YOUTH, Realart is confident that it is well started in a new phase of its career and fully justified in its decision to limit its activities along special feature lines to the production of four pictures a year.

THE SOUL OF YOUTH is available today at any Realart branch office. You can get playing dates now, but there are weeks of waiting in store for those who long delay action.

REALART
PICTURES CORPORATION
469 Fifth Ave., New York City
HOMELESS and friendless, young Ed Simpson had neither the education nor the inclination to define the optimism which sang in his heart. But it was there, just the same.

You see, Ed was a foundling, a nobody's child, and he was growing up in an orphan's home. The jeers and sneers and general abuse which he suffered, form the background for the smashing

WILLIAM D. TAYLOR
Special Feature

THE SOUL OF YOUTH
Now available at all Realart branch offices.

Ed Simpson grips your sympathies because of his plucky, up-hill fight against a sordid and unfair environment. The lad did not recognize it as a moral struggle. He was boy to the core and most of his fighting was done with his fists. Under dramatic circumstances and by his courage and originality Ed won militant friends and his progress toward real happiness began right there.

The role of Ed Simpson is portrayed by LEWIS SARGENT, perhaps the greatest boy actor in the business. Young Sargent will be remembered for his superb portrayal of Huckleberry Finn in the tremendously popular screen production of Mark Twain's immortal classic which was also directed by Mr. Taylor.
DON'T get the idea that THE SOUL OF YOUTH is painted in gray hues; there's the love of a maid for a man, and humor and extra vigor in every word of it. Through its spellbinding length the joys put down the Chasen.

The story, by JULIA CRAWFORD IVERS, in breadth and scope is worthy of Mr. Taylor's fine direction and the fortune spent in its production by Realart. It is big in theme and purpose, with a logical and satisfying climax.

Perhaps the memory of the human interest hits will linger longest—they usually do. There's the little orphan boy, "on his swallowing days," eating cheese out of a mouse-trap and growing indifferent at a cake of honeyed soup. Also, the little negro boy in a bath-tub which is steadily filling with water and whose mirror has forgotten. With the water creeping up to his chin, the appealing little-shop prayer: "Oh Lord, if You can't shut that water off, want You please send some one shut him?"

And there will be sympathy, too, for the scared youth whose love stood the big test. All in all, it's a picture your patron will not forget soon.

The cast includes many players of distinction. In addition to LEWIS SARGENT, there is LILA LEE, universally known and admired. Remember her as the little actress maid in "Male and Female"? Or in "The Prince Charming"?

Then there is ERNEST BUTTERWORTH, who played the freckle-faced kid in "The Luck of the Irish." As Miko, the movie, he is a real boy, and he and his loons companions, Ed Simpson, are a pair of loveable young rascals who grip your affections.

WILLIAM COLLIER, JR., son of a famous father, has an important role and создан CLYDE FILMORE. The latter, it will be recalled, played lead in Marguerite "The Miller's Daughter." BETTY SCHAED and ELIZABETH JAMES also are important members of the cast.
THE SOUL OF YOUTH is Realart’s first special feature. It typifies Realart’s idea of what a special feature should be — big story, exceptional cast, super-direction and production befitting these other necessary qualities. It is a play, not alone that arouses sympathy, but one that appeals strongly to reason. It has more of the so-called big moments than any two or three ordinary feature productions; it is packed with punch!

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REALART
PICTURES CORPORATION
469 Fifth Ave., New York City

Moving Picture World, August 28, 1920, 1106ff (Advertisement Series)
The Kind of Advertising Money Can't Buy!

Here is the "Go Ahead" signal to every Exhibitor in the Field

Wonderful Characterization of a Boy and Splendid Touches of Detail

William D. Taylor Production
"THE SOUL OF YOUTH"

 DIRECTOR William D. Taylor
 AUTHOR Julia Crawford Ivers
 CAMERAMAN James C. Van Trees
 AS A WHOLE Very human and deeply appealing story of a boy's struggle
 STORY Has a background of adventures that are very well
 DIRECTORY Special
 LIGHTING Special
 CAMERA WORK Very good
 LEADING PLAYER Lewis Sargent, The Story of "The Midnight Hour" is amusing, suprising
 SUPPORT
 EXTERIORS
 INTERIORS
 DETAIL
 CHARACTER OF STORY Tale of a lad boy
 who finally gets a chance to be good
 LENGTH OF PRODUCTION 1,474 feet

William D. Taylor had so much success in the production of Mark Twain's "The Midnight Hour," that it is no wonder he is invited to continue his work with a picture along related lines. "The Soul of Youth" is a psychological study of the spiritual growth of a boy in the time of the war and while Sargent's camera work in the story is not so striking, the story is interesting and provides an interesting contrast to the characterization.

You Can Book This One Without the slightest Hesitation

For Office Analysts for the Exhibitor

Realart Pictures Corporation
469 Fifth Avenue, New York

Moving Picture World, September 25, 1920, p. 422
Appendix 12 – 1920

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

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

A Splendid Hazard (1920)
American War Correspondent John Fitzgerald (Norman Perry). Former War Correspondent Karl Breitman (Henry B. Walthall) from Bavaria.

Karl Breitman, obsessed with the notion that he is a descendant of Napoleon, is driven to restore the monarchy in France. To accomplish this, he courts Hedda Gobert, who, he has learned, possesses Napoleon's papers. Upon winning Hedda, Breitman steals the documents, which lead him to America and the home of Admiral Killigrew where, the papers allege, the emperor's hidden wealth resides. Breitman locates a treasure map in the Killigrew house, which sends him to Corsica. However, before he can reach the buried riches, he overhears some men mocking him and challenges them to a duel. Wounded, Breitman dies with Hedda, who has lovingly followed him, at his side, taking the secret of the treasure with him. American Film Institute Catalog of Feature Films.

When a former war correspondent from Bavaria, Karl Breitman (Henry B. Walthall), discovers that one of his ancestors was Napoleon, he decides he wants to be an emperor himself. Obviously, Breitman is a bit nuts. Nevertheless, he manages to win a fetching prima donna, Hedda Gobert (Rosemary Theby), from her handsome suitor. In a New Jersey fireplace, Breitman finds a map showing buried treasure on the island of Corsica. He goes there and actually does locate the treasure. Unfortunately, he also gets in a duel and dies with Hedda by his side. This picture, which was almost as scatterbrained as its lead character, was based on the novel by Harold MacGrath. It's one of director Allan Dwan's lesser films. Janiss Garza, allmovie.com
https://silenthollywood.com/asplendidhazard1920.html
ONE of the noteworthy features of "A Splendid Hazard," Allan Dwan’s third independent production presented by the Mayflower Photoplay Corporation through the First National Exhibitors’ Circuit, is the appearance of a five-star cast. Headed by Henry B. Walthall, it consists of seven prominent players, five of whom have been starred individually.

In the role of Karl Breitman, "the man who took the greatest sporting chance," Walthall gives one of the most brilliant characterizations he has ever contributed to the screen. The feminine lead is played by Rosemary Theby whose work in serials and dramatic features has brought her to the fore as a screen star. The young American newspaper correspondent who figures prominently in the story which was written by Harold MacGrath and published originally as a book is essayed by Norman Kerry, one of filmdom’s best known leading men.

*Moving Picture World,* June 5, 1920, p 1350
"A SPLENDID HAZARD"
(Dwan-First National)

Good Production and Acting Save This One

The fact that Allan Dwan has given this adaptation of Harold Mac-Grath's story a good production and that Henry B. Walthall comes forward with an artistic portrayal, this combination provides compensation for a picture which is burdened with plot shortcomings. The author has covered so much ground in the novel that the director has had a task in presenting it with compact sequences. His work is flawless with the exception of a jumpy continuity which makes the action difficult to follow. It leaps from one thought to another so quickly that the average spectator is somewhat bewildered.

The plot is quite fantastic and has for its central figure a Bavarian who discovers that the blood of Napoleon is in his veins. With such a dominant figure the picture may be called a study in characterization. Naturally, Henry B. Walthall comes into his own with such a heroic role. And he reveals his emotional capabilities in the highest degree, giving a performance marked for its interfused and realism. If he dominates the other players this is because he has greater opportunities. It may be that the patrons will find it difficult to reconcile themselves to the conduct of a man as the star represents, since his scenes are not closely related. The action pilots him from France to America and eventually to the Island of Corsica, the birthplace of Napoleon. And forced excitement and much mystery accompanies the development.

The hero is cursed with the desire to become Emperor. One is more interested in watching Walthall's expressions than in the plot. A hidden treasure, a map, and a search, help in providing the fantastic touch. The romance is quite neglected in order to make the plot elaborate with action. But the audience will forgive the director's obvious effort to cram it full of adventure. A tragic note is felt at the climax since the central figure dies. Yet sympathy is not his reward. There may be some box-office value in the through such a combination of names as Mac-Grath, Dwan and Walthall. The picture is technically perfect—the backgrounds, the tinting and lighting eliminating certain plot shortcomings. One flaw will be noticed, What became of the treasure after it is found?—Length, 6 reels.

Laurence Reid.

THE CAST

Karl Reuman
Hedy Gabay
Rosemary Tunis
John Fitzgerald
Anna McGovern
Anna Soreska
Adolphe Koffler
Dr. Ferrand
Arthur Cuthmore
Pierre Picard
French Emigrant

By Harold Mac-Grath.
Directed by Allan Dwan.

PRESS NOTICE—STORY

Henry B. Walthall, who is considered by many the most talented actor on the stage, as well as on the screen, is appearing in the motion picture adaptation of Harold Mac-Grath's novel, "A Splendid Hazard." Many of the scenes are from Mac-Grath's novel of the same name.

The story is a historical one, dealing with the events of the Napoleonic era, and the character of Napoleon is brought to life with great skill by the actor. The film is produced by First National Pictures, and is directed by Allan Dwan.

SUGGESTIONS

The name of Henry B. Walthall, Allan Dwan, and Harold Mac-Grath should be brought out in the exploitation of this picture. It is a combination of names hard to beat. And don't be afraid of letting your patrons know it.

The picture is an adaptation of Mac-Grath's book of the same name. Emphasize that it is a study in characterization, the scenes which cannot do without him. Tell of his past successes. Dwan's name is familiar to your steady picturegoers. His name alone should be enough to sell the picture. The title is a financial asset. You can state that the picture is a stirring drama of mystery and intrigue. As much as the hero claims himself to be a descendant of Napoleon, you might exploit copy in that direction. Feature the players.

CATCH LINES

He discovered that the blood of Napoleon flowed in his veins. And his life was marked with success. See Henry B. Walthall in "A Splendid Hazard."
Allan Dwan's

THE SPLENDID HAZARD

Six-part drama; First National.
Directed by Allan Dwan.
Published in August.

OPINION: With Henry B. Walthall delineating in his best manner a characterizing ranging from the admirable lover to the vindictive and cunningly diabolical fanatic, Allan Dwan's most recent contribution to the screen is one of the strong, virile plays of the season.

It is a picture that the discriminating patron will praise warmly. At the same time, its abundance of thrills and stirring adventure will absorb that patronage which likes excitement, and the tenderness of the love scenes will appeal to those who favor the romantic. Nor will those keen for beautiful scenes be disappointed, for the setting is for a time the superb country of Corsica, and the surroundings are chosen with completely artistic result.

Mr. Walthall plays the part of Karl Breitman, former war correspondent. Obsessed with the idea that Napoleon, his ancestor, has given him the mission to find buried treasure, the character gives chance for compelling acting that the star undeniably delivers.

Rosemary Theby gives artistic support in the part of Hilda, a prima donna whose faithfulness leads her after Karl in his ruthless madness. Scenes between the two are excellently acted with an effective contrast in the girl's devotion and the man's hardness. Ann Forrest as Laura Killigrew is unusually appealing. Hardee Kirkland in the part of the Admiral stands out prominently. The cast is one of uncommon strength throughout.

The mingling of the tragic with the humorous affords interesting contrast. The light comedy touches that begin with the introduction of the household of Admiral Killigrew supply a greatly relished bit of fun. They are adroitly made to relieve the heavier parts of mystery and adventure.

One of the scenes is a reproduction of the tomb of Napoleon. Surroundings are at all times picturesque and convincing.

There is an exploitation suggestion in the treasure hunt. Charts that sketch a possible location of buried treasure in the theatre wherein the picture is shown, might well be used in advertising matter. Historical data regarding Napoleon might be revived and connected with the picture's theme.
SYNOPSIS: Possessed with the idea that Napoleon, his ancestor, has entailed him to find buried treasure in Corsica and use it to restore monachism in France, Karl Breitman nurses his ambition to become Napoleon IV. He woos Hilda Gobert, a prima donna, to obtain a map that locates the treasure, then spurns her. Financed by decadent French nableman, Breitman sails for America. There he is engaged as secretary to Admiral Killigrew in whose home another map is found. Then comes the trip to Corsica, Breitman’s finding of the treasure and re-hiding of it, the proved hypocrisy of his followers, a duel between their leader and Karl, and the latter’s death.

Exhibitors Herald, September 11, 1920, p. 91

“A SPLENDID HAZARD” (First National) is a powerful character portrayal presenting Henry B. Walthall. He appears as a war correspondent and fanatic, and his conviction that he was destined to be a Napoleon Fourth leads a party of people through mysterious experiences and adventure in search of buried treasure on the Island of Corsica. The picture will please the lovers of depth in the drama and be agreeable to those fond of excitement.

Exhibitors Herald, September 11, 1920, p. 86
Wid's Daily, September 26, 1920, p. 18
Rosemary Therby, who gave her all hopelessly but lovingly to the man who crushed her heart.

Thomas Jefferson, the French secret service operative.

Ann Forrest, who knew a ghost when she heard one, and who laid a trap to ensure it.

Henry B. Walkhall, as the man who took the longest sporting chance, in a tale of quixotic bravery, of love, of buried treasure, ghosts, intrigue and most thrilling adventure.

Norman Kerry, the handsome lover of the Ghost Girl.

Hardee Kirkland, an admiral who doted on pirates and pieces of eight.

Joseph Dowling, French Emigre, who buried the key to the treasure.

Jiquel Lanne, a French conspirator.

Philo McCullough, hopelessly in love with a prima donna.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (John Fitzgerald, Karl Breitman)
Ethnicity: White (John Fitzgerald, Karl Breitman)
Media Category: Newspaper
Job Title: War Correspondent (John Fitzgerald, Karl Breitman))
Description: Major: John Fitzgerald, Karl Brietman, Positive
Description: Minor: None
Appendix 12 – 1920

Squandered Lives (1920)
Newspaper story results in the saving of lives.

Wid’s Daily, December 19, 1920, p. 2
Tarnished Reputations (1920)
Newspaper story convinces a woman to go to the city to get an artist’s help.

While visiting a small village, popular young artist Robert Williams meets innocent country girl Helen Sanderson and, enchanted by her beauty, induces the girl to pose for him. An attraction develops between them, but just as the portrait is completed, Robert is called back to the city. Helen fails to hear from him again and Robert's neglect draws her to the city, where she is sent to a reformatory on a false charge. Once released, she begs Judge Princeton for help and, feeling sorry for the unfortunate girl, he introduces her to playwright George Wendbourg, who adopts Helen and makes her a great actress. Seeing Helen on stage reawakens Robert's love for her and he begs her for forgiveness. After initially snubbing him, Helen relents and the two finally are reunited. *American Film Institute Catalog of Feature Films*
women. This incident, while startling in the extreme, is rendered plausible by the manner of its presentation and has undoubtedly happened to innocent girls in real life.

The story is one in which a country girl falls in love with an artist. They are separated and years pass before they are reunited in marriage. The theme is familiar, but has been dealt with in quite an original way. The atmosphere of the picture, in spite of certain depressing incidents, is cheerful on the whole.

**The Cast.**

Helen Sanderson............Dolores Cassinelli
Robert Williams...............Albert Roscoe
George de Wenbours......George Dennebourg
Judge Princeton...............Ned Burton

Story by Leonce Perret.
Directed by Mme. Alice Blache.
Length, Five Reels.

**The Story.**

Helen Sanderson, a convent-reared girl in "Tarnished Reputations," is living in a village with her aunt. She meets a young artist from the city named Robert Williams, and during the course of their friendship poses for a painting, called "The Saint of the Lilies." The two are strongly attracted to each other, but just as the painting is finished the artist is called to New York hurriedly.

Helen reads his farewell letter tearfully, thinking the parting is final. But her aunt dies and she reads in a newspaper of her artist friend's great success with "The Saint of the Lilies." She resolves to go to the city and appeal to him to help her. When she arrives at Williams' home a party is in progress, and after one look through the windows, she turns away with a sore heart.

Many incidents befall Helen. She finds work, but meets with a predatory manager who practically drives her from her place. Then she is arrested and sent to a reformatory for women, though innocent of the charges brought against her. Through the visit she makes a real friend, who helps her to get on the stage. In time she meets Williams again. She at first snubs him, but later they find happiness.

**Program and Exploitation Catchlines:** Entertaining Story Telling of a Pretty Country Lass Who Falls in Love With An Artist.

She Was His Model for a Painting--She Was Also His Model in Love—See "Tarnished Reputations"—a Drama That Will Satisfy.

Dolores Cassinelli Featured in Convincing Story About a Country Girl Who Visits the City in Search of Her Lost Love and After Many Trying Situations Finds Happiness.

**Exploitation Angles:** Feature Miss Cassinelli and try the use of Perret's name if you have played his earlier productions. In the newspaper work use the angle of the innocent girl sent to the reformatory by way of the night court and in the smaller places work the night court angle heavily. You can get a surprisingly good hook-up with stores handling polishes by window displays of partly cleaned silverware and stills with a card stating that the polish can remove the tarnish from silver, but that reputations are more difficult to repolish. Don't pass this over because it sounds so simple.

*Moving Picture World*, March 15, 1920, p. 1839

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
Terror Island (1920)
Newspaper.

Story of an inventor’s deep-sea submarine that would be used to salvage valuable cargoes of sunken ships appears in one of the big newspapers despite the inventor’s efforts to keep his invention a secret. A crook reads the story and wants to partner with the inventor. A young woman reads the story and seeks the inventor’s help to save her father. Other newspaper article on sunken treasures. Newsboy.
Harry Houdini is an inventor of enormous strength who uses his strange powers to entertain his friends. He invents a deep-sea submarine by the aid of which he plans to salvage valuable cargos of sunken ships. Despite his efforts to keep his invention a secret, an account of it appears in one of the big newspapers. Among those who read the article are Beverly West, the ward of Job Mourdaunt, and his son, Guy Mourdaunt. Job is held to be the meanest man in town and his son is little better. They are commission merchants and have a warehouse on the waterfront. Beverly is interested in Harper’s invention because she has just received a letter from her father informing her that he is a prisoner on an island and is destined to die unless she delivers in person a black pearl given her by the chief on the occasion of her visit to the island with her father five years previously. West advised his daughter to induce Mourdaunt to organize a wrecking company and after taking her to the island, salvage a wrecked vessel containing vast treasures, the location of which lies under the lining of the jewel case in which the pearl is secured. Job and Guy have fitted up a schooner to salvage the wreck, and when Beverly tells of her father’s plight and her desire to save him from being sacrificed on the next feast day, they plan to obtain the jewel and chart from her and make the voyage without her. They tell her that they cannot find anyone to make the voyage. Guy Mourdaunt has read about the submarine and he decides to double-cross not only his father, but Harper as well. He seeks to induce Harper to join him in the enterprise, but Harper refuses. Beverly appeals to Harper for aid and he agrees to carry her to the island in the submarine. The Mourdaunts try by every means to obtain the jewel and chart, they even resorting to fire, but Harper rescues Beverly who slips the jewel box to him. Notes from full Copyright at the Library of Congress as quoted in American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929, p. 557.
Beverly West appeals to Harry Harper, the inventor of a submarine device for salvaging sunken vessels, to help her rescue her father from the South Sea natives who are holding him as a ransom for the skull shaped pearl that Beverly possesses. Also desirous of the pearl is Job Mordant, Beverly's guardian, who kidnaps his ward and heads out to sea. Harry follows and saves Beverly when Mordant throws her overboard. After the two parties arrive on the island, Harry is captured but escapes in time to see the natives thrust Beverly into an iron safe and throw her into the sea. Once again, Harry saves the girl, and finally procures the gems after struggling with a man in a diving suit. Harry then so impresses the natives with his magic that they release Beverly and her father and the three set sail for home. *American Film Institute Catalog of Feature Films*

Inventor Harry Harper (Harry Houdini) travels to the South Seas, where there is buried treasure belonging to a girl, Beverly West (Lila Lee). Naturally, others are after the loot, and Beverly's father (Fred Turner) is being held captive by cannibals until she returns to them with a pearl that belongs to one of their idols. The climax consists of Harper saving Beverly from a safe which *has been lowered into the sea.* Janiss Garza, allmovie.com [https://www.allmovie.com/movie/v112964](https://www.allmovie.com/movie/v112964)
Houdini in

**TERROR ISLAND**

Five-part drama; Paramount Arclight.
Directed by James Cruze.
Published in April.

**OPINION:** The pendulum of public favor is in the melodramatic sector of its arc. The big pictures of the past few months have been, almost without exception, emphatically melodramatic. It follows that “Terror Island,” the ultimate in improbabilities, should please the general audience.

Director James Cruze dispenses with formalities and gets at once to the business in hand. The main characters are introduced, quickly, abruptly, and their motives made clear. Then the hired ruffians are put in hot pursuit of the hero and heroine, and the chase continues with quickening pace until the picture finishes, abruptly as it opened.

Houdini’s well known ability to wriggle out of tight places is capitalized but not overplayed. Sufficient additional interesting factors are introduced to give the star’s peculiar talents the maximum value.

Lila Lee is an admirable choice as the feminine lead. And Rosemary Theby’s feminine “heavy” is convincing in every particular.

The composition makes no pretense to be other than it is—a thriller. Better thrillers are not often placed upon the market.

**SYNOPSIS:** Harry Harper, a young philanthropist and inventor, agrees to aid Beverly West in her search for her father, who has been captured and held in bondage by South Sea Island natives. She has a pearl which must be returned by a certain day if her father’s life is to be spared, and a map which fixes the location of a valuable sunken treasure. Beverly’s uncle, his son and his wife, covet the prize and employ ruffians to obtain the plans. To chronicle the events that transpire before, during and following the journey to the island and the subsequent finding of the treasure would be impossible in this space. Suffice to say that the action is spirited and at all times interesting, and the finish is as desired.

*Exhibitors Herald*, May 15, 1920, p. 70
“Terror Island”

Paramount Presents Houdini in Sensational Melodrama by Arthur B. Reeves and John W. Grey.

Reviewed by Louis Reeves Harrison.

TERROR ISLAND is too well constructed as a story to be classed as a vehicle, but it suits the peculiar qualifications of Houdini as if it was made expressly for him. The authors have done their part with skill and good taste. A vast amount of capable effort has been made by the director to give the voyage to a treasure island the force and charm of realism. The settings are ingenious and admirable. The large ensembles are handled in masterly fashion. Throughout the entire story, Mr. Murphy is so much to admire and commend in the way of good workmanship that it seems a pity that it is marred in any particular. It starts off with zip, and it is carried on with enthusiasm, but Houdini is too intent on exploiting his tricks to realize that, even in sensational melodrama, it is dangerous to grossly falsify the admitted facts of nature.

When a young lady is crowded in to a safe that barely admits her being inside, locked in and the combination unknown, then thrown over a high precipice into the deep sea, no imagination is elastic enough to conceive of her rescue. When Houdini enters a submarine tank, emerges from the combination, and swims to the exact spot where the safe rests on bottom, experiments with the combination a while, opens the safe, swims back with the lady under water, enters the submarine tank, and in the end that he is clever enough to realize the inherent possibilities of “Terror Island” are those of Houdini alone. He is, nevertheless, a good actor when fairly reasonable. Miss Lee does her best screen work in his support, and the entire product has so much that is entertaining that it must be valued as good in the summing up.

Cast:
- Harry Harper, Houdini
- Starkey
- Beverly West
- Stella Mordaunt, Rosemary Theby
- Job Mordaunt, Wilton Taylor
- Guy Mordaunt, Eugene Pallette
- Captain Black, Edward Brady
- Chief Bakalsa, Frank Bonner
- Mr. West, Fred Turner

Story by Arthur B. Reeve and John W. Grey.

Directed by James Cruze.

Length, 8,811 feet.

The Story:

Harry Harper had invented and constructed a submarine with a submerged tank device for salvaging the cargoes of sunken ships when he first heard of “Terror Island.” His information came from a bright young girl, Beverly West, ward of Job Mordaunt. She communicates that her father is held captive on Terror Island in the South Seas and threatened with death by the natives. He shows Harper a letter from her father explaining his situation and describing the location of a wrecked ship on which were valuable consignments of diamonds and jewelry. His life will be spared if his daughter brings the natives a sacred pearl, in her possession. Harper makes ready to undertake the rescue on his submarine.

Mordaunt makes one desperate attempt after another to thwart this plan, and obtain the sacred pearl. He finally succeeds in carrying Beverly and the pearl away in a vessel he has outfitted for the same voyage. Beverly is sewn up in a sack and thrown overboard, but Harper is close behind with his submarine, and he rescues the girl by swimming out from his submerged tank. There are many thrilling adventures on the island when the two vessels arrive, but Harper is finally captured and returns to his boat. He contrives to come on board, captures the Wandering, and returns the natives to Beverly into an iron safe they have taken from the wreck and thrown from a cliff into the sea. He goes out from his submerged tank without diving costume and rescues her from the safe. He returns and fights a man in diving suit for the box of jewels. By his bravery and ingenuity he rescues the father of Beverly, and all sail for home in a state of happiness.

Program and Exploitation Catchlines:
- Smashing Melodrama Full of Love—Thrills and Adventure with the Well-known Houdini.
- Houdini in “Terror Island”—See Him Escape from a Nailed Box Under the Water—Hand to Hand Battle with Pirate Diver Under the Waves—Tremendous Encounter for Love and Gold in the Submarine—And Many Other Thrilling Scenes.
- A Dashing, Crashing Melodrama with Houdini—Thrill After Thrill—Battle After Battle—No End to the Intense Action in This Stirring Play.

Exploitation Angles: Play on Houdini for your appeal. There is a good story, well played, to back up his stunts, but the stunts will sell most of the tickets; so play up the stunts, listing the most spectacular, the underwater rescue and the escape from the native noose. For a novelty angle try “The only actor who ever got into the dictionary.”
Houdini has for years been the biggest drawing card in vaudeville. His name over the box-office means a smashing of box-office records.

Now in a marvelous six-reel melodrama, he not only duplicates all the feats that have made him famous, but accomplishes dozens of others, far more thrilling.

It is a picture of a thousand thrills. The underwater scenes are positively the most thrilling episodes ever filmed.

There's a sensation a minute. "Terror Island" is the most exciting and amazing melodrama ever made.
Appendix 12 – 1920

Status: Print exists in the Library of Congress film archive
Viewed on YouTube

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

The Third Eye (1920): Episode One: The Poisoned Dagger
Newspaper Reporter Dick Keene (Jack Bower).


A pretty movie star is stalked by a strange gang whose leader is infatuated with her in this superior Pathé serial written by genre specialist H.H. van Loan. Released in 15 chapters between May and August of 1920, the serial offered a glimpse into the still mysterious world of movie-making, The Third Eye, of course being the camera lens. Eileen Percy, a blonde former leading lady to Douglas Fairbanks, starred as the imperiled movie actress, with Warner Oland, the Swedish-born future "Charlie Chan," as the stalker, and Jack Mower, popular action lead, as the hero. Olga Grey and Mark Strong also appeared under James W. Horne's deft direction.

Hans J. Wollstein, allmovie.com
Warner Oland and Eileen Percy in
THE THIRD EYE
Fifteen-episode serial; Pathe.
Directed by James Thorne.
Published in May.

OPINION: H. H. Van Loan has established what many will pronounce
a precedent in providing a sane and sensible, as well as intensely interesting,
serial. "The Third Eye" is worthy of the attention of the best theatres—one of
the few chapter plays that seems qualified for exhibition in "the big
houses."

There is genuine plausibility in the story, yet it holds the attention by
melodramatic force such as is not commonly associated with this element.
The scenes are laid in a motion picture studio for the most part, which adds
special interest of value to the exhibitor.

Warner Oland and Eileen Percy are well cast, having the chief roles in a
cast of experienced players. Good acting with voluminous action makes a
combination of unquestionable box office value.

Van Loan's story is a well knit composition incorporating unusual features
and blending spectacular bits in a harmonious whole. There is reason to
believe that serial makers will watch his work with heightened interest in the future.

The play deals with the operations of underworld characters determined to fasten upon the feminine lead responsibility for a murder of which she is innocent. The camera figures prominently as evidence. A newspaper reporter is worked into the story as her sweetheart who attempts to prove her innocence.

The first three episodes contain many brilliant individual bits and numerous thrilling situations. If the standard set is maintained throughout the fifteen episodes the serial should go down in history as one of the money-makers of 1920.

*Exhibitors Herald*, May 29, 1920, p. 70
“The Third Eye”
Reviewed by Margaret I. MacDonald.

One of the swiftest moving serials of the season, introducing new atmosphere and thrilling situations, is presented in the H. H. Van Loan story, “The Third Eye,” screened by Astra and released by Pathé. Eileen Percy and Warner Oland are the featured members of the cast, and are supported by able players.

The first three episodes of the fifteen of which the serial consists, have a tremendous punch. There is suspense in every foot of film, the story is well woven, and as consistent as the highly colored melodrama can be. The work of the director is highly commendable, and the sincerity and capability of the players is praiseworthy. The settings of the picture will appeal to the average theatre-goer, for the reason that considerable of the action takes place in a moving picture studio. Some of the backgrounds are quite elaborate, and nicely equipped with the properties of mystery. Eileen Percy and Warner Oland are especially convincing in their work. Jack Mower and Olga Grey are also noticeable for good work.

The first three episodes are named “The Poisoned Dagger,” “The Pendulum of Death” and “In Destruction’s Path.” The story as told thus far shows a pretty moving picture star becoming the victim of a murderous gang, the head of which has fallen in love with her, and also has marked her as a useful addition to the gang. In his scheme to revenge himself on her for refusing to obey him, he feigns death when she shoots him with a studio revolver, and later it is found that a moving picture camera has recorded the event, leaving the hand that turned the camera a mystery.

A struggle then begins between the young woman, aided by her sweetheart, and the leader of the gang for possession of the film. The young woman is lured to the gang’s headquarters, and is later commissioned to kill a man she is to find in a certain room at scene of a masked ball. The man proves to be her sweetheart. She breaks the dagger with which she is to stab him, and places the stub in his clothing with the appearance that the deed has been done. She then goes to regain the film which she has been promised for the carrying out of the deed. However, before she has it in her possession the gang leader’s would-be sweetheart phones him that he has been duped. The scenes that ensue involve an automobile chase, and the car being driven by the young woman breaks a wheel on the railroad track as a train is approaching. The closing scene leaves her imprisoned by her clothing in the car, and the train about to run over her.
“The Third Eye”
(First Three Episodes of Fifteen Episode Serial, Starring Warner Oland and Eileen Percy—Astra-Pathe)

The press sheet on “The Third Eye” announces it as a serial of baffling mystery, intrigue and romance and it proves to be correct as far as the first three episodes are concerned, for all these elements are there and worked out in a way that will give the “serial fans” all the thrills, surprises and excitement their hearts desire.

H. H. Van Loan, whose latest feature, “The Virgin of Stamboul,” is meeting with such pronounced success, is the author of “The Third Eye” and we’re going to give him credit for the masterful way he has drawn his characters and the deep imagination he must have had in putting them forth in a “serial manner.” For although the story thrills and mystifies it carries a certain amount of love interest which acts as a relief to its stronger moments.

The cast which is a splendid one for this kind of work, is headed by Warner Oland and Eileen Percy. Oland again shows that he is a master in timing his scenes, using his suave manners and then again varying them when necessary.
to the “deep, dyed, villain.” And he is ably assisted by Miss Percy, who has many difficult and dangerous tasks to perform.

Director Horne has kept the action moving at the right pace throughout and showed excellent judgment in keeping his scenes free from the entanglements that so often occur in serial stories.

The plot revolves around the killing of Curtis Steel, a society man in a moving picture studio. He pursues Rita Moreland, a picture actress, to her studio and endeavors to make love to her. She repulses him and in a struggle that follows, he is shot by the young actress. Steel staggers forward and collapses. Our heroine is terrified, for she believed the revolver was loaded only with blank cartridges. As she is bending over him, he leaps to his feet and with a sneering remark prepared to leave.

That night, however, she is informed that Steel has been found in the studio shot through the heart. And to make matters worse; a film is brought forth, showing Rita pursued across the stage by Steel and her shooting at him.

Some one here turned the crank of a moving picture camera upon the scene and recorded the actual happenings. But who—

And it is for possession of this piece of film that Rita, her sweetheart, the villain and all concerned are involved in a wild effort to score its possession.

Jack Mower, Mark Strong and Olga Grey are members of the cast—FRANK LEONARD

*Motion Picture News, May 29, 1920, p. 4541*

**The Third Eye**—Astra-Pathe

Practically all of the features essential to the success of a serial are to be found in Pathe’s newest drawn-out drama. H. H. Van Loan has provided a story in which numerous complications appear, a tale that is replete with ingenious situations, has an element of mystery that serves its purpose and keeps the spectator in suspense. Technically, the production reaches the desired standard. The photography and lightings are satisfactory and the settings expertly staged. What makes
it especially interesting at the start is the fact that a considerable part of the initial episode takes place in a picture studio. The average serial follower is a fan of the type who usually takes a great deal of interest in everything connected with films in any way. Placing the action in the place where the photoplay is manufactured adds a touch that will make a favorable impression.

Eileen Percy and Warner Oland are featured in the offering, the latter as usual assaying a heavy role. The former in the character of a screen star holds her end of it up excellently and Oland certainly knows how to turn the sympathy of the audience the other way. Jack Mower plays well opposite the heroine, while Olga Grey is one of Oland’s band—the woman who would wed the villain if he would but agree. She delineates the type in the usual manner—smokes her cigarette with a sneaking glance to one side, tosses her head about in a manner that suggests cunning and concocts evil plots. James W. Horne, who directed, has turned the material into a serial that should score a success, and William Parker is credited with writing the scenario.

Just who or what “The Third Eye” is is not very apparent and will elicit many guesses. So will the ending of the first episode. The leap from the roof closing the second section is not a new idea, strictly speaking, but has been shot in fine fashion. Getting the hero before the onrushing locomotive is also an old stunt—one that they are all familiar with. It has been given a twist that is somewhat novel, however, so that it can get by although not with much to spare. In view of the quality of the rest of the film, they should not hold that against it. With judicious exploitation, this can be put over so as to prove a winner. It may not be a hit, but with the first three episodes used as a criterion, no reason why it should not go well is apparent. Certainly it looks like the goods.

*Wid’s Daily,* May 16, 1920, p. 19
Wed., July 28

GRAND OPENING OF THE BIG PATHE SERIAL

THE THIRDEYE

WITH WARNER OLAND AND EILEEN PERCY

It's a Whizz, Bang Serial Mystery. It will dazzle you.
IT WILL FOOL YOU. It will keep you jumping all the time.
IT'S A SERIES OF MELODRAMATIC PUNCHES.
It will thrill you. It will hold you. It will make your breath come quicker. Who Was? What Was?

"THE THIRDEYE."

See the start! Follow the mystery at the Panama Theatre, starting Wednesday, one day every week for fifteen successive weeks.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Keene)
Ethnicity: White (Dick Keene)
Media Category: Newspaper
Job Title: Reporter (Dick Keene)
Description: Major: Dick Keene, Positive
Description: Minor: None
The Third Eye (1920): Episode Two: The Pendulum of Death
Newspaper Reporter Dick Keene (Jack Bower).

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“THIRD EYE”
The second episode of “the Third Eye” is on at the Queen today with
Warner Oland and Eileen Percy featured in a serial of baffling mystery,
intrigue and romance. This episode will be shown as “The Pendulum of
Death.” The close shows Rita standing on the edge of the coping of a
high roof with a loosened telephone wire twisted about her arms.
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*Owensboro Inquirer*, August 9, 1920, p. 2

Status: Unknown
Unavailable for Viewing

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

The Third Eye (1920): Episode Three: In Destruction’s Plan
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Keene)
Ethnicity: White (Dick Keene)
Media Category: Newspaper
Job Title: Reporter (Dick Keene)
Description: Major: Dick Keene, Positive
Description: Minor: None
The Third Eye (1920): Episode Four: Daggers of Death
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

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

The Third Eye (1920): Episode Five: The Black Hand Bag
Newspaper Reporter Dick Keene (Jack Bower).

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“THIRD EYE”

The fifth chapter of “Third Eye” at the Queen today will be shown as the “Black Hand Bag.” The taking of movies in this chapter forms many interesting scenes in continuing the story. The daring escape and Dick and Rita is made by “swinging on the branch of a tree from the roof tops.
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_Owensboro Inquirer_, August 30, 1920, p. 2

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Keene)
Ethnicity: White (Dick Keene)
Media Category: Newspaper
Job Title: Reporter (Dick Keene)
Description: Major: Dick Keene, Positive
Description: Minor: None
The Third Eye (1920): Episode Six: The Death Spark
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

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

The Third Eye (1920): Episode Seven: The Crook’s Ranch
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

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

The Third Eye (1920): Episode Eight: Trails of Danger
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Keene)
Ethnicity: White (Dick Keene)
Media Category: Newspaper
Job Title: Reporter (Dick Keene)
Description: Major: Dick Keene, Positive
Description: Minor: None
The Third Eye (1920): Episode Nine: The Race for Life
Newspaper Reporter Dick Keene (Jack Bower).

"The Third Eye"—No. 9 Pathe

The best bit in the ninth episode of "The Third Eye," featuring Eileen Percy and Warner Oland, is the race for life. The chase, while often seen in various western subjects, has been so splendidly photographed that it will be sure to offer a real thrill for the serial lovers. There is also some good fight stuff aboard the top of a moving freight train in the midst of which Oland jumps from the train into a river as it goes over a bridge, thereby bringing the hero and heroine together again.

*Wid’s Daily*, July 18, 1920, p. 23

Status: Unknown
Unavailable for Viewing

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

The Third Eye (1920): Episode Ten: The House of Terrors
Newspaper Reporter Dick Keene (Jack Bower).

The THIRD EYE (Pathe).—"The House of Terrors" is the title of No. 10 of "The Third Eye." This episode opens with the train scene, where Rita makes a fight on top of a moving train. Much of this episode is made up of action in connection with the search for the film, and for the missing Rita. The closing scenes show Dick and Mitzie entering a trap which has been laid for them in a note which tells them to come to a certain place to get the film. When they arrive there they find Zaida with a knife in her breast, and a warning note pinned to her dress. Dropped through a trap door to a room below they find Rita bound and gagged. This episode is an interesting one, with the usual rapidity of action.

*Moving Picture World*, July 31, 1920, p. 633
Status: Unknown
Unavailable for Viewing

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

The Third Eye (1920): Episode Eleven: The Long Arm of Vengeance
Newspaper Reporter Dick Keene (Jack Bower).

“The Third Eye”—Pathe

Usually serial episodes end with the hero, heroine or both facing danger. The eleventh episode of this, however, is a sharp deviation from the usual order, a new mystery angle being developed and a big punch added. While it makes the production more complicated, it continues to maintain suspense—something all serials do not do after the first few episodes. Having Warner Oland meet the woman who styles herself “The Long Arm of Vengeance,” which appellation gives the episode its title and shrinks back in apparent terror makes the ending unique and decidedly different.

Wid’s Daily, August 1, 1920, p. 24

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Keene)
Ethnicity: White (Dick Keene)
Media Category: Newspaper
Job Title: Reporter (Dick Keene)
Description: Major: Dick Keene, Positive
Description: Minor: None
The Third Eye (1920): Episode Twelve: Man Against Man
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

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

The Third Eye (1920): Episode Thirteen: Blind Trails of Justice
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

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

The Third Eye (1920): Episode Fourteen: At Bay
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Keene)
Ethnicity: White (Dick Keene)
Media Category: Newspaper
Job Title: Reporter (Dick Keene)
Description: Major: Dick Keene, Positive
Description: Minor: None
The Third Eye (1920): Episode Fifteen: Triumph of Justice
Newspaper Reporter Dick Keene (Jack Bower).

Status: Unknown
Unavailable for Viewing

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

Topical Tips (1920) and Topics of the Day (1920)
Editors quotes are presented in the movies

Exhibitors Herald, August 14, 1920, p. 121

Moving Picture World, July 24, 1920, p. 478ff
“Topics of the Day” became famous to theatre-goers with almost the first release under Pathé distribution. The pungent paragraphs which form the body of this reel are selected from the newspapers and magazines of the world by the editors of the Literary Digest.

Exhibitors Herald, October 2, 1920, p. 74
A REALLY AMAZING SUCCESS—

TOPICS OF THE DAY

Selected from the Press of the World by

The Literary Digest

When "Topics of the Day" was first conceived, it was realized that it was more or less of an experiment, since the idea was absolutely new.

Today "The Topics of the Day" is no experiment. It is a huge and amazing success. Exhibitors, vaudeville theatres, the press and the public unite in calling it so! Read the following, selected at random:

AN EXHIBITOR SAYS: "Any manager of a picture theatre who does not include it in his program, is NOT a showman. It grows on an audience and contains more genuine entertainment than the majority of comedies."—John C. Green, Mgr., Regent Theatres, Galt and Guelph, Ont.

A NEWSPAPER EDITOR SAYS: "Topics of the Day" proves... that the force with which a subject is carried across the screen is much more powerful than any printed story could be... The outspoken way in which the audience rose to "Topics of the Day" would have been balm of Gilead to the penmen of those paragraphs could they have been there."—Baltimore "Sun."

A FAN MAGAZINE EDITOR SAYS: "'Topics of the Day', according to my observation, is usually greeted with a ripple of joyousness."
—Jessie Burness, Editor of "Film Fun."

A CHAMBER OF COMMERCE SAYS: "As a screen attraction 'Topics of the Day' have Bill Hart, Doug. Fairbanks, Mary Pickford and Charles Chaplin beaten to a fade-away."
—"The Tulsa Spirit," The Official Organ of the Tulsa, (Okla.) Chamber of Commerce.

NO WONDER THAT "'Tis a Mark of Distinction to be an Exhibitor of 'Topics of the Day'!"

Produced by Timely Films, Inc.

PATHE

Distributors

"'Tis a Mark of Distinction for a Theatre to Show The Literary Digest 'TOPICS OF THE DAY."

Variety, January 2, 1920, p. 78
Trent’s Last Case (1920)

Reporter-Artist Philip Trent (Gregory Scott) investigates the death of a millionaire, concludes that it was suicide and clears the name of a secretary who was framed for his murder.

Trent investigates the murder of an American millionaire and falls in love with his widow. His solution to the crime is absolutely brilliant – and totally wrong. Edmund C. Bentley’s detective...humanized detective fiction by coming up with the wrong solution in Trent’s Last Case (1913) and falling in love with the chief suspect. Bentley said he had set out “to create a detective who was recognizable as a human being.” British film made in 1920. Ken Wlaschin, Silent Mystery and Detective Movies: A Comprehensive Filmography, p. 226

Bentley’s detective was an ordinary, friendly, humorous artist who works for a newspaper as a crime journalist. The plot involves the mysterious death of an insane American millionaire, Sigsbee Manderson, and Trent’s believe that the millionaire was murdered. In the process, Trent falls in love with Mabel Manderson, the widow of the millionaire. However, the most radical impact of Bentley’s book was the fact that his detective’s solution to the crime, although plausible, is wrong, and the case is only solved by the unsolicited confession of a man inadvertently caught up in Manderson’s death. The first screen version of Trent’s Last Case (1’920) was a British film starring Gregory Scott as Trent. Geoff Mayer, Historical Dictionary of Crime Films, p. 395

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Philip Trent)
Ethnicity: White (Philip Trent)
Media Category: Newspaper
Job Title: Reporter (Philip Trent)
Description: Major: Philip Trent, Positive
Description: Minor: None
Two Weeks (1920)
Dramatic Critic Jimby Lewis (George Fawcett)

“Why, you have scarcely any clothes on. Your picture is a disgrace,” says the grouchy bachelor in whose house she takes refuge.

“We won't let him send you away,” and two of the “old bears” are softened by a woman's tears.


Moving Picture World, January 10, 1920, p. 213. Critic Lewis in the middle
This fluffy Constance Talmadge vehicle is based on the play by Anthony Wharton. Lillums Blair (Talmadge) is an ambitious chorus girl with expensive tastes. To help her stage career, she welcomes the attentions of Reggie Clonberry (Reginald Mason), but she discovers he's a wolf when he takes her to a road house. After
struggling with him and hurting her hand, she escapes to a nearby home. The butler dresses her wound while telling her that the large house is owned by three bachelors: Kenneth Maxwell (Conway Tearle), Jimby Lewis (George Fawcett), and Billy Crane (Templar Saxe). When the three men return from their golf game, Lillums pretends to be an old friend of Lewis’ and is invited to stay. The men protect her from Clonberry and she keeps things exciting around the house. Eventually Maxwell is won over by her charms. But then his mother shows up and concludes that Lillums is a schemer. Maxwell believes his mother, but when he takes this up with Lillums, she lets him have it. He finally declares his love for her and she allows him to win her. Janiss Garza, allmovie.com

Elevated to stardom under the patronage of wealthy Reginald Clonbarry, Broadway chorus girl Lillums Blair flees her patron's advances when he demands payment for services rendered. Boarding a passing wagon, Lillums ends up at the country house of three confirmed bachelors, Billy Crane, Jimby Lewis and Kenneth Maxwell. When Lillums begs for their protection, Jimby informs Clonbarry that she is an old friend who is visiting for two weeks. Clonbarry leaves and Lillums accepts the invitation, gradually winning Kenneth's heart until his mother arrives and accuses the actress of scheming to marry her son. Lillums counters this accusation by arranging for Clonbarry to visit and for Kenneth to overhear her rejection of his proposals. Thus reassured, Kenneth proposes and Lillums accepts him on the spot. American Film Institute Catalog of Feature Films.

Constance Talmadge in
TWO WEEKS
Five-part comedy-drama; First National. Directed by S. A. Franklin. Published in January.

OPINION: Conway Tearle and Constance Talmadge are ideal working companions. The gentleman's careful reserve and the lady's frank abandon, first contrasted with great success in "A Virtuous Vamp," work together for completely satisfying entertainment in the present publication.

The story of the photoplay under discussion, which originally appeared in book form as "At the Barn," under Anthony Wharton's signature, is an intriguing, mildly daring recital of a better class chorus girl's romance. As a story it is engaging, pleasant entertainment.
critic, and Billy Crane. Here she accepts the invitation of Maxwell to stay two weeks, an invitation offered to save her from embarrassment at the hands of Clonberry. The three men are captivated by their pretty visitor during her stay, Maxwell, avowed woman hater, falling in love with her and refusing to admit it. How the return of Clonberry brings about his declaration of love and the happy ending is interestingly told in the last reel, a well executed and altogether satisfactory culmination to an interesting story.

Exhibitors Herald, January 31, 1920, pp. 65-66
Fast, Sparkling Comedy That Will Appeal to All

Constance Talmadge in
“TWO WEEKS”
First National

DIRECTOR .................................................. Sidney A. Franklin
AUTHOR ................ From Anthony Wharton’s play “At
the Barn.”
SCENARIO .............................................. Not credited
CAMERAMAN ........................................... Oliver Marsh
AS A WHOLE........... Just the sort of a picture to ex-
pect from Constance Talmadge; fast sparkling
comedy that will appeal to all.

STORY....... Starts off on a dramatic tangent, works
up good suspense and then plunges into great
comedy,

DIRECTION................. Has realized all possibilities re-
markably well and maintained strong interest.

PHOTOGRAPHY ......................... Very good
LIGHTINGS ................................. Commendable throughout

CAMERA WORK ..Very good

STAR .......... Is usual irresistible self; plays role de-
lightfully and with thorough appreciation.

SUPPORT ............. Exceptional; Conway Tearle and
George Fawcett outstanding.

EXTERIORS .............. Pretty country estate stuff
INTERIORS ............... Highly appropriate

DETAIL .............. Some fine comedy subtrites

CHARACTER OF STORY........ Chorus girl wins
love of woman-hater through peculiar series of
circumstances.

LENGTH OF PRODUCTION...... About 5,998 feet

There is no series of pictures on the market to-day
that is more well balanced and more certain with re-
spect to each particular release than the Constance
Talmadge light comedy series. This gay, young and
highly infectious actress has been hitting on high for
over a year now and she shows no signs of slowing
up yet. “Two Weeks” is the latest case in point. It
is an excellent light comedy that starts off with a se-
quence more or less surprising and gets into its com-
edy pace along about the second reel staying there
delightfully until the conclusion.

The pep which Miss Talmadge injects into all her
roles, the good stories supplied her, the fine tre-
atment accorded them, the admirably selected support-
ing casts, all these have brought Miss Talmadge to
the very forefront of screen entertainers. And every
one of these elements is present in “Two Weeks”
with the inevitable conclusion to be arrived at by the
reviewer—a superb comedy.

Lillums Blair, a chorus girl, permits Clonbarry, a
man-about-town to take something of a financial inter-
est in her believing he is sincerely concerned about
her future on the stage. On the way to a house party
given by a theatrical manager, the beast in Clonbarry
becomes apparent and Lillums runs away from him,
landing at “The Barn,” a country estate maintained
by a novelist, a sculptor and a dramatic critic. The
latter two are old men, the former a young woman-
hater.

Lillums gets an invitation to stay two weeks at the
barn and of course at the end of that time she has
completely captured the hearts of all three of her
hosts, although the novelist is, true to form, the most
reticent to admit capitulation. A cleverly devised
comedy climax during which Clonbarry again enters
the action brings the novelist to the proposing point.

The comedy arises from situations and business
naturally born of a predication of the bachelors when
Lillums enters their household and it is enriched by
the excellent performances. George Fawcett in the
part of the critic stands sponsor for much of it and
the play between the star and Conway Tearle as the
novelist brings in more. Templar Saxe as the sculp-
tor and Reginald Mason and Tom Cameron complete
the cast of principals.

Tell ’Em It’s Constance Talmadge Again; Her Name Will Do the Rest

Box Office Analysis for the Exhibitor

In these days of highly publicized “brand” names
it would be worth while to stop and consider the value
of Constance Talmadge’s name. Certain it is that all
most theaters have to do is to flash her name and
the crowds come a-running, sure of seeing a cracker-
jack of a comedy. Since Miss Talmadge started mak-
ing comedies for Select it is hard to call one to mind
that hasn’t been worthy. Without a doubt she is the
best comedienne on the screen to-day in the combined
points of popularity and ability.

“Two Weeks” is going to score as have her others,
and it isn’t going to take much more than the display
of her name to bring the crowds in. All you need
to worry about is to grab it up before the other fel-
low gets it and then just go to it featuring every
advertisement around the name of the star. Such
advertisements should be light, of course, and in the
present instance the title and the situation of a girl
remaining two weeks in a house with three bachelors
should furnish sufficient ground work for advertise-
ments that will really attract.

Wid’s Daily, February 1, 1920, p. 17
TWO WEEKS.

Lilliums Blair.....Constance Talmadge
Kenneth Maxwell.....Conway Tearle
Reginald Clonbarry.....Reginald Mason
Jimby Lewis........George Fawcett
Billy Crane.........Templar Saxe
William Brady......William Fredericks
Knowles (the butler)...Tom Cameron
Gracie and Linda,
Florence Hope and Gertrude Doyle
Mrs. Maxwell...Mrs. Wensley Thompson

The First National attraction presented
by Joseph Schenck shows Constance
Talmadge at her best. Incidentally, in
this feature she has a sure enough plot,
reasonable story, competent direction
and able support. She herself weaves
into the telling so many pretty feminine
touches the men are as certain to like
as are the women.

As Lilliums Blair, Miss Talmadge plays
a chorus girl with whom Reginald Clon-
barry is in love. Wealthy and young,
he tries to get her behind the usual
camouflage of providing a stage career.
This arranged, she goes with him on a
house party, where he pulls some rough
stuff. She scoots for protection to the
bachelor lodge of three men, one of
whom is Kenneth Maxwell, novelist and
woman hater (well taken by Conway
Tearle). Templar Saxe and George Faw-
cett gave first rate interpretations of
the other roles, working up a continuous
comedy interest with Miss Talmadge.

How the thing works out into a love
affair between the star and the author
makes the climax, but this is no farce-
comedy interest with Miss Talmadge pho-
egraphed charmingly in scenes picturesque
and well chosen. The director saw to it
that every foot counted.

Variety, February 6 1920 p. 53

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jimby Lewis)
Ethnicity: White (Jimby Lewis)
Media Category: Newspaper
Job Title: Critic (Jimby Lewis)
Description: Major: Jimby Lewis, Positive
Description: Minor: None
Uncle Sam of Freedom Ridge (1920)

When old Uncle Sam loses his son in the First World War, he takes comfort in the knowledge that his son died for peace. But when he realizes that his country is not supporting the League of Nations, he sacrifices his own life as a martyr to the cause of world brotherhood. IMDB

Sam, a mountaineer who has seen service in the Civil War, proudly offers his only son, Young Sam, when the United States enters the Great War. Selected to represent the symbolic personage of Uncle Sam at the Red Cross Bazaar, Sam is in his glory until he receives news of his son's death. When Armistice Day arrives, Sam, determined that his son's sacrifice will not be in vain, strongly supports the League of Nations. Heartbroken when the Senate refuses to pass the treaty, Sam shoots himself with the pistol he had used during the Civil War. Before dying, Sam writes an eloquent plea on behalf of the League. American Film Institute Catalog of Feature Films

Margaret Prescott Montague's novel first appeared in Atlantic Monthly in Jun 1920. This film, a non-partisan plea for The League of Nations, was used at campaign rallies for the Democratic party. It was the first release of Harry Levey Productions, a company formed out of Levey's distribution corporation. The film opened in New York on 26 Sep 1920. American Film Institute Catalog of Feature Films
"Uncle Sam of Freedom Ridge"
Harry Levey Presents Screen Version of Famous Plea for League of Nations.

Reviewed by Robert C. McElravy.

The premiere of Harry Levey's "Uncle Sam of Freedom Ridge," at the Selwyn Theatre, New York, was the occasion of a large and successful Democratic campaign rally. The story, written by Margaret Prescott Montague, who attended the opening night and made a brief address, is a non-partisan plea for the League of Nations, and its use at this time by the Democratic party is doubtless due to the fact that its candidate has come out squarely for the League. However, as Oscar S. Straus put it at the same meeting, many people believe the League will come, regardless of which candidate is elected, so that when the campaign has died away this picture will continue its mission of "bringing a new fellowship into the world." At present it will be regarded as excellent propaganda for the Democratic party.

The setting for the story is a mountain village, abounding in native types, including a girl heroine attractively portrayed by Helen Flint; the half-wit played by Eugene Keith, and Roger Blair, the postmaster and storekeeper, played by George MacQuarrie. The action of the piece is not always smooth, but its drama and frequent humor are true to life and it is presented with a sincerity that lifts it well above the ordinary.

"Uncle Sam of Freedom Ridge" is a truly inspiring patriotic subject, encouraging lofty ideals, love of country and that wider responsibility which encompasses humanity the world over.

Cast.
Roger Blair..........................George MacQuarrie
Uncle Sam..................................Wm. D. Corbett
Young Sam, his son..................Paul Kelley
Roma Jones..................Helen Flint
Arthur, the fool..............Eugene Keith
Andy Mason..................Leslie Hunt
Sam, the boy..................Sheridan Tansay
The Reporter..................Jack W. Norton
Judge Braxton..................Nicholas Burnham

Story by Margaret Prescott Montague.
Scenario by Ernest Maas.
Directed by George A. Beranger.

The Story.
A newspaper reporter in "Uncle Sam of Freedom Ridge," roaming about the village of Newton, in the Southern mountains, encounters a man decorating an old and neglected grave. The man is Roger Blair, former keeper of the general store and post office, and he relates to the inquiring reporter the story of the dead man, who in his day was known as "Uncle Sam."

The story dates back to the Civil War, when Sam lost his father on the battle field. He grows up, marries, and has a son, known as "Young Sam." The latter is in love with a pretty mountain girl, named Roma Jones, and she returns the boy's love. When the Great War breaks out Young Sam responds and his father is duly proud to have him go.

During the war the father wins his sobriquet of "Uncle Sam," by appearing in that role at a Red Cross function. Roma Jones also appearing as "Columbia." It is during this patriotic affair that the news comes of Young Sam's death. The father is crushed in spirit for a time, but rallies magnificently and goes on selling Liberty Bonds. He lives through many afflictions and finally helps celebrate the signing of the armistice. Uncle Sam believes that the proposed League of Nations will make an end of war. He is broken-hearted when the United States Senate refuses to pass the treaty. As a blood atonement for this failure, he wraps the American flag about him and then shoots himself, hoping by this sacrifice to bring about final justice.
Appendix 12 – 1920

Moving Picture World, October 9, 1920, p. 834

“UNCLE SAM OF FREEDOM RIDGE”
(Harry Levey—State Rights)

PROPAGANDA PICTURE DOUBTFUL AS TO ENTERTAINMENT

MARGARET PRESCOTT MONTAGUE, who wrote this story, undertook to
adapt the story of “Uncle Sam” as a rallying meeting theme around its
appearance in the press and the newspapers. The result is a
storyette that will appeal to the League of Nations, as a plea for the
League of Nations, and as a plea for the League of Nations, where
the League is in demand as a study in patriotism. If the story
is adopted by the League of Nations, the people will be
persuaded to carry
more than the usual display on this.

PRESS NOTICE—STORY

“Uncle Sam of Freedom Ridge,” one of the most remarkable stories of true
American and true American ideals ever written, will be the feature attraction
at the theatre on . The picture is adapted from Margaret Prescott
Montague’s story of the same name. It is presented, in an entertaining form, the
ideals of America in the Great War. It goes further than this—it urges that
these ideals be forgotten, but form just as great a part of our every day life as
they did in those days of war. It carries the story of Uncle Sam, the
hero of the picture, with a view towards entertainment. There is romance, humor and pathos just as there was in Miss Montague’s story from which it was adapted.

PROGRAM READER

When you book this you have a chance to anyone discussion. It is propaganda,
so intended, and you can tell your patrons so. It is not, of course, part of
propaganda, and it should not, under any circumstances, be advertised. The follow-
ing catch line, or similar, will hit it off: “A picturization of the ideals for
which America fought, and an entrance into the League of Nations to end all war.” This will
naturally draw some business. There are great signs and in the lobby displays easily
possible from the title and theme of the picture. “Uncle Sam” can parade the
stairs from the sign to the lobby.
Good Drama Winding Up with Appeal for League of Nations

“UNCLE SAM OF FREEDOM RIDGE”
Harry Levey Production
DIRECTOR.......................... George A. Beranger
AUTHOR.............................. Margaret Prescott Montague
SCENARIO BY...................... Ernest Maas
CAMERAMAN........................ Irving Rubenstein
AS A WHOLE......................... Generally very appealing drama
concluding with big effort to show why League
of Nations should be adopted
STORY................................. Very moving at times with all
popular elements of war drama
DIRECTION......................... Reveals some very good bits
PHOTOGRAPHY....................... Very good
LIGHTINGS......................... Some fine effects
CAMERA WORK....................... Satisfactory
PLAYERS............................. Effective for the most part
EXTERIORS.......................... Satisfactory
INTERIORS........................... Satisfactory
DETAIL............................... A few subtitles, some of which predi-
cate action, should be changed
CHARACTER OF STORY............ Ultimate end of
play is plea for League of Nations
LENGTH OF PRODUCTION......... About 6,900 feet

“Uncle Sam of Freedom Ridge” is a generally
worthy production having as its ultimate objective,
not plain entertainment, but a plea that the various
political parties of the nation get together to bring
about a lasting peace, to be maintained by a League
of Nations.

The point is made that the war was fought for
nothing, that American boys have died in vain because
a partisan congress failed to arrive at the same
conclusions regarding the proper method of preserving
peace. Naturally, this isn’t drama but obvious propa-
ganda. There are many in the country who think the
League of Nations just as bad as Margaret Prescott
Montague, the author thinks it Utopian.

The message of “Uncle Sam of Freedom Ridge” is
delivered in a drama, at times allegorical in conception,
that is often potently moving. The sequence which
precedes the scene wherein Uncle Sam learns of his
son’s death is handled with powerfully sustained effect.
It provides an emotional thrill that will bring tears to
the eyes.

Uncle Sam is a simple mountain man of the south.
After his son has made the sacrifice he becomes
imbued with the spirit of his country. In the uniform
of Uncle Sam, the symbol of the United States, he be-
comes at once representative of his nation and the
simplicity of his own self.

Then there comes the armistice and general rejoic-
ing in which Uncle Sam gladly takes part but in the
following months his spirit gradually sinks as the
“quibble” in Washington grows. Eventually, when
he learns of the League’s defeat by the Senate, he
takes his own life. A pretty bit of fiction is then intro-
duced suggesting that the people at large are mourning
the death of Uncle Sam. And in 1935, you are
given to understand that the League of Nations is in
full swing.

None of the popular elements of the war drama
have been omitted from the story. There is a promi-
nent romance between Uncle Sam’s son and his
adopted daughter. There is the slacker villain and a
quiet hero who must remain at home despite his desire
to go, and there is some comedy (at times very much
overdone) in which a half wit is the principal figure.
This character is also brought into the allegory at the
end—perhaps representative of the Senate.

William D. Corbett’s characterization of Uncle Sam
is generally pleasing and Paul Kelly does nice work as
his son. George MacQuarrie as the stay-at-home hero
is good and Helen Flint as the girl, displays flashes of
fine work. Eugene Keith appears as the half wit, while
others are Leslie Hunt, Sheridan Tansey, Jack New-
ton, and Nicholas Burnham.

The Wilson-Democrats Will Doubtless Lend a Helping Hand

Box Office Analysis for the Exhibitor

If you want to set the purely entertaining picture
aside for a few days and substitute in its stead one that
combines drama and propaganda, you should succeed
with this—if you are a sincere Wilsonite. Considering
the co-operation that it received from such na-
tional figures as William G. McAdoo, Oscar Straus
and George Creel, at its premier New York showing,
you will have little trouble in inducing local members
of the Democratic party to give you their assistance
in putting the picture over.

With this political backing you will be able to get
more than the usual amount of publicity in the Demo-
cratic papers. Playing the picture as straight enterta-
nment will hardly do, inasmuch as it makes a big
point of the League, while both author and producer
confess that the production was motivated by a desire
to bring the necessity of such a society of nations home
to the public.
Harry Levey presents

UNCLE SAM OF FREEDOM RIDGE

Seven-reel drama; Harry Levey Production.
Directed by George A. Beranger.
Published in September.

OPINION: A large and enthusiastic gathering, presumably Democratic, was present at the Selwyn theatre, Sunday evening, September 26, at the premiere of Harry Levey's "Uncle Sam of Freedom Ridge," an adaptation of Miss Margaret Prescott Montague's well-known story by that name. After brief speeches by the Hon. William G. McAdoo, the Hon. Oscar Straus, Miss Margaret P. Montague and George Creel, the picture itself was shown.

In a foreword on the program Mr. Levey takes occasion to say that the picture was made "because he believed in the League of Nations and because the story teems with screen possibilities." Obviously, the first reason far outstrips the second. For what screen possibilities a story centering around an old man may have, are weakened by the League of Nations propaganda the picture undertakes to set forth. It can hardly be enjoyed by anyone not thoroughly in sympathy with the League of Nations.

Mr. Beranger has directed the screen version of this much talked-of story with his usual skill. The scenes and lightings, too, are very good. But the story moves slowly and, despite the dramatic heights reached in parts, it falls short as a screen vehicle.

The cast is a good one. Especially good is Eugene Keith, who portrays the role of the village half-wit. George MacQuarrie as Roger Blair, the village postmaster, is his usual interesting self, and William D. Corbett as Uncle Sam, around whom the story centers, is also good. Helen Flint as Roma Jones is convincing. Others in the cast include Paul Kelly as Uncle Sam's son, Leslie Hunt as Andy Mason and others.

STORY: Uncle Sam of Freedom Ridge is a heart and soul American. With him live his son and his adopted daughter, Roma. War is declared with Germany and Uncle Sam bravely gives up his only boy. Roma is being educated by Robert Blair, the village postmaster. Blair loves her, but hasn't the courage to say so. Roma is joyous for Uncle Sam's sake. She is impatient with Andy Mason, son of the village's wealthiest man, because he has, to all appearances, shirked serving in the army. Arthur, the village half-wit, is forever being mistreated by Andy. Arthur, therefore, is always glad to spy and tattle on him.

Roma receives several letters from Uncle Sam's son. Andy sees her drop a letter and when she has left he picks it up and opens it. Arthur tattles to Blair and Blair takes the letter away from Andy and returns it to Roma. The Red Cross and the Liberty Loan drives are now in progress. Because Uncle Sam looks so much like our Uncle Sam his services are solicited to appear in the various rallies dressed in the well-known clothes of Uncle Sam. Roma appears as Columbia. And then comes word that Uncle Sam's son has been killed. He takes his loss bravely and appears that evening, as scheduled, at a Liberty Loan meeting. The war is over. Congress is arguing over the League of Nations. Uncle Sam writes to Washington and says that if the league is vetoed he will kill himself as a sacrifice to atone for the ignominy of official Washington. This is taken as a joke. But when the league is vetoed Uncle Sam wraps himself in his flag and commits suicide. This story of self-sacrifice sweeps through the country. The league is adopted. Years later Roma becomes a United States representative at the league's meetings abroad.
“Uncle Sam of Freedom Ridge” was disclosed at the Selwyn and Cohan & Harris theatres Sunday night as an earnest, sincere appeal for the League of Nations as a remedy for war. It is an allegory with frank emotional appeal rather than enlightenment on the big issue of the coming election, crude in place in its screening, but containing an essence of honest sincerity that earned the respectful attention of an audience at the Cohan & Harris first night and to laugh.

The seven or eight reels of the story by Margaret Prescott Montague were made by Harry Levey with backing said to be furnished by Bernard A. Baruch, head of President Wilson’s War Trade Board, and other advocates of the Versailles Treaty and League Covenant. It is fair enough for these men to sponsor a propaganda film for ends which they honestly believe best. It adds something to the mass of evidence for and against a proposition upon which the voters soon will make a decision.

There appears no reason why the idea of the League cannot be presented in terms of an allegory as well, perhaps better, than by forensic debate.

But if the backers of the film knew they were making a fairy tale, they might have made it a friendly hearing, the best put forward on its own merits, instead of preceding it with a lot of speakers, as was done Sunday. This was for the love of all that is right, but they ought to do away with that atrocious “song especially written for the occasion and delivered by the premiere, by a baritone singer arrayed in a brown sack coat and evening dress as a half witted boy. Helen Flint made a pretty heroine, though rather colorless.

trousers. At that the queer dress was better taste than the lyrics of the song, which were done in the style of sentimental ballads of ten years ago, while lines like “And she said as her heart did break.”

The crowd at the Cohan & Harris came in a serious frame of mind, but that song broke ’em all up and when the film finally began, they were so full of suppressed laughter they tittered at the first titles. It is the best test of the picture’s unspoiled appeal, that as the story unfolded the audience sobered down and gave it respectful attention to the end.

The first presentation did all that could be done to kill the film’s chances. They had the lady author present in a box and she talked endlessly of the state of her soul when she was inspired to write the tale, why she wrote it and what it was about. Then George Creel, the champion unsympathetic public speaker of the world, told what the picture was about, interpolating his own personal views of the League Covenant and opinions of all who oppose it. To crown it Nathan Straus told the story of the picture, before it was shown, although he has a fine musical voice and he was brief.

In short they bored the audience stiff from 8:30 until 9:40 and then began seven reels of pictures. When it is recorded that the crowd stayed attentive until 11:25, it will be understood that the film story had got its message over. It is long, is it rambling and full of surplusage of incident and it is unnecessary involved, but these things can be corrected. Its strength is that, in spite of crudities in production, it has strong human appeal and it touches upon a topic of lively current interest in a new way that is an emotional appeal for an international agreement (preferably as Woodrow Wilson has conceived it) to put an end to war. Incidentally the political campaign makes it of instant and universal interest.

The story deals with a West Virginia mountaineer, a passionate patriot, who sends his son among the first volunteers into the world, comforting himself with the belief that “this war is to end all wars, and for that job the best is none too good” and the boy is killed in action, but still the old man calms his grief with the thought that the sacrifice was for the furtherance of the Great Objective. With the armistice comes the revulsion of feeling from feverish patriotism among the people and the cynical attitude of the nation toward the idealism of the Covenant. Shocked, the old man conceives the project of offering his own blood as a sacrifice to expiate what he sees as a national breach of faith to the American sons killed in France. To this end, he gathers about him the stars and stripes which always flew over his cabin and sends a bullet through his heart.

The story indicates that this atonement of blood aroused the nation to a new sense of its duty and brings America into the world concert.

The tale is told indirectly. The story proper opens in the year 1932. A new American delegate to the League Assembly has just been named and a Washington newspaper sends a reporter to the mountain town of Newton, West Va., to get a special story on the death of the old man twelve years before. The reporter meets the village postmaster who had been one of the central figures in the historic affair. The postmaster tells the story which is then pictured by the familiar fadeback.

The love affair of the dead soldier, which leads his grieving sweetheart to devote her life to the League project, gives the story romantic interest. In this and in other details it appears that the League appeal addresses itself to the women. One of the outstanding features of the production is the truly splendid performance of the child as the old patriot, a fine, sincere bit of intelligent, well-balanced emotional acting. Eugene Keith did an excellent character sketch.

Variety, October 1, 1920, p. 35
The Valley of To-Morrow (1920) (aka The Valley of Tomorrow)
Newspaper. A dying man writes the name of his murderer in blood on an old newspaper hanging by his side.

Upon discovering that his sister has been driven to suicide by the betrayal of Enrico Colonna, young mountaineer Dabney Morgan swears to avenge her death. Setting out to find Colonna, Dabney becomes enmeshed in quicksand and is rescued from certain death by a stranger who turns out to be the man he is pursuing. In gratitude Dabney gives the culprit a chance to make his getaway, but in his plight, Colonna is fatally wounded by a shot from Dabney's rifle. At this moment, the victim's sister Elenore arrives and at gunpoint impels Dabney to remove her brother to a nearby cabin. Obliging her, Dabney soon finds himself falling in love with his captor, thus presenting a conflict between his duty to his dead sister and his love for Elenore. This dilemma is resolved when Colonna finally dies from his wounds, freeing the couple to begin a new life in the valley of tomorrow. American Film Institute Catalog of Feature Films
Russell Stars in Effective Melodrama

William Russell in
"THE VALLEY OF TOMORROW"
American—Pathé

DIRECTOR..............Emmett J. Flynn
AUTHOR................Stephen Fox
SCENARIO BY...........Stephen Fox
CAMERAMAN.............George Rizard
AS A WHOLE..........Strong mountain drama which
is thrilling and will hold audience in suspense;
possesses healthy outdoor atmosphere.

STORY..............Melodrama which affords star splendid
opportunity to please film fans.

DIRECTION............Brought out the big moments in
fine fashion; has slight anti-climax.

PHOTOGRAPHY..........Generally good
LIGHTINGS............Up to the standard with some
splendid effects near camp-fire.

CAMERA WORK...........Commendable
STAR..................Exceptionally good; displays powerful
personality.

SUPPORT..............Acceptable; Frank Brownlee fine as
villain and Mary Thurman reasonably good
in feminine lead.

EXTERIORS..............Pleasing to the eye at all times
INTERIORS.............Few but satisfactory

DETAIL................Most of it good, there being several
fine touches; spectacle of dying man writing
accusation of villain in blood on newspaper
rather ghastly; a superfluity of close-ups.

CHARACTER OF STORY.....Hero is called upon
to avenge sister whose death was indirectly
causled by the man who saved his life.

LENGTH OF PRODUCTION....About 6,000 feet

Pleasing in atmosphere and possessing the element
of suspense, caused by placing the star in a rather
unusual position, this will probably prove a worth-
while offering. William Russell in the stellar role
gives an excellent performance and the production
generally measures up to high standard. It has re-
mance, cleverly interwoven with thrills and incidents
in such a manner, that it will prove pleasing to the
fan audience.

After the big punch in the offering, there is what
is more or less an anti-climax, but that can be over-
looked. There are many touches that will prove effec-
tive, the bits with the kitten and some others being
especially pleasing. Some manner should have been
devised, in which the portion where the dying man
writing the name of his murderer in blood on an
old newspaper hanging by his side, might have been
made less gruesome, however, for that is one part
that is certainly not pleasing.

George Rizard who did the camera work, and is
credited with arranging the lighting effects, did good
work, securing some splendid outdoor shots and sev-
eral pleasing effects.

While Dalney Morgan repose in jail for violating
the liquor distilling law, he receives word of the fact
that his sister has been deceived by a cosmopolitan
chap, who has brought her into such a frame of mind
that she jumped off a cliff. He manages to get out
but on his journey, is caught in a quicksand and saved
by the man he is trailing. Subsequently, he is con-
fronted with the problem of living up to the tradi-
tions of his clan, and killing the man who has saved
him from an unhappy finish, or letting the scoundrel
live. He solves it by giving the fellow what is con-
sidered a fair chance, that is, permits him to dash
off a certain distance and then takes a shot at him.
Russell wounds him severely, but does not kill him.
Subsequently, he is forced at the point of a revolver
by the wounded man’s sister, to bring him indoors.
Fang Morgan, the villain has a hand in the proceeding,
and almost queers Russell with the girl, whom he
is rapidly learning to love, but it’s all fixed in the
end, when Fang is shot, and Russell goes as far as
to promise not to make any more moonshine whiskey.

You Should Be Able to Find Room for This

Box Office Analysis for the Exhibitor

If you have found that your crowd takes a liking
to William Russell’s productions, you will be perfectly
safe in booking this for Russell will make a hit in
it. Your crowd may like outdoor dramas, and if it
does, then again, you have a reason for signing to
play this. Most probably, it will please your audience,
no matter what sort of a crowd it is.

Play up William Russell’s name if you decide to
present this. He gives a splendid exhibition in the
production and they won’t go away disappointed.
Promise them a virile drama with plenty of action
and love interest, a wicked villain and a good hero.

You won’t go wrong if you decide to go in for some
exploitation on this, and it certainly will afford you
an opportunity to pull some stunts. Play up the
problem in which Russell is placed, when he has to
kill the man who saved his life. That idea should
provide you with some catchy catch-lines.

Wid’s Daily, January 18, 1920, p. 13
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 Vanishing Dagger: Episode 13: Spears of Death (1920)
Newspaper account of an impending coronation describe the traditional coronation rite giving the hero the information he needs to put the rightful person on the throne.

The charge in the cave where Grant is bound does not explode, however, and after a Herculean effort, he extricates himself, seriously wounded. The engineers help him away after he tells them his story.

Zan and Sonia, now in possession of the dagger, set out for Numidia, where Zan is to ascend the throne as next in line to the dead Prince Narr, with Sonia as queen.

Grant, upon recovering in London, reads a newspaper account of the impending coronation in Numidia, wherein is described the traditional coronation rite. This is the removal of a tattoo of the royal dagger from the arm of the heir to the throne by means of the fluid secreted in the hilt of the dagger and is a test of the genuineness of the heir and the dagger. Grant gets a perfect replica of the dagger made, with a vial of water in the hilt and sets out for Los Angeles.

In the meantime surgeons in Los Angeles have tried an operation to eradicate the written confession from Beth Latimer’s head and have failed. An intern, for blackmailing purposes presumably, takes a keen interest in the case.

In Numidia, Grant runs into Brown, an American, an old friend of his, who is in the Numidian guards. With his aid, Grant gets into the ranks of the guards and during the ceremony exchanges the daggers, but is accused and unmasked by Sonia. A terrific fight ensues in the process of which Grant throws his coat, in which is concealed the real dagger, to Brown, who has been waiting on horseback outside, and he dashes off with it. Grant is overpowered and made captive and Zan tries to torture him into telling what he has done with the dagger. When he remains silent, Zan orders his guards, armed with spears, to make Grant talk. The spearmen start to torture Grant to death.

The Moving Picture Weekly, August 28, 1920, p. 32
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
The Vanishing Dagger: Episode 16: Beneath the Sea (1920)
Newspaper story about the sinking of a steamer and the list of fatalities includes the Prince.
Grant and Zan dive down into the sea, Zan wearing a faulty diver's suit intended for Grant. There is a fight for the dagger below sea and Zan's air hose breaks, but Grant, ripping open his diver's suit, saves Zan, bringing him to the surface, but drops the dagger, which falls to the bottom of the sea again. Grant, despite the warnings of all, dives to the bottom of the sea again after the dagger, this time without a diver's suit, since both are out of commission. He finds the dagger, but is surrounded and attacked by a school of great sharks. A desperate battle with these sea monsters is begun, with Grant apparently doomed to a horrible fate.

*The Moving Picture Weekly*, September 18, 1920, p. 32

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
The Vanishing Dagger: Episode 17: Beasts of the Jungle (1920)

A newspaper story reveals that the hero is still alive.

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“THE VANISHING DAGGER”

Episode No. 17

“Beasts of the Jungle”

CAST

Grant ................ Eddie Polo
Zan ................... Karl Silvera
Sonia ................ Ruth Royce
Beth .................. Thelma Percy

GRANT is victor in his undersea battle with the sharks and reaches the surface with the dagger. But on the raft he is overpowered by Zan and his men, robbed of the dagger (from which, however, he has secretly extracted the vial of magic fluid) and cast adrift on the sea. The captain of the tug, who has not witnessed Zan’s villainy, believes Grant the victim of sharks and returns to port.

In Los Angeles, the first mate, unsatisfied with his pay, robs Zan of the dagger. Sonia, meantime, has been holding Beth Latimer a prisoner. By means of mysticism, Sonia locates Zan and they get together again, reconciled, still holding Beth prisoner. From a newspaper Sonia has left on the table, Beth learns Grant is alive, but she knows nothing beyond his departure on the salvage expedition, in quest of the dagger. Zan sends forth his men to comb the city for the first mate.

Meantime, Grant has drifted to an unchartered smugglers’ island off the coast of California. Jean, now a member of the smugglers’ band, recognizes him. Grant is seized as a spy. Determined to destroy him for their own protection, the smugglers carry him into the jungle, tie him to the limb of a tree, and leave him a prey to the wild beasts at night. Grant is attacked by a leopard, but succeeds in freeing his hands and chokes it to death in a fight in which he hangs suspended from his feet from the tree limb. Getting his feet free, Grant seeks refuge in a cave, only to be attacked by a great lion.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Velvet Fingers (1920-1921) Serial (15 Chapters)
Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a thief named “Velvet.”


Velvet Fingers (1920): Episode One: To Catch a Thief
Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a thief named “Velvet.”

Newspaper. A newspaper story quotes a college professor whose hobby is the study of criminology that he is determined to capture the infamous “Velvet” crook. But a later newspaper story reports that the college professor has drowned whereupon his sweetheart sets out to capture the thief and make good his promise
"Velvet Fingers"

"Set a Thief to Catch a Thief," Pathe Mystery Serial, Is Well Produced and Features George B. Seitz and Marguerite Courtot

Reviewed by Jessie Robb

George B. Seitz has set himself a herculean task as producer, director and star actor in "Velvet Fingers," a Pathe Serial. That he succeeds fully will be the verdict of all those who see and enjoy this corking, swiftly moving drama of a gentleman thief, who turns detective and protector of the heroine through force of circumstances beyond his control and a famous criminologist, who becomes a thief through mental unbalance. The locale of the mystery is New York City and ranges from Riverside Drive to the underworld and Chinatown. Judging by Episode No. 1 "To Catch a Thief" Velvet is a clever and daring drummer who takes hair-breadth ris's. The sets are lavish and handsome and have been well lit. The photography is clear.

Pretty Marguerite Courtot has the leading feminine role and acquits herself with credit. Harry Semels is the villain. Small Thomas Carr is "Mickey," the newsboy who becomes a valuable aid to "Velvet."

The Cast

Velvet ................George B. Seitz
Lorna George ..........Marguerite Courtot
Professor Robin ......Harry Semels
Clara ..................Lucille Lennox
Pinky ..................Frank Redman
Mickey ................Thomas Carr
Needles Smith ..........Joe Cuny

Story by Bertram Milhauser

Scenario by James Shelley Hamilton

Director, George B. Seitz

Length, Fifteen Episodes

The Story

"Velvet" is a cool crook, who makes sensational robberies, single-handed. So far, the police have been unable to "get" him. Professor Robin, a scientific criminologist, sees that this is an opportunity to prove his theories and decides to capture "Velvet." His resolution meets with the warm approval of his fiancé, Lorna George. "Velvet" reads about the Professor's decision in the newspapers, secretly visits his house and leaves a personal note of challenge.

A series of daring robberies occur, involving Lorna. The Professor disappears and a body is found that is identified as Robin's. Lorna resolves to avenge his death and redoubles her efforts to capture "Velvet." She is terror stricken at what seems to be an apparition of Robin.

From this point on the mystery becomes more involved, until the final punishment of the real villains and the story ends presumably, as all good serials should, with the future happiness of the hero and heroine.
"Velvet Fingers"
(Seitz-Pathe Serial—15 Episodes)

Well! George B. Seitz is at it again. The champion long distance and short dash serial writer, director, and actor has gotten off to an excellent start with "Velvet Fingers." The versatile impresario has only taken care of the direction and interpretation here, leaving the story to Bertram Millhauser. It is the crook type of serial which means that the protagonist is skillful with the mask or dark lantern or jimmy or dynamite or velvet fingers. The picture is offered to the public as an Arsene Lupin serial with a Sherlock Holmes twist. And this looks like a first rate definition. The plot is woven around a smooth second-story man, a gentlemanly Raffles, whose object is to collect jewels and valuables at the expense of the owners and engage in a battle of wits with a criminologist.

The first three episodes are very effective in planting Velvet as a very resourceful figure—a man who makes a complete goat out of his opponent. There is considerable suspense, as there should be with a serial. The picture gives evidence of packing quite a healthy wallop in the shape of snappy action. Mr. Seitz has directed himself with caution. He uses good repression and makes quite a dandy in his Raffles garb. The goddess in the machine is played by Marguerite Courtot, while others in the cast are Harry Semels, Lucille Lennox and Joe Cuny. The picture is well staged and photographed and should prove to be a humdinger.

—Laurence Reid.

_Motion Picture News_, December 4, 1920, p. 4341
GEORGE B. SEITZ IN
VELVET FINGERS
(PATHE)

A lavish production and a serial story of unusual interest are strong points that give promise for the success of the newest Pathe serial. Crook stuff of the better class forms the subject matter, and George B. Seitz, star, director and producer, appears effectively as "Velvet," a society thief of exceeding cleverness. Marguerite Courtot performs capably the tasks assigned to her in the early episodes. A chapter play characteristic of the Pathe trade mark.

The first episode, which is in three acts, opens magnificently. A company of jewel dealers and their families are gathered at a formal affair when a! asked man in immaculate evening attire appears suddenly and adroitly robs all of their valuables, making his escape by a clever ruse. The footage immediately following introduces a college professor whose hobby is the study of criminology, and his sweetheart, one of his students, who shares his interest. Announcing to his class his determination to capture the infamous "Velvet" before he returns to the class room, he goes to his study to ponder over weighty tomes devoted to the science of deduction.

The fact that he has made this resolution is duly chronicled in the daily press and "Velvet" pays him a visit in his home, so conducting himself as to confuse and slightly terrify the college man. A little later the latter disappears, and the newspapers carry a story of his death by drowning, whereupon his sweetheart sets out to capture the thief and make good his promise.

Thereafter follows a swift succession of robberies, captures and escapes, all handled in excellent manner and sensational in effect despite an utter lack of strain upon the imagination.

Plot and action are dominant characteristics of the composition thus far. If the standard set is adhered to there is every reason to believe that the composition will establish something of a precedent in its field.

Exhibitors Herald, December 4, 1920, p. 87
“Velvet Fingers”—Pathe

Type of Production ..................... 15 episode serial

In this latest Pathé serial from the George B. Seitz studios, the actor-producer-director is co-starred with Marguerite Courtot, who was seen with Seitz in “Pirate Gold” and “Bound and Gagged.” The story of “Velvet Fingers” is of the Raffles type, having for its hero a gentlemanly crook, of astonishing resourcefulness. In the opening episode he is discovered ingenuously holding up a group of society people, after which a noted student of criminology vows to capture the elusive “Velvet.” The bold cracksman successfully eludes the sleuth, committing several daring robberies, and taunting his pursuer with his failure. It then develops into a battle of wits between the thief and those determined upon his capture, headed by the criminology professor, his finance and a street urchin known as Mickey.

The cast includes besides the stars, Harry Semels, who is the professor, Thomas Carr as Mickey and others, all of whom are competent to put over this type of picture. The story is of a popular type, there are the usual number of thrills, and excitement and interest are well maintained. It should prove a very good drawing card in houses where serials go well.

Wid’s Daily, November 21, 1920, p. 22

Status: Print available in the Cinémathèque Française
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Mickey). Group.
Ethnicity: White (Mickey). Unspecified.
Media Category: Newspaper
Job Title: News Employee (Newsboy Mickey). Unidentified News Staff
Description: Major: Mickey, Positive
Description: Minor: Unidentified News Staff, Neutral
**Velvet Fingers (1920): Episode Two: The Face Behind the Curtain**

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a thief named “Velvet.”

Status: Print available in the Cinémathèque Française
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Mickey).
Ethnicity: White (Mickey)
Media Category: Newspaper
Job Title: News Employee (Newsboy Mickey)
Description: Major: Mickey, Positive
Description: Minor: None

**Velvet Fingers (1920): Episode Three: The Hand From Behind the Door**

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a thief named “Velvet.”

Status: Print available in the Cinémathèque Française
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Mickey).
Ethnicity: White (Mickey)
Media Category: Newspaper
Job Title: News Employee (Newsboy Mickey)
Description: Major: Mickey, Positive
Description: Minor: None

**Velvet Fingers (1920): Episode Four: The Man in the Blue Spectacles**

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a thief named “Velvet.”

Status: Print available in the Cinémathèque Française
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Mickey).
Ethnicity: White (Mickey)
Media Category: Newspaper
Job Title: News Employee (Newsboy Mickey)
Description: Major: Mickey, Positive
Description: Minor: None
What Happened to Jones (1920)
Newspaper picture of a pretty girl who scored a hit in amateur theatricals prompts a young man to look her up and marry her.

Heeding the pleas of Bobbie Brown, Jimmie Jones packs his trunk full of liquor to present to his desperate friend and hops on a train. Upon his arrival, Jones discovers that his cargo has been purloined in transit, and while attempting to replenish his supplies by bargaining with the local bootlegger, is detected by the local sheriff. To escape arrest, Jones impersonates reformer Anthony Goodley but his ruse takes him out of the frying pan and places him in the fire when some troublemakers decide to disrupt his lecture on the evils of tobacco. Matters are further complicated when Goodley's old maid fiancée begins to focus her attentions on the disguised Jones. After several harrowing brushes with the crowd, Jones escapes with his fiancée, Cissy Smith, leaving the real Goodley behind to face the music. *American Film Institute Catalog of Feature Films*

Exhibitors Herald, August 28, 1920, pp. 75-76
"What Happened to Jones"

Paramount Picture Presenting Bryant Washburn in Very Light Comedy.

Reviewed by Lewis Revere Harrison.

WHAT HAPPENED TO JONES," a big success (in light comedy) seems to have lost so much weight in transit that it is about as lively as home-brew. It chiefly concerns booze of the bootleg brand—that is, in the screen version, or diversion, the only relief from the "How-Dry-I-Am" tempo of the piece being when the hero puts on side-whiskers and poses as somebody else. To construct a five-reel picture out of such light material is not at all difficult when the spirit is preserved, rather than the spirits, instead of injecting a lot of handy studio material which has no bearing on the subject. Furthermore, the original role, played by George Boniface, was one of straight farce and is not suited to Washburn. That the photoplay concludes with such incidents as bespattering a man's face with a custard pie indicates its paucity of resource.

Bryant Washburn walks through his role quite inoffensively, except when he is compelled to move a little more rapidly, and the rest of the cast do their best in parts more innocuous than funny. The comedy as shown at the Rivoli has a very limited entertainment value.

Cast:

Jimmie Jones . . . Bryant Washburn
Clissy Smith . . . Margaret Loomis
Bobbie Brown . . . J. Maurice Foster
Anthony Goodley . . Frank Jonasson
Matilda Brown . . Lillian Leighton
Alvina Smith . . Caroline Rankin
Green (Bootlegger) . . Richard Cummings

From the Original Play by George Broadhurst.

Director: James Cruze.
Scenario by Elmer Harris.
Length: 4,539 Feet.

The Story.

"What Happened to Jones" is that when he attempts to carry some liquor in his trunk to Brown he finds it has been purloined in transit. He and Brown attempt to get some whiskey at a barn, but Jones is detected by the local sheriff and does not get away until he has knocked the sheriff and his deputy out.

The men are traced, and Jones, fearing arrest, disguises himself as Anthony Goodley, who is expected to lecture on the evils of tobacco. Goodley has missed his train, but has sent on enough material by express to furnish Jones with costume and lecture. Unexpected development is that Goodley has become engaged to a wealthy old maid he has never seen. Her attentions to Jones in his disguise prove disconcerting, particularly as he has just found a peach of a girl in Clissy Smith.

In protest against too much reform, some of the rougher element combine to queer the lecture on the evils of tobacco. Jones meets with a rough reception from the audience when he begins his address and is forced to escape through a back window. The crowd goes home upon the real Goodley, who has arrived, but been detained in a bathroom by Brown. The real Goodley is released from the bathroom by Clissy Smith, only to fall into the hands of the enraged mob. In the end it is found he is an impostor. As for Jones, he rides away with Clissy Smith. There has been no courting, but they don't need any—they are going to get married without it.

Program and Exploitation Catchlines:

What Didn't Happen to Jones?—He Tried to Send Some Liquor to a Friend, but the Darned Old Trunk Was Caught in Transit—And Then the Real Fun Began.

Humorous Comedy-Drama on the Bootlegging of Some Bootleggers — A Riot of Fun—See Bryant Washburn in This George Broadhurst Drama.

A Picture with Pep—A "How-Dry-I-Am" Picture, with Bryant Washburn as the Star.

Exploitation Angles: Hang your appeal on the star and the stage origin of the play. This will put it over without a comeback on you. As a matter of fact, most patrons will find it more humorous than did the reviewer and enjoy the production. Use the bootlegging angle if it will not offend your patrons, but be careful.
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*Moving Picture World*, August 21, 1920, p. 1066
“WHAT HAPPENED TO JONES”
(Paramount-Artcraft)

George Broadhurst’s farce-comedy, “What Happened to Jones,” has been keyed up to conform with the anniversary of the death of our much esteemed friend, John Barberry, by the clever pen of Elmer Harris and created for screen presentation by James Cruze with Bryant Washburn in the role of Jones. Good comedy is carried throughout the few reels by cleverly contrived situations and a most competent cast.

The screen version is wholly unlike the original stage production, but the changes made by Mr. Harris, the scenarist, add to rather than detract from the entertainment value. This Broadhurst play has been presented as a road attraction by practically every reputable stock company in the country, which fact adds a good bit to the value of the picture to the exhibitor. Everything is in its favor as a farce-comedy to headline any theatre’s program.

Jones-Cruze, who directed Mr. Washburn in this picture, will be remembered by many as one of the best character men in Famous-Players stock. Recently he has taken to direction and his work at the megaphone has proved that the directional world has won to its ranks a worthy number. But the director’s gain has been the Thespian’s loss for his works behind make-up stand out as some of the best characterizations in the silent drama.

Mr. Washburn’s supporting cast includes Margaret Leona, I. Maurice Foster, Frank Jonson, Iliana Leighton, Caroline Rankin and Richard Cummings. Each of these have added considerable to the success of “What Happened to Jones.” Kinley Martin has contributed some excellent cameos work.—Joseph L. Kelley.

THE CAST

Jones-Cruze

Bryant Washburn

Cindy Smith

Margaret Leona

Bobbie Brown

J. Maurice Foster

Annie Goodby

Frank Jonson

Martha Brown

Iliana Leighton

Alice Smith

Caroline Rankin

Gwen, Bookkeeper

By George Broadhurst

Scenario by Elmer Harris

Directed by James Cruze

Photographed by Kinley Martin.

PRESS NOTICE—STORY

Bryant Washburn in the screen version of George Broadhurst’s successful farce-comedy, “What Happened to Jones,” is billed as the main attraction at the Motion Picture Theatre for the week beginning Aug. 21. This Broadhurst comedy has been played in stock in nearly every city in the country and ran for a successful season in New York. The original play has been brought up-to-date by the scenarist, the effects of the Eighteenth Amendment playing an important part. “What Jones Left Home,” another Broadhurst comedy, was told recently by Mr. Washburn in pictures and its success is known to you all. The story deals with the visit of “Johnny Jones” to the country where lives his old pal, Bobbie Brown. Bobbie has married his money and his wife is a nagging moral. They are especially antagonistic to the famous “Jones” who brings along a couple of quartes. “Johnny” does not stay at home but takes advantage of the town. “Jones” begins to think that Trunk No. 11 is a thimble trick on its owner. The latter comes to town preaching against the awful effects of cigarettes. Between the two bottles and the reformer, “Jones” is a humble fellow his place to the under. But the reformer turns out to be a crook, the two bottles explain and Jones wins a charming wife—now what could be sweeter?

PROGRAM READER

“‘What Happened to Jones’ one of George Broadhurst’s most successful farce-comedies has been adapted to the screen with Bryant Washburn appearing in the role of Jones. The screen version has been brought up-to-date by the scenarist, the effects of the Eighteenth Amendment playing an important part. “What Jones Left Home,” another Broadhurst comedy, was told recently by Mr. Washburn in pictures and its success is known to you all. The story deals with the visit of “Johnny Jones” to the country where lives his old pal, Bobbie Brown. Bobbie has married his money and his wife is a nagging moral. They are especially antagonistic to the famous “Jones” who brings along a couple of quartes. “Johnny” does not stay at home but takes advantage of the town. “Jones” begins to think that Trunk No. 11 is a thimble trick on its owner. The latter comes to town preaching against the awful effects of cigarettes. Between the two bottles and the reformer, “Jones” is a humble fellow his place to the under. But the reformer turns out to be a crook, the two bottles explain and Jones wins a charming wife—now what could be sweeter?

SUGGESTIONS

Give the name of George Broadhurst, the author, prominent in your exploitation. Mr. Broadhurst is one of America’s foremost writers for the stage. It was he who wrote one of Mr. Washburn’s recent successes, “Why Jones Left Home.” Mr. Washburn has a large following and his name with that of the author’s is due first place in your advertising. The play itself is popular, as it has been played in stock in every city of importance in the country.

CATCH LINES

Two bottles of the best branded stuff, stowed away in Jimmie Jones’ trunk cause a lot of trouble in a small town where the “constable” has his ear to the ground.

A cigarette reformer turns out to be a man wanted by the authorities, which fact saves Jimmie’s neck and wins him a knife.

Dead Men Tell No Tales

Motion Picture News, August 21, 1920, p. 1585
Not Enough Real Comedy Situations to Satisfy

Bryant Washburn in
“What Happened to Jones”
Paramount-Artcraft

DIRECTOR ............. James Cruze
AUTHOR ................ George Broadhurst
SCENARIO BY ............ Elmer Harris
CAMERAMAN ............ Kinley Martin
AS A WHOLE ............. Not enough real situations in this new version to cause any special comment.

STORY .............. Not an improvement on the original
DIRECTION .......... Generally pretty good
PHOTOGRAPHY ....... Good
LIGHTINGS .......... Always clear
CAMERA WORK ...... Satisfactory
STAR .............. Good in what he does but hasn’t much to do.

EXTERIORS ........... Not many.
INTERIORS .......... Adequate
DETAIL ............... Titles aim at humor

CHARACTER OF STORY ... Jones gets into a heap of complications trying to secure a drink—
for a friend.

LENGTH OF PRODUCTION ... 4,539 feet

Outside of bringing George Broadhurst's comedy up-to-date by introducing the hardships of prohibition, it isn’t obvious that they’ve made much of an improvement on the original Jones. Bryant Washburn handles the role of Jimmie Jones satisfactorily enough and his personality is as pleasing as ever. Nevertheless, his efforts to secure a drink for an old friend who has married wealth, but is subjected to his wife's various reform ideas isn’t enough.

The situations aren’t especially amusing, probably because they aren’t new. The idea of the old maid who engages herself to a man she has not seen, has been done time and again, as has the complication stuff introduced when Jones is forced to pose as Anthony Goodley, eminent reformer. Toward the end they get in some slap-stick of the old two reeler variety, consisting of an all around rough house—throwing eggs, cabbages, etc. This doesn’t add to the comedy end of it and is altogether unnecessary.

Generally speaking, “What Happened to Jones” isn’t up to the usual standard of farce offered by Bryant Washburn. There aren’t any obviously original tricks nor any unusual twists to help it along either. The piece runs along in choppy sequences with a little wallop at romance for a finishing touch.

Jimmie Jones, bachelor, starts off bag and baggage (the latter containing two very coveted bottles), to spend a few days with an old pal (Bobbie Brown), who has married a woman much older than himself, wealthy, but a staunch reform worker. Jimmie arrives at Quiet Meadows minus John Barleycorn, the railroad officials having removed it from his baggage.

Considerable footage following this discovery is given over to Jimmie and Bobbie’s effort to secure a drink. The hunt brings them to an old barn where they are followed by the sheriff and barely escape capture for bootlegging. They seek refuge in Bobbie’s home. Mrs. Brown’s old maid sister is expecting her husband-to-be, a eminent reformer whom she has never seen. For no apparently good reason, Bobbie suggests that Jimmie impersonate Anthony Goodley, the reformer.

The impersonation goes over well enough except that the real Anthony arrives just as Jimmie is getting ready to deliver a speech on the evils of tobacco, at the town hall. Anthony finds himself locked in the bathroom, minus his clothes. In the meantime Jimmie is delivering Anthony’s speech which is met with a storm of eggs, cabbages and other such unpleasant missiles and is forced to leave town.

He takes with him Mrs. Brown’s young sister Cissy, with whom he has fallen in love. In the cast are Margaret Loomis, J. Maurice Foster, Frank Jonasson, Lilian Leighton, Caroline Rankin and Richard Cummings.

Title Together With Star’s Name and Prohibition Angle Should Draw

Box Office Analysis for the Exhibitor

You have a good drawing card in the title and the star’s name so that it should not be necessary to resort to unusual means to get them in. Just announce the well known Broadhurst title telling them it’s a new version based on the prohibition tragedy and the fact that Washburn is the star. Show some stills of the star in his “sideboards” make-up delivering a speech on the “Evils of Tobacco.”

Despite the fact that “What Happened to Jones” hasn’t anywhere near the comedy situations found in some of the more recent Washburn productions, the liquor angle and the complications that Jimmie and Bobbie get themselves into, in an effort to get a drink in a bone-dry town, may provide enough amusement for those who haven’t seen some of the star’s better productions. Catchlines such as “He wanted a drink but see what he got,” etc., should prove effective.

Wid’s Daily, August 15, 1920, p. 9
WHAT HAPPENED TO JONES

Jimmie Jones........Bryant Washburn
Clay Smith............Margaret Loomis
Bobbie Brown.........J. Maurice Foster
Anthony Goodley......Frank Jonasson
Matilda Brown........Lillian Leighton
Alvina Smith...........Caroline Rankin
Green, Bootlegger.....Richard Cummings

Bryant Washburn is starred in this Paramount version of George Broadhurst's stage play. James Cruze directed, Elmer Harris did the scenario. The piece has evidently been modernized in keeping with these Volstead days, although the beauty and the humor of the situations have remained unspoiled.

The star impersonates the role of Jimmie Jones who heeds the "dry" call of a friend in need by packing a couple of quarts of the rare vintage in his trunk for future inhibition by the duo. Jones reckons without the marauding baggage smashers, who with the aid of a pair of stethoscopes detect the suspicious gurgles of the liquor which they immediately adopt for their own. Jones arrives at his destination to discover his loss and immediately sets forth on a quest to buy some of it, if possible. He runs across a bootlegger who, having added a more than generous portion of aqua pura to the stolen alcoholic contents, demands a king's ransom for a whisk of it. A fight ensues in which the town "constable" is involved, and in order to save himself any embarrassing predicaments, Jones impersonates Anthony, a reformer, whom the heralds and posters announce as the lecturer on anti-tobacco matters at the town hall the next day. This proves to be an out-of-the-frying-pan-into-the-fire situation for our hero with some very interesting farce situations ensuing.

The support leaves little for improvement and aided matters considerably. The feature is strictly a star vehicle for Mr. Washburn with little opportunity for the supporting cast's distinctions, although all they did was worthy. Margaret Loomis, as the female lead, acted her part sympathetically. Frank Jonasson, as the real Anthony Goodley, also did a good piece of work.

Elmer Harris, in adapting the continuity, has done some clever work, while the direction is on a similar par.

Can't miss pleasing wherever shown.

Variety, August 13, 1920, p. 34
What Happened to Rosa? (1920)

Reporter is a friend of Dr. Maynard Drew (Hugh Thompson), who tries to help him find the hosiery counter girl/Spanish noblewoman he met at the costume party.

The shop girl muses over the doctor’s picture she has cut out of a magazine.

Scenes from What Happened to Rosa? (1920) and Viewing Notes

When Mayme Ladd, a shop girl whose mother was a Spanish dancer, is told by a fortune-teller that she is the reincarnation of a noble Spanish maiden, Rosa Alvaro, her imagination runs wild. Falling in love with Dr. Drew, one of her customers, Mayme encounters him again at a masked ball held on a yacht. Mayme, attired as a Spanish dancer, is forced to depart abruptly when a row develops over her, and rather than reveal her identity, she discards her costume and swims ashore. Upon discovering her clothes, the doctor believes that the mysterious dancer has drowned. However, Mayme safely swims to shore and, after faking an accident, demands that her rescuers take her to Dr. Drew's office. Discovering that he has kept her dancer's costume, Mayme dons the dress, and when Dr. Drew enters to examine his patient, he is delighted to find that his Spanish charmer is alive and well. American Film Institute Catalog of Feature Films
What Happened To Rosa cast (1920) silenthollywood.com

Mabel Normand in
WHAT HAPPENED
TO ROSA
(GOLDWYN)


That patronage which demands that its screen fun be kept true to life will have reason to object to the stressed comedy situations in this newest Mabel Normand feature in more than one of its scenes. However, those who let their imaginations run riot with the trend of a screen tale, provided it is refreshing and entertaining, will go away in good humor, and consider themselves well entertained.

There is nothing new about the plot. It tells of a simple shop girl's adoration
for a handsome hero and his ultimate surrender to her charms and graces. But there is an element of novelty in the twist that gives the girl an imaginary personality—that of a Spanish maid—in which she walks, in imagination, the while her associates believe her (to quote her roommate) "gone cuckoo" over "Spanish spasms." A clairvoyant provides the illusion and gives her the name "Rosa Alvaro." This she insists upon, spurning plain Mayme Ladd, her baptismal name. She attaches her affections to the magazine photograph of Dr. Ward and later first encounters her hero under ludicrous circumstances at the hosiery counter whereat she earns her meager bread. After their second meeting at a masked ball on an excursion steamer, rather than have him find out the real identity of the bewitching Rosa for whom he has declared his love, the girl jumps overboard.

He rediscovers her when she feigns injuries in a self-invited accident to gain admission to his presence, and the inevitable "happy ever after" ending terminates the scene.

Miss Normand makes a pretty Spanish maiden and tempers her comedy antics with fine acting. She gives a lifelike impersonation of the romantic, simple shop girl. Her best work is where she dons boy's clothes and seeks entrance to the office of her hero. One of the heartiest laughs will be drawn by the scene wherein the star is seen behind the counter, apparently giving an appalling display of neither limbs, which later prove to be forms that she is dressing for display.

Hugh Thompson as Dr. Drew, Tully Marshall as the floor walker, and Doris Pawn as Gwen, the roommate, giving good support.
"What Happened to Rosa"
Goldwyn Presents Mabel Normand in a Harum-Scarum Role in a Highly Seasoned Comedy
Reviewed by Mary Kelly

Into the peppy scenes of "What Happened to Rosa," Mabel Normand makes an undignified but characteristically amusing entrance in a way that suggests that the picture is a jazzy departure from the conventional comedy-drama. Not to be taken seriously at any point, the picture is a hilarious treatment of a shop girl's search for romance, affording a leading role that gives the star freedom to get her well-known broad comedy effects. Touches of burlesque are not infrequent, and her numerous hoydenish antics such as the scuffle in the coal bin and her turbulent debut at the ball, meet with loud approval from children, and from many grown-ups.

A visit to a fake seeress is enough to inspire the heroine, Mayme Ladd, with the fancy that she is the reincarnation of a dashing Spanish dancer, Rosa Alviro, and with this as a foundation, she builds a romantic air castle, finds a hero, and after some difficulty, succeeds in making at least part of her dream come true.

Supported by a sympathetic cast, directed and set consistently, and centering around a lively, youthful theme, "What Happened to Rosa" promises to be a popular subject in the class of feature comedies.

Cast
Mayme Ladd (Rosa Alviro). Mabel Normand
Gwen, Her Friend.................. Doris Pawn
Percy Peacock................. Tully Marshall
Dr. Maynard Drew.............. Hugh Thompson

Story by Pearl L. Curran
Scenario by Gerald C. Duffy
Directed by Victor Schertzinger
Length, Five Reels
The Story

Romance is dear to the heart of Mayme Ladd, hosiery clerk in Friedman's department store. When a mysterious woman enters the store and tells Mayme that she has the divine gift of reading into the future, Mayme falls for her story and agrees to pay her a visit. She learns, to the tune of five dollars, that she is the incarnation of a spirit whose name is Rosa Alviro, a Spanish dancer.

Mayme goes back to her dingy room and looks through the family album till she finds a picture of her mother in a Spanish costume. She finds the costume in a trunk and dons it, fancying herself to be the brilliant young dancer the fortune teller had spoken of. Her room-mate, Gwen, believes her to have gone insane.

The next day Dr. Drew, a young man, patronizes Mayme's counter, and she picks him as her hero. She meets him later at a masked ball on a yacht, recognizes him without his recognizing her, and falls desperately in love with him. Her movements arouse suspicion in Gwen, who still fears for her sanity, and gets the assistance of others to take Mayme home. Mayme, to thwart this, jumps into the water and swims to shore. Her companions finding her dress on deck believe that she is drowned.

Much to Gwen's surprise, however, she finds her adventuresome room-mate in bed when she returns. The doctor, however, has given her up for lost. The next day finds her ready for a new attempt to win him. She gets Spike, a neighbor boy, to lend her his clothes, to which he consents only after a strenuous fight, and makes up her mind to break a few bones so as to get a call from the doctor. She fakes an accident and demands that her rescuers take her to Dr. Drew's. He does not recognize her but sends her to the examination room, where she discovers that he has kept her dancing costume. She puts this on and gives him a big surprise when he enters the room and discovers that the "sick boy" is the girl of the masked ball whose charms had quite won him over. She is so delighted with his attention to her that she falls over the table, backwards.

Program and Exploitation Catchlines: Mabel Normand in a Role with a Kick in Each Foot of Film.

They Called Her the Girl with the Queer Spells—When All She Was Trying To Do Was To Get a Harmless Thrill Out of Living. And She Did It!

"All Men Will Love You"—the Seeress Had Told Her. So She Practiced Her "charms On the Conductor. Got a Free
Ride, Vamped a Good Young Man and Manufactured a Romance.
She Jumped Into the Briny—They Gave Her Up For Dead—She Had No Intention of Drowning—And Came Up Ready For Another Adventure.
The Girl with the Two Names—One Being the Name of Her Guiding Spirit—The Other of Her Rough and Ready Self.

Exploitation Angles: Sell this on Mabel Normand. Emphasize that it is a typical role, with as much pep as “Mickey” and more fun. Appeal to children as it has already scored big with them on account of its abundant comedy and quick action. Use the two contrasting shots of her in the Spanish costume and in the boy’s clothes as she emerges from the coal bin.

*Moving Picture World*, December 25, 1920, pp. 1083-1084
Some Good Comedy In a Weak Story

Mabel Normand in
“WHAT HAPPENED TO ROSA”
Goldwyn

DIRECTOR ................. Victor Schertzinger
AUTHOR .................. Pearl Lenore Curran
SCENARIO BY .......... Gerald C. Duffy
CAMERAMAN .............. George Webber
AS A WHOLE .............. Pretty good comedy; very well made, furnishing moments of light entertainment

STORY ............... Adapted from Pearl Curran’s “Rosa Alvaro, Entrante”
DIRECTION ............ Has taken advantage of every comedy possibility. Interest holds well without much plot
PHOTOGRAPHY .......... Very good
LIGHTINGS ............... Good
CAMERA WORK .......... Standard
STAR .................. Senses all opportunity for comedy, and puts it over in her usual way
SUPPORT ............... Hugh Thompson, Doris Pawn, and Tully Marshall all contribute a lot
EXTERIORS .............. Good ship and carnival scenes
INTERIORS .............. Adequate
DETAIL ................. Some well written sub-titles

CHARACTER OF STORY ...... Department store clerk assumes character of Spanish vamp to win her hero

LENGTH OF PRODUCTION 4,148 feet

The biggest thing and about the only thing to “What Happened to Rosa” is Mabel Normand. The story has been told, and the whole production directed, simply as a means of giving the star an opportunity to be funny with the tricks, and the business that she undeniably puts over in a highly amusing fashion. The story itself hasn’t much body to it, nor is any attempt made to do more than amuse. In this it is pretty successful. There are a number of ridiculously funny situations, and in each of them the star gets full value out of the comedy.

Promise The Comedy They Will Expect From The Star

“What Happened To Rosa” is enough of the sort of comedy that your patron expect from Mabel Normand, to warrant a promise of some real amusement. The story isn’t much, but it serves its purpose, and there will be few who will not find a good deal of enjoyment in the star’s performance, and the humor of the piece. The idea that stands out—that of the fake fortune teller guiding the girl on the right track—offers possibilities for amusing and attractive stunts.

She has sort of a female Bunker Bean part. As a meek and woebegone shop girl, who acts upon the advice of a mind reader, and assumes the character of a dashing Spanish beauty, Mabel has a large field of comedy to work with, and most of the time the laughs are forthcoming. The transformation from the shop girl to the fiery, coquettish Spaniard, with the attendant wonder and misgivings of her friend, who thinks she is having “fits,” all makes for a good deal of genuine amusement.

The director is responsible for holding up the interest pretty well between the moments of comedy, by well staged scenes, and by keeping the players on the move all the time. The scenes on board the carnival boat are particularly well done, and in spite of the fact that there is nothing to show that it is really a ship, the atmosphere is very realistic.

The cast is a highly satisfactory one. Tully Marshall adds his usual effective performance to the contribution of comedy, and Doris Pawn is quite equal to the part of Mayne Ladd’s shop girl room mate. Hugh Thompson isn’t called upon for very much in the hero part, but he does everything necessary in a satisfactory way. The titles are humorous, and nearly every one of them is good for a laugh.

Mayne Ladd, working at the stock counter of Friedmann’s store, dreams of a romantic life, and when she sees a picture of Dr. Maynard Drew, he becomes the hero of all her dreams. She consults Madame Yvette O’Donnell, an Egyptian seeress, who tells her she is the reincarnation of a beautiful Spaniard. Mayne forswears the character on all occasions, and in this guise she meets Drew on a river excursion. Then she disappears, and the Doctor, who has fallen in love with her, searches everywhere for her, finally finding her in the person of a ragged young man who has contrived to get himself injured and brought to the doctor’s office. He tells her that he loves her just as well as Mayne, as though she were really Rosa.

Wid’s Daily, April 17, 1921, p. 18
What Woman Love (1920)
Newspapers cover the escapades of a rich woman who is caught in a raid upon the beaches wearing the sheerest attire of all. The incident forces her father and daughter to depart for equatorial waters.

Social reformer and head of the Purity League, James King Cotton finds it impossible to restrain his daughter Annabel from parading around in scanty bathing suits. When Annabel laughs at Willy St. John's overtures to her because of his lack of athletic prowess, Willy hires boxer Captain Buck Nelson to teach him self-defense. Both men are invited to accompany the Cottons on a yachting trip during which Nelson physically attacks Annabel. After Nelson chases her up the ship's rigging, forcing her to perform a high dive into the sea, and struggles with her underwater, Willy finally intercedes, fighting off both Nelson as well as the crew to rescue his love. Thus satisfied with Willy's physical abilities, Annabel awards him her love. American Film Institute Catalog of Feature Films
Annette Kellerman in
WHAT WOMEN LOVE

Six-part comedy-drama; First National.
Directed by Nate Watt.
Published in August.

OPINION: Sol Lesser’s “What
Women Love” is primarily an exploita-
tion picture. It was produced with the
exhibitor’s box office requirements well
in mind and goes into circulation well
qualified to create box office records.

The swimming prowess of the star,
and incidentally her famed physical de-
velopment, are made much of in the pro-
duction. The advertising and exploita-
tion that can be based upon these is prac-
tically unlimited as to variety and effec-
tiveness.

The remarkable exploitation campaign
used for the run of the picture at the
Strand theatre, New York, gives the
keynote for exhibitors who intend to
play the picture in the near future. This
campaign was fully described and illus-
trated in Exhibitors Herald of August
28.

The story consists of comedy and
drama agreeably interwoven. Both ele-
ments are well handled, and both pro-
vide capital for the theatre advertiser.

The star’s performance is the best of
her screen career. And Ralph Lewis,
Wheeler Oakman, Walter Long and
Bull Montana are a quartette of well
known and capable players who give
characteristic performances in support.

There is little doubt that the next
few months will find theatres through-
out the country staging the production with
vigorous exploitation campaigns and
lavish presentation. It fully justifies
such treatment and will give excellent ac-
count of itself at the box office.

SYNOPSIS: Annabel Cotton, daugh-
ter of wealth, causes her father consider-
able mental anguish when her fondness
for sports and scanty sporting attire
bring to his door a deputation of re-
formers. Annabel is caught in a raid
upon the beaches, her attire being sheer-
est of all, and father and daughter de-
part for equatorial waters when the
newspapers make much of the affair. A
suitor of slightly effeminate character-
tics accompanies them upon the trip, as
well as certain rough characters who do
not confine their admiration to the con-
tventional stage. The dramatic action
springs from the pursuit of Annabel by
one of these and the rescue by the sud-
ddenly masculine suitor. The ending is
in accordance with the wishes of the
screen following.
“What Women Love”
Annette Kellerman Exhibits Her Swimming Prowess to Advantage in Sol Lesser Production Released By First National.
Reviewed by Edward Weitzel.

The title of Annette Kellerman’s starring vehicle, “What Women Love,” is shown in the picture to mean that she has a decided preference for the cave man style of lover. In Miss Kellerman’s particular case, there is a strong impression that she is also very fond of the sport that has earned her fame and fortune, and if the character she assumes in the story is an unconventional young woman for a society leader, all is forgiven by the spectator for the sake of the physical prowess exhibited by the popularizer of the one-piece bathing suit.

As a story, pure and simple, “What Women Love” is mildly entertaining. Its only excuse for being is that it provides the famous diving queen a convenient peg upon which to hang her remarkable water stunts. There are certain references to a lover and his development into a real man through the strength of his affection for heroine Annabel Cotton, and there is a kidnapping incident that leads up to a hot fight on the deck of a schooner and a high dive by Annabel from the main gaff of the craft; but all this is incidental to the real business of the picture, which is to introduce the entire round of Kellerman swimming feats. Sol Lesser has provided a capable supporting company, including a whole beachful of dyed-in-the-wool bathing girls, and the sets are expensive and correct.

Certain scenes of Miss Kellerman’s best known line of work are among most entertaining things she has ever done for the screen. The first is where she makes the old fisherman believe that he is bewitched. Another is the series of dives she does into the breakers. The under water scenes are beautifully clear and permit every move of the swimmer to be seen and enjoyed. Straight limbed, perfectly developed, Annette Kellerman in a form-fitting bathing suit is an object lesson in physical training for women that never loses its charm.

Cast:
Annabel Cotton...........Annette Kellerman
James King Cotton...........Ralph Lewis
Willie St. John............Wheeler Oakman
Jack Martimer............Carl Ulman
Captain Buck Nelson........Walter Long
Jose..................................Bull Montana.
The Story.

The father of Annabel Cotton is a wealthy reformer, who finds it easier to boss the rest of the universe than to rule his only daughter. Annabel is an athletic young woman, devoted to all forms of physical exercise, and has a disconcerting habit of dodging around the grounds in any one of a large collection of one piece running, boxing or swimming suits of a fetching but abbreviated cut. Two elderly reformers of her own sex call upon her father and get him to promise his aid in suppressing the scanty bathing costumes worn at a neighboring beach. When the reformers raid the beach, old Cotton's daughter is found to be the champion wearer of shape-revealing costumes. The papers play up the article on the front pages of their next issues, and Cotton decides to take a trip to the Sandwich Islands until the affair has had time to blow over.

Annabel, like all properly conducted heroines, has a lover, a Mr. Willie St. John, who refrains from any sort of manly sport for fear of disarranging his clothes. Finding that Annabel only laughs at his love making, Willie decides to become a cave man, and hires a husky boxer named Captain Buck Nelson to give him lessons in handling the mitts and other methods of self defence. Willie proves an apt pupil. He and Nelson accompany the Cottons on the yacht- ing trip, and when the versatile captain, who is given command of the boat, attempts to get altogether too familiar with Annabel, the transformed Willie knocks out the crew and cleans up on Nelson, after that desperate gentleman has chased Annabel up the shrouds, forced her to do a high dive into the sea, followed her over board, taken part in an under water struggle with her and climbed back on to the yacht in pursuit of the same young woman. The blow which Willie lands on Nelson's jaw also breaks down Annabel's guard in front of her heart, and there is every indication that Willie and Annabel will sign the same marriage license.

Program and Exploitation Catchlines: See Annette Kellerman Execute Her Famous Dives in This Production.
She Thought That Her Lover Was Afraid to Fight But He Fooled Her—When the Captain of the Yacht Commenced to Annoy Her He Proceeds to Clean Up the Gang with His Bare Fists—And Then It Was He Won a Place in Her Heart for Life.

See Annette Kellerman as the Dashing Athletic Heroine in a Story of Love of the Cave Man Type—One Big Splash After Another.

**Exploitation Angles:** Play up Miss Kellerman and the swimming stuff. Give this a longer pre-advertising than the average picture and work hard for windows, which should become easy since "What Women Love" can be applied to such a wide variety of wares. Try and get some of the oil paintings for a long display. Two or three of these will have a wonderful effect upon the box office record. Lithographs will also bring in big returns. Use both.
"WHAT WOMEN LOVE"
(Sol Lesser-First National)

ANETTE KELLERMANN in a one-piece bathing suit as a complete unit to a photographic subject presented in a feature attraction at a theatre, as a pleasing quality that can not be disputed and the exhibitor who contrives on the strength of this is pretty sure to realize satisfactory returns on his investment. The rest—meaning the story, direction, production, photography and color—may be more or less disregarded so long as these remaining qualities are tolerably acceptable. They are in this Sol Lesser-First National attraction. They are good and much of each, exceptionally good, particular reference and stress being brought to honor not the under-sea water stuff, the done made by Miss Kellermann from the most of a steamer rolling in the sea: a floodlight on board the whaling in the "shoot's" of beach activities and last but not least the work of Wheeler Oakman, in a most difficult role, given him so copious to the stars. Mr. Oakman, in so far as dramatic qualities of the picture are concerned, takes first honors and gives a performance with the able assistance of Ralph Lewis, Walter Long, "Ball" Montmorency and Carl Ulman, that eclipses and awakens any defect in story that might, otherwise, he accentuated.

"What Women Love," presumably, leaves its right to the titular position in this drama, on the fact that the average woman loves the "camel" stuff. As Katherine Hulker, who told the picture, makes sure to impress upon the minds of audience. This rule, however, misses by a good hit the real intent, if there be one, for the creation of this piece. As anyone, striving to get the most out of the commercial value of the subject—of a picture and the name and beautiful physique and swimming and diving peculiarities of Miss Kellermann, would do, the producers of "What Women Love," have borne in mind, and rightly, that the public will expect to see as much of Miss Kellermann as a one-piece bathing suit will permit and water in which she can perform her feats. They have done consisting no possible detail that would add to these expectations. In consequence it is to be expected that Bernard McNicol's story would suffer a bit. It has but thanks to the excellent work of Wheeler Oakman, the drama has been retained in its full strength. The title doesn't imply comedy, in particular, but there is much of it, and some verging onto the slapstick. The under-sea stuff is excellent. As a whole, Miss Kellermann's picture is no mean attraction, especially for summer houses—Joseph L. Kelley.

THE CAST
Annette Kellermann
Walter Long
Jack Morley

Directed by Nate West.
Tales by Katherine Hulker.

PRESS NOTICE—STORY
Annette Kellermann, the Diving Venus, as she is known throughout the world, and in passing the most perfect female figure of any woman, whose activities in water and exhibitions at lamp-holding have been the sources of one big circus and monster picture attractions, is coming to the House this week on her latest work before the camera. "What Women Love" is a story and released by First National. "What Women Love" is said to be wholly different from and be printed anything Miss Kellermann has acted in, a 150 feet scene from the most of a pitchfork murderer serving as one of the many roles Miss Kellermann gives her adoration. One of the most unusual features in photographic presentations are the underwater scenes showing Miss Kellermann in combat with one of the monsters. The story deals with the marital problems of James Cotton (Ralph Lewis), whose daughter, Annette (Annette Kellermann) is particularly fond of swimming and a suspense reaching out. While Se John (Wheeler Oakman) is also strong for the metal ship and yet a mayor point. The same good stuff, however, is about unexpected on one Wells and to develop into a real human proving the suspect of Annette.

PROGRAM READER
The Diving Venus, sometimes known as Annette Kellermann, is presented in a photographic that gives the first real drama ever marred under its sea. Miss Kellermann is in every American as the most expert woman swimmer in the world and her perfect physique has been made the subject of comment by writers throughout the world. Miss Kellermann is credited with having the most perfect figure of any woman and has won in the water, especially her famous three thousand strokes from the press of the world. In "What Women Love," her latest picture, Miss Kellermann takes in a dive made from a vessel, in a combat with one of a monstrous crew, under the water and in a series of fancy dress from the lady playing over the scene. The lady playing under the water is Miss Kellermann, who will be remembered as leading star for Priscilla from the Virgins of Bremen. It is sure to be a success and not opposite Miss Kellermann in "What Women Love".

SUGGESTIONS
Miss Kellermann's name is sure to attract—put it on in all your advertising. Mention the big thrill of the picture—Miss Kellermann's combat under water with one of a monstrous crew. Give mention to Miss Kellermann's magnificent water acts, Ralph Lewis, Walter Long, "Ball" Montmorency and Carl Ulman.

CATCH LINES
Annette Kellermann, the Diving Venus, in "What Women Love." A 150 feet scene from the most of a summer at sea, is one of the most thrilling in Annette Kellermann's latest picture. A fight underwater between Miss Kellermann and one of a monstrous crew.

Motion Picture News, August 21, 1920, p. 1577
Snappy Novelty Comedy With Star in Series of Water Stunts

Annette Kellerman in
"WHAT WOMEN LOVE"
Sol Lesser—First National

DIRECTOR N. C. Watt
AUTHOR Bernard McConville
SCENARIO BY Not Credited
CAMERAMAN Not Credited

AS A WHOLE Good novelty comedy with rapid action throughout and showing star at aquatic stunts

STORY Not an awful lot to it, but it supplies a thread of interest and many amusing comedy sequences

DIRECTION Very good
PHOTOGRAPHY Generally excellent
LIGHTING Very good; under water scenes very clear

CAMERA WORK Very good
STAR Shows a world of athletic ability and pep

SUPPORT Very good
EXTERIORS Fine
INTERIORS Good

DETAIL Generally all right

CHARACTER OF STORY Heroine falls in love with hero after he proves himself able to fight for her

LENGTH OF PRODUCTION 6,377 feet

What women love, take it from this picture of that name, is cavemen. This conclusion may seem a bit sweeping and arbitrary to pop up at the end of a novelty comedy such as this, and it really is the only inconsistent point in the entire picture. Otherwise the production is a comedy of entirely reckless values. Annette Kellerman proves herself an athlete of general all around ability as well as a mistress of aquatic stunts, but these latter furnish the sensations of the picture.

This One Ought to Go Big With All Audiences

Box Office Analysis for the Exhibitor

"What Women Love" is a very fine novelty comedy. At the Strand, New York, it seemed to please immensely and laughs were numerous. Probably at houses of all other types it will go over as well and doubtless in some of the smaller ones it will register a bigger hit. The comedy is novel and the thrills unusual. This combination of entertainment, set to the tune of brisk action, is pretty sure of registering with all audiences.

The title appears to have been chosen for its advertising purposes and for the fact that it suggests a story with a dominating element of sex. This latter isn’t the case. Considering the picture’s character, the title is a little off and in advertising it will be well to bring out that the picture is a novelty comedy and nothing else.

Play up the star, her aquatic stunts and the fact that this is the first picture she has had in a long while. Feature the fact that it’s a comedy. You can get over the title with such a line as, “What type of man is most favored among women? The caveman, the dilettante, the artist? See this whirlwind comedy and the conclusion it points to.”
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

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

What’s Your Hurry (1920)
City Editor (Willard H. Brown). Newspaper newsroom filled with reporters. Office Boy (Ernest Butterworth).

Dusty Rhoades is a winner at racing cars but is unable to win the consent of truck manufacturer Pat MacMurran to marry his daughter Virginia. Dusty strikes a bargain with Pat to make his Parko trucks famous in exchange for Virginia's hand in marriage. After several dismal attempts, Dusty hears that the Cabrillo dam is threatening to break and flood the valley. Recruiting racecar drivers to drive the trucks, Dusty loads the fleet with sand and explosives, travels impassible roads, reaches the dam, drives the truck into the breach and saves the valley, making the Parko trucks famous. On the spot, Pat offers Dusty Virginia, and the position of manager. American Film Institute Catalog of Feature Films
“Not these actors,” said Art. “Sam Wood is directing the stuff and Sam’s got gumption. The city editor part is done by William H. Brown. He’s a good city editor type. The reporters are all real; they do not rush here and there and throw papers around like confetti, or march up to the city editor’s desk and salute, as they do in most movies.”

And then Art turned himself into an actor for a few minutes, and showed me just how Sam Wood worked it all out. He played Sam and the city editor and all of the reporters, and even went so far as to take Wallie Reid’s part when Wallie comes into the office trying to put one over on the city editor in the way of a story about an auto truck, and said just what Wallie said, and just what the city editor said when he gave him the gate, and it all made me wonder if perhaps Art and I haven’t both missed our calling, and that I ought to be back in a newspaper office, and Art drawing down salary as an actor.

“Rubbernecking in Filmland” by Giebler, *Moving Picture World*, March 27, 1920, pp 2151-2152
"What's Your Hurry"
Paramount Presents Wallace Reid in a Motor Truck Story by Byron Morgan.
Reviewed by Louis Reeves Harrison.

How to get a photoplay of human nature out of a scheme for selling motor trucks is the difficult problem to which author, actor and director have addressed themselves in "What's Your Hurry?" with such enthusiasm and intelligence that they have evolved two or three reels of live material for a comedy melodrama. This Paramount picture is all good so far as it goes. In stretching it to five reels and in exhibiting over and over again the cutbacks from rescuers to those to be rescued there is repetition beyond the bounds of good play construction, with an effect the reverse of suspense. There are bright spots in the early scenes, particularly that of the young publicity man's experience in court, and there are flares of human interest along the line, but the vital sparks of human nature are sacrificed toward the last to dim views of mechanical accessories and men in oilskins, with a final embrace of hero and heroine under conditions obviously forced for that purpose.

The author's idea of photoplay material and construction are on a par with those of ten years ago. On this account both actor and director have to get along with very limited opportunity and effects that lack the charm of variety. Wallace Reid and his delightful little company make the most of their roles, as does Director Sam Wood of the scenes and situations. It is very largely what they provide that makes "What's Your Hurry?" as shown at the Rialto, a fairly good entertainment.

Cast.
Dusty Rhoades .................Wallace Reid
Virginia MacMurrnan.............Lois Wilson
Patrick MacMurrnan...............Charles Ogle
Brenton Harding................Clarence Burton
Office Boy......................Ernest Butterworth

Story and Scenario by Byron Morgan.
Director, Sam Wood.
Length, Five Reels.
Dusty Rhoades, in "What's Your Hurry?" is a winner with racing cars, but he cannot obtain the consent of Motor-Truck Maker Pat MacMullan to marry his daughter, Virginia. He finally strikes a bargain with Pat to make his motor trucks famous in compensation for the loss of his daughter. Rhoades makes several abortive attempts. He fails in all his schemes until chance places a great opportunity within his grasp. Crossed wires reveal that the great dam of a nearby irrigation company is in danger of giving way and flooding the valley.

It is raining hard, and men at the dam cannot get supplies of bags to brace the weak spots and dynamite to open a spillway.

Rhoades loads several of Pat's trucks with the needed supplies and makes the trip to the dam through great difficulties. He further runs one of the trucks into a little break, which threatens to become a big one, and makes Pat's trucks famous forever. On the spot, Pat gives him his daughter and declares he will make Rhoades manager of his business.

**Program and Exploitation Catchlines:**
- He Made a Bargain with His Sweetheart's Father That to Compensate for the Loss of His Daughter When He Married Her He Would Make His Motor Trucks Famous—See Wallace Reid in This Rollicking Comedy.
- A Story of How to Make Motor Trucks Famous and How to Win Your Sweetheart When Her Father Objects.
- He Told Her Father That He'd Make a Name for His Motor Trucks if He Would Consent to Allow Him to Wed His Daughter—He Hears That the Dam Nearby Is About to Break, and He Rushes with the Trucks Full of Supplies to Help—The Trucks Are Made Famous When He Stops a Dangerous Leak by Running the Truck Right Into the Break.

**Exploitation Angles:** Play on Wallace Reid for all he can bring you and work on the motor truck agencies for exploitation aid. The title will make an ideal teaser and can be worked for handout cards. This last idea should not be overlooked, because it is cheap and effective. Have the title in large type and the rest not larger than six point and as brief as possible.
Appendix 12 – 1920

Exhibitors Herald, August 21, 1920

Wallace Reid in
WHY WHAT'S YOUR HURRY?
Five-part comedy-drama; Paramount
Artcraft.
Directed by Sam Wood.
Published in August.

OPINION: The box office results that exhibitors have reported as attending the exhibition of the majority of Wallace Reid's automobile comedy-dramas should be duplicated in the engagement of "What's Your Hurry?" The play compares favorably with any of those that have gone before and lends itself to the same type of exploitation and presentation.

Reid is again a racing driver, as in "The Roaring Road" and "Excuse My Dust." Variety enters, however, in his forsaking of the speed roadster for the clumsy motor truck manufactured by his sweetheart's father. In brilliant climax of his determination to put over effective publicity for the trucks, he drives a train of five of them into a California valley to bolster a broken dam in the midst of a spectacular Christmas Eve storm.

The story is a screen version of the Saturday Evening Post story, "The Hippopotamus Parade." It makes an excellent vehicle for the breezy race-track star. Thrills that will undoubtedly prove effective are plentiful.

The star performs with an appeal unsurpassed in even the most popular of his previous pictures, and he has the best of support in the work of Lois Wilson as Virginia MacMurran, in that of Charles Ogle as "Old Pat," her father, and of others of the cast, which includes Clarence Burton and Ernest Butterworth.

Great care has been taken to present the picture in as nearly perfect detail as possible. Titles are crisp and clever. Contrasts are evoked to effectual result and the speed and color of an automobile race are tellingly presented.

SYNOPSIS: To win the favor of his sweetheart's father, "Old Pat" MacMurran, Dusty Rhoades (Wallace Reid) forsakes the race-speedway in determination to put over effective publicity for the former's product, Pakro motor trucks. A prospective order from the Cabrillo Irrigation Company is an incentive to his effort. MacMurran fumbles his publicity plan of bringing a giant Christmas tree down the mountains for Los Angeles kiddies on a Pakro truck and goes soberly to the Cabrillo Valley to spend Christmas. Inability to get supplies to builders of the valley dam through the storm-driven roads threatens the lives and homes of valley residents through a critical term of hours until the day is saved by the arrival of a truck train driven by Dusty, bearing the necessary supplies. There is certainty of a wife for Dusty and a manager's job with the Pakro Company as the picture concludes.
WHAT'S YOUR HURRY
Dusty Rhodes ........ Wallace Reid
Virginia MacMurrant .... Lois Wilson
Patrick MacMurrant .... Charles Ogle
Brenton Harding ....... Clarence Burton
Office Boy ............. Ernest Butterworth

The scenario of this Paramount subject starring Wallace Reid is all that a scenario should be, which involves an interesting consideration. The story was published in the Saturday Evening Post and was written by Byron Morgan. The program makes it plain that the original author also prepared the screen version.

The dramatic elements are so well balanced and the scenes so well measured for a climatic effect that one is moved to wonder whether it would not be an excellent scheme to have authors do their own adapting, instead of putting the work in the hands of a professional scenario maker and adapter.

A survey of the good short stories and novels that have been butchered in their translation into picture form backs up the belief that the creator of a story, even if he has no long acquaintances with the picture theatre, may be better qualified to tell his own story in the new medium than a professional adapter whose vision is too much taken up with the mechanics of the screen.

This tale of the auto business is a splendid melodrama, with plenty of action in its final reel, and an interesting love story with genuine comedy values in the earlier passages.

Rhodes is a racing car demon, in love with the daughter of a motor truck maker who scorns frivolities of fancy machines and makes the plodding work truck his hobby. Of course he refuses to consider Dusty
Rhodes as a son-in-law, but offers him a chance to make good as a publicity getter for the Pakro truck. Rhodes falls down on the job to the delight of Pakro’s ex-publicity manager, who also is a candidate for the daughter’s hand.

Then comes the crisis. The Cabrillo dam, 20 miles up the mountain, is about to break and flood the valley with thousands of dwellers unless dynamite can be rushed through almost impassible roads to blast open a spillway. Rhodes saves the day and wins the heroine.

The scenes at the new Los Angeles Speedway are thrilling. The progress of the five motor trucks through a raging storm forms a striking series of views, and the performance of the hero in driving one of the trucks into a breach in the dam, gives just the right dramatic punch at the right moment.

Tension was skilfully worked up. An auto courier had been sent out to warn the inhabitants of the valley a la Paul Revere. One woman in a tiny cottage refused to leave her invalid husband and was shown sitting in despair waiting for the crash, when the reflection of the five truck headlights, moved across the bed and wall of the darkened room, a fine bit of theatrical trickery.

The feature ought to go with a whoop anywhere.

*Variety*, August 20, 1920, p. 35
Motor Story Up to Mark of Reid's Others

Wallace Reid in
"WHAT'S YOUR HURRY"
Paramount

DIRECTOR .......... Sam Wood
AUTHOR .......... Byron Morgan
SCENARIO BY .......... Byron Morgan
CAMERAMAN .......... Al Gikes

AS A WHOLE, automobile story that differs from this star's previous offerings. It is the story of a tragic accident that occurs in a small town. Reid, as his vehicles flash across the frame in position of honor. In the third of the series, it is an ingeniously

DIRECTION .......... Generally good; one or two slight flaws, but held up well otherwise and put the story over in fine fashion
PHOTOGRAPHY .......... Very good
LIGHTINGS .......... Up to the standard. Fine in last scenes
CAMERA WORK .......... Highly satisfactory
STAR .......... Performs as usual, with his broad smile frequently visible

SUPPORT .......... Charles Ogle is next in importance to star. Lois Wilson acceptable in leading role
EXTERIORS .......... Suitable, good atmosphere being maintained.
INTERIORS .......... Just what they are supposed to be

DETAIL .......... One of the "Packes" trucks bears the distinctly visible trademark of a well-known brand

CHARACTER OF STORY .......... Daredevil driver forsakes racing car to drive trucks to scene of danger in time to avert a catastrophe

LENGTH OF PRODUCTION .......... 5,404 feet
In the preceding automobile stories in which Wallace Reid occupied the star role, he drove speedy racing and stock cars to victory, the thrills coming as his vehicles flash across the line in position of honor. In the third of the series, it is an ingeniously

You Should Be Able to Put This Over Easily

Box Office Analysis for the Exhibitor

In "What's Your Hurry," you are offered a production which should be easy enough to exploit. These cards are given you in the fact that it is the third of a successful series, the other two of which, many of your patrons have undoubtedly seen, that it is a Saturday Evening Post story from the pen of Byron Morgan and that Wallace Reid is starred. The knowledge that it has appeared in the Saturday Evening Post under the title "The Hippocampus Parade," will attract many others, and you can promise the

Reid fans a production in which their favorite appears to advantage.

Should you care to go in for something unusual in the way of exploitation, rig up a truck and something resembling a racing car, stick up some catchy slogan and have them driven about the streets of your town. Probably, you will be able to get some establishment which is advertising some brand of truck to cooperate with you in one of its window displays or otherwise.

If they Reid Reid's other racing tales, this one will also be well received.
When Dawn Came (1920)
Magazine Writer Norma Ashley (Cathleen Kirkham). Newspaper stories report on a doctor’s successful operations making him well-known and prosperous.

Dr. John Brandon, who cares for charity patients in the slums, is thrown together with writer Norma Ashley when her car strikes a boy whom Brandon treats. Under Norma's influence, and against the wishes of his friend Father Farrell, Brandon leaves the slums and becomes the partner of Dr. Thurston, who, unknown to Brandon, is Norma's fiancé. Now prosperous, Brandon flies into a rage when he hears Thurston and Norma ridiculing him, and proceeds to beat Thurston and choke Norma to within an inch of her life. Taking to alcohol and drugs in his grief, Brandon becomes a derelict and goes out West to a mission town, where his loud proclamations of atheism provoke the wrath of a saloon crowd, from which his old friend Farrell rescues him. Farrell, now working in the Western parish, gradually restores the faith of Brandon, who falls in love with Mary Harrison, a blind girl who prays continually for her sight. Brandon performs an operation on Mary's eyes and her sight returns. Norma, who has found Brandon in the parish town, cannot persuade him to return to the city or to leave Mary, who accepts Brandon's love. American Film Institute Catalog of Feature Films
Appendix 12 – 1920

**WHEN DAWN CAME**

Dr. John Brandon..................L. C. Shrewsbury
Fr. Michael Farrell.............James O. Barrow
Mary Harrington..................Chilone Moore
Norma Ashley.....................Cathleen Kircham
Dr. Thompson.....................Mrs. Cushing
The "Kid".........................Master Jerome Cohen
Crippled Child.................."Teacher" Jackson

This picture, in over six reels appears to have been the product of a new film producer, the Hugh Dierker Productions. It also appears to have been screened with the intent of putting forth wholesome propaganda for the good of the soul. Therefore, it becomes desirable for the picture man who wants his film clean all the way, whether it holds a slim story or a new tale.

"When Dawn Came," starts in the slums, but doesn't remain there. On the reverse side, however, there is nothing repugnant to repel and no attempt has been made to attract by sensationalism. The scenario is from an original story by Mrs. Hugh A. Dierker, with Collins Campbell directing.

It is the degeneration and regeneration of a man, a story told in another way, with a love interest maintained until toward the finale. It runs altogether comprises the picture.

A well-balanced cast of excellence is dominated by the performances of Mary Harrington (Chilone Moore) as a blind girl. She carries out the illusion so perfectly, in a simple manner without undue play for sympathy that her acting of the role cannot but be remarked. Another strong player is James O. Barrow as Father Michael Farrell.

The principals have striking personalities on the screen, nearly all of them, and the personnel could be noted for that. L. O. Shrewsbury as the young man, just protrudes his face sight out of the sheet.

The story runs smoothly along, amidst some slight scene, with first-class photography. It tells of Dr. Brandon, young and ambitious, devoting his knowledge of the science of surgery to charity patients in the slums, until meeting Norma Ashley (Cathleen Kircham). She is in the slums for atmospheric magazine material. Her machine striking a boy Dr. Brandon cares for, the two older people are thrown together. The newspapers reporting Dr. Brandon's successful operations Miss Ashley induces Dr. Thornton to take him in as a partner. The firm of physicians brings disaster to Dr. Brandon. Prosperity gets to him; he takes to drink, burns Miss Ashley and Dr. Thornton are having an affair, and after brutally beating up the girl, first knocking out Dr. Thornton when catching them together, Brandon alights down the ladder, leading "on the road" as a "beginner.

Father Farrell, the father confessor to all of the slums and who has taken a paternal interest in Brandon, meansness was transferred to a South American parish. Under his care there was Mary Harrington, blind but hopeful through Father Farrell having told her if she found faith she would find her sight. There in time drifted Brandon, besides a bum, an atheist, blaming everything and fighting a Maltese saloon crowd for their religious belief. The Father rescues the blunderer, takes him to the parish house, and though Brandon still persists in his disbelief, he is brought to see the light through his love for Mary, that defends him against the wiles of Miss Ashley, who found him away down there; and it also restored him as Dr. John Brandon, for he performed the operation which gave to the girl her vision. She had told the principal reason she wanted to see was to "see John," and John stood before her as also take the bandages from her eyes.

There are a few exceptional scenes, as they might be called, interpolated, such as the devotion and the Cross, whilst the interior of a Catholic Church is shown, also an early morning Mass inside the same church. The introduction of these scenes is made manifest as a part of the propaganda that is for belief.

Regardless of the denomination of
Variety, April 30, 1920, p. 43

The belief they are placed in, it is propaganda of the right sort for peaceful, decent people. The interior of the church is a study in itself, an antique, really, and taken on the spot, in Santo Domingo or near there.

The picture ran 85 minutes when seen at a private showing. The action at times is lively, but throughout it is the story that the most dependence has been placed upon. That might stand some cutting in the South American country, where it centers around one locale continuously without bringing in but few of the characters.

As a tale it is quite a plain tale, but well told and better presented, with Mr. Campbell as the director displaying superfine judgment at times in getting everything possible out of it.

There is a certain charm of attraction about the blind girl in this feature that should create enough talk when exhibited to cause those who see it to suggest that others go.


“When Dawn Came”
Hugh E. Dierker’s State Rights Picture Is Strong in Story and Artistic in Production

Reviewed by Edward Weitzel

Another story of a man’s regeneration through the power of love, “When Dawn Came” has a simple, direct appeal which is enhanced by the fine quality of its production. Sincerity marks the work of everyone connected with the making of the picture. The strong religious element in the plot with many of the scenes laid in and around the San Juan Capistrano Mission in southern California and a living embodiment of Christ and a vision showing Him on the Cross has been handled with due reverence. The lighting is uniformly of high grade.
There are a few incidents that betray the unskilled hand, and the director occasionally has been guilty of poor judgment. A case in point is in having the hero engage in a rough-and-tumble fight with a score of infuriated men and rise from the floor at the end of the struggle without a mark or scratch on his face. There are too many "fadeouts" and the picture would gain greatly by a judicious use of the shears.

The cast is headed by L. C. Shumway, who gives an earnest impersonation of John Brandon. James O. Barrows is finely human as Father Farrell, and William Conklin and Kathleen Kirkham are a convincing part of trouble-makers.

Colleen Moore as Mary Harrison, acts a blind girl with beautiful feeling and deserves a gold medal for her good makeup in the closeups. Here is a girl who is not supposed to know anything of paint and powder—and who looks the part. Nothing better in the nature of closeups has ever been shown on the screen.

Cast
Dr. John Brandon.........L. C. Shumway
Fr. Michael Farrell.......James O. Barrows
Mary Harrison.............Colleen Moore
Norma Ashley...............Kathleen Kirkham
Dr. Thurston...............William Conklin
The Kid...................Isadore Cohen
The Crippled Child........"Peaches" Jackson

Story by Mrs. Hugh E. Dierker
Directed by Colin Campbell
Length, Seven Reels
The Story

Dr. John Brandon is satisfied to live in the slums and heal the sick of the neighborhood until he meets Norma Ashley, a society girl, and falls in love with her. She persuades him to turn his back on his sordid surroundings and become associated with Dr. Thurston, a fashionable physician uptown. Father Farrell, from Brandon's old neighborhood, brings a street urchin to his office for treatment, and the doctor is taken to task by his associate and Miss Ashley for consenting to help the child. The discovery that his new friends are very much interested in each other drives Brandon to drink and the use of drugs. He loses his hold on everything and becomes a drunken outcast.

Wandering into the San Juan Capistrano Mission he meets a blind girl. Through her influence and that of Father Farrell he is brought to a realization of his cowardice and sin. He makes a new start, performs an operation on the blind girl's eyes and, when her sight is restored, learns that she loves him, as he has hoped.

Program and Exploitation Catchlines: Drama on a Man's Regeneration Through the Power of Love.
He Was Destined For the Slums, But That Was Before He Met a Pretty Girl Whom He Learned to Love.
A Drama of Southern California.
Exploitation Angles: Play up the cast as it contains many well known favorites. Tell the kind of a story it is—about a man who was headed direct for the slums when he suddenly is halted by a girl whom he falls in love with. There is some very beautiful scenery in this production and it will pay to play up this fact in your advertising.
"When Dawn Came"
(Hugh Dierker Production—Released by Producers Security Corp.)

This picture is heralded by its sponsors as a "picture revelation." And it is truly a revelation in some respects—for its photography with its peculiar coloring is in places most excellent, and it possesses a few real dramatic thrills that really sway the emotions in a way equalled only by the highest class of pictures. But if it rises to heights, the production also sinks into mediocrity. There is a tendency to emphasize the non-essential details by repetition, and as a result there is a draggy, unstimulating feeling. The entire absence of comedy and even lighter moments adds to this effect.

Mr. Dierker's production certainly has a theme, but his message is vague and again not quite convincing. He opens his story with a most hackneyed series of incidents. A young surgeon is devoting his life to charity, when a young society girl lures him away from the slums and the old priest, into the position of a society doctor. He finds that she is unfaithful and he takes to drink and the downward path. Then the action shifts to an old mission in Southern California, to which the old priest has been transferred. It is really here that the drama is brought in, and it is Colleen Moore, playing Mary, a blind girl, who is largely responsible for it. She neither overplays nor yet forgets her part for a moment, and it is a sympathetic scene that shows her ability when she opens her eyes after a successful operation to see for the first time in her life. Moments such as these are a credit to Mr. Dierker's direction. The young surgeon is brought back to faith and a higher life through the influence of the little blind girl with whom he is in love. There are scenes which are forceful and powerful as the director seeks to bring out the idea of the man's 'denying God and hating men.'

L. C. Shumway gives an impressive interpretation of the role of Dr. Brandon. He is best when playing the embittered, drunken "down and outer." We give Colleen Moore the honors, although she does not make her appearance until the picture is half over. James Barrows gives an intelligent characterization of the old priest. There is none of the eye-raising, hand-clasping, and flat-hatted chapsman about him. He is human. The other two principals, Kathleen Kirkham and William Conklin, are up to the mark.

There are some splendid exteriors of the California mission. The photography is another study in contrasts. In places it is unexcelled, and elsewhere it is the average.

Whether an average audience will fully appreciate this theme of Faith or not makes little difference. It is a production which you can guarantee will impress an audience by its few good points and the depth of its thought, despite its slow moving action and occasional jerky continuity.

It will be distributed on the state right market. Commonwealth Film showed the picture to the trade of New York. Length six reels.

Matthew A. Taylor.
Good Production and Fine Acting Make “Miracle” Picture Distinctive

“WHEN DAWN CAME”
Producers Security Corp.—State Rights
DIRECTOR .......... Colin Campbell
AUTHOR .......... Mrs. Hugh C. Dierker
SCENARIO BY .......... Mrs. Hugh C. Dierker
CAMERAMAN .......... William Foster
AS A WHOLE .......... Splendid production accorded another “miracle” photo play which has considerable that is new and really worth while
STORY .......... Attractively told and especially well acted but provided with too extensive detail at times
DIRECTION .......... Very good for the most part; dwells on unimportant things longer than necessary
PHOTOGRAPHY .......... Excellent
LIGHTINGS .......... Many effective bits
CAMERA WORK .......... Very good
PLAYERS .......... L. C. Shumway gives especially fine performance; Colleen Moore as the blind girl and James O. Barrows as the priest are very good
EXTERIORS .......... Some beautiful scenes of San Juan Capistrano
INTERIORS .......... Good
DETAIL .......... Adequate
CHARACTER OF STORY .......... Noted surgeon who becomes a degenerate because of a woman’s faithlessness is reclaimed by faith of blind girl
LENGTH OF PRODUCTION .......... 5,900 feet

Producers Security Corp. have a really pleasing picture to offer on the state rights market in “When Dawn Came.” It is another “miracle” picture but has enough that is new and original to distinguish it from any of its predecessors and will prove satisfying on its own merits. A really artistic and careful production has been given to the story by Mrs. Hugh Dierker, produced by Mr. Dierker and directed by Colin Campbell.

It is not so much a “miracle” that brings about the return of faith to the once famous surgeon but the

Be Sure to Tell Them It’s Different Because It Is

Box Office Analysis for the Exhibitor

You can book “When Dawn Came” and be quite sure that they will like it. You can tell them it’s another “miracle” picture but that its different. It has a distinctive appeal and an originality of its own. You can promise them splendid acting and a picture pleasing to look at. The Henchlagel lighting process is used extensively and to good advantage.

If you are in the habit of playing state rights offerings, you have all the more reason to talk about this because it is far above the average picture handled for this market. You can use the names of the players if you wish to.

The work of several of the players in this picture, especially Colleen Moore and Shumway will gain many admirers for them. You can promise them a picture good to look at and catchlines can be used to good advantage if you need them to get your folks interested.
Whispers (1920)
Reporter Pat Darrick (Matt Moore) is a scandal sheet reporter. Publisher Morton. Daphne Morton (Elaine Hammerstein), publisher’s daughter who ends up running the country newspaper with Darrick.

Exhibitors Herald, June 19, 1920, p. 69

After being spotted at the opera with married man J. Dyke Summers (Charles Gerard), Daphne Morton (Elaine Hammerstein) is linked to him in the scandal sheets, so she leaves for Washington. Scandal sheet
reporter Darrick, who has been assigned to the story, meets her, but does not realize she is the woman of the story. Morton keeps meeting up with Summers through accidental circumstances. When Darrick finds out she is the woman he is pursuing he is hurt, although he later learns that the scandal was not what it seemed and he leaves the yellow rag for her. Some sources indicate that Morton’s estranged father runs a newspaper in a small Maryland town and at the end of the film Darrick stays to marry Morton and help put the paper in the black. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 40.

Whispers are heard in the social circle of Daphne Morton because of her constant association with Dyke Summers, a married man. One night while Daphne is attending the opera with Summers, his wife spots the illicit couple, a clash erupts, and the account of the affair appears in the scandal sheet the next morning. After a quarrel with her aunt, the humiliated Daphne decides to go to Washington to seek out her father whom she has not seen since she was a child. There she meets Pat Darrick, a young reporter assigned to the Summers scandal. Unaware that Daphne is the girl in the case, Darrick falls in love with her. Summers also follows Daphne to Washington, and when Darrick sees her with her alleged lover, he is hurt and disillusioned. Daphne finally locates her father in a nearby town, where Darrick and Summers follow her. Learning the truth, Darrick abandons his job on the scandal sheet for the love of Daphne. *American Film Institute Catalog of Feature Films*

“WHISPERS” (Select) presents Elaine Hammerstein in a story of scandal—the scandal hound and the scandal sheet. There is humor enough in the picture to satisfy everybody, this phase of the picture being handled very addeply. Miss Hammerstein is pleasing as usual.

*Exhibitors Herald*, June 19, 1920, p. 68
Elaine Hammerstein in
WHISPERS

Five-part comedy-drama; Select.
Directed by William P. S. Earle.
Published in June.

OPINION: Facetious occurrences in
"Whispers," the comedy angle being
aptly handled, evoked laughter aplenty
from a cosmopolitan audience at the
State-Lake theatre in Chicago's down-
town section. This in conjunction with
the more dramatic aspect results in a
picture in which Elaine Hammerstein is
credited with ingenious work.

"Whispers" depends for its main theme
upon gossip—the "scandal hound and
the yellow sheet." Besides providing
ample entertainment value, the subject
of a gossip can be capitalized largely in
the advertising. Especially is this true
if exhibitors are prone to use the teaser
campaign method of exploiting. Gossip
always has, and probably always will be,
a productive source for both troubles and
jokes. Tactfully applied it can serve the
showman well in this instance.

Noticeable in "Whispers" as in other
Selznick pictures is the minute attention
given to cast and general production.
The star, of course, holds the center of
attention, and it may be said truthfully
that her acting in each succeeding pic-
ture shows more discerning treatment.
Of the supporting players, however, it
can be said that their work is entirely
satisfactory.

Matt Moore carries the male lead in
creditable style. Although well selected
settings prevail throughout, some of the
scenes in the earlier part of the produc-
tion are especially elaborate.

SYNOPSIS: Daphne Saxon, against
the wishes of an aunt who has social am-
bitions, keeps company with a married
man. Gossip abounds, and not until
Daphne is placed in a compromising
position does she awake to the situation.
Immediately she plans to return to her
father, whom she has not seen for years.
Fate places her on the same train as the
man whom she desires to evade. A re-
ger from a scandal sheet, Patrick
Darrell, follows, and in Washington finds
them together. But Patrick falls in love
with Daphne and refuses to send in a
story. Instead he remains in the little
town where Daphne's father runs a pa-
per and together with her helps run the
paper.

Exhibitors Herald, June 19, 1920, p. 69
"Whispers"

Pleasing Society Comedy Drama Starring
Elaine Hammerstein and Produced
by Selznick.

Reviewed by Louis Reeves Harrison.

By modern theme, shall the young
lady of today shape her own career
in accordance with her own needs
and ideals, or shall she closely adhere to
established conventions? Many are now
in revolt against old arbitrary rules of so-
ciety and are demanding that their liberty
of action be extended. More than one in-
telligent girl of good family is satisfied that
she can safely “live her own life.” They
encounter the dread power of circumstance
and the destructive influences of ill repute,
whether deserved or not, the “Whispers”
that condemn them without any form of
investigation or trial.

Elaine Hammerstein is sparkingly alert
to the opportunities of her role, that of a
pure-minded girl who follows inclination
in a gay comradeship with a young married
man. She depicts the varying phases of a
girl’s mind and heart under trying circum-
stances with both skill and charm. The
performance of Phillips Tead is delight-
fully human, so admirably done as to arouse
kindly amusement and sympathy at the
same time. Charles Girard is at home in
his part of the social adventurer. The
personality of these three carries practically
all the human interest, but they are sup-
ported by well-chosen settings and gener-
ally good direction. The Selznick social com-
edy moves with the ease and grace of fine
workmanship, and should prove a pleasing
addition to any program.

Cast.

Daphne Morton..........Elaine Hammerstein
Pat Darrick..............Matt Moore
Wesley Mace...............Phillips Tead
J. Dyke Summers........Charles Girard
Aunt Carolina...........Ida Darling
Saxon..................Warren Cook

Story by Marcus V. Connolly.
Directed by William R. S. Earle.
Length, Five Reels.
The Story.

"Whispers" are heard in the social circle of Daphne Morton because of her constant association with Dyke Summers, young married man with an attractive wife. In vain her aunt urges Daphne to accept wealthy young Wesley Mace. The girl is innocent of wrong intention and she enjoys the companionship of Summers. When she appears at the opera with him, there is a clash with his wife, and a veiled account of the affair appears in a scandal sheet. During a quarrel with her aunt, Daphne decides to seek out her father, whom she has not seen since a child. Meanwhile Pat Darrick is assigned to follow up the scandal and report the details for his paper. Circumstances combine against Daphne. On the train by which she leaves is Summers. She sits down opposite him in the dining car before she realizes that he is there. On leaving him she drops her purse. He does not return it to her. On arrival in Washington she finds herself penniless. She wanders out at night to pawn a ring and finds the shop closed. Caught in the rain she meets the reporter, Darrick, and they become interested in each other without revelation of identity. Next morning, while Darrick is in search of the scandal he is to report about Daphne, he finds her at breakfast with Summers, who has called to return the purse. Darrick, however, decides that Daphne is the victim of circumstances and gossip. She leaves Washington by train for Rockville. Both Summers and Darrick are too late to catch the train. Both hire cars. There is a race won by Darrick. He finds Daphne in the office of a country news-
paper: that of her father. There he decides to abandon the scandal sheet and cast his fortunes with the live girl who dared disregard a few conventions of good society.

Program and Exploitation Catchlines: A Comedy Drama of Social Life, with Elaine Hammerstein.

She Associated with a Married Man So the Society Members Began to Whisper—Then When She Went to the Opera With Him the Clash Came—It Reached the Scandal Sheet and Then Things Started—See Elaine Hammerstein in This Society Drama.

Story of a Girl Who Caused the Society Circle to Whisper—The Reporter Who Followed Her Up to Get a Story for the Scandal Sheet Falls in Love with Her and—See This Comedy Drama with Elaine Hammerstein.

Exploitation Angles: Play up Miss Hammerstein's name, but make most of your bid with the very live theme of this story. Make most of your drive on mothers and daughters with startling warnings against "whispers." You can work up a live interest in the production which can rise even superior to the star appeal.

*Moving Picture World*, July 10, 1920, pp. 253-254
"Whispers"
(Five-Reel Feature Starring Elaine Hammerstein—Selznick)

"Whispers," the latest Elaine Hammerstein production, is on a par with the usual pictures done by this star. It will entertain and amuse in a light way and should give satisfaction, especially during the warm summer months.

The story, however, is its weakest feature and although the director, Wm. P. S. Earle, has been careful in selecting his cast and has evidently spent much time in the detail and arrangements of his sets, some of which were lavish, he could not make up for the shortcomings of a rather weak story. He has also handled Miss Hammerstein in a clever way, bringing out her personality with dainty "bits of business" and closeups.

The locale, which is laid in New York, Washington and the small town, contains some interesting shots of same.

The opening scenes show the star living among luxurious surroundings in the big city. She has two admirers, one a wealthy (married) man and the other, a young fellow of good family but of the namby-pamby variety. The older man's attentions are accepted in a social way, much to the disappointment of the younger one.

Events reach a crisis when the young lady and her attentive admirer are discovered at an opera performance, by the latter's wife. Being unable to withstand the humiliation and her aunt's tireless efforts to bring about a marriage with the younger man, whom she despises, she goes to her father, an editor of a small town newspaper.

The lovers follow, but are quickly dispensed with when a handsome reporter appears upon the scene.—FRANK LEONARD.

Motion Picture News, July 10, 1920, p. 509
WHISPERS

"Whispers," with Elaine Hammerstein starred (Selznick), is a very agreeable program release. The story by Marc Connolly is old but has new twists. In fact, a twist given the tale at the outset carries along after that until following the center of the story, where it should hold up the strongest. It wobbles badly through a strain on credulity, begotten by "coincidence." However, even that is overcome, and the feature goes along evenly until its ending.

An item in connection with the cast is that only three of the players are mentioned in the titles, though their character names are flashed. The two besides the star are Ida Darling and Matt Moore. Neither has a big role. Though Mr. Moore is supposed to play opposite Miss Hammerstein, he gets into the picture late, with but little to do after getting in. The villain, character-named as Vandyke Summers II., is the principal player next to the heroine.

Miss Hammerstein plays a simple young girl in a plain simple way. She looks the role, and this pretty girl can stand a close-up so well that when one sees her at close range there is so much charm in her looks aught else matters. But she did this part very well and carried it through for distinctiveness for herself.

The picture called for no especial pains in direction. William P. S. Earle directed. There was a handsome set or two, a rain storm, a scene at the opera, another of the Pennsylvania station in New York, also of the Pennsylvania station at Washington, and these add interest, likewise information, for the Pennsylvania station views are quite complete.
"Whispers" is another name for rumors—scandal rumors. The story is of a young girl (Miss Hammerstein) living with her aunt (Miss Darling). Of no experience the girl permits attentions from a married man (Summers) against the advice of her aunt. The aunt, however, carries no weight with her niece through the latter knowing her aunt's desire is to have her marry a weakly young man, made up in the boop style and handled in excellent manner by the young man taking the part. The girl has her choice for one evening of going out with the young man or seeing the opera with Summers. She chooses the opera and Summers takes her to his box there. While they are in it Mrs. Summers arrives with a party of friends. She had been supposed by the husband to be out of town. There is a momentary flash and everyone leaves in a hurry, the girl going home without her escort.

In the orchestra seat is a tipster for a scandal sheet. He phones the affair to the paper. An account appears the next day, but without the name of the young woman involved. A divorce is threatened by Mrs. Summers, and that also gets into the papers, with the suspected correspondent, the strange young woman at the opera. When the girl's aunt questions if there are grounds for that to her niece, the girl leaves to go to her father at Rockville.
Her mother died when the girl was very young, and she had not seen her father for years. To reach Rockville the girl must change at Washington.

Summers, wishing to avoid the ugly stories, decided to take a train in Washington for awhile. By coincidence Summers and the girl are on the same train, and by the same token find themselves vis-a-vis in the diner. There the girl drops her purse; it is returned by the conductor to Summers, who holds it out on her. She goes to the Willard, Washington, registers, misses the last train for Rockville first, and then the credulous portion starts. The girl is hungered, driven to a pawnshop though she could have easily secured all the food that evening at the Willard by signing her check as she did the next morning for breakfast. Rain drove her under a fruit stand whose Italian owner would not trust her. To that stand came Mr. Moore as a reporter for the scandal sheet, assigned against his wish to follow up the story, the same tipster having seen the couple take the same train.

After this mess is somewhat strengthened up against its impossibilities, the scene shifts to Rockville, where the girl's father is conducting a village newspaper. Summers arrives, also the reporter, both having made a trip to Rockville from Washington in autos, the reporter taking a Ford. A comedy bit was both cars running into a mud hole, the heavy car having hard work pulling out, while the Ford, as usual, bumped over everything. In Rockville the exact situation was learned by the reporter, who at the girl's request remained in the town to aid her in building up her father's paper, with Summers definitely told where he got off; also the fellow who had followed the girl to take her back to her aunt.

The action is meager, but the story is holding through being well pieced together, probably called continuity.

FRENCH FILM NOTES.


Albert Capellani, states the local press, will supervise a series of films for Cosmopolitan Productions after his contract with Robertson-Cole is terminated.

Treville, the actor who has devoted much time of late to screen work, is not going to America as reported—at least not for the present, but he may go to England.

Natalie Talmadge is in Paris with her mother, and she expects to be joined by her sisters, Norma and Constance, in August. Theda Bara is also reported to be coming to France to visit the graves of American soldiers who belonged to the regiment of her brother.

Griffith's "Broken Blossoms" will be projected in France publicly for the first time next season at the Salle Mariavus, which has secured the concession from Geo. Bowies.

Leonce Perret, who sailed last week from Havre for New York, accompanied by his troupe, is to produce two big films shortly, "The Empire of Diamonds" and "Re-lande."

Albert L. Grey (brother of D. W. Griffith), while in London disposed
Very Slim Story Holds Down Picture Despite Good Production

Elaine Hammerstein in
“WHISPERS”
Selznick—Select

DIRECTOR .................. William P. S. Earle
AUTHOR ...................... Marc Connolly
SCENARIO BY ............... George D. Proctor
CAMERAMAN ................ William Wagner

AS A WHOLE .......... Inadequate story
well played and given tasteful production

STORY ..................... Very long drawn out—
based on single idea

DIRECTION .......... Very tasteful particularly as
regards production details and light effects

PHOTOGRAPHY .......... Very Good
LIGHTINGS ................. Excellent

CAMERA WORK .......... Commendable
STAR ...................... Registers a refreshing
personality but lack of material handicaps her

SUPPORT ........ Charles Gerard has important heavy
roles: Matt Moore’s hero part much smaller

EXTERIORS .............. Include some good shots of
Washington

INTERIORS .......... Very good

DETAIL ................. Good from production angle

CHARACTER OF STORY ...... Pursuit of heroine by
villian whose attentions compromised her and
her ultimate rescue effected by hero

LENGTH OF PRODUCTION .......... 6,530 feet

Despite a very good production, “Whispers” has a
difficult time holding its own because of its story—
said story being one in which there appears only a
single situation. In the first three reels this situation
is planted and played with and in the last two its
consequences are revealed. Naturally the picture has
a terribly difficult time holding the interest as a result
of this plot and, the truth is, it doesn’t succeed in
holding it.

Single idea stories have been built up before by a
careful use of business, atmosphere, etc. But with

Star and Support Are Main Selling Points Here

Box Office Analysis for the Exhibitor

The working title of this was “Daphne—Correspondent” and this might indicate that there was more
action in the original story than there is in the picture. The benefit of the doubt goes to the author but even
so it is he who must take the blame for the artificially
slim plot of the completed picture.

Unless your people are very fond on Elaine Ham-
merstein’s work it is hard to see where “Whispers”
will have them entertained. If you think her popu-

Wid’s Daily, July 4, 1920, p. 13
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Pat Darrick, Publisher Morton). Female (Daphne Morton), Group.
Ethnicity: White (Pat Darrick, Publisher Morton, Daphne Morton). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Pat Darrick). Publisher (Publisher Morton, Daphne Morton). Miscellaneous.
Description: Major: Pat Darrick, Negative. Daphne Morton, Positive
Description: Minor: Publisher Morton, Positive. Miscellaneous, Neutral.

White Lies (1920)
Newspaper misinformation aid and abet lies that are the sole forces that motivate this story. One report is printed to the effect that a young soldier has proved a traitor to his country in time of war. Another later news story reports that he has been killed. Both stories, central to the film’s action, prove to be wrong.

Sisters Josephine and Rose De Beaurepaire have so successfully hidden the family's dire financial situation from their mother that when Colonel Raynal arrives to take possession of their estate, the Baroness is considerably shocked. Raynal, taking pity on the family and feeling an attraction towards Josephine, suggests that their marriage would offer a happy solution. Josephine is in love with a young soldier, Lieut. Camille Du Jordin, but upon reading that her sweetheart has acted as a traitor, she accepts Raynard's proposal. After the ceremony, Raynal leaves immediately for the front and soon is reported killed. Camille then returns, decorated for bravery, and with his name cleared, Josephine consents to secretly marry him, giving birth to a child the next year. Subsequently, Raynal reappears and demands to know the baby's parentage. Rose, to protect her sister, claims the child, causing an estrangement with her own sweetheart, Edouard Riviere. After discovering the truth, Raynal agrees to annul his marriage, freeing Josephine and Camille to live openly as man and wife. American Film Institute Catalog of Feature Films
Appendix 12 – 1920

Average Production Championing the Truth At Any Price

Gladys Brockwell in “WHITE LIES” Fox

DIRECTOR ............... Edward J. LeSaint
AUTHOR ............... Charles Reade
SCENARIO BY ............... Charles Wilson
CAMERAMAN ............... Harry Harris
AS A WHOLE ............... Averagely interesting picture with rather negative effect.

STORY ............... Characters aren't very sympathetic and little drama is caused by their severe scrambling.

DIRECTION ............... Average
PHOTOGRAPHY ............... Same
LIGHTINGS ............... Nothing out of the ordinary attempted.
CAMERA WORK ............... All right
STAR ............... Displays good emotional power in trying role.

SUPPORT ............... Very good
EXTERIORS ............... Plain rural stuff used to represent Southern France.
INTERIORS ............... Satisfactory
DETAIL ............... All right
CHARACTER OF STORY ............... Predicament young woman enters when she marries again believing first husband dead.

LENGTH OF PRODUCTION ............... About 5,000 feet

“White Lies” aims to prove that even those little films that one uses to avoid working pain and hardship to others should be done away with. The proving process is certainly convincing to the spectator, for never did a family get into more trouble with various husbands, babies and honor than does the Beaurepaire family of Southern France. Lies, aided and abetted by misinformation in the newspapers, are the sole forces that motivate the story.

This is the story of “White Lies,” and on the whole it is rather negative in effect. Some audiences will doubtless feel inclined to laugh at the disappearing fiancé and husband act because it is employed twice during the story. On the other hand the picture is staged nicely and the emotional work of Gladys Brockwell and the character performance of Charles K. French as the colonel helps the piece considerably.


This Interests and Should Please Star’s Following

Box Office Analysis for the Exhibitor

This ought to give average satisfaction particularly before those who know and admire Gladys Brockwell’s work. The story is not very dramatic, but its many intricacies succeed fairly well in retaining the interest over its full running time.

The title and the moral preached in the story furnish the clue for catch lines and teasers a bit out of the ordinary. Some on this order could be used: “Do you believe in the use of White Lies? Or do you practice frankness no matter what the hurt will cause.”

“She told a white lie to shield her mother’s feelings. But this lie led to another, the second led to a third, and so on. What was the outcome?”

Give the star prominence and also mention the fact that William Scott again appears as her leading man. He has appeared with Miss Brockwell so often that he certainly must boast of quite a following.
“White Lies”
Five-Reel Fox Subject Features Gladys Brockwell in Screen Version of Charles Read Novel.
Reviewed by Robert C. McElravy.

ALTHOUGH brought up-to-date and rendered modern in certain respects, this five-reel Fox production, “White Lies,” from the novel by Charles Reade, swings along with a certain old-fashioned narrative gait. This is not to be construed as a criticism of the picture, so far as the interest is concerned, for it really works up to quite an amazing series of events. It is developed in a leisurely, natural manner, and such dramatic force as it has comes largely from the complicated plot situations.

Out of a tangled chain of events a very creditable screen story has been produced.
It is the type of production that is sure to have strong appeal with the family theatre. The events are all pictured in and about the De Beaurepaire chateau.

Casts:
Josephine .......... Gladys Brockwell
Lieut. Camille Du Jardin .... William Scott
Baroness De Beaurepaire ... Josephine Cowell
Surgeon Edouard Riviere .... Evans Kirk
Rose ................... Violet Schram
Colonel Jean Raynal .... Charles K. French
Monsieur Perrin .......... Howard Scott
Jacintha ............... Lulu Warrenton
From the novel by Charles Reade.
Scenario by Charles Wilson.
Direction by Edward J. Le Saint.

The Story.
Josephine and Rose, in “White Lies,” are the daughters of the Baroness De Beaurepaire. The mother and sisters are about to be driven, through poverty, from their family estate, which has passed into the hands of Colonel Jean Raynal. Josephine is in love with a young soldier, Lieut. Camille Du Jardin, and Rose loves Surgeon Edouard Riviere.

A report is printed to the effect that Camille has proved a traitor to his country in time of war. The new owner of the estate, Colonel Raynal, appears and takes a fancy to Josephine. He proposes marriage after a time, and she accepts, though heartbroken over the supposed treachery of Camille. The marriage takes place and Colonel Raynal leaves immediately for the front. He is later reported killed. Camille then appears, carrying a decoration for bravery, with his name cleared. Josephine weds him and a year later her child is born.

At this time Colonel Raynal returns, to the consternation of everyone, as he was thought dead. He discovers the child and demands to know whose it is. Rose claims it to save her sister, and this causes a temporary estrangement with her own lover.

Colonel Raynal seeks Camille, to demand that he marry Rose. The facts come out and Colonel Raynal, seeing how the situation is, agrees to have his marriage with Josephine annulled.

Program and Exploitation Catchlines
When Lies Are Put Up Against Love—See This Story of Love, Deceit and Sacrifice with Gladys Brockwell.
Human Interest Story of Conflict at Home and Abroad.
Story of How Right Triumphs Over Wrong When Happiness Is at Stake.

Exploitation Angles: Play up Miss Brockwell and appeal with the name of Charles Reade. But don’t try to sell it merely as a book adaptation. Offer it as a gripping story of a domestic tangle handled by a master of his craft.
“WHITE LIES” (Fox)

Story of France in Wartimes Is Strong in Plot

No one can say that “White Lies” is lacking in plot material. The complications are numerous and emotional almost to the point of being tragic. The interest is held by the many tense situations, with the pleasing sprinkling of French uniformity which make an attractive drama for the folks that like the heavy stuff. Gladys Brockwell is the star. The character is sympathetic and Miss Brockwell gets past the emotional spot without being over sentimental or maudlin. She does better work in this than in her past few pictures.

There is nothing psychological about the picture. Character development is not emphasized and is subordinated to the weight of plot. The overheard prayer, and the mistaken-for-dead ideas are worked on, and the innocent girl-humbling their name also pops up. A French housewife has two daughters who try to keep from her the knowledge that the family is almost destitute. But the new owner of the chateau is most chivalrous and in order that the baroness may keep her home without humiliation, offers to marry the star. The girl, believing her lover a traitor to France, consents. But, of course, the lover turns up and proves that he is not a traitor, so where her husband is reported lost at sea, the two are married. Thereupon the first husband returns to prove that he was not lost at sea. A younger sister claims the baby and her own romance is shattered.

Everything seems a terrible mess in the fifth reel until the chivalrous husband number one straightens things out.

The romance of the two sisters provides plenty of love interest, and when unavoidable and somewhat coincidental love shatters them both there are good climactic scenes. There are no war scenes, and not a German appears in the picture. Neither are there any mutilated soldiers or weeping widows, and therefore the setting should have no detractions. Rather it creates a romantic and picturesque interest. Support, direction and detail hit one hundred per cent. — Length, 5 reels. — Matthew A. Taylor.

THE CAST

Josephine

Lucy, Camille du Jardin

Renée de la Motte

Edgar Reitjes

Dorothy

Maria, Edna Morton

Cecilia, Jean Raynal

Ensemble

Marzarri, Charles French

Jacques

Lovis Wymore


PRESS NOTICE — STORY.

On the 25th of June, “White Lies,” a presentation of the novel by Charles R. Lewis, starring Gladys Brockwell, will be released. Gladys Brockwell has already won a large and enthusiastic following of pictures in France during and after the Great War. It is the story of a handsome French chateau, where an English family and two French families are living together in peace. The two families concern one of the chateau’s daughters, Josephine, played by Gladys Brockwell, and Renee, played by Renee de la Motte, who has come to France to prove her father’s innocence.

The plot develops rapidly and the picturesque scenes of quaint and picturesque France have been faithfully used and presented. “White Lies” is a story of the chateau and the heart, which proved one of the best sellers when it was first published.

PROGRAM READER

Once in a blue moon they make a picture so inspired with strong dramatic interest, and real gripping plot situations as “White Lies.” The picture, which was made at the studios of Fox, will be released on the 25th of June. Gladys Brockwell, well known through her films as one of the leading emotional actresses of our stage, is starred in this picture of one of the chateau. The star is not lost in France during the Great War, and she need not fear that her story will be lost on the screen. “White Lies” is a family drama which contains a variety of emotional and realistic scenes. It is filled with the zest of love and sacrifice and the heroism of the noble Frenchman. Charles R. Lewis wrote the story, which is adapted from his recently published novel. “White Lies” is a picture made from the story of the chateau and the heart, which proved one of the best sellers when it was first published.

SUGGESTIONS

Do not give your patrons the impression that they are going to see a battle war picture. Tell them the story; for it is a good one, and let them know that it is a story of old-world sentiment. Realize Gladys Brockwell in your advertising and play the extent of this housing from your pictures. Show such stills as have the scenes of France in them and the French chateau. The story should appeal. Make sure of “White Lies” personal in your rush lines.

Motion Picture News, June 19, 1920, p. 5013
Appendix 12 – 1920

Status: Unknown
Unavailable for Viewing

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

Why Change Your Wife (1920)
Newspaper

A woman, Beth Gordon (Gloria Swanson), discovers that her husband is cheating on her. Her husband leaves. Sometime later, Beth overhears one gossip point out an item in the paper to another. “Oh look, Mrs. Robert Gordon has got her divorce. No wonder she lost him – she just wouldn’t play with him. Then she dressed as if she were his aunt, not his wife. Still, I’m terribly sorry for her, poor thing.” “They pity me, do they?” sneers Beth. “Pity me because I’ve been fool enough to think a man wants his wife modest and decent. Well, I’ll show them.” Beth goes berserk; she tears off her sedate clothes and demands the latest styles – “sleeveless, backless, transparent, indecent – I’ll go the limit.” And after the divorce, she flaunts herself at a big hotel in Atlantic Beach, where she encounters Robert and his new wife. “When a woman meets her ex-husband she realizes all she has lost. When she meets his wife, she realizes all he has lost.” Kevin Brownlow, Behind the Mask of Innocence, pp. 40-41.6

After ten years of marriage, Beth and Robert Gordon are rapidly drifting apart. Beth has high-brow tastes while her husband prefers baser pleasures. One night, Robert becomes romantically involved with Sally Clark, and when Beth finds out, she demands a divorce. Robert marries Sally, and while they are vacationing at a fashionable summer resort, Robert meets Beth. She has transformed herself into a desirable woman and Robert discovers that the old spark of love is rekindled. Later, Robert meets Beth again, and while they are walking together, he slips and falls. Beth takes the injured Robert home, and when Sally learns of the accident, she demands her husband back. At the conclusion of the ensuing battle between the women, Beth wins back her husband while Sally contents herself with alimony. American Film Institute Catalog of Feature Films
"Why Change Your Wife?"

Brilliant Comedy Satire Directed by Cecil B. DeMille and Released by Paramount.

Reviewed by M. A. Malaney.

Cecil B. DeMille has hit the bull’s-eye again. "Why Change Your Wife?" his latest Paramount release, is totally different in character from "Male and Female." It is a comedy satire on married life. Nothing of a farcical nature is introduced. It is truth itself, with rare bits of sparkling drama, and it runs along smoothly and fast. The dialogue of the sub-titles is replete with homely philosophy, the kind that strikes every married man or woman, every lover or sweetheart.

There never was a more costly and lavish display of gowns in a DeMille picture as in this; never more elaborate settings. These two items are real features of the production. But the acting of the three principals, Gloria Swanson as the first wife, Bebe Daniels as the second wife and Tom Meighan as the husband, stands out above anything. Their work leaves nothing undone; in fact, throughout the story they command your attention and admiration.

"Why Change Your Wife?" is about as near a 100 per cent perfect picture as it is possible to make one. You can boost it without the slightest fear of disappointment.

Cast.

Robert Gordon ............. Thomas Meighan
Beth Gordon .............. Gloria Swanson
Sally Clark .............. Bebe Daniels
Radinoff .............. Theodore Kosloff
The Doctor .............. Clarence Geldart
Aunt Kate .............. Maym Kelso
Harrietta .............. Lucien Littlefield
Butler .............. Edna Mae Cooper
Maid .............. Jane Wolf
A Woman Client ..............

Story by William C. DeMille.
Scenario by Sada Cowan and Olga Printzian.
Directed by Cecil B. DeMille.
Length, Seven Reels.

The Story.

"Why Change Your Wife?" is the story of a husband and wife who, although deeply in love with each other, do not seem to get along owing to slightly opposite temperaments. Robert Gordon likes jazz music; Beth, his wife, likes such classics as "The Dying Peet." The husband likes to take his wife
out to a cabaret, the wife likes to listen to Professor So-and-so give a musicale on his violin. Gordon prefers to see his wife dressed in expensive gowns, with a plentiful display of flesh, while Mrs. Gordon shrinks with horror at such a costume. One night Robert goes out, meets a girl, has a good time and goes home at one a.m. All is well until his wife notices the odor of perfume on his clothes. Thus a divorce. The husband later weds the girl, but soon finds out that she is too "bashy" for him.

Gordon then takes things as they are and makes the best of it, but fate intervenes. He and his new wife are at a fashionable summer resort. Here they meet his first wife. Having heard her society friends hint that she lost her husband because she did not dress or act to suit him, Beth makes up her mind to show them that they are wrong. When the meeting takes place, she is beautiful in an elaborate bathing suit, and evidently enjoying herself.

The old spark of love returns, but that is all. Nothing can be done to fix things as they used to be, so they part. Later Gordon meets Beth again, and while walking together he slips and injures himself. His first wife takes him home, and the doctor tells her he cannot be moved until he is better.

Wife No. 2 is notified of the accident by Wife No. 1. She hurries to Gordon's bedside, insists on taking him to her home, and there ensues a bitter fight between the two women. When it is over Wife No. 2 makes up her mind that she doesn't want her husband any more, saying: "The only good thing about marriage, anyway, is the alimony."

Program and Exploitation Catchlines:
Can You Tell Why Wives Don't Remain Their Husband's Sweethearts? See "Why Change Your Wife?"
See the Man's Side of a Modern Marriage in This Luxurious Drama on Married Life.
If Your Husband Is Inattentive Tell Him to See "Why Change Your Wife?" A Vital Picture Bearing on the Problem of Love After Marriage.

Exploitation Angles: Circus this if you desire before the full campaign with teasers along the lines of the title and the divorce angle. Start this well in advance to get interest for the title, but when you launch your regular campaign tone down to a more dignified appeal. Hook up with the success of "Male and Female" by telling that it is by the same producer, but do not make the mistake of trying to make people believe it is the same type of production. Lay stress upon the fact that it is something very different, that it is a discussion of social unrest and the over-readiness of men and women in society to change their partners.

Go back to "Male and Female" to hook up with "Old Wives for New" and "Don't Change Your Husband."

*Moving Picture World, March 6, 1920, p. 1678*
De Mille’s Latest Deals With Matrimonial Trifles in Exotic Setting

Cecil B. De Mille’s
“WHY CHANGE YOUR WIFE”
Paramount-Artcraft Special
DIRECTOR: Cecil B. De Mille
AUTHOR: William De Mille
SCENARIO BY: Olga Printzlau and Sada Cowan
CAMERAMAN: Alvin Wyckoff
AS A WHOLE: Gorgeous production dealing with trifles of married life and “preaching” against divorce.

STORY: Not at all substantial in dramatic line: derives interest from sex clashes and lingerie display.

DIRECTION: Exotic and often sensuous

PHOTOGRAPHY: Fine

LIGHTINGS: Splendid

CAMERA WORK: Highly commendable

LEADING PLAYERS: Thomas Meighanissy and natural as husband; Gloria Swanson and Bebe Daniels get all that is required over and show a million dollars worth of clothes.

SUPPORT: Good but hasn’t much to do

EXTERIORS: Few used

INTERIORS: Very rich; some extravagant

DETAIL: Details of production and direction hold up the interest.

CHARACTER OF STORY: Husband discovers that his divorced wife is much better than his second wife, so there is another divorce and another wedding.

LENGTH OF PRODUCTION: 7,175 feet

By the process of magnifying molehills to the dimensions of mountains, Cecil De Mille has produced another gorgeous picture dealing with the clash of the sexes in married life. Superficially, “Why Change Your Wife” is very interesting and though it deals largely with trifles there are atoms of truth scattered through it that catch more than passing interest. From the production angle this De Mille opus is gorgeous, lavish, exotic and at times sensuous. In taking the spectator into the life and the home of his twice-married hero he displays on various occasions the finest lingerie, the sheerest silk stockings, the costliest corsets. And when it is added that this women’s wear is exhibited by Gloria Swanson and Bebe Daniels, who are capable of stimulating even further interest in the articles by their own very graceful lines the picture takes on further rosy hues.

As a drama, “Why Change Your Wife” is close to nil. Interest is created and retained through lingerie, bare backs and limbs glimpsed through filmy things and also by the manifold details of production and direction that De Mille stands sponsor for. No one, for instance, can blame Robert Gordon for capitalizing to the model’s charms when she ensnires them in such an atmosphere as that created by her ingeniously contrived couch containing a phonograph arrangement in one arm and a cellarette of rare liquors in the other.

Of course after Beth Gordon finds herself a divorcée because she couldn’t live up to Robert’s highly developed sensuous sense, she promptly turns around and shows him that she can out distance the model, his second wife, in this identical line. And Robert regrets his divorce and second marriage. The process of bringing Robert and Beth together again consumes the latter half of the picture, and it is done to the tune of some good comedy situations and some that miss being realistic or dramatic, such as the fight between Beth and the second wife. This is a very strained sequence.

Will Reach a Vast Public and Doubtless Will Make Striking Appeal

Box Office Analysis for the Exhibitor

With but few exceptions it is highly probable that “Why Change Your Wife” is going to go big before all audiences. Its greatest vogue will doubtless be attained in houses of the Broadway and transient class. Its spice, its gorgeous displays of clothes and of extravagance in setting, its interesting detail are things which will bring it success in such houses. As for neighborhood theaters, everything of course depends on the neighborhood. In view of the foregoing description the individual exhibitor is his own best judge on this point.

Of course De Mille is capable of better things than this. At times herein he insults intelligence while catering to the supposed mob demand for the exotic and the sensuous and the forbidden. But like “Don’t Change Your Husband,” “Why Change Your Wife” has an immense public.

With De Mille’s name, with the popularity of Thomas Meighan and Gloria Swanson (and mention of their last success, “Male and Female”), and with the advertising possibilities of the theme, certainly no exhibitor who plays this picture should find it difficult to contrive ways of drawing unusual crowds.
Status: Print exists in the George Eastman Museum film archive

YouTube

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

**Will Rogers Illiterate Digest Series (1920)**
Journalist-Humorous Will Rogers brings to the silent screen a mixture of witty editorial columns of a newspaper and its comic street. Series of episodes on current topics interspersed with comical shots of Rogers.

*Moving Picture World, April 17, 1920, p. 403*
Appendix 12 – 1920

Goldwyn, 1920 Poster
Within Our Gates (1920)
Newspaper column, “Law Proposed to Stop Negroes of Vote.”

Newspaper account describes a man who has been lynched as being “a recent victim of accidental death at unknown hands.” Two politicians read article and manipulate black minister into supporting the prohibition against African-American voting. Then, the “manipulated press” is listed as one of the injustices that African-American people had to experience on a daily basis as it gives a false report of the victim of a lynching.
Sylvia Landry, a young black woman from the South, visits her Northern cousin, divorcee Alma Prichard. Sylvia's fiancé, Conrad Drebert, writes to her from Brazil, where he is working, to express his joy at their forthcoming wedding and tell her that he will send a telegram with the date of his arrival. When the telegram arrives, though, Alma, who is in love with Conrad, intercepts and destroys it, then connives to have Sylvia be seen with another man when Conrad arrives. When the innocent Sylvia appears, Conrad tries to strangle her, but she is saved by Alma. Conrad storms out and breaks their engagement, much to Alma's satisfaction. In her sorrow, Sylvia takes a job at a Southern school for poor black children that is run by Reverend Wilson Jacobs and his sister Constance. When money troubles hit the establishment, however, Sylvia decides to go to Boston to find a rich benefactor. One day, depressed that she has not met any rich people to take an interest in the school's plight, Sylvia saves a little boy from being struck by the car of rich philanthropist Elena Warwick, and is herself injured. Mrs. Warwick visits her in the hospital and Sylvia tells her that the school must find $5,000 in the next ten days or it will close. Mrs. Warwick is set to give the school the money until she speaks with her friend, Mrs. Geraldine Stratton, a woman who opposes the suffragette movement because it appalls her that black women would also get the vote. Mrs. Stratton convinces the naïve Mrs. Warwick that educating blacks is a mistake, and that they are more suited to being field hands and lumberjacks. She suggests giving the money to Old Ned, a black preacher whose fiery sermons encourage blacks to remain "pure" and untainted by education, culture and politics. When Sylvia returns to collect the school's money from Mrs. Warwick, she is refused, but later, Mrs. Warwick changes her mind and sends the school fifty-thousand dollars. Sylvia returns to Piney Woods, where Jacobs proposes. Sylvia refuses the offer, however, as she has fallen in love with Doctor V. Vivian, a young Boston man deeply committed to improving blacks' social conditions, who had saved her when she was pickpocketed on the street beneath his office window. Meanwhile, Larry, Alma's stepbrother, a notorious gangster whose alias is "The Leech," is fleeing police after killing another gambler in a card game. He escapes to Vicksburg, where he plans to swindle the poor blacks in the Piney Woods region by selling them stolen goods. Larry eventually encounters Sylvia, with whom he was once in love, and tells her that he will reveal her past to the school's administrators if she does not steal the school's money for him. Distraught, Sylvia returns to Boston. Larry, meanwhile, has also gone back North and is shot while trying to rob a bank. When Dr. Vivian goes to the Prichards' to tend Larry's wounds, he meets Alma, who tells him about Sylvia's past: Sylvia was adopted by a family of poor black southerners named Landry. When she was a young girl, the Landrys sent Sylvia to school, and the educated girl eventually realized that her father's landlord and employer, Philip Gridlestone,
owed him six-hundred-twenty-five dollars. Armed with his daughter's calculations, Mr. Landry went to see Gridlestone, who rudely dismissed him. At that moment, a white laborer whom Gridlestone had earlier swindled, entered the room and shot Gridlestone, after which Efrem, Gridlestone's gossipy, meddlesome servant, screamed through the town's streets that Mr. Landry murdered his employer. A lynch mob formed and the Landry family ran away, taking refuge in the swamps. The manhunt continued for a week, and, frustrated that the Landrys had eluded them, the mob attacked and killed the traitorous Efrem, who had been gloating about how much the whites loved him. Mr. and Mrs. Landry and their young son Emil were captured on a Sunday. The parents were hanged and burned at the stake, but Emil escaped. Meanwhile, the real killer was accidentally shot by the mob, and Gridlestone's brother Armand followed Sylvia back to her refuge, the home of her parents' friends. As Armand attacked her and tried to rape her, he saw a scar on her breast and suddenly realized that Sylvia was his own daughter from his legitimate union with a black woman. Armand then paid for the girl's education but never revealed his identity, and left the house that day, without telling her that he was her father. Back in the present, Dr. Vivian finds a distraught Sylvia and tells her that they must remember that their people fought in Cuba, Mexico and France for the freedom of their great country. Confident that once married Sylvia will be an excellent wife and a confirmed patriot, Dr. Vivian is not disappointed.

In the film, [Oscar] Micheaux introduces Mrs. Geraldine Stratton, a rich southern woman passing through Boston. She is the embodiment of southern prejudice. She opposes female suffrage because she fears black women will get the right to vote. She reads a newspaper column, “Law Proposed to Stop Negroes of Vote.” It explains that Mississippi senator James K. Vardaman has proposed a bill to negate the Fifteenth Amendment. His justification is that “from the soles of their flat feet to the crown of their head, Negroes are undoubtedly inferior beings, therefore, how can we in conscience permit them to vote?” This is a clever device employed by Micheaux: such blatant racial attack guarantees the unification of the black audience. Gerald R. Butters, Jr., Chapter Seven, Within Our Gates, Black Manhood on the Silent Screen, p. 153.

Later in the film, a newspaper account describes Eph as being a “recent victim of accidental death at unknown hands.” For moviegoers all too familiar with a racialized southern code of justice, Eph’s lynching is not shocking; it is simply a way of life. The audacity of Micheaux to show mob injustice and incitement to violence, leading to the lynching of an innocent black man who is simply in the wrong place at the wrong time is overwhelming. No director, African American or Euro-American, dared to deal with this all too real subject matter.

The same newspaper account gives a distorted view of the scene between Landry and Gridlestone. Reenacting the false newspaper account, Landry is shown chasing Gridlestone around the room while the white man, wounded, begs him for mercy. He falls to the ground and then the “savage Negro” beats him. Micheaux intricately demonstrates how the press, the system of law and order, and those in economic power all worked together to trap black men. He also illustrates how the lynching of black men had become part of consumer culture; a spectacle to be regarded as entertainment, news, and racial justification by the white public. Gerald R. Butters, Jr., Chapter Seven, Within Our Gates, Black Manhood on the Silent Screen, p. 157.

Through his films he [Micheaux] attempted to graphically demonstrate the injustices that African-American people had to experience on a daily basis – the threat of rape, economic exploitation, an indifferent criminal system, a manipulated press, mob brutality and violence, a lack of educational opportunity, propagandized messages of black inferiority, and even death through lynching. Gerald R. Butters, Jr., Chapter Seven, Within Our Gates, Black Manhood on the Silent Screen, p. 161.
Status: Print exists in Library of Congress Film Archive
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Group-3
Ethnicity: Unspecified-3
Media Category: Newspaper
Job Title: Unidentified News Staff-3
Description: Major: None
Description: Minor: Unidentified News Staff-2, Neutral. Unidentified News Staff, Very Negative.

The Woman in the Suitcase (1920)
Newspaper Owner’s Son Billie Fiske (Roland Lee).

When Mary Moreland returns from school, she accidentally discovers a photo of a woman in her father's suitcase. Deciding to protect her mother and save her father from this "wicked woman," Mary plots to meet her. She places an ad in the paper for an escort, and Billy Fiske, the newspaper owner's son answers and is hired. Mary discovers the woman whose name is Dollie, at a dance hall and makes her acquaintance; Dollie invites Mary to her apartment. Mary contrives a meeting with her father at Dollie's apartment and when they are all brought face to face, he realizes the error of his ways. Billy also comes to the realization that he is in love with Mary. American Film Institute Catalog of Feature Films

Mary Moreland (Enid Bennett) places an ad in a newspaper for an escort and newspaper owner's son Billie Fiske (Roland Lee) decides to answer it himself. Most of the film involves Bennett trying to trap her father and his apparent lover. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 749.
Enid Bennett in
THE WOMAN IN THE
SUITCASE
Six-part drama; Paramount-Artcraft.
Directed by Fred Niblo.
Published January 4.

OPINION: C. Gardner Sullivan
wrote "The Woman in the Suitcase"—
the story of a man's infidelity and his
ultimate rescue from a sorceress by his
daughter—and Enid Bennett enacts the
leading role of this six-part domestic drama, which will be sufficient recommendation to most picture devotees. However, it is not in Mr. Sullivan’s best vein. Domestic tragedies are all too frequent in the columns of the newspapers of the country to need repeating upon the screen. The picture will not make the impression upon her followers that former vehicles have in which Miss Bennett has starred. The story is not one suited to her particular talents, although friend husband has spared no time and care in putting the play into picture form. The various sets are artistic and the lighting effects well arranged.

William Conklin, in the role of the wayward father, deports himself in a convincing manner and ably assists Miss Bennett, cast as his daughter. Dorcas Mathews gives a splendid performance as the vampire. Claire McDowell appears as Mrs. Moreland, while Roland Lee is Billy Fiske, the son of a wealthy newspaper man.

SYNOPSIS: Mary Moreland’s father returns from a business trip to Philadelphia and while she is searching through his suitcase for a promised present, she finds the autographed photo of Dolly Wright. She does not inform her mother of the fact, but decides to save her father from the wicked woman. She advertises for an escort to take her about town in a search for the Wright woman. The son of the owner of the newspaper answers the advertisement and they soon discover Moreland at a dance. She makes the acquaintance of the girl and soon is invited to her apartment. Here she meets her father, who sees the error of his ways and goes home with Mary, while the faithful Billy is made happy when Mary accepts him as a life partner.
"The Woman in the Suitcase"
Thomas H. Ince Production Starring
Enid Bennett Reveals Good Heart Interest.
Reviewed by Edward Weitze.

There are sure-fire themes that need only half a chance to make a novel, play or picture a success. The theme of "The Woman in the Suitcase" belong to one of the surest of the sure-fires. Since the days of "The Little Treasure" the devoted daughter, whose love for her parents prompts her to make every effort until her erring father is brought back to the wife he is neglecting for another woman, has been a favorite character with both author and public. In the Thomas H. Ince production, starring Enid Bennett, the story loses none of its effectiveness. It gathers speed slowly and the director has been too anxious to drive home some of the points; but the development is always straightforward and the sympathetic interests is never permitted to slacken.

Matters never reach the tragic state, but the characters are real human beings and the drama in their lives is as true today as it was the first time it did duty in a tale of fiction. The scenes involving the heroine in what are known as "sporty" surroundings are handled with discretion, and every detail of production is of excellent grade. The comedy relief is supplied by the hero, a novel and welcome scheme which leaves all of the heroics for his sweetheart, while the spectator laughs with, and not at, the young man. "The Woman in the Suitcase" should please any normal being.

Enid Bennett is a happy choice for Mary Moreland. The part is that of a clever, attractive and true-hearted little woman, and Miss Bennett is all this to a most satisfying degree. William Conklin, Claire McDowell, Dorcas Matthews and Roland Lee are the leading members of the admirable supporting company.

Cast:
Mary Moreland .... Enid Bennett
Mr. Moreland .... William Conklin
Mrs. Moreland . Claire McDowell
Dollie .......... Dorcas Matthews
Billie Fiske ..... Donald McDonald
Billie Fiske .. Roland Lee
Doc Harrison .... Donald McDonald
Ethel ........ Gladys George

Story by C. Gardner Sullivan.
Directed by Fred Niblo.
Supervised by Thomas H. Ince.
The Story.

“The Woman in the Suitcase” refers to a photograph which Mary Moreland finds in her father’s suitcase when he returns from what is supposed to have been a business trip, but which had for its object a dishonorable affair with a woman named Dollie. Knowing that her mother’s heart is being broken by the neglect of the man who promised always to cherish her, Mary determines to meet her father’s charmer and send her about her business. She learns that Dollie has arrived in New York and is frequenting the cabarets and restaurants with her father. Having no male friend in whom she feels she can confide, Mary advertises for a young man to be her escort in the “White Light” district. The son of the proprietor of the paper which carries the “ad” scents an adventure and secures the position. Without revealing her name, but dressed in one of her most becoming frocks, Mary meets her escort in the lobby of a Broadway hotel, and together they start on a round of the lobster palaces.

That night Mary sees her father and Dollie at a cabaret, and hears the woman make an appointment with one of her own harpies for the next afternoon. Learning
that her escort is on speaking terms with the latter woman. Mary has him take her to the restaurant the next day and introduce her under a false name to Dollie's friends. Matters progress until Mary is invited to Dollie's flat, and it is arranged that she shall come the next night and Dollie will have not only her protector there, but a lively young gentleman to entertain Mary. By this time, the hired escort is so fascinated by his pretty employer that he is ready to go through fire and water for her.

The plan is carried out and Mary finds herself alone in a room with a man whose attentions are rapidly approaching the danger point, but the faithful escort breaks in on the scene and chases the now completely cowed young gentleman out of the house. When Mr. Moreland arrives and Mary hears her father talking in the next room to Dollie, she pretends to burst into a fit of drunken laughter. Her father recognizes her voice and opens the door. Shocked at finding her there, Mary explains what has brought her, and Moreland goes back home with his daughter and asks his wife's forgiveness for his conduct. There is a happy and united family in the Moreland house that night, and a message over the phone informs Mary that her escort has found out her name and address and is coming up the next day to tell her how much he loves her.

Program and Exploitation Catchlines:
The Story of a Girl Who Found a Strange Woman's Photograph in Her Father's Suitcase—So Then She Played Her Own Little Game and Trapped Him and Brought Happiness to All.


She Found the Picture in the Suitcase—She Heard Her Father in Conversation with a Strange Woman—See What Enid Bennett Does to Straighten Out Matters in this Interesting Drama.

Enid Bennett Easily Baffles Attempts of Woman Who Endeavored to Vamp Her Father in "The Woman in the Suitcase."

Exploitation Angles: Play up Miss Bennett strongly and offer this as "another adventure in romance." Play up the theme without giving away too much of the story. Cut out pictures of Miss Bennett from the one sheets and put them in half opened suitcases for window displays. Work with stores selling hand baggage and mount a litho in a suitcase in the lobby, letting patrons open the case in response to the outer legend "Who is the woman in the suitcase?"
APPENDIX 12 – 1920

621

**THE WOMAN IN THE SUIT CASE**

(INCE-PARAMOUNT-ARTCRAFT)

An Unusual Picture from Every Angle

The ideal picture is one where a logical plot is well developed—into which is injected a high light of comedy relief—with a romance properly carried along until time for the "clutch" and which points a moral. All of these qualities are found in "The Woman in the Suitcase," therefore we accord this picture the full merit of praise conveyed in the second word of one opening paragraph.

The logical plot is a C. Gardner Sullivan creation about a girl who finds that her father is enamoured of a lady of the chorus and who attempts to cure him of his infatuation by associating herself with his amours and becoming her "pal." The comedy relief and romance are furnished by a young man who is hired by the daughter to escort her about while on her mission. The moral is quite evident when the father is confronted by his daughter in apparently a compromising situation and realizes his own violations of the moral code.

Credit for this being an unusual picture can be about equally divided between star, author, director and support. Emil Bennett is splendid in a role which fits her. Rodney Lee is better than that. The rest of the cast are more than good, and the direction of Mr. Gardner's practically perfect continuity is of the usual Thomas H. Ince caliber. Suspense is originated almost at the beginning and never is lost for an instant. Any person who cannot find entertainment in this is surely hard to please.—Length, 5 reels.—J. S. Dickerson.

THE CAST

Mary MacLeod, Emil Bennett, William Canfield, Mrs. MacLeod, Clara McDowell, Stella Durbin Martenow, Billy Burke, Rodney Lee, Max Harman, Douglas McDonald, Edwin Ashley, Gladys George.

Directed by Fred Niblo, Supervision of Thomas H. Ince.

PRESS NOTICE—STORY

Emil Bennett, Thomas H. Ince, C. Gardner Sullivan and a splendid supporting cast have equally contributed to making "The Woman in the Suitcase," which comes to the screen, one of the most complete units of the moving picture enterprise of the century.

With a story by Mr. Sullivan of moving picture quality and an acting and direction of the same high standard, "The Woman in the Suitcase" contains every element of a dramatic picture, a comedy, a romance, and a mystery. The story is a fascinating one which needs to make your blood tingle. It is a man, woman, and a boy's story, and the latter has the task of making your blood tingle. The boy is a man, woman, and a boy's story, and it is a prominent feature of the picture. It is a story that will appeal to all, and it is told with a master touch.

SUGGESTIONS

The picture is a fine one and should be given a wide audience. It is a story of suspense, love, and mystery, and should be given a wide audience. The story is a fine one and should be given a wide audience. It is a story of suspense, love, and mystery, and should be given a wide audience.

**PROGRAM READER**

As a figure admirer of Emil Bennett's artistry, we offer this popular first number for the enjoyment of all who value an opportunity to hear Emil Bennett.
toon and straight photography. Fisher is shown in part of it, and his characters refused to work for him and turn out their own picture, which, when shown, is voted “punk” by the audience, so they call off their strike and go back to work.

Business at the Rivoli showed less than half a house when the first de luxe show of the afternoon started and less than capacity at the finish. Fred.

WOMAN IN THE SUIT CASE.
Mary Moreland..............Enid Bennett
Mr. Moreland...............William Conklin
Mrs. Moreland.............Claire McDowell
Dollie .....................Dorcas Matthews
Billie Fiske ...............Roland Lee
Doc Harrison .............Donald McDonald
Enid Bennett is doing practically some of the best work of her screen career in this Ince production. The picture is an original story by C. Gardner Sullivan, directed by Fred Niblo, under the supervision of Thomas H. Ince. The story is one of those tales of life in a big city that is fashioned in such manner as to be sure to please the audiences that are away from Broadway and like to picture life in that section of the world as fast and furious, looking to the screen to substantiate their worst ideas. This is exactly what this picture does.

Sullivan has taken the old idea that was used in “Any Night” at the Princess some years ago and later in another of the White Slave pieces that came to Broadway. It is that of the father finding his daughter in disreputable company when he calls on the woman that he is keeping. But in this case one mustn’t place the picture in the White Slave category.

It is just a story of society life where the hubby has fallen for a “dame” who once was one of the “Follies” girls. He is her protector and pays the bills for a rather pretentious establishment. His daughter on visiting his office finds a picture of “the woman” in daddy’s suitcase and decides to break off the entanglement and save daddy for “mummy.” Just for that she starts running around with the “woman” to whom she has managed to be introduced, and finally manages to be at the “flat” when father calls, she staging a pretty souse, and dad sees the error of his ways.

FIFTEEN FAT LAUGHS WITH FATTY

There is a little love story interwoven. When daughter decides to trail “the woman” she advertises for a young man who is willing to show the town to a young lady who is a stranger. The “want department” turns the ad over to the owner’s son and he decided to take the job. This leads to the romance.

At that the picture is well handled from a pictorial standpoint, but there were untold opportunities overlooked in the titling. There could easily have been as much pep to these as there are to the lines of “The Gold Diggers” had there been someone with an inside knowledge of “detained ladies” to write them.

The picture is just a feature that will be liked out of town, although Broadway will in all likelihood give it the laugh. Fred.
Average Program Offering Aided by Star’s Personality

Enid Bennett in
“THE WOMAN IN THE SUITCASE”
Thos. H. Ince Prod.—Paramount Artcraft

DIRECTOR ..................... Fred Niblo
AUTHOR ......................... C. Gardner Sullivan
SCENARIO BY ................. C. Gardner Sullivan
CAMERAMAN ..................... George Barnes

AS A WHOLE ......... Old time situation lacks conviction and seldom reaches the entertainment point.

DIRECTION .. Registered a few laughs and handled players very well in most instances but couldn’t make up for the impossible story.

STORY ...... Been done hundreds of times and isn’t different enough to get by on that score.

PHOTOGRAPHY ................. Fairly good

LIGHTINGS ..................... A bit hazy at times

CAMERA WORK .... Interior shots frequently too deep.

STAR .......... Satisfactory for the most part but registered some strange emotions in close-ups.

SUPPORT .......... Roland Lee very pleasing as the proxy sweetheart; William Conklin fails to impress.

EXTERIORS ............. Seldom necessary

INTERIORS ........... Lavish and looked like the real thing

DETAIL ...... Some titles that got snickers instead of laughs.

CHARACTER OF STORY ... Daughter sets out to save father who is straying from the straight and narrow.

LENGTH OF PRODUCTION .......... 5,410 feet

With the exception of a very few moments at long intervals which contain slight entertainment value, “The Woman in the Suitcase” falls slightly below the border line of the average program offering. The story has been given adequate production and the players for the most part are well adapted to their parts, but the idea is so ancient and actually so implausible that the better efforts hardly hold it up.

Just for the sake of argument, if nothing more, what young girl would think up such an extraordinary way of “saving” her father and wondering further, how would such a scheme meet with such splendid and “just as planned” success. There are numerous incidents that just happen without the slightest foundation and even some explaining by way of titles doesn’t seem to convince.

Roland Lee does a lot of unusual things and humbles himself greatly for the sake of adventure while Dorcas Matthews is a “very wicked wamp” who must have cost the producer quite a bit for her supply of cigarettes.

Enid Bennett is the young girl just graduated from college who comes across Dolly’s (Miss Matthews’) photo in her daddy’s grip while looking for a present which he has bought for her. Realizing that “The Woman in the Suitcase” must be the cause of her father’s recent “business at the office” evenings, Enid plans to save him from disgrace without letting her mother know anything about the adventure.

Shero advertises for a gentleman to act as escort and it happens that Roland Lee, a wealthy young man, answers the ad in the spirit of adventure. Enid gives him strictly to understand that he is being employed by her and insists that he allow her to pay the bills at the various cafes they visit in shero’s search for “The Woman in the Suitcase.”

When finally they come upon the “wamp,” Enid is agreeably surprised to see that her escort knows the famous woman and immediately asks for an introduction which he reluctantly assents to give her. According to her plan, shero becomes very friendly with Dolly. The climax comes when the father comes to Dolly’s apartment and finds his daughter evidently much intoxicated but this is only a part of her scheme and in the end hero Lee gives Dolly some hush money, father goes back to his wife and shero falls in love with Lee.

Will Satisfy But Won’t Stand Any Extraordinary Boosting

There is no great reason why you shouldn’t play “The Woman in the Suitcase” and get away with it. Even though the story is implausible and at times a trifle ridiculous, director Niblo has worked in a few good bits. Miss Bennett plays her part with sincerity and except for once or twice when she was poorly lighted, photographed very well. Dorcas Matthews is very well cast as the home-wrecker and Roland Lee is a patient and pleasing hero. Taken all in all Miss Bennett is supported by a capable company.

The title is a good one and suggests numerous exploitation and advertising ideas. Catchlines might read: “Who is ‘The Woman in the Suitcase’? Come to the blank theater and see how Enid Bennett solves the mystery.” Or, “What would you do if you found a woman’s photograph in your father’s suitcase? See what Enid Bennett does in her latest production at the blank theater.”
The Wrong Woman (1920)
Reporter Viola Sherwin (Olive Tell)

Sherwin is the ward of musician William Marshall (Montagu Love). She becomes a reporter in Philadelphia and arranges a secret marriage with Harold Foster (Jack Crosby), who later falls for Marshall’s daughter Doris Marshall (Regina Quinn). Sherwin appears to have shot Foster, but Peter Barrett (Guy Coombs) is revealed to be the murderer. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 40.

William Marshall, a distinguished musician, has a daughter named Doris, and a ward, Viola Sherwin. Franklyn White, who is engaged to Doris, becomes smitten with Viola, but she is not interested, and leaves for Philadelphia, where she becomes a reporter. There Viola meets the wayward Harold Foster, who falls in love with her and proposes a secret marriage. Later, Harold attends a ball in New York, given by his mother, and, disregarding his marriage, he falls in love with Doris, to whom he becomes engaged. To save Doris, Viola confronts Harold at the Barrett home, and it appears that she has shot and killed him. However, Peter Barrett confesses to the crime, committed in the jealous belief that Viola was his wife Lauretta, whom Harold had previously courted. Viola is free and Doris and Franklyn are reconciled. American Film Institute Catalog of Feature Films
and entertaining. Directed by Ivan Abramson.

Romance with a melodramatic tinge is brought to the screen in this feature, which holds high entertainment value and absorbing interest. Backgrounds are palatial, action is swift and the one regrettable fault is the stilted wording of titles.

It takes the romances of two girls—one the daughter of William Marshall (Montagu Love), a composer, by name Doris (Regina Quinn); the other Viola Sherwin, his ward, interpreted by Miss Tell. Franklyn White (Wilfred Lytell) is betrothed to Doris until he believes himself madly in love with Viola. Her discovery of his change of heart results in the disappearance of Viola and her own serious illness. Viola goes to Philadelphia to take up newspaper work and meets and marries a waster, Harold, the wedding being kept secret. Leaving her for a visit to his mother, Harold meets Doris, then recovered, and makes love to her. The climax comes in the discovery that he is trifling with two girls of one family, and in his shooting. Evidence that point to Viola’s guilt are cleared in a surprise ending wherein the real slayer is proved the husband of a friend, madly jealous of his wife’s apparent interest in Harold. Doris and Franklyn at last find their happiness together.

*Exhibitors Herald*, January 8, 1921, p. 78

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Viola Sherwin)
Ethnicity: White (Viola Sherwin)
Media Category: Newspaper
Job Title: Reporter (Viola Sherwin)
Description: Major: Viola Sherwin, Positive
Description: Minor: None
Youth’s Desire (1920)
Newspapers cover an amateur aviator’s attempt to give his monoplane constructed from scratch a public trial. The publicity draws a crowd to the air field. When the aviator crashes, he is laughed out of town.

Bud Wise dreams of becoming a successful aviator, but the derision of his neighbors in the small village of Plainsfield drives him to the big city to fulfill his fantasies. After arriving in the city, Bud writes to Edith Kent, the only person from Plainsfield who had faith in him, that he has become a flying ace, but in reality, he labors as a maintenance man at the aviation field. When Edith arrives to see her flying ace, Bud bluffs behind the levers of the plane when the engine accidentally starts, sending Bud on a wild flight which proves to Edith that her sweetheart has become a star pilot. *American Film Institute Catalog of Feature Films*
difficulties and is not daunted by the ridicule to which he is subjected by his first failures. The girl in the case is also entirely modern and realistic. Having done so well with his leads, Mr. White depends for side comedy upon the stage “rube,” the chin-whiskered, duster-clad type long discarded because his artificiality is destructive of the natural effect. The story itself is made pleasingly convincing. A large number of narrative subtitles may also be placed to the debit of the picture. Good interpretation on the part of Joseph Bennett and Doris Baker, the wholesome motif, fine story construction, contribute so heavily to the credit side of “Youth’s Desire” as shown at the Stanley Theatre that the production can be safely called very pleasing entertainment.

The Cast
Bud Wise...............Joseph Bennett
Edith Kent...............Doris Baker

Story by P. H. White.
Length, Five Reels.

The Story.
“Youth’s Desire” in the case of Bud Wise of Plainfield, California, is to become an aviator. He even dares attempt the construction of a monoplane from very raw materials and the engine of a motor cycle. The idea is laughed to scorn by all the men of the village, but he persists in secret until he has a machine which will run along the ground in night trials. Confident that it will fly, he gives a public trial previously announced in the village newspaper. This publicity draws a representative crowd to the field, including Edith Kent, a rival suitor for her hand, Bud’s parents and the Mayor. The Mayor makes such an enthusiastic speech that he is induced to become a passenger on the first trip. This trip is a circular one around the field, jolting up and down, to the amusement of all beholders, until there is a sorry spill for the budding aviator and his passenger. Bud is laughed out of town, but he retains the faith of his sweetheart and his parents.

In the course of time he writes from a genuine aviation field that he is shining among the “aces” of aviation. He is only shining their machines. He is still in an humble capacity when his sweetheart and her father, together with the rival, come to visit the field. Edith taunts him into attempting a flight. He arranges with other mechanics to claim that the machine is out of order after he starts it. The start is made, but he cannot stop. In vain he consults his book of instructions—it blows from his nervous hands. He has learned enough, however, to regain control, and he astonishes both his friends and the professional aviators by his remarkable airmanship. He descends safely to the arms of his loved one, an unexpected hero with the fondest gratification of “Youth’s Desire.”
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Program and Exploitation Catchlines: A Story of Young Manhood Struggling Against Overwhelming Difficulties.

He told the town folks to come around and watch his airplane exhibition—but his plane smashed—then he went away to a regular field—came back and showed the folks how to fly.

Exploitation Angles: This story offers great opportunities for hooking up with the Army and Navy recruiters to gain interest in the air services of the two branches. If there is no recruiting station in your town work this angle anyhow, and perhaps you can obtain the services of a sergeant by applying to the nearest station. There is also a good chance for toy aeroplane races and prizes for the best home made planes. The idea is there; you can work it.
“Youth’s Desire”
(Forward Film Distributors, Inc.—State Rights)

Here is a picture, while not a world-beater, which should entertain, because of its clean, clear-cut comedy, its “old home” atmosphere, its pleasing cast, and lack of outstanding flaws in production, and its human and straightforward sub-titles.

It has no drama at all, being laid in a small town where the hero, a simple country lad, who has as his rival the debonair young salesman in the local haberdashery. It is this youth’s desire to fly. Although scoffed at and ridiculed, he builds a “monoplane” in his father’s barn. The whole town turns out on the stubble field, now a “flying field,” to watch the first flight. The mayor makes an address, and is induced to be the first passenger. But the “monoplane” turns out to be nothing more than a motorcycle, with crudely made wings extending far on either side. Instead of rising gracefully in the air, as the young inventor expects, it bounces along the stubble field to the great delight of all except the pilot and the first passenger.

But the coming ace is not discouraged. He goes to the city, and works as a mechanic in an aviation plant. The girl believes he is an aviator and comes to see him. In order to keep her devotion, he plans a fake start which develops into anything but a fake, and the huge plane rises in the air. In his ignorance he goes through the stunts of an experienced ace, and when he makes a safe landing, the girl’s father relents. Of course, this last episode is highly improbable. The idea of a novice handling a machine like a veteran went very well in a musical comedy such as “Going Up,” and it passes here, for the reason that “Youth’s Desire” is more farce comedy than comedy drama. For instance, no audience could take seriously the hick constable, who is a burlesque type pure and simple.

Joseph Bennett is entirely satisfactory as the young aviator, and the long shots of his flying are thrilling. Edith Kent is attractive as the girl. The story is from the pen of Philip White. Length 5 reels.

MATTHEW A. TAYLOR.
YOUTH'S DESIRE.

The hero-youth's desire in this particular instance concerns itself with Bud Wise's inclination to become an aviator. Discounting the Volstead prejudice against the suspiciously sounding Bud Wise menica, "youth" in the person of Joseph Herbert (who is starred) accomplishes this in tolerably interesting fashion. Bud's initial try at the Orville Wright thing results disastrously for his local reputation as an inventor and "ace," as well as his standing with the heroine's father, which was none too encouraging from the start. Bud does a G reen for the metropolis where he connects with the airman school, not as an aviator, but as a mechanic's assistant. The heroine surprises our hero one day at his work and he must needs show off his aviation skill in a stolen ship. Father comes along and mistakes the dangerous careening of the flying ship maneuvered by the hero's nervous hand as samples of the boy's skill and it's "Hiss you, my children" for a fade-out.

There are a few inconsistencies in the production, which are readily overlooked, however. One is where the boy enters the pilot's cockpit without strapping himself securely and is seen getting out also without undoing the safety straps. In that case the nose spins, loops and dives would have resulted fatally for him. This daring flying incident, which any average intelligent observer takes for granted is the work of a skilled pilot and not the performer, is as pretty an exhibition as one may hope to see on the screen.

The picture is "presented" by Walter H. Albro and distributed through the Forward Film Distributors. Fred Kohler directed from a scenario by Joseph Moloney, adapted from P. H. White's story. The latter also "supervised" the production.

The scene opens in a country village and Mr. Bennett looks convincingly the part of a small town aspirant for ambitious fields. Doris Baker, a saccharine ingenuous, acted the unsophisticated village belle and heroine to perfection and provided a plausible cause why Arnold Simmons, played by George Cowell as the village dandy, was intent on winning her good graces. The balance of the support consisted of well-taken-care-of character parts.

The picture is a very average program feature for the lesser houses at best and was the sub-attraction of a double-header at Leona Circle, where it was reviewed. The self-conscious and obviousness of the story, coupled with needless padding and extraneous detail, accounts for this classification. The meat of the yarn could just as well have been condensed into two thousand feet of film. Insufficient care in building up the story accounts for this.

All told, the cast is superior to the vehicle.

Variety, October 15, 1920, pp. 41-42
Appendix 12 – 1920

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

SUPPLEMENTARY MATERIALS

Variety, April 23, 1920, p. 9

“Some American films, beautiful in conception, that include reels depicting English life, are occasionally spoiled by little but damaging mistakes, which make the public disregard the fine creative and accurate portion of such films. Such errors hurt filmland as badly as false news hurts newspapers. They make people doubt the accuracy of all films.” Lord Northcliffe, the English publisher. Moving Picture World, February 28, 1920, p. 1140

Mayor J.K, O’Connor of Utica to moviemakers:
“You are educating the masses, for thousands attend the motion picture theatres who rarely read the newspapers, and so you become a valuable source of information, with your weeklies and such.” Mayor J.K, O’Connor of Utica to moviemakers. Moving Picture World, March 20, 1920, p. 1929

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production. 1920 repeated editorial note in Motion Picture Weekly (this one from March 20, 1920, p. 1979
No Politics on the Screen

The exhibitor has been aptly described as a local publisher. His screen is the town’s photographic newspaper.

Just as the newspaper receives from the Associated Press or some other agency the news of the day, so the exhibitor gets through his news weekly the illustrations of the world’s current happenings. His drama and comedy may be compared with the newspaper’s syndicated stories; his sermons and novelties in general with the newspaper’s syndicated features.

This comparison has thus far been made chiefly in connection with the subject of screen advertising—to bring out these points: that the exhibitor, like the newspaper, should be paid for any screen advertising; that the exhibitor, like the newspaper, must be watchful not to be fooled by any concealed advertising in his films; that the exhibitor, like the newspaper, must hold the confidence and goodwill of his audience by labeling clearly that which is advertising and not forcing it or making it overbalance his program.

The analogy is a good one; and it answers equally well when we bring into consideration that very important subject: the screen and politics.

As a local publisher, the exhibitor can, like the newspaper, run a Republican, Democratic, Socialist—or what not screen. This is within his choice and power. He can, for instance, write his own editorials, partisan or independent in tone, and run them on slides. But he must do this of his own free will, with his eyes open, and, as in the case of advertising, he must take all the consequences, pocket all the profit or loss of this experiment with the tastes and minds of his audience.

What he does not want, what he will not tolerate, what he cannot endure, is to have any political advertising “slipped over” on him—to have, in other words, his dramas, comedies, novelties, above all his news reels, tampered with at their source.

The power of the screen is great—too obviously great to be overlooked by the political managers. The power of the press has been coveted by them. The power of the screen is even greater. There may be some political managers who believe the screen can be subordinated; there may be some within this industry ignorant enough and dishonest enough to assure the politician that so glittering an opportunity exists.

To all such we wish to say that the scheme is as false as it is glittering.

Individual theatres may be purchased outright, just as newspapers have been bought by the political parties—though we wouldn’t like the job of running a partisan picture theatre.

But as for “slipping over” political propaganda—it can’t be done. The attempt might make a dent in the good name of the motion picture—but nothing like the dent of the recoil upon the perpetrators of the scheme.

Take the news reel. It bears to the screen exactly the same relation the Associated Press bears to the newspaper. It is a neutral news agency. If it isn’t honest it isn’t anything.

To be specific, if any news reel entered into a campaign of political propaganda the fact would be eagerly proclaimed to the public by a sufficient number of newspapers. It would be told to the trade by this publication, for one, in as large a type as we could use. Any exhibitor would be a fool to run such a news reel unless he charged for it a price equal to the value he put on his theatre lease, fixtures and goodwill.

The same is true of any out and out campaign through slides, film trailers and the like.

As for dramas and comedies, any political propaganda, however cleverly dressed, is out of the question just as it is on even the cheapest speaking stage.

It is impracticable.

President Brady of the National Association was 100% right when he stated, recently, that the “screen cannot enter politics.” We believe it equally correct to say that politics cannot enter the screen with the emphasis upon “cannot.”

E. A. Heaton
ONE OUT OF THREE AMERICANS
GO TO PICTURES EVERY WEEK


ELBET & GETCHELL
LEAVE SHOW BUSINESS

Iowa Firm Sell Remaining Theatres to Adams Co.

Des Moines, July 21.
The retirement of Elbert & Getchell from the theatre business in Des Moines occurred Monday. The Adams Theatre Co., Des Moines, owners of fifty picture houses in small Iowa cities, paid Elbert & Getchell $500,000. The deal is effective August 1.

The houses sold by Elbert & Getchell are the Princess, which has been continuously operated as a stock house for twelve years, and the Berchel, the city's only legitimate house. The past few seasons the Berchel has played Columbia burlesque the first four days of the week and road attractions the last three days, on a split-week basis with Omaha and Kansas City.

Two other E. & G. houses were sold this spring: Empress, Des Moines, their largest theatre, to Adams, which is now operating with pictures and vaudeville, and the Unique, the city's oldest theatre, which was sold to the Blank-Frankie Co., now operating or owning all of the big film houses except the Empress.

Los Angeles, July 21.
According to an estimate taken in Hollywood, out of every three persons in the United States one goes to a picture theatre every week or 52 times a year. In other words, the attendance weekly at the picture theatres in the country is 35,000,000.

For further comparisons a leading picture studio of Hollywood delved into the matter more fully, to take the pictures as against baseball. This was done with the cooperation of a score of sporting officials and sporting editors. The investigation proved that in the major league cities the average daily attendance at base ball games is about 200,000, as against the picture theatres in the same cities averaging daily attendance of 1,737,000. That led the picture people to investigate the quantity of space devoted to the two amusements. It was found that newspapers in these cities devoted from two to ten times as much space to base ball as to the theatres. According to the same authority, sports are periodic in their patronage, in the seasons when they flourish, while pictures are patronized the year around.

The studio investigators here deduce from the figures that the majority of the country are betting on the wrong horse in their allotment of space. The east certainly is in comparison with the west.
Newsreels
Fox News (1920)

Motion Picture News, August 7, 1920, p. 1022ff
Exhibitors Herald, August 14, 1920, p. 66ff
Fox News Plans Developments With Greater Facilities in New Offices

With the consolidation of all its New York activities under one roof in the new William Fox building in West Fifty-fifth street, Fox News announces that its increased facilities will enable it to provide its patrons with greater news reels than it has put out since its inception last October.

In the opinion of Mr. Fox, a news reel, like a newspaper, should be conducted as nearly as possible in one large office. Therefore, the News now is installed, so far as the directorial, editorial, camera and business branches are concerned, in a commodious room on the second floor of the new building. The new quarters appear much like the local room of a newspaper, and the constant activity of those at work there bear out this resemblance.

Made Up Twice a Week

The cutting room and the vaults are on the ground floor below the administration office, and a special projection room has been set aside where the reel will be made up twice a week. In a short time the new laboratory machinery devised for Fox Film Corporation will be in operation and utilized by Fox News. This machinery will speed up the development and printing of film.

The list of camera-correspondents is being increased, not only in the United States but in all countries of the globe. In the editorial offices a fire alarm is being installed so that the news editor will be informed at all times as to fires occurring in the city. Motorcycles are to be provided to enable the cameramen to get about New York and vicinity speedily to “cover” news events of screen value.

Special Motor Truck

Plans also are being made for the construction of a motor truck that will carry with it an emergency development plant. When news events of importance

Paramount Players Stranded by Floods Fly to St. Augustine

While filming scenes for “The Man Who Kills,” a forthcoming Paramount-Arcafit picture, in Florida recently, George Fitzmaurice, director, and his entire company were stranded by floods and forced to go from East Talatka to St. Augustine via airplane to catch a train for New York.

Word of the predicament of the company was received at the Famous Players-Lasky Corporation’s offices in New York in the following telegram from Mr. Fitzmaurice, sent from East Talatka:

“All company stranded somewhere in Florida. All tracks and bridges washed out by flood. We are flying to St. Augustine. Telegraphed for planes to pick us up.”

In the company besides Mr. Fitzmaurice were Miss Ouida Bergere, David Powell, Holmes E. Herbert, Macey Harlan, Alma Tell and Charles Van Arsdale, assistant director; Arthur Miller, cameraman; George Hinners, assistant cameraman, and Fred Mercer, property man.

Selznick Stars Have Several Stories Planned

Myron Selznick announces the purchase of a number of stories, which, he says, he considers worthy of using as vehicles for Selznick stars.

One of these purchases is a comedy
Fox News will be one year old on October 11, 1920. At the time of its inception other news reels had been in the field from six to ten years, but, in spite of this opposition, Fox News, in the nine months of its existence, has firmly established itself all over the world, on a plane with any and every other news reel. The reason for this marvelous growth in so short a period of time can only be due to one factor—the actual worth, in point of news value, photography and general make-up, of Fox News itself.

Comprehensive plans are under way to strengthen still further every department and every feature of Fox News, and for the coming year this news reel holds out to exhibitors the promise that its past year progressiveness, from every standpoint, will not only be duplicated, but excelled.

Exhibitors Herald, August 14 1920, p. 47

That Fox News has come, up to, and perhaps gone a little beyond exhibitors’ expectations is indicated by the manner in which it has become recognized as an essential part of the program of practically all theatres of note.

Starting out with a news reel personnel that was unexcelled anywhere in the industry, innovations have been put into effect, week after week. A news reel is essentially a screen newspaper and, with this in view the Fox News Department was organized on a newspaper plan. There is a managing editor, a night city editor, a feature editor and innumerable camera reporters. Practically every corner of the earth has its Fox News correspondent, and Fox News offices encircle the globe.

Big Plans Under Way.

Comprehensive plans are under way to strengthen still further every department and every feature of Fox News, and for the coming year this news reel holds out to exhibitors the promise that its past year progressiveness, from every standpoint, will not only be duplicated, but excelled.

Moving Picture World, August 14, 1920, p 892
Fox News Reel Has Good Material.

Among the items in Fox News No. 42, released Feb. 28, is a record of the day in Berlin when the workmen stormed the Reichstag building causing a counter-attack by troops in which many persons were killed and scores of others injured. A Fox News cameraman was on the scene as the mob gathered and he obtained excellent views of the rioters being harangued by their leaders to attack the building, of the troops on the steps with their machine guns covering the crowds, and of Frau Luise Zietz, the independent member of the Reichstag, who left the building and called on the people to drive out the legislators who were passing an unpopular factory law.

Another extraordinary subject consists of views of the first woman to leap from an aeroplane with a parachute. These were taken at San Francisco and afford exciting glimpses of the daring woman from the moment she left the machine 2,000 feet in the air until she landed.

On the picturesque side are scenes from the Carnival at Nice, the most famous of all European fetes. These show the many beautifully decorated floats, from which flowers are thrown by the thousand.

Still another subject in the release is the Cornell University Spring Day Festival held at the Hotel Commodore, New plays, ballet and side shows were part of the fete. The students and alumni had transported from Ithaca three relics dear to the hearts of all who attend or have been graduated from the University. These relics are a much-used street car, the to-boggan slide at Beebe Lake, and a famous bat.
Cameramen Risk Lives for Scenes
In Birthday Number of Fox News

World Combed for Pictures for Issue. According
To Producers—News Value Was Main Factor
in Photographers’ Competition

The birthday number of the Fox News is ready for the theatre, Fox News made its bow to the motion picture industry just a year ago. The birthday was celebrated by a banquet at Keen’s Chop House, a nation-wide competition for cameramen, and a special issue of the reel that is said to set a new high standard.

Some of the results of the competition are in the birthday number. Weeks were spent in its preparation, with the object of having it contain the best of the news, beautiful photography and many exciting scenes. The task was made doubly difficult by the fact that the paramount consideration was news value.

World Is Combed
The world was combed for subjects for the reel, it is said. It contains pictures from Lithuania and pictures from Chicago; scenes taken during the recent hurricane in Canada, and a pictorial report of the proceedings of the Hay-never club in New York. The biggest baseball event of the year is shown in series of pictures, and an alligator farm in Florida is followed by the first woman’s jury in session in New Jersey.

Cameramen risked their lives, it is declared, to get subjects into this birthday number. Two members of the New York camera staff brought back with them from Lakehurst, N. J., some of the most exciting pictures ever filmed, the producers claim. These were taken on a huge air-ship hangar that is being constructed there. The men had to take their cameras out on steel girders, all the thrill that the cameramen got is unraveled to the screen, it is said.

Wires of Felicitation
William Fox has received hundreds of telegrams from all parts of the country congratulating him upon the success of Fox News in its first year. In every one of the large cities of the United States Fox News is shown, it is pointed out. In New York City Fox News occupies a unique position. Only a few weeks ago S. L. Rothapfel, director of the Capitol Theatre, wrote to Mr. Fox pointing out that one of the first contracts he voluntarily sought and signed for the Capitol was that calling for Fox News as an essential part of his program.

One of the latest big contracts signed with Fox News is by Tom North, managing director of the Rialto and Crescent theatres in Washington, who uses Fox News exclusively.

Has Large Staff
Fox News includes one of the largest staffs of cameramen of any news reel, it is claimed. Fox News has photographers in every country, in remote corners, as well as in great cities. Staff men are posted at all strategic points, and these keep in constant touch with the home office.

May Allison’s Next Will
Be Society Life Feature

“Are Wives to Blame?” a screen version of Ben Ames Williams’ latest story of city life, has been selected as May Allison’s next Metro starring vehicle to follow “The Marriage of William Ashe” according to a statement just made by Bayard Veiller, chief of production at Metro’s West Coast studios in Hollywood, Calif.

The story appeared in Good Housekeeping magazine under the title, “More Stately Mansions.”

The screen version of the story has been completed by Edward Lowe, Jr. The story deals with the adventures, financial and
Fox News Shows Views of Spectacular Forest Fire

One of the most difficult news events to "cover" for a news reel is a forest fire. Only close shots are effective, and it is dangerous work getting them. It is one of the occasions where a cameraman takes big risks for the sake of getting just the views that he wants, and this man tramped miles through the burned spaces and was trapped several times by the smoke and advancing flames.

The result of this effort is that the current Fox News No. 9 picturizes the spectacular forest fire in the Adirondacks,
The Future Looks Big For The News Reel

INTERESTING facts constituting a general survey of the present news reel situation throughout the United States are to be found in a recent report made to the Universal Film Manufacturing Company by R. V. Anderson, news sales manager of the International News reels published by the latter company.

Anderson has recently returned from a two months' tour of the key cities of the United States in which he studied the news reel situation from every angle, and particularly as regards to the value and position of news subjects on the theatre programme.

"The news reel no longer is a 'filler,' but is a valued feature on the average theatre programme," reported Anderson. "Experience seems to have taught the exhibitor to play up news reel items in his advertising, and in the manner of screen presentation. One of the country's leading exhibitors told me that the International News reel was worth 30 per cent of his entire programme. He consistently plays the news reel in his advertising and accompanies its presentation with music and other effects. Other prominent exhibitors assured me our news reel varied from 20 per cent upwards.

"Years ago on the old General Film 'look reel' programme, news reels were accepted only because they were a part of the 'system.' At that time the exhibitors asserted that the women in their audiences did not like the news reels. It is vastly different today. The most staunch admirers of the news reels are feminine fans.

"I have heard the claim made that news reels have not been as good since the war as they were during hostilities. This is a fallacy. During the war a news reel did not have to be good. All that was necessary to create a furor of applause was to show pictures of Allied soldiers. No news reel manufacturer had to exert himself in making up his reels.

"However, the great demand for news reels because of the war, set a standard, which we have had to extend ourselves to attain. No longer able to depend upon patriotism to carry a news reel over, it now is necessary to obtain subjects of unusual interest. This has resulted in making the news reel much better to-day than it ever has been in the past.

"Although most of the leading picture houses are playing up their news reels as they should, yet there are thousands of theatre owners who use news reels largely as a matter of course. They do not stop to figure that the survival of the news reel in this ever-changing business is the greatest possible reason why it should receive consideration.

"No other class of film service could have survived the treatment which was accorded to news reels up to a year ago. The fact that they have grown in favor is a sure sign that the public wants them. Those theatres who are playing news reels without giving them programme mention will find that if these subjects are given second place in advertising and exploitation, the public will respond whole-heartedly and immediately. It has been done, time and time again.

"It is well to remind exhibitors that the news reel is perhaps the only service for which the price scale has remained the same during the past two or three years.

"I find that the International News is generally liked because of its connection with more than four hundred newspapers throughout the land. The International Film Service Company, through its 'still' department, supplies a regular service of still pictures to these newspapers, which use the photos at the same time the news events are appearing on the screen. This is a connection which no other news reel company possesses, and of course it is of inestimable value to the exhibitor. This phase of the International News reel situation is augmented by the situation in many cities where Hearst newspapers are published, which give unusual publicity to the International News reel showings.

"International, because of its newspaper connections, has always been in a position to obtain the biggest and best news items. International is working now on a big idea which will register with film fans far better than anything ever attempted in the news reel field. Details of this plan will be announced very soon."

The Moving Picture Weekly, November 13, 1920, p. 34
Because it forms a regular item in your program, more than ordinary care is required in your choice of a News reel, for it invites in the minds of the public constant comparison, as regards novelty, newsiness and photographic quality, with the News reel of your competitors. This one fact would of itself explain the overwhelming popularity with the public of International News—"the Service of Quality," released thru Universal.
The reason why people prefer the three news reels a week of the International Film Service is because they appreciate scoops and beats just as much on the screen as in their newspapers—and the Scoop and the Beat and the News Novelty have lately come to be almost the private property of International, the service that gives you the News while it's news and the cream of the world's Fun and Novelties while they're fresh—as a visit to your Universal exchange to-day will convince you.
News is news only while it’s new, and when the-man-at-the-movies sees a news-reel serving the world’s big events fresh and hot from Time’s griddle, with Scoops—those exclusive big-news pictures he sees nowhere else—he naturally goes out and talks about it. It took enterprise, experience and money to make International Film Service the most talked of news reels in the world—to make Scoop and International synonymous—but the outlay is amply justified by the prevailing nation-wide demand for that service at every Universal Exchange.
The Sultan of Turkey once remarked that it was known to all grown men that one of two horses could always run faster than the other—so why all the excitement about horse races?

The same is true of news reels. There can be but one "best." There always is one "best." One that gives your theatre more scoops and more beats and more subjects in the course of a week than any other Service. Once you know which News Service this is, there is no longer need for argument. Competition, so far as you are concerned, is deadlier than the Sultan of Turkey's horse-race. Here are the facts as to the BIG THREE:

In Only 8 Months, 31 Scoops!

Between May 1st and December 31st, 1919, a period of eight months, the Big Three, the Service that gives you the news of the near three times a week, gave you no less than 31 separate and distinct scoops. Seven of these were in May—five were in June—four were in July—two were in August—five were in September—three in October—one in November, and two in December. This makes an average of four absolutely exclusive pictures a month and proves that you can depend on the Big Three for just this kind of news service month in and month out.

62 Days Ahead!

Next is accepting your competitors more "beating him by it," and just as a sample the Big Three offers the fact that we April 21st exhibited a picture of the Centoren's Aviation Tournament that was two days ahead of all competitors. Previous to that, on March 30th, it released a picture of Great Britain's Ardmore 838, that was sixty days ahead.
We beat all competitors in
Number of Subjects shown

From May 1st, 1919, to December 31st, a period of eight months, our nearest competitor released sixty-nine issues, at the rate of two a week. These sixty-nine issues contained, in all, 540 subjects—a pretty fair record as news-gathering and news-picturing goes—except for the following fact:

We beat all competitors in the 
Dates of Mutual Subjects

As stated above, our nearest competitor issued in eight months 546 subjects. Of these International was ahead on 126 in the date of showing, in other words, was ahead to the extent of twenty-three per cent, in the dates of showings of mutual subjects. Now compare this with our competitor’s showing on mutual subjects, as given in the next column.

Now that you know the truth
Book the News Service that
proves you’re an Up-to-Date
Showman

Produced by:
INTERNATIONAL
RELEASED THRU
UNIVERSAL

INTERNATIONAL NEWS - UNIVERSAL CURRENT EVENTS - HEARST NEWS

Moving Picture World, March 13, 1920, pp.1711-1712 (Part Two)
The Only News Service with Scoops of Real Box Office Value

Get this idea and get it right. All scoops are not alike. Anybody with a camera can shoot and scoop his competitor on something that doesn't matter, but it takes real enterprise to score a scoop on something that the whole news trade has been trying to scoop for many years. Go back in your mind over the scoops of International News and see the difference in box office value between the International scoops and those of our competitors. Our scoops mean something to you—mean a great, big flood of new money that you could not have got in any other way. Remember the big international scoop on the Submarine Cazar? Remember the exploits of the German raids. Moselle—the like of which had never been seen on any screen until International showed them? And now, in Issues Numbers 61 and 62, we're giving you at an extra cost—some absolutely exclusive scoop shots of the one world figure who never before has been photographed by a moving picture camera.

In Issues 61 and 62

His Holiness the Pope
Never before on Any Screen

In routine issues, both the Keith and Loew houses made these two issues showing the Pope a headline in all their advertising. They considered it the greatest news feature ever on the screen. More than that, the Baltimore theatres used news shots of competing organizations and every endeavor to secure in place of their competing news prints which would show that they were as good pickers of the leading news as Keith and Loew.

You can't give away from it—the service that scores real big—scoops is the only one to show in your theatre.

International News
Released thru Universal

Motion Picture News, October 2, 1920, p. 2536
Not by Chance

SOME people think that a news scoop is solely the result of enterprise. This is only partly true. Scoops are not a matter of chance. They are the result of organization—the result of co-ordinating hundreds of elements, only one of which is Enterprise.

The organization behind International News is perfected to the point where a certain number of scoops a year are assured even before the year begins. This is merely the working out of the Law of Averages—the identical law upon which insurance companies figure their rates. Just as insurance companies know before the year begins how many persons are apt to collect insurance that year, so does International News know beforehand that the service is going to score a certain number of “beats.”

So—when you book International News you do not book merely a news reel—you actually contract for the services of an organization that reaches into the farthest corners of the earth—an organization working to bring to your house the big and little news first—working to present the most interesting features to your audience—working to give you scoops that are as certain as tomorrow’s sunrise. This is the sum and substance and success of
Every newspaper in the country to-day is carrying columns of news on the presidential campaigns—news that would be assimilated by thousands more were it not filled with propaganda. But because every newspaper has a political axe to grind, there are many who prefer to get their political news visually—with photographic truth and brevity.

International News knows this, as you know it, and is following every movement of the candidates night and day, working unceasingly to bring to your theatre first the news and features surrounding the candidates and their campaigns without propaganda.

But, important as political pictures are, they form only a small part of each issue of International News. For International News has no political axe to grind, and every issue brings to you all of the news of the world first—news properly proportioned by men who know news values.

Also, International brings, regularly, the most interesting features, be they of science, industry humanity or what not. That's why you get the "service of scoops" when you book
EVEN if International News did not give you the majority of your news scoops it still would be your favorite news reel for the same reason that you have a favorite newspaper. Every newspaper in your town carries the same stories, but you buy one particular paper because it presents the same subjects in a better manner. It’s exactly the same way with International—you play it because you know that every news event covered is so covered as to bring to your screen the most striking and appealing views, and because every feature used is the choice of perhaps a score of useable subjects. And this care and knowledge of how best to present news is only one of your many reasons for showing International News

RELEASED THRU UNIVERSAL

"SHIPWRECKED AMONG CANNIBALS""
Sultan of Turkey Has His Movie Picture Taken by an International Cameraman

THOSE intrepid camera fellows who pick up news in films for the three Hearst International news reels released weekly through Universal, could tell many a good story of the way they do their daily work, but perhaps one of the most interesting yarns is the way E. Carl Wallen, staff cameraman for Hearst International, succeeded in persuading Mohammed VI, present Sultan of Turkey, to pose for the camera.

This, it is said, is the first time that the Sultan had ever been photographed, and to get him to submit Wallen smashed all the court precedents and violated the Koran as well. The scenes that Wallen “shot” are a part of the current Hearst International news reel.

After he had photographed the Sultan, Wallen shipped the negative to the United States by special messenger, fearing to entrust it to the usual shipping facilities.

*Moving Picture World, March 20, 1920, p. 2010*
Semi-Weekly News Reels Wins Popularity Among Exhibitors

EXHIBITORS everywhere are recognizing more and more the growing importance of the news reel and its relations to the newspaper stories of the day, it was pointed out recently by Harry M. Berman, general manager of exchanges for Universal, upon his return from a tour of the Middle West for the purpose of investigating the news reel situation.

“I found that the live wire exhibitors,” said Mr. Berman, “are realizing more and more the importance of having up-to-date news reels in their houses. Exhibitor after exhibitor told me that many patrons now have the habit of asking, ‘When are you going to show pictures of the Mexican Revolution?’ or ‘Are you going to show pictures of that big train wreck in the East?’ and similar inquiries proving that they anticipate news pictures of the day’s events.

“International News Service is one of the first news reel publishers to take cognizance of this awakening interest in day to day news reels. Instead of the old fashioned weekly release of news reels, the International News Reel, released by Universal, now is semi-weekly. It will not be long before news reels will be released daily, just like a daily newspaper.”
Newsreels
Pathe News (1920)

How Pathe News “Covered” World :

“THERE were no words to express how glad I was upon hearing of the news that the Maine Patrol had captured the German cruiser ‘Ems’ on the Baltic Sea. I immediately wrote to my friend in Berlin and asked him if he could arrange for me to go there at once. He said that he would do everything possible to get me a visa and a letter of introduction to the American consul at Hamburg. The next day I was on my way to Germany with the hope of seeing the famous cruiser in person. When I arrived at Hamburg, I was welcomed by the American consul who gave me a visa for the duration of my stay. I was then taken tosee the cruiser, and after taking numerous pictures of it, I left for Berlin and visited various other places of interest in the city. I was delighted with the hospitality shown to me by the people of Germany, and I am looking forward to returning to this beautiful country in the near future.”

Motion Picture News, July 24, 1920, p. 785
Pathe News Proudly Points to Record
During Momentous Last Twelve Months

THE World Before Your Eyes" is a slogan adopted some time ago for
the Pathe News, and it is one which aptly fits the work of this great cinemato-
graphic news gathering agency. With some
of the most remarkable events in the world
history occurring during the twelfth month
just closing, the Pathe News can proudly
point to its record.

Time and again Pathe News cameramen
in all corners of the globe risked their lives
in order that American audiences, sitting
back calmly in their upholstered theatre
chairs, might have brought to them events
that had roused their deepest interest
through newspaper columns.

But American audiences are appreciative,
and the present reputation of Pathe News
is evidence of this. The Pathe News has
become so well established that there are
many exhibitors throughout the United
States who would rather eliminate a fea-
ture than keep this reel off their program.

"Covers" Entire World.

The Pathe News has built up a great
news gathering organization. There is no
part of the world where this organization
is not represented by a cameraman who is
thoroughly alive to the importance of his
position. From the far flung battle lines
of Soviet Russia, to revolution-torn Ger-
many and Mexico, Pathe News cameramen
during the year just passing have risked
life and limb to obtain scenes of impor-
tance. On land, on sea and in the air,
Pathe News cameramen were ever on the
alert, and their romances were keenly written
in issue after issue of the Pathe News,
with its scores of "exclusives" and ever en-
tertaining subjects.

Among the great feats of the news reel
were the pictures showing the Allied oc-
cupation of the Dardanelles. Succeeding
feats were: pictures of the actual peace
treaty and the signatures of the represen-
tatives of the different nations ratifying the
treaty, a document of epochal importance;
scenes of the attack on Lord French by
Sinn Feiners in Ireland; pictures of the
mob storming the court house in Lexington,
Ky., during the riot there recently—rioters
were shown being shot down and the Pathe
News representative risked his life photo-
graphing this feature; pictures of the Ger-
man revolution; pictures of the activities
of the German Reds in the Ruhr district;
pictures of the French occupation of Frank-
fort, Germany, which almost resulted in
the renewal of war between France and
Germany; pictures of the Supreme Con-
ferences of the Allies at San Remo, Italy;
pictures of the Mexican revolution.

Among the leading "stunts" covered by
the Pathe News in the field of aviation was
a "leap for life" in which an army aviation
sergeant leaped from an aeroplane moving
at 100 miles an hour over the Capitol at
Washington.

Other features were the first aeroplane
flight ever photographed over London, in
which Captain Jack Alcock, only airman to
fly across the Atlantic on a non-stop flight,
performed some remarkable stunts; pictures
of a "human pendulum" changing from one
plane to another, pictures of a flight over
the Panama Canal, pictures of a flight over
the volcano at Mt. Lassen.

These are but the high lights of the
feats of the Pathe News during the year.
They are significant of what can be expec-
ted during the forthcoming year, for the
organization is ever prepared to film any
event worthy of being filmed and no corner
of the globe is too remote for its activities.

Moving Picture World, July 24, 1920, p. 453
Moving Picture World, October 30, 1920, p. 1223

Pathe News Has Special Plans Made for Celebration of Its Tenth Anniversary

Special Issue to Have Historical as Well as Pictorial Appeal

TEN years ago a bubbly bong youngster was born to the then none too mature motion picture industry. It was conceived in Europe and was brought to this country by one of the real pioneers of the cinema. It is the Pathé News, which is about to begin the celebration of its deccenary. Pampered and petted just like a favorite son, yet never spoiled, the Pathé News has continued to grow year after year in living up to its slogan, “The first news reel, the real news first.”

Beginning November 13 and continuing for a number of weeks, the Pathé News will celebrate its anniversary with a series of special events, which will not only prove the progressiveness of the reel, but will provide exhibitors with a most powerful box office attraction.

In every locality where Pathé Exchange, Inc., is represented by a branch office, there will be a special local edition issued twice a week in conjunction with the national publication. The editor of the Pathé News has added more than a score of local cameramen to his staff for this period, and a local issue that will mean something worth while to the exhibitors will be the result. This local will be released twice weekly, with the odd and even number of the Pathé News editor.

In addition to this enterprising endeavor, the Pathé News editor has planned a series of special “stunts” for incorporation in each issue of the News. Each one will have a sensational ting and will be a most meritorious feature for any program. Further details of these arrangements are promised later by the Pathé News editor.

Another feature he expects to install in the news reel during this period will be a “historical subject.” He plans to go through the years of the Pathé News existence, picking out the most sensational epoch-making feature of that day and running one in each issue. Countless numbers of stirring events have occurred since the Pathé News was born, and people of today would be intensely interested in seeing such a series of pictures, not only for their historical appeal, but because of their pictorial effect.

The Pathé News is the conception of Charles Pathé himself. The famous French cinema pioneer was first to conceive the value of a reel of films depicting in motion the events which daily found their way into the headlines of newspapers. He experimented with the reel first in Europe, under the title of the Gazette and the Journal, and it met with such success in France and England that he soon inaugurated it in the United States. Here the entertaining and instructive power of the reel was quickly realized, and it wasn’t long before the Pathé News was a household word.

“Covers” the Whole World

Down through the years, the Pathé News has been petted like an only child. Mr. Pathé himself took a paternal interest in what in the beginning was a weekly. Several years ago, because of insistent demand, a mid-week issue was inaugurated. When Paul Brunet assumed the direction of the affairs of Pathé Exchange, Inc., in this country, he also took the interest of a father in the news reel. He watched over it with a distinct personal interest and the consequence has been that the Pathé News has never deteriorated. It has always gone ahead.

With an organization that has every link throughout the world working in perfection, it has a record for speed, accuracy, and judgment. Every inch and corner of the globe is “covered” by the Pathé News. It is no unusual occurrence to find pictures taken in Alaska and Australasia in the same reel. “The world before your eyes” is a slogan early adopted by the Pathé News, and it is aptly descriptive.

Many Exclusive Features

Taking the last year as a criterion, the Pathé News has registered many exclusive features. Its latest success was met in the speed with which the distribution of pictures covering the Wall Street explosion was accomplished. Probably for the first time in history, middle western and west coast newspapers were beaten on pictures by a news reel, and it was the Pathé News which registered this triumph.

The Pathé News “special” showing the ruins by the Wall street bomb, were exhibited in St. Louis theatres hours before a newspaper containing “nibs” of the explosion appeared first in a local newspaper. Six hours after the pictures had been taken, prints were being rushed from the Jersey City Laboratory of Pathé to all sections of the United States. Even the St. Louis papers acknowledge their own defeat by the Pathé News.

The history of the Pathé News is full of high lights. It boasts of having never failed on any big story and its record proves this statement.
Pathe News Observes Tenth Anniversary
Between November 15 and December 15

An important element in the success of the motion picture screen as a news agency in which the public may place and is placing the utmost confidence, is the adherence on the part of the news reels to the journalistic principle of presenting the facts of a news story in an absolutely truthful and impartial manner, Emanuel Cohen, editor of Pathe News, told an interviewer at his office in Jersey City.

Mr. Cohen has held the office of editor of Pathe News for the past five years. During that time he has seen the circulation increase more than 300 per cent, and the news reels grow from a point where they were in some quarters considered as program “fillers” to their present importance as features in many of the largest houses and as a source of information on which the public places the greatest dependence.

Has Succeeded

“So far as the Pathe News is concerned,” its editor stated, “I can say that we have endeavored to cover every big story of national or international interest that could possibly lend itself to photographic reproduction, and a comparison of its films with the front page newspaper stories, week after week, I believe will show that we have succeeded in the majority of cases.

“Our policy takes no account of whether an item is applauded or hissed, for either expression manifests interest, and every man or woman who watches it has a perfect right to his or her opinion.

“During the ten years it has been in existence the Pathe News has adhered to the principle that its photographic record of events must be an accurate and plain statement of fact, impartial both in its pho- tography and its titles, and under no circumstances even slightly colored with opinion.”

The Pathe News, which will celebrate its Tenth Anniversary the month commencing November 15 and ending December 15, is in touch with all points in the United States, it is stated. Staff cameramen are stationed in New York, Chicago, Boston, Washington, Seattle, San Francisco and Los Angeles. Europe is similarly covered. Pathe staff men and correspondents are to be found in England, France, Italy, Germany, Belgium and Russia.

Navarre Made Manager of Educational in Seattle

Educational Film Exchanges, Inc., announces that Guy Navarre has been appointed manager of its Seattle office. Mr. Navarre has been assistant sales manager of the Paramount Seattle office, where he has given a great deal of attention to the sale of short subjects and he is regarded as a man especially competent to handle Educational product.

Bookings of Educational’s comedies, scencics, special and other short subjects are reported already heavy through the northwest though the Seattle exchange has been in operation but a short time. The pictures are being featured at all of the Jensen and von Herberg houses.

Names Give Exploit in Hobart Henley’s

The recent announcement to the effect that the Marcus Loew circuit has booked “The Sin That Was His,” a Hobart Henley production starring William Faversham and written by Frank L. Packard, brings to the public the biggest picture in the history of the Selznick organization, according to that company.

When Lewis J. Selznick declared that the production is “the biggest picture I have ever made,” he also revealed a strong triumvirate of picture people whose names serve as the basis for a strong publicity and advertising campaign for the exhibitor. The trio of names are Director Henley, whose alliance with the industry dates back to the early days of filmdom; William Faversham, whose reputation as an actor is international in scope, and Frank L. Packard, an author whose stories have en-
Pathe News Now
In Its Tenth Year

Ten years ago Pathe News was conceived in Europe and was brought to this country by Charles Pathé. Beginning on November 15, and continuing for a number of weeks thereafter, Pathe News will celebrate its anniversary with a series of special events which, it is declared, will provide exhibitors with a powerful box office attraction.

In every locality where Pathe Exchange, Inc., is represented by a branch office, there will be a special local edition issued twice a week in conjunction with the national publication. The editor of Pathe News has added more than a score of local cameramen to his staff for this period. This local will be published twice weekly, with the odd and even numbers of the Pathe News.

In addition to this, the Pathe News editor has planned a series of special “stunts” for incorporation in each issue of the News. Another feature he expects to install in the news reel during this period will be a “historical subject.” He plans to go down through the years of Pathe News existence, picking out the most sensational epoch-making feature of that day and running one in each issue.

Exhibitors Herald, October 30, 1920, p. 54
Six Hours After Big Wall Street Explosion Pathe News Shows Views in Prominent New York Theatres

While the newspapers of New York City were still issuing extras giving details of the terrific explosion which killed thirty-three persons, injured 300 more, and did $3,000,000 damage in Wall Street on Thursday, September 16, a Pathe News "special" was being exhibited in theatres along Broadway showing the results of the explosion. At the same time, prints were being rushed to every centre of the United States, to be attached to the regular Sunday issue of the Pathe News, and to be issued to theatres as "soneals" wherever possible.

Every effort was made by the entire organization of Pathe News to accomplish what it did with the explosion pictures. The calamity occurred at just one minute after twelve, and twenty minutes later three Pathe News cameramen were on their way to New York from their headquarters in Jersey City. In twenty minutes they were on the scene of the explosion, and, half an hour later, special messengers were on their way to the laboratories with the pictures.

Before six o'clock thirty prints were in the New York Exchange, and being issued to the principal theatres.

Telegrams congratulating Pathe on its enterprise, have poured in from all sections of the country. A typical one is the following from Ben Lewis, of the Ellanay Theatre, El Paso, Texas:

"We want to congratulate Pathe News for the fastest news beat in the history of motion pictures. Pictures of Wall Street explosion arrived in El Paso last night, just four days after actual occurrence in New York. This is an unheard of speed record."

Over two hundred feet of film were used in the reel delivered the New York picture houses. The scenes presented the spectator with a complete view of the damage caused by the explosion.

A general view of Wall Street, with its pavement lined with excited people, strewn with wreckage and showing the destruction to the J. P. Morgan building was used as an introductory "shot." This was followed by a close-up view of the arrival of the detachment of soldiers from Governor's Island, who, with bayonets fixed, threw a guard around the Sub-Treasury and aided the police in holding back the crowds.

Another close up showed the heap of clothing which had been gathered from the street and was being assembled for identification at the morgue. The victims of the horror were shown as well as views of the police and soldiers placing the injured into ambulances. A closeup of hole in the pavement directly in front of the Morgan office was shown along with a number of other flashes to complete the chronicle of an event which has shocked the whole world.


Miss Hammerstein plays the role of a young girl who lives with her grandfather, in a small town. She becomes acquainted with the son of a wealthy New York businessman who has been sent out into the world to make his own way. The man is an idler and spendthrift, but the girl finds something in him that appeals to her sense of championship.

John Lyeich, who has been responsible for the writing of many Selznick productions, is the author of "Hands."

Fox Company Is Now Engaged in Making of Second Serial

Contracts for "Bride 13" have been coming into the offices of the Fox Film Company in such numbers, it is said, that William Fox is convinced his entry into the serial field has been amply justified. This picture, the first serial attempted by this producer, was made with the co-operation of the United States Navy.

Showmen were loud in their praise when the prints of the first episode were screened for them, and this approval has found its complement in the applause of audiences on the first run of the serial.

Before this picture was released work was begun on a second serial, and according to advice from the studios, the next offering will be a production original in its conception and striking in its power.

Fox Recording Heavy Bookings on Farnum's "If I Were King"

Fox Film Corporation reports that the bookings thus far for William Farnum in "If I Were King," the special production from Justin Huntly McCarthy's stage play and novel, are exceedingly heavy.

Some of these bookings are worthy of considerable attention inasmuch as they represent theatres which are among the finest first-run houses in the country.

Notable among these theatres is the Stanley in Philadelphia, which has played this special production for two weeks to heavy business. The Savoy and the Liberty in Pittsburgh booked it for an entire week, while the Doric in Kansas City, Mo., did an unusually heavy business for a week. In Boston Keith's has booked "If I Were King" for a full week.

These first-run bookings include all the largest cities in the country, and in several instances where the production has only been booked for one week it has been brought back for a return engagement.
Appendix 12 – 1920

Moving Picture World, December 11, 1920, p. 725

Sensations in News Reel.

Pathe News No. Thirteen has some remarkable pictures taken at the navy’s largest aerial base at Pensacola, Florida. The cameraman accompanied one of the aviators in a series of sensational nose dips and head spins which afforded some fine camera stuff.

Moving Picture World, February 28, 1920, p. 1515

Type of Production ..................... 1 reel magazine

French roads of ancient origin are seen in the opening portion of this review which holds up nicely throughout. Japanese newspaper workers are seen in the second section, which shows that the methods employed are quite modern. Some ducks, swans and wild geese appear in the following part, which is Dr. Ditmars’ contribution. The manner in which different varieties of pavement are tested is shown in an industrial bit and the Hy Mayer Travedough, “Such Is Sporting Life” closes. The offering is one of the best of these issues turned out recently and can hold its own almost anywhere.

Wid’s Daily, November 7, 1920, p. 23
Pathe Review No. 77

Road-building is the subject of some instructive views in this number, both in this country and in France. The tinted scenes at the opening show the marvelous mountain roads of France, some of them hundreds of years old, designed by far-seeing engineers, who knew how to make them endure. The American roads of asphalt and concrete are shown in course of construction. The editing, printing and distribution of a newspaper in Japan shows an alertness in this activity not excelled perhaps in this country or any other. Dr. Ditmars contributes a “duck feeding” insert and Hy Mayer gets some fun out of the ball game and other American sports.

Moving Picture World, November 13, 1920, p. 246
Pathe Has Taken Over World Rights To Hy Mayer’s “Capitol Travelaughs”

World rights to “Capitol Travelaughs,” produced by Hy Mayer, the noted cartoonist, have been obtained by Pathé Exchange, Inc.

These creations will revert to Pathé immediately after their initial showing at the Capitol theatre, New York, which holds the pre-release rights to each series.

Negotiations for the pictures were concluded by Paul Brunet, vice-president and general manager of Pathé, and Edward Bowers, representing Moredall Realty Corporation, which owns the Capitol.

To Be in Review

Beginning in August, the “Travelaughs” will be incorporated in the Pathé Review. The series is unique in many respects. First, it is a combination of Mr. Mayer’s cartoons, which have gained him fame in England, France, Germany and throughout the continent, and on this side of the Atlantic, and scenes photographed from actual life. It is a little human interest document, which records life as seen through the happily lighted lenses of humor.

An idea of just what the “Capitol Travelaughs” series presents is furnished by one of the recent issues. This “production” opened with one of Mr. Mayer’s cartoons, showing how a citizen of the Orient would appear garbed in his native costume and in his own land. Then it dissolves into a street scene, photographed in New York, showing this same Oriental in the costume of the Occident.

Is Facile Writer

Mr. Mayer is happily qualified to present pictures of this nature. In addition to his ability to sketch humorously or satirically, Mr. Mayer also writes with a pen that figuratively “laughs with every stroke.” Part of his reputation was gained from the clever captions that accompany his drawings.

Mr. Mayer is well known to motion picture enthusiasts of this country, as well as abroad, for his cartoons were seen in film form for many years before he attempted his “Travelough” series. His work as cartoonist for the New York Times brought Mr. Mayer into national repute. He has a grasp upon public feeling that is particularly noteworthy.

In exploiting the “Capitol Travelaughs” throughout the world, Pathé has a product that will have a universal appeal, because they broadly visualize life in such a manner as to make them entertaining and instructive to any type of audience.

Intensive Program Is Mapped Out By Neilan

Director-Producer Returns West After Conferences In New York City

Marshall Neilan, vice-president of Associated Producers, Inc., passed through Chicago, Sunday, June 13, en route from New York to the coast, where he will begin work immediately on a plan of intensive summer production.

Important negotiations were closed by the producer-director during his short stay in New York, where he conferred with executives of First National Exhibitors Circuit relative to production plans for productions to be published by the exhibitors circuit.

The title of his fourth picture, which stars Wesley Barry, is announced by Mr. Neilan as “Dinty,” the original script having been written by the producer and Reed Heustis, the newspaper humorist. Supporting the freckle-faced youngster is Colleen Moore.

The third Neilan production for First National has been completed, but is yet untitled. The story itself is said to be of a very unusual nature, the characters being portrayed by Pat O’Malley, Agnes Ayres, Wesley Barry, J. Barney Sherry, Charles Mailes, Lydia Yeamans Titus, George Dromgold, Noah Beery, “Bull” Montana and others.

Mr. Neilan announces that work on

Exhibitor’s Herald, June 26, 1920, p. 96
Here are the people who make the Pathé News possible.

Pathé is preparing to celebrate the tenth anniversary of Pathé News, beginning November 18. Local items of interest will be incorporated in the Pathé News reels in the issues for the key cities in which Pathé exchanges are maintained.

Exhibitors Herald, November 13, 1920, p. 89
Newsreels

Selznick News (1920)

When the newsie cries "Wuxtry," he is offering something unusual—something different.

Selznick News will always be the "extra" among screen news reels.

Lewis J. Selznick has planned this important release for years. Quietly and surely he has lined up the organization which cannot fail to make Selznick News "Different."

Released Twice a Week
Sundays and Thursdays
Beginning Sunday, Apr. 4

Distributed by Select
Exhibitors Herald, September 18, 1920, p. 98

Wid’s Daily, April 11, 1920, p. 24
Easter Sunday Brings First Issue of Selznick News Reel

EASTER SUNDAY will usher into the theatres of the country the first issue of the Selznick News reel. Announcement that plans were being formulated for this addition to the company’s activities was made a few weeks ago.

Replying to the exhibitor inquiries Mr. Selznick said: “I am glad to be able to give exhibitors, on Easter Sunday, a new news reel which I feel will help their program wonderfully. For eight months we have been creating this first reel and forming plans for the ones that will follow, and I am positive showmen throughout the country will be agreeably surprised.

“Cameramen have been engaged and placed throughout the world to rush the very latest and best news ever gathered since the inception of news reels. The word “class” will be written all over our news reel. It is our purpose to have the reel in keeping with the same atmosphere that permeates throughout our best productions.”

Following the initial release date, on April 4, the news reel will be released every Thursday and Sunday thereafter.

*Moving Picture World*, March 13, 1920, p. 1824
Newsreels

The Cream of Three News Services for the Price of One

In fifty key centers of the world’s news, motion picture reporters who are expert news cameramen will vie with each other in sending in the most important, novel, interesting and history-making shots of the day for their three original organizations.

You and your audiences will get only the best shots from all three in (Super) KINOGRAMS.

And this accomplishment means more to you than just a better news weekly. It means that in future you can get your news reel from the same reliable source which, even now, offers you every other item needed for your program except features.
Charles Urban's Kineto Review in Four Issues
Deals Interestingly With Subject of Boy Scouts

FOR the numerous theatre patrons who like News Reel, but are disappointed at the fact that, like a newspaper, the subjects must necessarily be treated briefly, Charles Urban is planning to cater to their desires in the Kineto Review. For example, during the summer the News Reel showed pictures of the Boy Scouts in London, and as there are Boy Scouts in nearly every neighborhood, many wish to know more about the Scouts.

Four reels of the Kineto Review, which is now rapidly taking shape as one of the Urban Popular Classics, are devoted to this subject, as follows: Number 29, “Boyhood”; 42, “Hiking the Alps with the Swiss Boy Scouts”; 43, “How the Swiss Boy Scout Spends His Vacation”; 56, “Boy Scouts of America,” describing the trip of the American boys to the International Convention held in England.

“Boyhood,” it is said, will be especially interesting to the Scouts. It illustrates the fundamental teachings, and in addition shows General Robert Baden-Powell, founder of the organization. The reels showing the Swiss Boy Scouts reveal conditions very different from those encountered by the American boys.

The pictures of the American Boy Scouts are especially fine. They show the 300 picked from 400,000, representing 101 cities and thirty-two states, who attended the convention. There is a complete pictorial account of the parades, marches, rides, honors, contests, kit inspection, etc., together with the service at Westminster Abbey and the ceremonies when the Lincoln statue in London was unveiled.

Grand to Hold Special Showing of “The Victim”

“The Victim,” which is being offered state rights buyers by the C. B. C. Film Sales Corporation of New York, will be given a special trade showing in Boston by Sam Grand, of the Boston Federated Exchange, who has secured the New England rights.

Robert T. Haines is the star and he is supported by Joyce Fair and Harry Behman.

Oletsky Plans Drive

Equity announces that Peter Oletsky, of the Federated Film Exchange of Baltimore, has en
Soldiers guard highest bridge—Great structure at Viaduct, Tex., over Pecos River, strategic point in border communications is constantly watched.

Big crop on dry dock range—Beating prohibition in the dry movement owners of biggest duck farm at Colma, Cal., raise record "crop."


Eighth cavalry has ladies’ day—Wives of officers take lessons in riding and calessenhas a horse-back at Ft. Bliss in Texas.

Ole Bill’s dad visits U. S.—Capt. Bruce Hainsfather, cartoonist, whose funny pictures helped keep up war morale comes to New York.

Admiral Sims’ charges start probe—Allegations made in hearing over award of medals before Senate committee paves way for full investigation of war methods.

De Valera given city freedom—“President” of “Irish Republic” is warmly greeted by Mayor Hyman and other officials in New York.

Sell Irish bonds in Dublin—Widows of “Revolution of 1916” buy bonds in the Republic—the block where Robert Emmett was executed.

Skaters try for Jersey titles—(Not in N. E.)—Long Branch is scene of big winter carnival where speedsters race over Pleasure Bay course.

Track men train in cold—Harvard squad takes outdoor workout over board track that leads among the snow drifts at Cambridge.

Most expensive baseball player—Babe Ruth just sold by the Boston Red Sox to the New York Yankees poses at his Los Angeles home.

Standford and British Columbia meet—California men journey to western Canada and defeat local teams in Rugby games at Vancouver.

Pan Americans talk finance—Delegates from South and Central America meet in Washington to discuss reconstruction money problems.

Ready to choose candidate—San Francisco starts work of preparation for the first national convention of a political party ever held on the Pacific coast.

Change old saloons to stores—Transform well known thirst parlors to places for sale of excess navy supplies. W. H. Anderson head of Anti-Saloon league poses.
While the ‘shackles of censorship are gradually being loosened, some of the more far-seeing exhibitors are beginning to protest against what they say is a new and a growing evil—the use of the news reel for the spread of political propaganda.

Hugo Riesenfeld, the astute manager of the Rivoli and Rialto Theaters in New York City, has been loud in his criticism of this abuse of the news reel.

“The evil lies in the printed subtitles,” he said recently. “We may select a piece of news film which, if run simply with explanatory titles, would not offend any one. But half the time we find that political opinions have been injected into the title. This is all very well for the patron who shares in those views. It is keenly resented, however, by those who do not, and we heartily dislike to see any of our patrons offended. If this evil continues we shall end by having special theaters for persons of different political beliefs.”

That last statement sounds fanciful. But is it? In view of the tremendous growth of motion pictures, and the unlimited power which, it is generally conceded, they are coming to have in molding public opinion why isn’t it easily possible that we will, some day, have theaters especially built for the followers of the different great political parties—just as we have partisan newspapers?

There is a good deal of talk about the influence which the movies will have in electing the next president. The Observer has heard the opinion voiced that by 1924 motion pictures will be the greatest single factor in determining the result of the presidential campaign. If that is so, would it be so surprising if, by that time, what Dr. Riesenfeld prophesies should be brought to pass?
The Air Reporter

Unknown to the millions who see the results of his daring, he is producing some of the finest pictures shown on the screen.

By Charles Gatchell

E. Cohen, editor of the Pathé News, whose cameramen are stationed all over the world.

THIS is a story of a new craft, that of the air reporter; a craft comprising but a handful of volunteers from the ranks of the camera men employed by the film news-weeklies—those far-reaching agencies for pictorial news gathering which daily flash their vivid glimpses of the world’s great events on practically every motion-picture theater screen. It is a new craft because—though this type of bird’s-eye picture is not new—it has been culy within the last few months that it has ceased to be merely an occasional novelty, and has become an almost weekly part of the work of covering great out-of-door events.

A hazardous calling, at times, this aerial reporting. Not, of course, when the assignment is merely to catch a glimpse looking down on a great parade, or to film the approach of a ship bearing a distinguished guest of the nation. But the aerial camera man who hopes to hold the interest of a picture-loving public that has been saturated with the wonders of the modern screen, must always be striving for the sensational. And I have undertaken to write about these adventurers in the hope of taking you along on one or two of their assignments, so that, perhaps, when you next see some of the results of their skill and daring, you will feel more keenly that you are riding with them—that your pulse may beat a little faster—that you will experience some of the real thrills which I experienced while flying with them a few weeks ago.

We had gone down from New York to Washington to make, with the aid of the army airmen, some “stunt” pictures. Our expeditionary force consisted of a detachment from that greatest of celluloid newspapers, the Pathé News, two other correspondents, and myself. For two days we had splashed about the mud of Bulling Field, chafing at the unavoidable delays in assembling the fleet of planes which were necessary for our work.

On the third morning, however, Major Martin F. Scallon, in command at Bulling Field, telephoned us that the giant Handley-Page bomber, which we had been waiting for, had landed on the field, and that everything was ready for the first picture, a “leap for life” in a parachute, from the end of one of the wings of this monster.

The leap was to be made by Sergeant “Billy” Moon, who, in making experiments with aéroplane parachutes, had made some forty-two such descents on the other side during the war. Two camera men were to record his drop. In the front cockpit of the bomber from which he was to leap was stationed H. D. Blauvelt, veteran celluloid sharp-
that carry unpleasant associations when one is about to go up in the air, and, for that matter, while one is in the air. For example, it seems as though every time I make a flight I see so many cemeteries when I look down, and a cemetery is not a reassuring sight when you are booming along at a hundred miles an hour, a mile high, with nothing substantial beneath you.

But a moment later I forgot the ancient hunch I as the engines suddenly increased their trip-hammer fusillade and we slowly swung round and began to taxi down the field, to make ready for the take-off.

A questioning look from the pilot to ask if we are all right. A nod in reply, and down the field we started. I am going to confess that I was uneasy. It’s one thing to feel yourself coldly tucked away in a light two-man De Haviland, that rides as easily as a canoe on an inland pond, and quite a different one to be a passenger in one of those huge, lumbering six-ton conveyances which shakes and vibrates under the tremendous pressure of its great engines. It is like going on a joy ride in a sight-seeing auto—an exciting but rather uncertain feeling.

Slowly we rose and gradually climbed higher and higher in a broad circle. It was a relief, at least, to note that the great plane always kept on a level keel; there was none of that tipping up on one wing which you experience in a lighter plane when the pilot make a sharp turn.

Up, up, he went, to an altitude at which the atmosphere looks clear and blue above, but thick and woolly off the horizon of mist that lay above the earth, of which only the part that lay almost directly beneath us was plainly visible. A little below us, and off at one side, Tommy’s pilot was maneuvering around for position.

Then Cohen, having exchanged signals with the other plane, turned and nodded to Moon. With a good-natured grin and a matter-of-fact “see you later, old chap” sort of nod to me, the sergeant crawled up into the rear cockpit and sat there, calmly awaiting the moment for performing the “death-defying feat,” which, to him, was but part of the day’s work, while I wedged in beside him. There was nothing for me to do.

It occurred to me that I was like the young man at the funeral who “just went along for the ride.” And immediately thereupon, I wished that the thought had not occurred to me. One thinks of so many things.

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Captain Felix Stride, who had charge of the flying.
The Air Reporter

some awful things in the pit of your stomach.

"Wee-e-ell, yes, maybe, at first; not any more. I guess I'm sort of used to it. But I don't reckon any one could work a camera very well while he was being stunted if he wasn't used to it," he finally admitted.

"You really don't know which side up you are, do you, while the shake-up's going on?" I asked, continuing my probe.

Tommy thought again.

"N-o-o-o-o-o-o, I reckon you don't," he finally decided.

After a few more moments of deep cogitation he suddenly looked up.

"I'll tell you how it is," he said in a tone of one who has at last solved a difficult problem. "Everything's sort of whirling all around and you don't try specially to figure out your bearings, 'cause there's no use. Well, all at once you come out of some sort of a flip-flop, and the earth and the sky have quit chasing each other around and you feel as if you're sittin' pretty again. Naturally you look down and you think it's funny you can't see hand—only blue sky. Then you look up, and right up above you there's the earth. And for a minute you wonder what the earth's doing up there where it oughtn't to be. Then about that time your feet seem to sort of..."
The Air Reporter

Both of our air reporters worked on this assignment, and it was my lot to fly again with Bee. Once more I found myself perched in the rear cockpit of a bomber. But this time it was a Martin, and the Martin, though a huge machine, is capable of more dexteritys handling than a Handley-Page.

We were flying around and around over the city, a couple of hundred feet above the flock of planes that were playing about beneath us, when glancing up toward the forward cockpits, I saw Cohen lean over the side and then turn and nod the pilot, giving him some directions by gesture. The pilot responded by a quick turn of the steering wheel, which on that type of plane resembles the steering wheel of an automobile.

Then the horizon suddenly began to tip up.

Up, up, up it tipped until we were banked at about sixty degrees, as one of the photographs shows. At the same time the earth, which shows very little motion when you are riding on a level, started to spin round and round, faster and faster, and as the tipping and spinning increased, the earth and sky commenced chasing each other around in a mad, wild skelter. There were moments in which I would catch my breath, thinking that we were turning completely over. Then we would seem to be righting again, and at last these curious sensations subsided and we were flying level once more. I learned afterward that we had been spiraling down in a maneuver that was to bring us near the planes below us. During the maneuver a “stiff” camera man who was riding with me caught a snip of the men in the front cockpits at a moment when Bee turned to see how we were standing it. But when we repeated the harrowing evolution a few minutes later he kept his camera going, and the result was a strange bit of photography which, when I saw it on the screen later on, took me back and gave me the thrill all over again. I can’t say that I like being spiraled in a bomber. I kept thinking, “if we ever go into a side slip, how will this big freight car ever right herself?” It was really quite a relief when we landed.

Whether that was a hazardous bit of maneuvering or not I cannot say. I do not suppose that our pilot had any idea other than that we would get down all right, but after we landed, and I had crawled out through the door in the bottom of the fuselage, I heard a mechanic who had been watching the flight from...
The Air Reporter

Continued from page 16

the ground call up to Bee as he was unfastening his camera. "Say, did you guys know just how close you were to passing through the pearly gates on that trip?"

Captain Felix Steuble, however, who had had charge of the flying part of the undertaking, shrugged his shoulders and said that almost anything could be done with a Martin. But as we walked off the field, and he informed the ambulance crew that they were through for the day, he added, "Well, I'm glad we got through without an accident. We've been pretty lucky."

You can say what you like about the safety of modern flying, it has not been robbed of all its hazards. The results of the recent cross-country flights gave evidence to that, as have more recent news dispatches.

"We try not to take any unreasonable chances," Cohen said to me on our way back to New York, while we were talking about the work of his air reporters. "Our men are never ordered to make a flight—even the simplest kind. Some of course, can't, because of the way their wives feel about it. Those who do, volunteer for the jobs and, of course, that sort of work always calls for a bonus."

"Me? Oh, yes, I go up with them quite often. Assignments like this need a good deal of directing, as you've seen. Moreover, they've become a mighty important part of the news reel. People remember a picture like our parachute drop, for example. Then, too, I don't like the idea of asking a man to go anywhere that I wouldn't go myself—and I never do."

"And when will your air squad be going up again?" I asked.

Cohen shrugged his shoulders. "Maybe to-morrow—it's just according to how things break."

I suppose that by the time this account has appeared in print the flying camera men, not only those who went on this Washington expedition, but some of the other newspaper picture reporters, stationed in different parts of the world, have made several similar flights, and have risked their necks in a score of other ways. So, when, in future, you see a "thrill" picture in the news reel, just give a bit of applause for the nameless camera man who took it. For, as Bee said to me when we parted at the Pennsylvania Station, "I'm glad we're going to get a little credit for once—we don't get any on the screen, you know."
William Hearfield, International News camera-man, photographing the Capitol theatre squad in New York's overall parade. Ben Arwell, Capitol exploitation expert, is the gentleman with the silk hat.

*Exhibitor's Herald, May 15, 1920, p. 57*

Cameraman Mobbed
By People Seeking
To Quash Notoriety

CRISFIELD, Md.—Both the newspaper reporter and the cameraman for a news reel have their troubles. Neither is immune from the wrath of those who dislike publicity.

A cameraman representing one motion picture concern recently went to Tangier Island for pictures of the principals in the recent shooting affair there. When the irate citizens got through with the cameraman he was minus a machine and about two reels of film, all of which was destroyed.

The residents are resenting the wide publicity given them since Officer Connnorton shot Roland Parks for violating the Sunday ordinance. They claim reports of the case are greatly exaggerated and say they desire to be left alone.

*Exhibitor's Herald, May 22, 1920, p. 48*
The News Cameraman of Today and His Increasing Opportunities

Some of the Problems That Confront the Ambitious Amateur

BY HERBERT E. HANCOCK, DIRECTOR, FOX NEWS

It is a little over six years ago since the first news reel appeared upon the public screen. Its advent was so quiet and modest as the birth of some great genius who is not recognized as such until his power becomes apparent. The power of the news reel is becoming more evident every day, and is daily establishing itself as a medium of expression more to be reckoned with than the greatest newspaper.

Unlike the newspaper editor, the man in charge of a news reel reflects through his work the likes, dislikes and feelings of all the people and not only a fraction as represented through a newspaper. He is a national task, not a local one, and his work is spread all over the country and onto foreign lands, and not confined to one big city and its suburbs. Therefore the power of a news reel is world-wide and is becoming so to be considered by presidents, rulers and men of affairs of all nations.

I personally was a reporter and writer on some of the biggest newspapers in America for fifteen years, but I consider a news reel cameraman of far greater importance in his relation to the public in comparison to a newspaper reporter. No matter how careful or conscientious a reporter may be, his mental limitations always leave the possibility that his statements may not be entirely correct. Frequently we hear big men complain that individuals with them have been garbled, or the intent of their words misunderstood because of the reporter’s phrasing.

Herbert E. Hancock

For many years before his venture into the field of the News Reel, Herbert Hancock was a newspaper man of wide experience. His success as head of the News Reel caused us to ask him to set forth in print the story of the news cameraman. To our mind this is by far the best article ever printed on this subject.

A news reel cameraman cannot tell a lie in pictures. The camera does not lie unless it is made to lie by tricks or double exposure, which, in a news reel, would instantly become apparent to the audience. No news reel is or ever has been accused of "faking a picture," interview or news event. When stop-motion is used showing people moving unnaturally, the motion picture public knows that this has been done for the purpose of amusement and that nobody is trying to "put over anything on them."

So keen has the competition become between the six weeklies now in the field, that a news cameraman must be trained in several ways. He must be part director, part editor, part writer, since he has to describe his scenes, very much of an artist, and a top notch photographer, in order to be able to command high wages. So important has an all-around news cameraman become that he is today commanding three times the salary that he used to get four or five years ago.

When I re-entered the news reel field with Fox News after an absence of two years during which time I was trying to do my "bit" in the war, I found that the entrance into the field of several new news reels had made first-class news cameramen quite hard to get. I did manage, after some difficulty, in getting together a first-class staff, but there remained the possibility of losing a man every now and then for one reason or another, and it therefore became necessary for me to safeguard the interest of Fox News by a method which has proved most successful. I occasionally found in the Fox Film Studios, laboratories and other departments a young man interested in amateur photography who believed that he could become a cameraman if only given a chance—but where was this chance to come from? In more than half a dozen cases I gave a man a chance, and in every case they have made good. In one year we have trained eight of these men from various walks of life until they are today in a fair way to become the equals of any cameraman in the field. It was a hard road for them to travel at first, it being necessary for them to be little more than messengers or assistants to the other cameramen, picking up information and knowledge day after day, and centering along their line of en-
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The explanation of this rapid advancement on the part of these men is somewhat explained when it is understood that camera work is fascinating to the extreme. The news reel cameraman, after he has learned photography, is put on his own unit. When he is sent on an assignment, there is no director there to tell him what to do. He must use his judgment as to the news value of every scene he takes. He must be able to visualize his pictures upon the screen. He must use as little film as possible, and do his job quickly and well. Within the space of a few minutes, he may have to take several different scenes especially during an event where some novel characters are present. Within a short space of time he must have to set his camera up in several different positions, change his focus and his exposure. Like the newspaper, remember he has to keep in mind all the time, “I must not be beaten,” and this means that he must not be beaten either in the excellence of the photography, his judgment, and his enterprise. Frequently, in order to get the other fellows, a cameraman will risk his life. I am continually receiving pictures where cameramen have taken all kinds of chances to get unusual pictures. Only recently one of my men made a most dangerous aeroplane flight over the Yosemite Valley, while another, in the Everglades of Florida, stood waist deep in a swamp alive with poisonous reptiles to get an alligator hunt. Others have climbed flag poles, hubbubed with iron workers on the top of skyscrapers, and have performed many other hazardous feats for the sake of glory and reputation.

That is the reason why I treat the 150 cameramen under me, who are scattered all over the world, as a body of brave, enterprising and intelligent men who should be treated as the “footage men.” They are the “best friends” of the news reel editor for it is up to them to get the queer, unusual and unique news events that are constantly occurring in all parts of the world. To them also come the great hardships and risks attached to their work in the sparsely settled districts and uncivilized countries. To be a news reel cameraman you have to be a man all through.

I want to make a special point of the “footage men.” Their opportunity today in the news reel field is greater than ever before. Of first importance to them is the fact that they are getting more money for their product, the rate of payment having increased 100 per cent within the last two years. It must be taken into consideration, however, that the demands made on the footage men today are not what they used to be. In the old days a cameraman could send almost any kind of a subject into a news reel, and it would be accepted, but today, he must carefully consider the pictures he is going to take because there is keen rivalry all over the world for a better class of film. The news reel today demands the highest quality of photography, as well as unusual “shots,” and sometimes the enterprise shown by a man will give him more space in a news reel than the actual news value of the subject. So that the future of a footage man is purely in his own hands. Every news reel editor is ready and willing to help him if he will help himself. A careless man, no matter what line of work he may be in, can never hope to get up very far.

One of the cameramen for the Fox News reel makes a specialty of unusual airplane views. The center illustration shows a “sill” taken from a plane flying down through the Yosemite valley.
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The Army of News Reel Cameramen is constantly growing and becoming of more importance as the news reels themselves continue to grow in power. No longer does the slogan “the power of the press occupies an isolated position.” Today “the power of the news reel” is greater than ever, and is rapidly gaining the respect that it deserves. I venture to predict that within the next future a news reel will develop many radical changes, and chief among these will be the development of an individual editorial policy, reflecting the ideas and judgments in picture form of the individual news reel proprietor. When this day comes the news reel will display a power of public expression that nobody will dare to combat or deny.

Philadelphia Bankers Build Theatres

Messrs. Stevens & Brown, bankers of Philadelphia, Pa., whose place of business is opposite their large and handsome Dunbar theatre, corner Broad and Lombard streets, a photograph of which is here shown, have purchased and taken over the New Lincoln theatre, at Twentieth and Jefferson streets, Newport News, Va., a picture of which is also shown.

The Lincoln theatre was erected about a year ago by Messrs. Ornulf & Cohen Bros., of Newport News, and opened last August. Recently a fire destroyed a building adjoining the Lincoln, and as a result of the fire the interior of the Lincoln was injured by water and smoke, and the theatre has been closed since undergoing repairs, and has just been redecorated and is now opened by the above named gentlemen. It is said that the Lincoln is one of the prettiest theatres in Newport News.

The Dunbar theatre was opened December 28th, and was built for legitimate shows, but the owners have purchased a beach, machines and screen and will open with moving pictures the first of June.

These same gentlemen are building a beautiful 2000-seat theatre on Church Street in Norfolk, Va. The walls are up and work is progressing rapidly on the new structure. They are having an opening about September first.

Cameraman Gets “Impossible” Double Exposure

D. COMANS, chief cameraman of the Mercury Enterprise, Inc., of Cleveland, claims that he has succeeded in obtaining a double exposure which he says has been considered impossible. He has his subject seated in a chair smoking, his image superimposed on the scene also smoking. A light blowing smoke is caught in each subject’s face and the smoke ascending upwardly, the double thus in black and white completely superimposed.

The usual method is missing. During the run of the film absolutely no movement, so far as the eye can see, the double appears directly in front of the subject and out of the pictures. Naturally has not yet divided the smoking hot but he promised to use this method the first time officially permit.

Motion Picture News, July 17, 1920, pp. 656-659

Views Taken on the Bolshevik Front Where the Poles Are Battling the Reds.

George Kriole, noted French war photographer, is shown here getting pictures of the activities in Russia for the Pathé news reel. Mr. Kriole is seen in the centre picture talking to very small boys, who are Bolsheviks.

Moving Picture World, August 21, 1920, p. 996
A Definite Proposal

Drunk with the success of the program which put prohibition into the constitution, if not into effect, the reformers backed by plenty of money, are now moving toward the suppression of the Sunday newspaper, the wiping out of all Sunday sports, the stopping of the sale of gasoline for Sunday pleasure touring and the ending of Sunday exhibitions of moving pictures.

The movement is nation-wide.

It is backed by “The Lord’s Day Alliance,” which has its office at 156 Fifth Avenue, New York. Its active secretary is the Rev. Harry L. Bowlby, a man small in stature and smaller still in his ideas of the right of the majority to regulate its own day of rest and recreation.

Bowlby used to be a preacher in Altoona, Pa., where he was known as a popular pastor, but not so strong when it came to sermons. In other words Bowlby was an inside worker—a personal expert in a small way. Since that time he has branched out and his ambitions have grown greater than his shrivelled soul would indicate were possible.

He proposes a narrow United States, built along lines which suit his interpretation of the Holy Scriptures and limiting the American Sunday to Bible study, prayer, walking in the country, visiting the sick, attending divine services and listening to sermons.

We find no fault with Bowlby’s program for those who desire it for themselves. We do find fault with Bowlby’s plan to force it upon the millions who don’t want it. We quote Bowlby’s words on this plan:

“We are well financed. Our lobby at Washington will be an effective and experienced one. We shall work in every Congress district in every State. We shall agitate and spread propaganda and cause voters to write unceasingly to their representatives in Congress until no Congressman who cares to stay in Congress will dare refuse to vote for our measures. These were the methods used by the Anti-Saloon League and they were effective.

“We propose to pass no blue laws. There are no such things as blue laws—never were. And we don’t propose to legislate people into church. We propose, by legislation, to make it easier for people to go to church. In other words, we shall try to close the baseball parks, the golf links, the motion picture and other theatres, the concert halls, the amusement parks, the bathing beaches and so on. We shall fight all amusements where an admission fee is charged. We shall oppose golf, tennis, baseball, football and other sports, even if purely amateur and void of financial cost to those watching or taking part, because they set bad examples for children who otherwise might be content to go to Sunday school.

“We shall seek to restrict the sale of gasoline for pleasure automobiles, and urge other measures that will stop Sunday automobiling and joyriding. This will not bring the old-fashioned horse and buggy back, because we believe that the Lord’s Day should be a day of rest for man and beast. Excursion steamer rides on Sunday will be opposed by us on the ground that they are unnecessary to the moral welfare of Christian America.”

“It is difficult to believe that you are sincere, Mr. Bowlby,” exclaimed one who was listening to his amazing words. “It does not seem possible that you hope to put such legislation over. How many churches are behind this movement?”

“Sixteen denominations,” he replied. “Really, we have seventeen, for while the Lutheran Synod did indorse this movement officially the Lutherans are with us. Only the Roman Catholics, the Unitarians, the Seventh Day Adventists and the Jews are outside this movement. And, to be perfectly frank with you, they will have to conform to the laws if we succeed. The Jew will have to observe our Sabbath. As a matter of fact he might just as well, because Saturday is not, after all, his Sabbath. He is wrong by the revised calendar. Therefore, it will work no hardship for him to attend his synagogue on the same day we attend our churches.

“No, I see no reason why the public libraries or the art galleries should remain open on Sunday. We shall seek to eliminate the huge Sunday newspapers and establish a censorship over the stuff that gets into them on other days. I might add that a sensible censorship should be placed over such galleries as the Metropolitan Museum of Art as well. I shall never forget the shame that overcame me the first time I went through that place. Certainly I should put breeches and skirts on some of the nude statuary there and restrict admission to mature adults.

Moving Picture World, December 11, 1920, p. 694
Judge Rules Kokomo Theatres Are Exempt From Sunday Closing Law

Holds That Exhibitors Are Engaged in “Publication and Distribution of News”—Decision Paves Way for General Attack on Blue Laws

INDIANAPOLIS, IND., March 9.—Holding that motion picture exhibitors “come within the exception of the statute exempting those persons from prosecution who are engaged in the publication and distribution of news,” Clarence H. Willis, judge of the city court of Kokomo, Ind., dealt a strong blow to the prosecution of exhibitors of that city, on charges of desecrating the Sabbath.

The decision is the more interesting because of the fact that exhibitors in almost every city in Indiana have been prosecuted on the same score, and in many instances have been forced to abandon Sunday operations.

Statute Is Sixty-Five Years Old

The statute under which the exhibitors were brought to book, Judge Willis said, is sixty-five years old and is obsolete in many respects. He announced that he was not attempting to decide the legality of operating motion picture theatres in all communities, but was deciding the case on the law and evidence as they apply to Kokomo.

“The motion picture shows a novel operated,” he held, “are engaged to a certain extent in the distribution of local, state and national news and there is a reasonable doubt as to whether or not the operators of motion picture shows come within the exception of the statute exempting those persons from prosecution who are engaged in the publication and distribution of news.”

Ministers Refuse Compromise

The ministers of Kokomo, preceding the decision of the court, rejected all compromise offers made by the exhibitors. The latter offered, for instance, to operate only between the hours of 10 and 11 o’clock on Sundays; to advertise on their screens the evening programs of all Kokomo churches and urge attendance, and to have the ministers deliver ten-minute talks during the afternoon in all of the theatres. The ministers refused this offer and were then met by the court decision.

The decision, if upheld by the higher courts of the state, is expected to open up a campaign throughout the United States to defeat the “Blue Laws” which have withstood other legal tests for years.

Exhibitors in other cities of Indiana are preparing for similar attacks on the state law in their local courts.

News Reels Pave the Way

The general use of the “news reels” is regarded as the means through which Sunday performances can be legalized throughout the state.

Exhibitors carrying news reels on the programs, as well as scenic and educational pictures of various natures, it is contended, are “engaged in the publication and distribution of news.”

Paramount Purchases Three Frisco Houses According to Report

SAN FRANCISCO—Reports current here indicate that the Famous Playhouses in the heart of the San Francisco district will be purchased by the Paramount Co. The properties are the Palace, the Balboa and the Grand Opera House.

Exhibitors Herald, March 20, 1920, p. 25
Advertising Coercion

There are several ways of soliciting advertising and one of these is with a club. This plan, system or game was not invented since the birth of moving pictures, but a long time before by knaves who preyed through inspiring fear. It used to be known as blackmail and the term is still descriptive.

One of the easiest avenues for blackmail is the roasting review. No moving picture producer or distributor can boast of a 100 per cent. production in every release. This is humanly impossible, and the journalistic jackal has his ripe opportunity with every release that has a fault.

He sits himself down, dips his quill in gall and proceeds to get smart at the expense of a production to which has been given time, money and brains, and which may have faults too minor to interfere with its commercial or box office value. But the review will suggest to the exhibitor who is searching about for the best for his theatre, that a sure-fire failure has been offered to him, and naturally, he turns a stone car and an iced eye on the salesman.

If he has seen the picture and has found it suitable he still has the roast review as a supreme argument against paying anything near the rental price asked.

The busy producer or distributor, with an overwhelming mass of work always weighing down upon him, looks for the easiest way out of the difficulty.

He does not want to start a war with the jackal because of the time it would take and still more because of the fact that in most instances he is not by training equipped to do battle against the unscrupulous roaster.

Then he does what may be a natural but what certainly is a most foolish thing.

He instructs his advertising department to feed the jackal with paid copy and the fat is in the fire. The producer or distributor has actually financed the blackmailer.

In his heart the payer of this levy is sick and disgusted with the situation. Like the man betrayed or tricked by one woman he thinks all are precisely like the vampire. In turn the entire business of publication, so essential if the screen is to have its own medium of expression in its own industry, suffers just as all the moving picture business suffers when an evil production gains circulation.

The remedy is simple, but it takes courage, and the formula is as follows:

Do your advertising solely on the basis of the character, influence and circulation of the publication.

If you are paying tribute to the jackal publication, stop it and stop it immediately.

Give orders to your advertising department to throw the representatives of the blackmailer out of your office, and rest assured they will jump at the chance.

On the other hand, don’t be stupid enough to attempt to stop fair criticism and open discussion. It would hurt you more than it would hurt anyone else, even if you could do it, and you certainly couldn’t. Remember your own standing may be judged by the company your advertising keeps, and therefore, insist, if we may repeat the formula, that character, influence and circulation are the only things of importance to you.
The newspapers of the United States with certain notable exceptions treat moving pictures like a stepchild. More than that they either praise them with faint damns or act after the manner of the man who is balancing limburger cheese upon his upper lip.

Notable dramatic critics talk down to the “movies”—as they invariably dub them—and regard the reviewing of even the great dramas and spectacles of the screen as beneath their serious attention. There is nothing grave about this situation because it is certain to be temporary, but the newspapers, so alert to even the rumbles of progress, so keen to the doings of today, seem to be neglecting the most important circulation builder that ever came their way.

It has been said by this writer some six years ago, and possibly by somebody else before, that baseball with its thousands of enthusiasts is given pages of daily attention while moving pictures with their millions of enthusiasts are confined usually to a once-a-week treatment and then incompetently.

The millions who follow moving pictures with enthusiasm are at it all the year 'round, while baseball has its season less than half the twelve months.

Baseball is given expert attention by the newspapers for circulation reasons pure and simple, moving pictures are neglected because of stupidity or fatheadedness which is simple but not necessarily pure.

My attention has been called again to this condition by the Theatre Owners Chamber of Commerce representing some five hundred theatres in Greater New York who set forth and truly that the newspapers of the greatest city in the world are fast asleep on the activities of the most far reaching influence of modern life.

Moving pictures interest the high, the middle and the low, they are the subject of conversation to the exclusion of politics, business and religion among the masses, they interest all of the household and not merely the decorative and nominal head who likes his baseball or used to before it became scandalous.

Funny little men who in literary ability and critical judgment are about three pounds lighter than a straw hat like to pick flaws in moving pictures because small minds always are eager to carp at the mighty tides of human progress, but the moving picture, second only in power to the forces of nature, goes grandly on growing bigger and better and finer year by year.

With this condition almost too evident to point out, but which it seems necessary to point out, it appears odd that men like Brisbane and Munsey and Ochs, who at least are alive to the finances of newspapers, and in Brisbane’s case certainly with a hand ever on the pulse of the public, should not long since have seized on moving pictures as the most fertile field for circulation growth.

They would better serve the readers they already have, they would make untold new readers and better than either of these things they would demonstrate that they are not standing still.

Moving pictures don’t need the newspapers half so much as the newspapers need moving pictures as a subject for pages rather than paragraphs. By hitching their wagons to the stars they would also join the issues between the Fourth and the Fifth Estates because moving pictures today have taken from the newspapers the first place as the great medium of human expression, the great avenue of human thought and the transcendent influence on all the world.
Jewish Press Advanced as Field for Picture Ads

By Arthur L. Malkenson
Jewish Morning Journal

The motion picture producing industry is known for its marvelous efficiency. If one is to judge by the way the motion picture is distributed throughout the world, one cannot but marvel at the thoroughness with which the industry has gone about its task.

I feel certain that although that now famous place known as the Island of Yap was only recently discovered by our professional diplomats, the diplomats of the motion picture world had it on their maps long ago, for their rule seems to be that wherever there are people with eyes to see and hearts to feel, they are going to show them pictures.

It is safe to say that of the four million Jews living in this country, not less than two-thirds of them speak Yiddish, and not less than one-half of them use it exclusively in their daily intercourse.

These two million people get all their news and cultural nourishment from the great reservoir of Jewish life concentrated in the City of New York, namely, the Yiddish daily press.

It is, of course, obvious that in a Yiddish speaking family, the head of the family would certainly be a Yiddish newspaper reader. If he could be influenced to go to the movies or to see a particular picture, he in turn would exercise his influence in the choice of the picture to be seen by the rest of the family. Estimating the average Jewish family to consist of five members, it can readily be seen how completely the Yiddish newspapers would serve the purpose of the moving picture producers advertising campaign.

The same reason which induced the enterprising motion picture producers of the country to advertise their productions in national media of publicity, should also operate with respect to our Yiddish speaking population. The same psychological appeal intended to convince the millions of Americans of the value of motion pictures of the better sort, can be made with equal success to the two million Jews. The same taste for movies can be developed among these people as among their native neighbors.

New York has the largest population of any city in the world, and the Jewish sections of New York have more neighborhood moving picture theatres than any other sections of the country. The vast majority of the exhibitors in and around New York are Jews, most of them readers of Jewish newspapers. Here alone is a vast opportunity to educate literally hundreds of thousands to appreciate and demand from their neighborhood exhibitors the types of pictures they see advertised in their own languages.

The Yiddish dailies of New York are great national media. This has been realized by a good many large national advertisers. It may surprise some of the movie magnates to learn that the proportion of national to local business carried by the New York Yiddish papers is greater than in the vernacular press. Yet this is a fact.

I would therefore submit to the motion picture producing industry this query: "Why neglect the Yiddish field?"

These are "dog days" in the pictures. Here is Wm. Parke, director of Pauline Frederick in "The Pariser Case," with his dog "Bobbie".
Crime Is Emphasized in Films, Said Newspaper, But What Did It Offer for News the Next Day

TAMAR LANE, a scenario and continuity writer, in a letter to the New York Evening World, replies in an interesting manner to its attack on motion pictures on November 13 in which it declared that “crime is emphasized” and that “gunplay and murder mark thrillers that are shown nightly in many New York houses.”

“Just to make the argument work the other way,” Mr. Lane wrote the newspaper, “I went through an edition of the World today (November 14) and here is what I found in the contents of its columns: The feature dealt in romantic style with the exploits of a notorious ex-convict—this was on the front page in detail; throughout the other pages there were four murder stories, five ‘booze,’ one graft, one bandit, one shooting affair, two robberies, one divorce scandal, one assault upon a woman, one tale of the opium dens and five other miscellaneous crime stories all given liberal space and some even ‘played up.’

“Doesn’t this look as though ‘crime is emphasized’ and that ‘gunplay and murder’ may mark even the columns of an edition of a splendid New York daily? No one would attempt to say that the World is in any way a sensational yellow-journal nor that the above crime stories were printed for malicious or lurid purposes. Doesn’t it occur that the film producers are probably just as innocent of baneful purposes?

“As one who makes his living by writing for the photoplay industry I can say that as a matter of fact the majority of authors do find the newspaper columns their chief source of supply for plots and situations.

“A metropolitan daily cannot be expected to make up its paper with the news of the installation of a new pump at Rockville Center or a report of the regular Wednesday meeting of the National Gumchewers’ Association. Likewise the screen must have something more vital and attractive as a foundation for its product.

“But why single out the movies? Sixteen out of twenty-two of the dramatic pieces playing in the legitimate theatres of this city feature murders, robbery, swindling, suggestive situations or some kind of lawlessness. As the majority of photoplays are now adapted from popular novels and plays by established authors, the World’s indictment might more properly be first aimed at these other two institutions for a logical starting place.”

Moving Picture World, December 4, 1920, p. 575

Every time a local newspaper carries an advertisement concerning your theatre, have a “reading notice” go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as “readers.” Copy them when you play the film they refer to.

Moving Picture World, April 24, 1920, p. 571
Picture Department Has Real Appeal to Newspaper Readers

FIVE or six years ago there were but few daily newspapers that devoted more than a couple of inches of space to motion pictures. And this was only in the large centers. Today there is scarcely a paper of any consequence that does not have its motion picture department and many of these are of striking size and merit.

Certainly this country-wide cooperation—this conveying to the millions every day of the week the definite information, the true information of the screen—must stand forth as one of the signal advances of the industry.

These departments are conducted, for the most part, by men and women well versed in the history of picture making. They write intelligently of the players and the late productions and their criticisms are regarded highly by the manufacturers of the films, as well as by the public. They are ever on the alert for news, something for their columns. And here is where the local exhibitor can co-operate with the newspaper and, besides gaining its good graces, obtain an immense amount of valuable advertising, all without cost.

As you know, the papers are literally flooded with press sheets and printed matter sent out by the producers. It is this flood of stereotyped matter that has brought the motion picture manufacturers into more or less disrepute around newspaper offices. It is the same matter that reaches every exhibitor every morning.

Do not treat it like the editor does, however. Instead of consigning it to the wastepaper basket, take the most interesting short items printed therein that pertain to your coming attractions, and have them carefully typewritten. Make original copies for each newspaper in your town and place them personally in the hands of the editors of the motion picture departments.

This plan was worked out successfully by a Fort Wayne exhibitor and when he moved to another city he repeated the same methods and was successful in having the newspaper there launch a picture department.

The amount of work involved is slight. The returns are manifold.

The advantage of the motion picture news section is at least triple in its application. The film industry profits, the exhibitor profits, and a point that must not be lost sight of is that the newspaper profits.
“Washington Post” Capitalizes News Value of Picture Events

The Washington Post, Washington, D. C., is one of the foremost news media that have grasped the opportunities for capitalizing motion picture news so it should be capitalized not sufficient excuse for the backward newspaper

The population of America as of the world, is made up of human beings who are interested in motion pictures. It may be safely said that there is not a normal human being to this country who does not know the names of most of the motion picture stars and the types of motion pictures for which they stand. They know them by sight. Their names mean something. Events involving them are of interest as news as any events that can be printed.

People want to read about motion picture activities.

They will buy the paper that prints news of motion picture events and meet a picture people.

Circulation is the most important newspaper problem. The newspaper that has not sold has not realized its existence.

The movie business, that cannot make money if the papers do not stand—the stand that serves their people.

This must be done in a manner that is

The Washington Post, Washington, D. C., conducts one of the best motion picture sections in the country.

by the newspaper that pretends to cover the news field. It is a paper that is held up as an example to the less enlightened with good reason.

Exhibitors generally realize the importance of newspaper publicity of the right sort. They have been made to realize in some cases by ill-informed publicists that newspaper publicity is one of the most destructive forces that can be launched against the theatrical industry.

All that should be history today. A more enlightened condition prevails. Examinations of existing circumstances

A great deal of straight matter is presented, and is read because it is well written and deals with interesting subjects.

Gives Place of Honor To Lithograph Display

Times change. A year or so ago the suggestion that anything under the sun be placed in front of the theatre box office would have been laughed at. The importance of advertising is more keenly appreciated today.

The Victory theatre, Warm, Tex., has a small lobby. A Levy, the manager, believes in advertising. He believes in advertising as few other exhibitors in America believe in it in the matter of placing a prominent lithographic display directly in front of his ticket window.

The accompanying display shown is in that place. His faith in "A Daughter of Two Worlds." Seema Talmadge’s recent First National attraction was great enough to use it to\n
The method of his art is open to question.

The belief in advertising that it represents is not. It is the sort of belief that makes good advertising. Good advertising never is a trying task on the exhibition department of the industry.
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June 3, 1920

THE MOVING PICTURE WORLD

1309

If Baseball Is Entitled to Free Space
In Newspapers Why Aren’t the Movies?

WHEN the New York headquarters of
Adventurers recently compiled figures
definitely proving that the combined patron-
age in 15,000 theatres devoted exclusively to
screen presentations reached the amaz-'

ing 5,000,000, W. H. L. increase
in the number of daily and Sunday edi-
tors set up and took notice. When the A. E. P. A. further proved, following ex-
tensive study and research, that the
percentage weight leaned on the feminine side of the readership proving that the tre-
cendous purchasing power of the fairer
sexes is largely responsible for the
movies—another very small minority of
sympathetic editors, in turning the pages of their daily and Sunday editions and noting
the amount of “free space” accorded sports
in general and baseball in particular, set
up great and began to think.

Result:

Learning that baseball, the major American
sport, and the chief competitor of the movies,
the automobile in public publicity, is uncon-
certrified, is altogether deserving of the
innumerable column inches in the daily and
weekly press space accorded it, the progressive,
alert editors of the country are awakening to
the fact that in the democratic and gener-
ous presentation of motion picture news, features and pictures, there lies the
foundation for reader-prestige and circulation-stimulation that has “five mil-
ions and a half” “associate” active supporters as the “reason why.”

Attendance Compared.

The publicity and exploitation department
of the National Baseball League, incidentally,
concluded recently a sweeping search for actual facts and figures to determine and make
public the comparative daily patronage of baseball and motion pictures. Through the
exhaustive checking of scores and reports from
numerous sources, it was determined that the
average daily attendance at major league games in the major cities
barely topped the mark.

The average daily motion picture attendance,
taken as an index of the industry, according to
recorded attendance figures in theaters of exhibitors’ leagues, is approximately 1,700. These figures, which
by the way, give baseball the benefit of every doubt, as statistical and auditing
experts will agree, reveal the interesting fact that the
daily patronage extended to baseball is but
52 numbers which slip the claims to the picture man’s girl in the box
office.

Baseball Here Six Months of Year.

It will be noted that the eight major league
baseball cities are utilized as a basis for the statistics, the very logical
reason being that the key cities are representative of the American public’s support of sports
and motion pictures and, in proportionation as compared with all other cities, reflects
records of actual attendance recorded by baseball and motion picture management.

It also is emphasized—here is another
radiant “reason”—for picture men which
proves baseball is the chief that baseball, like
most all branches of the sporting fraternity, occupies a center of the stage periodically only. The spring training
season, special post-season exhibition and
by no means minor factors, namely, baseball, makes the spotlight for six months of the year. Football comes, sets and
campaigns for hot three months. Boxing has its in-

Where Attendances at Ball
Games Total 100,000 Daily
Picture Theatres Attract
1,737,000 Faithful Fans

By HUNTL STROMBERG
Director Publicity and Advertising
of the Metropolitan News of
New York

ing in winter months only, unless some
way like Jack Dempsey decides it’s time to
dethrone a Jess Willard and pull a boiling
bowl on a midsummer afternoon down
Ohio way.

Screen Is Working Always.

Truly, sweet and swift sport that it is, baseball
is a sport of longer season than other outdoor
teams because of the tropical states, according to
their methods of advertising, as about, shows the
good word that the racetrack can swing and the bullies can bounce while
the other more or less “unfortunate” states
must slip and shiver in gobs of gloom—and
snow! Ever so often, the saving grace of hundreds of thousands of men who seek to
limber up the muscles and fool the
side of time, must acknowledge its limitations
in states other than the tropical ones.

On the other hand, motion pictures held
forth in “rain or shine,” as P. T. Barnum
would beg to say. Seasons to the motion picture
makers are as unknown as the tongue of
the Sphinx. All of which is illuminating
because it reiterates the pleasant fact that
the silver screen is uppermost in the minds
and activities of millions of Americans for
no fewer than 350 days of the year.

This article would never have been written
were it not for the fact that in my inten-
sive correspondence with managing edi-
tors and photoplay editors on represent-
atives dailies throughout the country, it is
united by a very few—ever so few—that
motion picture news and features at the
best are worthy of a “stick or two,” or, in the case of the larger metropolitan advertisers,
“enough space” to represent the
size and cost of the paid space-lineage of “card”
insertion.

Even this would be tolerable were it not
for the fact that the Thomas N. ice
promotion headquarters subscribe to hundreds
of daily and Sunday newspapers and, as
good service has it, receive clippings and
page layouts from a block of well-conducted
press clipping bureaus. The inclusion to
compare space accorded sports and movie
pictures is irresistible. For instance, we
examined a certain metropolitan newspaper
found that two entire pages were devoted exclusively to sports, with baseball
management commanding the center of the
16 columns. In another newspaper was
practically an entire page devoted to the world’s
up-to-the-minute events, while in an
other, two columns on a single line, calmly and politely in-
formed that the Crescent Boxing Club was
staging a whirlwind match between “Left-
Jolly Jack” and “Kid-the-Kayn.”

Turning the pages, we found the “motion
picture section” crammed up opposite the
well-known and friend-in-need “wear-and-
discard,” with six of the eight columns
taken primarily with paid advertisements of
seven exhibitors and (this is sad) one
column devoted to current and coming cinema
attractions, while the other column heading
a glowing account of a runaway couple at the
time of seventy-seven!

What We Told the M. E.

The managing editor of one very big met-
ropolitan newspaper, rejected a series of
articles on Thomas N. ice promotion,
claiming he was perturbed by the fact
we should even think of offering the series as
a news feature, recorded sports and entertainment
matter. Wrote he: “It’s great stuff, and
we’ve tried to run it in top of page,
inside position, for 40 cents the line!”

Wrote we: “Why do you consider this
feature material as advertising when you devote a page
day and a column on Saturday evening
world’s feature articles on the kings of the diamond, et al? Do more people attend base ball than pictures?
Are there not thousands of children interested in reading about the
Tanner’s of Yank the fantastic-overturers,
“enough space” to represent the
size and cost of the paid space-lineage of “card”
insertion.

These Figures Tell the Tale

A RANDOM selection of newspapers at random gives the following table, showing the comparative
space accorded baseball, boxing and motion pictures.

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Sport</th>
<th>Screen</th>
<th>Adv.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles Times</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Portland Oregonian</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>St. Louis Post-Democrat</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>St. Louis Globe Democrat</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Chicago Tribune</td>
<td>2</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Boston Journal</td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Philadephia Public Ledger</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>San Francisco Chronicle</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Minneapolis Tribune</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Chattanooga Times</td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>New York Times</td>
<td>2</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Boston Transcript</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Oklahoma City Times</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Indianapolis News</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Note: The column score of exhibitor advertising in twenty-one metropolitan newspapers. Note the column
score of exhibitor advertising: Baseball club advertising is strangely "among missing?"
Moving Picture World, June 5, 1920, pp. 1309-1310
PUBLIC "SHOP" IN NEWSPAPERS

Marshall Neilan Declares "Running Around The Corner to the Movies" Is Something of The Past—People Now Choose Entertainment

Marshall Neilan, in discussing the motion picture business in the age of the "corner to the movies," points out that the motion picture public is now going out of its way to see a good film and that there has been an increasing tendency to "shop in the newspapers" for entertainment just as it does for dry-goods bargains and sales, choice of theatrical attractions, baseball games and its furniture.

"The motion picture public is a very large extent has become extremely discriminating in the selection of its entertainment just as it is in the purchase of merchandise. The day no running around the corner to the movies is disappearing and people will gladly walk two or three blocks, yes, and take the rat to go downtown, avoiding inferior shows, in order to get good entertainment.

Now Looks for Good Pictures

"Time was when any picture show was a picture show. Today they are looking for good picture shows. The public is selecting its entertainment and bases its selection on past performances of the director, the star, the author and even the lesser lights in the production. This is the best thing that could happen for the industry as it is a real incentive to those who wish to present their best efforts.

The newspaper has come more closely affiliated with the screen as a result of this discrimination on the part of the public. This is entirely logical. For many years the newspaper has been an index to the local daily market. Everyone has become accustomed to looking into the paper as an aid in purchasing dry-goods, merchandise, etc. Bargain hunters—and this class comprises the best motion picture patrons—turn daily in the advertisements in the newspapers. When selecting a legitimate show for the evening's entertainment, there is only one real index—the local paper. The same applies to a very great extent to baseball games, sporting events, etc.

"People have thus become thoroughly educated in turning to the pages of the newspapers for their daily purchases—excluding the buying of screen entertainment. For many people it has become just as impractical to walk into any motion picture theatre, sit down and expect a good show as it is to drop into a five and ten-cent store and expect to buy a baby grand piano. There are dry-goods stores and dry-goods stores, and there are motion picture presentations and motion picture pictures. This the public now realizes.

Newspapers Best Medium

"In view of these facts, it is quite evident that the daily newspaper is the best medium for the exhibitor in reaching the family with his local advertising. The newspaper is the first medium the exhibitor should consider. It should be the focus of his advertising. Billboards, electric signs and other forms of outdoor advertising are effective, yes, highly essential. However, when the family at home in the evening wishes to see 'The River's End' for instance, they don't send sonny down the street to look at the billboards and see where the picture is playing, but pick up the newspaper and find it out.

"With this 'shopping instinct' so evident on the part of the great majority of the American people—particularly among the class which comprises the motion picture public—it is only natural that screen entertainment is being purchased to an ever-increasing extent through the channels of the daily press."

Rialto Will Play Kremer's Chaplins

The offices of Victor Kremer announced this week that the Rialto Theatre of New York had contracted for the showing of the Essanay-Chaplin productions which this organization is distributing for the United States and Canada. The arrangement for these bookings were consummated between Dr. Riesenfeld, managing director of the Rialto and Rivoli theatres, and Bert Ernis, director of publicity for the Victor Kremer Company.

The Chaplins in question are: "Carmen," in four parts; "The Champion," in two parts; "Work," in two parts; "Jiminy Elopement," in two parts; and "By the Sea," in one part. "Carmen" will be presented first at the Rialto the week of January 10th, and Dr. Riesenfeld has arranged for an elaborate presentation of this Chaplin production, which is the biggest in which the famous million dollar contract has ever appeared. A special musical setting will be written by the managing director of the Rialto and Rivoli and unusual publicity will be accorded the showings.

"Carmen" will be followed at the Rialto by the showing of "The Champion," and...
Film News Means Circulation

Idaho Editor Discusses Value of Motion Picture Department in Newspapers – Declares It Is Tonic To Stimulate Interest of All Classes of Readers

BY HUNT STROMBERG

Los Angeles, Calif. (Special). – Harry A. Lawson, managing editor of the Capital News, Boise, Idaho, is one of a steadily increasing number of newspaper editors who are slowly but surely awakening to the circulation and newspaper prestige value of intelligently prepared and presented motion picture news. If the doubling Thomases would have placed their eggs in the omelet basket as Mr. Lawson received his experience to the writer during a visit this week to the Thomas H. Ince Studios in Culver City, they’d have fully agreed to sound, logical reasoning—that the stories of the film Kings and queens are entitled to as much, if not more, space as is consistently given baseball in particular, and sports in general.

For Harry A. Lawson heard the call — and answered it to the tune of more free paid home circulation than his newspaper ever had the pleasure of reporting to the old, grim, cold-hearted A. B. C. “The Capital News has been, and is a conservative newspaper,” said Mr. Lawson. “We’re always, oh-struck the ultra-conservational ‘yellow journalism’ upon which some newspapers attempt to stimulate circulation and retain their hold upon the public. Perhaps our conservatism explains why we did not, in the past, give prominence to news about motion pictures and their stars.

The idea seemed to prevail that anything but the cut-and-dried announcements on current or coming attractions was ‘press agent publicity’ that should be tossed into the waste baskets.

“The circulation department, continually striving for a greater volume of high-class distribution, held a conference one day. All sorts of circulation stimulants—from the context idea to the running of contests—were discussed by the officials of The News.

“The featuring of motion picture news did not enter into the rather heated debate until one of our staff hit upon a bright thought and asked our indulgence. This particular gentleman who, by the way, happened to be an enthusiastic movie fan, suggested that we inaugurate a motion picture, popular contest. His plan sounded interesting, and we got away.

“The results exceeded our expectations in that we discovered that the participants in the contest were representative of a home class of readers who form the fulcrum of newspaper prestige.

“In due time, we inaugurated a daily motion picture page, devoted exclusively to news and features stories on the stars and their photos, and in a surprisingly brief space of time, our circulation increased proportionately.

“I have no hesitation in declaring that the modern newspaper must keep abreast of the times. The day has passed when newspaper editors can pick their news and decide too late to please some individual fancy, or to meet with the approval of the more or less highly-minded. The day has come when every newspaper editor knows exactly what it wants and what it needs. The pictures prove conclusively that the public, better men, women, and children are regular patrons of the photographic image, and that a newspaper is respected as a reader of the activities of their favorites.

“We eliminate the obviously ‘fake’ news about the picture people. Many of the men in charge of publicity departments who have a high regard for newspaper editors are strange and silly in rejectingCopy that attacks the press agent. Good, clean, straight, written in an interesting fashion and embodying a news peg upon which to hang headlines and art, is the kind of publicity that gets in our paper, and others as well.

“Lesson from Magazines

“I like feature stories because I appreciate their importance. The feature stories devoted exclusively to the film industry are read by millions of persons. If the wake-up newspaper editor wants to secure his share of this permanent prestige and circulation, clever features will aid in a very tangible way.

“’I am aware of the campaign launched by the Thomas H. Ince Studios and also by the Association of Motion Picture Advertisers, to present facts and list—six— which will justify more columns of newspaper space. I endorse this campaign wholeheartedly and will heartily support those who have the energy and capacity to convince newspaper readers that refuse to recognize the many tangible attributes of film news.”

Title Lupin Story

For Robertson-Cole

Scott Sidney and Scott Darling, director and writers, respectively, are completing the editing and tiling of the spectacular seven reel Arsenic Lupin story, which the Christies are making for Robertson-Cole. The story features Wedgewood Newhall as the daring French adventurer, the cast including Katharine Adams, Wallace Beery, Colin Kenny, Ralph Lewis, E. P. Lockey, William Mong, Mark Fenton and Laura La Plante.

Buys Talmage Re-Issue

National Film Corporation announces the sale of the Georgia, Florida Alabama, South Carolina and Tennessee rights for ”Captivating Marjorie,” the five-reel Norma Talmage reissue, to Savini Films, Inc., of Atlanta, Ga.

New Buffalo Picture

Buffalo Motion Picture Corporation’s third production, ”The Daughter of Devil Dan,” featuring Charles Kean and Kempton Greene, has been completed and will soon be ready for publication.
If it Pays to Advertise, Just Look This Over.
How the Hearst newspapers throughout the country are helping to put over "The Cinema Murder" and other Cosmopolitan productions with advertising displays and special writeups by the staff of sob sisters and critics.

Moving Picture World, February 28, 1920, p. 1459
THE fellow with the paper and pencil isn't a real reporter, you know. No regular reporter ever worked like that. But Anthony Moreno, the Vitagraph star, didn't know that, so he valiantly rushed to Alice Lake’s rescue, while visiting her at the Metro studios, when a fake reporter hove into view.

*Exhibitors Herald*, April 3, 1920, p. 80
Don't Overlook Bets

Don't be nice to a newspaper man when he comes around and then boot his kids when they come in on a pass you gave him. More than one exhibitor fairly gushes over the man who can put free notices in the paper and then overlooks his wife and children when they come to see the show. Make a point of watching for the press passes and see to it that they mean a seat as well as a passage of the front door. Go the limit and when you give a pass, which is virtually your personal invitation to visit, see that your guests are even better taken care of than your paying patrons. Sometimes it means a great deal.

Moving Picture World, December 25, 1920, p. 1029

“Our next battle was over publicity in the newspapers. They were nullifying our publicity by running it under the caption of ‘Says the Press Agent.’ In that way they were handing us a back-handed slap, giving us space with one hand and nullifying it with the other. ‘We must run it that way’ they told us, ‘we can’t appear responsible for the bunk the p. a. puts out.’ We talked that over, we undertook to give them material they could run—I engaged my own press agent—it is his business to get the news element out of the pictures and there’s no longer for us any back-handed caption over movie news columns.

C.A. Barbian Speech, Moving Picture World, October 9, 1920, p. 758
Beware!

Press agents beware!
Governor Smith has signed the Betts bill which, commencing September 1, makes it a misdemeanor for any person to “deliver or transmit by any means whatever to any manager, editor, publisher, reporter or other employe of a publisher of any newspaper, magazine, publication, periodical, or serial, any false and untrue statement of a fact concerning any person or corporation, with intent that the same shall be published.”

Now watch a lot of brilliant ideas fade into thin air.

*Wid’s Daily*, March 8, 1920, p. 2
Appendix 12 – 1920

Why Newspaper Wastebaskets Are Always Choked With Motion Picture Publicity

“The Unfortunate Truth Is That the Field Is Filled with Scores of Reportorial Incompetents Who Have Taken Advantage of the Lack of Understanding of the Producer and Exhibitor to Get a Fat Salary”

By A. H. LYON
Managing Editor, Tucson Citizen, Tucson, Arizona

TENS of thousands of persons who never saw a big league ball game in their lives follow the fortunes of the Cincinnati Reds, the New York Giants or Chicago White Sox for six months of each year with steady indulging zeal. This enormous clientele, which is absolutely indispensable in its moral support toward making baseball a national game, has built up by just one agency—the press, and especially the sportswriters. The moving picture is the great indoor amusement for the United States of entertaining an exactly similar field, appealing to an exactly similar class in the mass for its sporty, athletic, enervating body of moving common folks and the children of just common folk.

I firmly believe there is just as much sound basic reason to expect that the greatest inducements to the public to move into the theatre has as many newspaper followers as the greatest baseball sport, but in the twenty years of wonderful progress which the photodrama has experienced its appeal to publicize one of the most essay of how to make that appeal has lagged far in the rear.

Throwing Money in Wastebasket.

I believe that this is not so in any sense to a lack of desire on the part of the motion picture producers and exhibitors. The amount of money which they spend on propaganda is enormous. Nor is it due to the managing editors or city editors as a rule. The problem of giving features to one's readers is specially difficult for the editor of a Sunday in a city of 15,000, 20,000, or 30,000, which cannot employ special feature and magazine writers.

But what is the situation as to the motion picture copy that comes to the editor's desk? A large percentage of it goes into the waste basket, and half of that without being opened. It literally has no news value. It could not be read if it were printed. It lacks punch, the sort of personal youth and gripping interest that once found in any baseball story that comes along.

The problem of cost of production in the newspaper business has become so vital that the rules of judging news values are as strict as if they were writing to my daily published in a town of 25,000, as they were when I worked on the copy desk of the daily in the eastern cities. We use no filler. Filler is an obsolete word in the language of the desk man these days.

Live Copy Lacking.

But, on the other hand, the demand is for live stuff, and it must be live to get by; that is, it must be something that some man or woman would buy the paper for. It must be something giving a chance to read that particular item.

The desk man starts out to read the copy that comes in. He looks for the picture propaganda which he finds on his desk. He looks for the news. He looks for something to give him that alluring head line unless it is an accident, not a single head that will catch his eye and rivet his attention to be certain that a single story that starts off with a paragraph lead in it that gets that attention.

He wades through it a few mornings and then when he picks up his second-class mail and one-cent letter postage after a

Moving Picture World, August 7, 1920, p. 717
Underburdening the Soul on the Subject of Free Publicity in the Newspapers

By HARRY T. BRUNDIDGE

Study the press sheet. Read the trade journals. Be forever on the lookout for unusual stories—and pictures.

Write clean copy.

If one paper turns down a story, try another. If you get it printed it will make the first man wonder if he overlooked a bet and may make him easier to handle the next time.

Don’t write “press stuff”—write news. Don’t try to be a “good fellow,” be a business man.

Don’t wish complimentary notices to everybody in the office: make them hard to get.

Keep an eye out for real news, not movie news, and give the big boss a tip on a big story now and then. He may remember that there is at least one paper in town that likes such stuff.

The question of why newspapers show a story of public interest, and not all at necessary, to start a story with the name of the production you are exploiting. If you write the story around the star, the production is not essential, or at the most, a side issue. A story about a star, in which the name of the production is not mentioned, does not smack of “publicity” and a paper is not ashamed to use it.

There is a special “news” stories.

Valuable Space Given to Interviews.

For example, in exploiting Marshall Neilan’s “Don’t Ever Marry,” I succeeded in placing on the woman’s page of a St. Louis paper an interview with Matt Moore in which he outlined his views on marriage and declared that the marriage of one screen star to another, citing the experiences of Tom, Owen and Joe, his three brothers. That has resulted in a great deal of advertising.

The fact that Moore had the leading role in the new Neilan production, “Don’t Ever Marry” was mentioned; but the fact that “Don’t Ever Marry” was running at the New Grand Central and West End Lyric was omitted. However, every reader who went to the next page saw in very large type that “Matt Moore and Martha Vickers” were playing.

Facing the far corner of the Neilan Talmadge in “The Love Expert” and Marma Talmadge as “The Woman Gives,” I succeeded in getting on the woman’s page of one of the papers an interview with “Fog” her mother, which was cut from the press sheet and put back on copy paper.

Petty Anarchists Hurt “Camerada”

There is one other thing worth mentioning—precaution. I find that publicity men, though they may be simpletons, are making the “smoke” harder and harder. I have seen in getting a story, the other man, his editor, complain, demand an end of his trouble, and threaten him with the law. If they don’t get “something just as good,” they fail to be of any interest to the follow, but plain hard work.

Moving Picture World, May 29, 1920, p. 1187
Truthful Publicity Only Is Effective

Benjamin A. Prager cites German Propaganda as Example of The Failure of False Advertising — Should also be Told in Forceful Manner and Should Be Attractive.

By BENJAMIN A. PRAGER

A

DVERTISE! Advertise! Advertise!

You may be the greatest success in business today and still be found upon the most intelligent use of advertising.

The world recognizes that this is a day of publicity and looks to publicity to guide it in choosing the essential things in life — clothes, foods and amusements.

But publicity — and by publicity I mean advertising as well as news stories — must be truthful to be effective.

The most striking example of the failure of false publicity — and it failed because it was false — is the ineffectiveness of the German propaganda intended to keep America out of the recent war. If that propaganda had been successful, Germany might well have won the war.

Your advertisement must tell the truth, must tell it forcefully and must tell it attractively.

A recent instance in New York city of putting publicity to commercial use was the case of a New York merchant who rented Madison Square Garden for a clothing store.

The novelty of the thing coupled with its magnitude gave this thing a news value that the New York dailies could not overlook. Every paper in the metropolis ran a story on the front page about it, and the merchant very wisely put these stories to good advantage in his ads.

Of my own knowledge I know that practically every concern of large standing in the business and financial world maintains an extensive publicity department which carries on that particular company’s propaganda. I am told on good authority that the highest paid press agent in New York city, whose name for obvious reasons can not be mentioned, receives a salary of $40,000 a year. He is employed by large financial interests.

When the king of Belgium recently toured the United States, I understand he was accompanied by a press representative. Even royalty, it seems, must have proper representation in the papers.

While I can speak only in a general way of publicity as it affects other branches of industry, it is with more certainty that I am able to discuss press matter as it relates to the film business.

As president of the Mayflower Photoplay Corporation and on account of my connection for many years, with motion picture activities, I have been greatly interested in the power of publicity.

Today, with the film industry ranking third in the list of America’s giant enterprises, the newspapers all over the land are eager to publish stories about it, provided they can be given the kind of “copy” that they need. But the “press agent” brand of publicity is too frequently something that the newspapers can not use at all.

There is enough legitimate news in the motion picture industry to make this sort of publicity unnecessary. News wherever found, his circulation value. In fact, there are a number of publications devoted exclusively to motion picture news, which speak well for the widespread interest in this subject. And one of these papers, a daily published in New York, insists that it makes a larger profit than any other New York newspaper.

Too many corporation heads require their publicity men to send out matter which features the corporation or some member of it to a degree which makes it impossible for this matter to be handled by the newspapers at all. The corporation who insists that the name of his concern must be made, the most important detail of any publicity story is doing the “small” that he sends out to find his way into the waste basket.

He should remember that a real entertaining story or news item that will be read, even though it incidently mentions his company or does not refer to the company at all, it brings out some features of what his company produces or deals in, is worth far more than whole pages of matter which the editor disinterred into the waste basket. Yet this fact seems very hard for a great many corporation chiefs to understand. They do not possess the faculty which is essential to an editor — that of placing himself in the attitude of the reader and of instantly rejecting whatever is not of interest.

Newspaper want news, and they will print it just as quickly when it relates to the picture business as when it relates to politics or anything else.

Progressive publications regard the publicity man as an ally and not an enemy, because through him they have direct access to the very fountain head of news. But he must offer something of value and he must not waste the editor’s time with things which boost his own game and fail to catch and hold the interest of the ordinary reader.

Fr. Wayne Palace to Open

FR. WAYNE, IND. — The new Palace theatre here will open August 16. One instead of two shows will be put on each week during the new season. Frank E. Studer is manager.
The Way In Is the Way Out.

“I am fired with ambition,” said the famous journalist, magazine writer and editor.

“I am fired with inspiration,” said he on second thought. “I’ll get a job pufflicking films.”

“I am fired with enthusiasm,” he declared once he was the duly installed skipper of a mimeograph.

“I am fired with apprehension,” said the pufflicist as he watched the Big Boss sharpening the adz. “I am fired,” said the ex-pufflicist as he read the note he found on his desk one day when he came back from lunch.

Moving Picture World, July 10, 1920, p. 182

Also that “The Deep Purple” doesn’t refer to the color of the city editor’s face, after he finds that his sensational story is only a press agent’s plant.

Trust that this bit of information will make for bigger and better publicity.

Moving Picture World, May 1, 1920, p. 658
Front Page Newspaper
Publicity Packing the Theatres

Never before has such a tremendous amount of publicity accompanied the presentation of a motion picture as the combined newspaper accounts of

The World’s Most Popular Champion

BENNY LEONARD

and

The Great Wall Street Bond-Theft Mystery

Duplilcating the Plot of

“The Evil Eye”

The result of this extraordinary combination—column upon column of space that money could not buy in the leading newspapers every day—has made

THE BENNY LEONARD SERIAL

the greatest box-office attraction of all time.

Written by
ROY L. McARDELL

Staged by
J. GORDON COOPER

Supervised by
WALLY VAN

With
Stuart Holmes—Marie Shotwell—Ruth Dwyer—Madam Marstini

Presented by
Ascher’s Enterprises, Inc.

Distributed by
Hallmark Pictures Corp.

Every theatre—large and small—playing this powerful feature-serial, is doing record-breaking business

Motion Picture News, May 22, 1920, p. 4273
A city editor of a great newspaper once told a verbose reporter that the history of the world, from the time of Adam, could be told in 500 words.

This true story, too, has to be told concisely. It also deals with a big subject for it has to do with moving pictures, their educational value, and The American Library association and its Americanization program.

Snap into it now—visualize this:

---

**THE LAST OF HIS PEOPLE.**

Wolf. Mitchell Lewis
Natalie. Yvette Mitchell
Harry. Harry Lonsdale
Yvonne. Catherine Van Buren

This is a Selsot with Mitchell Lewis starred and doesn't rank with first run offerings. Credit is given neither for the story nor the direction nor is it deserved. Even the camera work is below the usual standard. On the applause side is a well run chase with two canoes shooting the rapids, but if this actor wishes to keep his standing he will have to reach out for more convincing stories and a director with ideas.

Mr. Lewis himself is the sob sister of male movie film and there is no objection to this sort of thing. Lots of people like it and it makes money, but it does require an expert to keep it from becoming absurd. In this offering is first an elopement. The man deserted is presented with a couple of Indian children to bring up. They are later brought into contact with the son by another marriage of the villain who eloped. The daughter of the foster father of the In-
dlans also comes back, her identity is made clear and she finds a true lover in the Indian played by Mr. Lewis.

All this is thrown on the screen like a newspaper story. Nothing is well thought out, adequately accounted for or really sympathetic. It does not create sympathy merely to state a case. The case must be stated in appealing terms.

Leed.

Hugh Ford has finished the filming of "Lady Rose's Daughter," a picturization of Mrs. Humphrey Ward's novel, in which Elsie Ferguson is starred for Paramount-Artcraft.

Variety, January 9, 1920, p. 53 – Reference to newspaper story in derogatory terms
Motion Picture News, February 14, 1920, p. 1702.

“Little Ben Alexander refused to be interviewed by a reporter with the statement to his mama, “I mustn’t tell him anything, for if I do, he’ll put every word I say in the paper.”
A college fraternity has complained of the types of college boys shown in motion pictures and has asked the producers to quit showing the "'rah 'rah" type. Alas, we never will be able to see ourselves as others see us. Types will remain in all drama. The general conception of the college boy, the reporter with the notebook, the chorus girl with the limousine, the traveling man who tells funny stories will always be with us. They're not true to life, but how are you going to change as long as your pictures are directed by neither college boys, reporters, chorus girls, nor traveling men?

*Picture-Play Magazine, April, 1920, p. 42*
Exploitation of Movies in the Newspapers

Bathing Girls Give Shock to Broadway

Blase Broadway has been shocked at last.

A crowd of several thousand people gathered in front of the Broadway theatre, when the score of bathing girls who appear in person in connection with the initial showing of “Up in Mary’s Attic” at the theatre, paraded down the street clad only in their one-piece—and a small piece at that—bathing suits.

Traffic was willingly blocked for a short time, while photographers from the news reels recorded the unusual performance.

Preceding the Broadway street display, the girls rehearsed on the roof of the theatre, where they went through a series of dancing acts, setting-up exercises and other “stunts.” Newspaper photographers and film men took pictures of the display both from the roof proper and from the roof of a nearby building, “shooting” almost straight down, showing the crowds on Broadway watching the performance.
Novel Exploitation Stunt Creates Interest in Celebrated Production

Hundreds of Letters Received to “Child for Sale” Advertisement Inserted in Twenty Daily Newspapers by M. J. Mintz

An example of ingenious exploitation, which smacked of the sensational and which showed to a good advantage the possibilities in indirect advertising, was a feature of the introduction to the public of “A Child for Sale,” which is being distributed in the Illinois and Indiana territory by Celebrated Players Film Corporation, Chicago.

The stunt was the work of M. J. Mintz of Celebrated and resulted in the “grabbing off” of free space in the Chicago dailies and in the papers published in surrounding communities.

A blind advertisement was inserted by Mr. Mintz in the personal columns of twenty newspapers. It read as follows:

“A child for sale—Beautiful girl, 4 years of age; blue eyes and auburn hair; excellent health; charming disposition; legitimate parentage; high cost of living reason for selling.”

Immediately after insertion of the “ad” hundreds of replies were received from persons all over the country. In addition to arousing the curiosity of many persons, it prompted civic societies and the like to investigate the matter. In one Chicago suburb the services of the police were sought.

To each inquiry received a reply, revealing the purpose of the advertisement, was dispatched. The direct result of the exploitation scheme was the good attendance at the initial showing of the picture in Chicago at the La Salle theatre.

Undoubtedly the scheme will have a far-reaching effect because of the wide circulation of the Chicago newspapers and the others in which the personal was printed.

Another feature of this particular case is the co-operation given by an independent exchange to the exhibitors in the territory in which it sells its product. While this is not the first instance in which a state right buyer has been active in aiding the exhibitor, it is one of the outstanding cases.

Promise Comedies Up To Better Standard

The theatre manager after comedies minus chase and slapstick, such as will draw the better class of the fun loving public to his theatre, may look forward with interest to the new series of comedies and satires to be produced by Artola Productions, Inc., a new Massachusetts corporation having headquarters in Boston under the general management of Alfred A. Lionais.

Artola Productions will annually produce twenty-six one reel comedies featuring a male star, with whom a five-year contract has been made, and opposite him will play Muriel Wainwright, supported by a full baker’s dozen of New England beauties, and comedians tall, short, thin and fat. The tentative titles of the first two-reel comedies are “Honeydo” and “Hats.”

Jimmy Aubrey to be Seen In Role of Modern Jonah

Exhibitor’s Herald, August 7, 1920, p. 87

Exhibitor’s Herald, September 11, 1920, p. 208
'Frisco Strand Stirs City with Want Ad.

There is no law on the statute books to prevent the sale of a white child in the United States, probation officers and the Society for the Prevention of Cruelty to Children told the San Francisco district attorney, who was wroth when the whole city was stirred last week by want ads in the newspapers which read:

“A child for sale; age 4 years; excellent parentage; excellent health and charming. Reason for sale, High Cost of Living. For particulars, apply Box 764 The Call.”

The advertisement, which caused widespread comment throughout the city when the newspapers all took up the sale in their news columns and even editorially was prepared by Mervyn W. Jackson, director of publicity of the Strand theatre, as his first step in exploiting “A Child for Sale,” which is booked as the feature at that theatre, week of December 19.
WILLARD C. PATTERSON has recently put over a most successful exploitation campaign for “Dinty” which began with newspaper stuff six weeks in advance of the showing and continued to the very last day.

On opening day, Mr. Patterson’s “pet bet” started the ball rolling. This was a trio of newsboys, dressed as much as possible like the trio in the picture—“Dinty,” “Chinkie,” “Watermillions.” These boys worked the streets of downtown Atlanta, always together, and wearing on their backs placards which read, “See Dinty—Criterion today.” There were an oddly assorted trio—the (recklessly faced white boy, the lemon-laced “Chinkie” and the shining, coal-black little “Watermillions.”

Another tie-up which proved astonishingly successful was that of the newsboys. Since “Dinty” is the story of a newsboy, it was peculiarly appropriate that the newsboys themselves should help to boost it. And they gladly did. On Monday, every newsboy in town and there are more than two hundred of them, wore a placard similar to those of the trio, reading “See Dinty—Criterion today.” And usually the placards, making a sale, would conclude it with some such remark as “Sa-a-ay, you don’t want to miss ‘Dinty’—he’s great!” All of which had its effect.

But perhaps one of the most successful “tie-ups” of the entire campaign was that with the cigar-stores and the cigar-stands in hotels. Twenty-five men who worked at cigar-stands, either in drug-stores, hotels, or cigar-shops, were hired, to finish up a sale by boosting the picture. It was very successful, and worked with amazing success. For instance, when a man completed the purchase of his favorite brand of smokes, and was picking up his change, the clerk, would say: “By the way, have you seen the picture at the Criterion this week?” etc.

Every orphan’s home, and charitable institution which took care of children, were guests of the management some time during the week, to see the picture. And of course, the newsboys also had a treat.

But the exploitation of “Dinty” did not cease with the outside. In other words, Mr. Patterson not only “Put over” the picture in a new and interesting way—he put it “on” with his usual success and thoroughness.

Inside the theatre, the Christmas spirit was carried out in the decorations, which were great loops of snail, loops gracefully from the side-lights, from the stage clear back to the main entrance, the loops “starred” here and there by great scarlet, poinsettia. The balcony stairs were twined with the vines, and the red blossoms, and great jars of holly and mistletoe stood on the tables in the smoking rooms.

A special stage set that created so little favorable comment, depicted a room scene—snow covered hills, a wintry blue sky, and, nestled in a valley between the hills, apparently very far away, was a tiny cottage, whose windows glistened with a warm-looking orange light. Down stage, and as if on a lower slope of the hill, the snow-covered roof, and red chimney of another cottage peeped.

The orchestra put over one of the best numbers on the bill, an overture called “A Toy Symphony.” Every member of the orchestra wore little red caps with “streamers” and they seemed to get ever more fun out of the overture than the audience itself.

_Patterson Puts Over “Dinty”_  
Exploitation Campaign Extraordinary Gets Atlanta’s Attention and Then Some

_Jackson Gets Out Novelty Herald_  
Making New York City sit up and take notice with cards that cost $4 a thousand to print, $3 worth of feathers, and a few hours’ work on the part of theatre employees is some stunt. It was accomplished by Ben H. Jackson, manager of the William Fox Auditorium theatre, and although the cards were issued some weeks ago, they are still in circulation through the city, because of their novelty.

The cards were used as a purely advertising stunt for a showing of “Twin Beds.” They were postcards, and through two holes punched at one end theatre employees thrust a small feather, the significance of which was disclosed by the wording, as follows:

“Here’s a trick. ‘Twin Beds’ will Tickle You,” and other announcements concerning the feature.

*Motion Picture News, January 22, 1921, p. 844*
Some More Good Stuff on “Dinty”

Although there have been scores of novel and clever stunts to exploit “Dinty,” great credit must be given Tom H. Boland, manager of the Empress theatre, Oklahoma City, Okla., for the keen showmanship that inspired him to so carefully work out the plans for a “Dinty Day” in connection with the showing of this feature.

By interesting the Oklahoma News in a plan whereby the newsboys of the city would be encouraged to increase the street sales of the paper, Mr. Boland secured the co-operation of practically “all newsboys, former newsboys and boys who wanted to be newsboys” so the announcement said.

As a result of Mr. Boland’s planning, the great majority of newsboys selling papers on the streets of Oklahoma City wore bright red tags pinned to their coats. The tag was similar to that used by express companies and carried the following reading matter:

“Buy Your News From Me, I Want to Win a Dinty Day Prize By Selling the Most News Today. See ‘Dinty’ at the Empress Theatre.”

As a reward for the newsboys selling the greatest number of papers, the theatre and the paper agreed to give $5 in gold to the best seller, $3 to the second best seller and $2 to the third best seller.

Cutouts mounted as banners and a variety of posters enabled the newsboys to hold several parades boosting “Dinty” and create sufficient local excitement to cause pedestrians who hadn’t known of the feature through other advertising methods to inform themselves.
Cleveland Theatres and Newspapers Cooperate

Demonstrating that “It’s always fair weather, when good showmen get together,” William Freedman, manager of the Metropolitan Theatre, and Paul Gusdanovic, manager of the Strand Theatre, both of Cleveland, made permanent records in the annals of Ohio’s best showmanship with a joint exploitation campaign just completed.

Involved in the campaign which Messrs. Gusdanovic waged with such remarkable success, were 200,000 subscribers of the Cleveland Press, approximately 5,075 Cleveland newsboys, Miss Gladys Briggs, and “Dinty.”

The first step in the campaign was naturally the agreement of the managers of the Strand and Metropolitan to play a day-and-date showing of “Dinty.” This accomplished, the next move was the matter of interesting the Cleveland Press.

The most important step in the campaign was to interest the Cleveland Press in a plan whereby the paper was to lend its editorial support to a big party for every newsboy who sold the Press in Cleveland.

The managers outlined their proposition. It was to be a big celebration. The Cleveland Press was to be given credit for providing the entertainment. The Press thought the plan was a good one. It was a bit of publication enterprise that would awaken interest among its readers. News stories began to appear about the to have, at the same time making it plain good time the Press newsies were going that “Dinty” was a great picture. For a week in advance of the special showing the Press kept the story on page one.

A surprise was added to the celebration when the Press announced that a local girl, Gladys Briggs, ten years old, would appear in a “Dinty” prologue, as a newsboy.
Duluth New Lyric Puts Over Big Stunt for “Dinty”

With the co-operation of the Duluth News Tribune, the New Lyric theatre of that city put over an exploitation campaign that Minnesota records of showmanship will find hard to equal. The campaign was in the interest of “Dinty.” Five hundred Duluth newsboys were invited to a special morning showing of “Dinty.” Details of “Dinty Day” were then explained. Publicity attended the rivalry among the newsboys to sell the greatest number of News Tribunes throughout the showing of the picture. A photograph of the winning newsboy was published.

New Idea for Exploiting “Dinty”

Joseph M. Trunk, manager of the Dome Theatre, Youngstown, O., put over a clever stunt for his showing of “Dinty.” Mr. Trunk secured the services of a sketch artist and dressing the artist up as a newsboy had him cover the town drawing sketches on store windows in chalk. Some of the pictures showed Wesley Barry. Others showed striking scenes from the play. Others were just striking ads. Trunk played the picture the week of January 16. He used this stunt the whole week previous to the play date, and stirred up so much interest in the picture that he had difficulty taking care of the crowds.

“Dinty” Gets More Newspaper Cooperation

In conjunction with the Newark Star-Eagle, Frank Lamson Smith, managing director of the Rialto theatre, Newark, N. J., put over a most successful campaign for “Dinty.”

Mr. Smith directed his efforts toward the circulation department of the Star-Eagle and succeeded in arranging for a “Dinty Day.” Each newsboy, and the circulation department claims about 400, wore placards, reading:

DINTY DAY
I’m out for the special “Dinty Prizes for selling the most Star-Eagles today.
BUY YOUR STAR-EAGLE FROM ME.”

The day before “Dinty Day,” a special show was given for the newsboys, at which time the details of the contest were announced. The prizes were inexpensive, and consisted of a fountain pen, a metal pencil and five one-month passes to the Duluth.
Gladys Briggs, who assisted in entertaining the Cleveland newsboys who saw “Dinty,” at a special showing held in connection with the Press. Story appears on this page.

*Motion Picture News, January 19, 1921, p. 1014*
Marjorie Daw’s Advice
Is “Don’t Ever Marry”

Marjorie Daw, Marshall Neilan star, has made the front pages of the newspapers again. This time it is her “Don’t Ever Marry” movement that has attracted attention.

Stories and pictures advising young girls to join this movement, which incidentally is a direct advertisement for the producer’s picture of the same name by Edgar Franklyn, has struck the fancy of newspaper editors everywhere, it is said, and page 1 displays have resulted.

Many thousands of dollars in advertising has been realized by this exploitation campaign, it is said, and exhibitors are finding it advantageous in capitalizing the stories by announcing the presentation of the picture.

In addition to this publicity drive, much interest has been aroused in the picture by the circulation of a small wooden rolling pin imprinted with the words “Don’t Ever Marry.” This is a toy that will be taken home by the children where the big brothers, sisters and parents will see the advertisement and become inquisitive.
Wesley Barry accompanied two cameramen upon a tour of Los Angeles newspaper offices taking sequences showing the various critics at their desks. The press was invited to a special screening of “Go and Get It,” before the picture opened at the Kinema and it requires no vivid imagination to guess what the press did for the engagement during the run.

*Exhibitor’s Herald*, September 25, 1920, p. 57
Schade Pulls A New Stunt

Toy Balloons and Spieler Exploitation Mediums for "Go and Get It" at Schade Theatre, Sandusky, Ohio

A KNOCKOUT stunt in the way of inexpensive exploitation for street corners was originated this week in Sandusky, Ohio, when George J. Schade discovered that all it takes is an object floating through the air to make the average American citizen start talking.

Mr. Schade didn’t use airplanes. He merely bought several gross of small rubber balloons which when inflated with the right sort of gas could be liberated, with the assurance that they would soar high into the clouds, leaving onlookers gazing at, and wondering about the tiny objects in the form of cards which were suspended from the little sky-chasers.

This stunt of Mr. Schade’s was in the exploitation of “Go and Get It.”

“Go and Get It,” cried a leather-lunged young man as he released an ordinary toy balloon with a string and a card attached to it, at the foot of the principal thoroughfare of Sandusky, Ohio.

The crier addressed his command to numerous men, women, children of all ages, who had been watching him cavort with the gas-filled rubber encasement much after the manner of the average youngster when a circus with a balloon man on the job, happens to be in town.

One after another balloons were released at various street corners and other places throughout Sandusky, but the object of the leather-lunged young man who accompanied each release with a “Go-and-Get-It,” was not disclosed.

The police were thinking of doing a little investigating when the process of liberation that had attracted so much attention, suddenly ceased.

No one had been able to capture a balloon for they had all soared high and far.

“Go and Get It” became a sort of jocular command in Sandusky. Everybody was saying “go and get it”—and laughing—very evidently enjoying what the average person considered a sort of a joke at the expense of some irresponsible boob.

The newspapers—all of which had, of course, been let in on the secret—carried good stories of the liberation of the balloons. Not, however,—until the first of the cards attached to the balloons released, had been turned in, did they mention the fact that each card was good for two admission tickets at the Schade Theatre—two tickets, as the cards, advised, “to see ‘Go and Get It.’”

Cards good for two tickets were turned in from points forty miles away in several instances.

“The idea was original with us,” said George J. Schade, owner and manager. “It worked out in great shape.”

*Motion Picture News, February 19, 1921, p. 1456*
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Exhibitors Herald, November 13, 1920, p. 192
“Jinx” Receives Front Page Review

It isn’t often that a motion picture wins a front page review in a big newspaper. And a review that has all the pep of Mabel Normand, herself! It was an accident that secured page-one-prominence for the review. But it was the careering Mabel’s work in “Jinx” that inspired the laudatory tone of the squib.

Neal S. Anderson, who is dramatic editor for the Topeka State Journal, treated himself to an all-comedy night at the Orpheum theatre. The leading feature was the Goldwyn production, “Jinx,” and it was introduced by an old Chaplin picture, “The Champion.” He sat down, all unaware of the shock in store for him, and arranged the aura of editorial indifference about him. He had thought that aura to be invulnerable until then.

Charlie Chaplin began his antics while Mr. Anderson looked on. Suddenly the editor recognized the referee of the comedy. His placidity was shattered to pieces—the referee was himself. He had almost forgotten that six or seven years ago he had acted with the Essanay Company and incidentally with Chaplin in “The Champion.” In one entire reel the Dramatic Editor figured prominently. The smart reporter of the Topeka State Journal—every newspaper has a smart reporter—also recognized Mr. Anderson in the picture. The result was a skit on the front page and the transposition of the review from its wonted obscurity to the enviable front row pew.

Under the striking head “N. S. A. Is Seen in ‘Movies’ at Orpheum,” the reporter spied off a clever story quoting Mr. Anderson’s audible reaction to the shock verbatim.

“Queer thing—seeing one’s self in the movies,” the dramatic editor had said. “It’s not so disturbing while your screen self is acting before your eyes, but when you walk off down the street, off the reel into nowhere, you can hardly understand it.”
Sold “Race of the Age” by Newspaper Office Showing

Appreciating the fact that he had something that was right in the news, Joseph Goldberg, of the Educational Film Exchange, in Louisville, took “The Race of the Age,” showing the race between Man o’ War and Sir Barton, around to the newspaper offices and gave showings to the staffs of the Courier Journal and the Times.

The news editor and the sporting editor made it a fifty-fifty break on their stories, and other sporting editors followed suit, so as not to be out of the running. They were all given a chance to see the film in advance.

There was a racing meet at Churchill Downs and the town was packed with horsemen. Keith’s Mary Anderson boomed it above the vaudeville bill and the Strand gave it sixty per cent. of the publicity, and both houses overflowed.

Moving Picture World, November 27, 1920, p. 471
More “What’s Your Hurry?” Exploitation

Incident to the showing of Wallace Reid in “What’s Your Hurry,” Manager Dwight L. Hill of the Pickwick theatre in San Diego, Cal., used several good stunts which “went over” in good shape. On October 27th he had tags put out over the city, these being attached to all the automobiles found on the streets, bearing on one side suggestions as coming from the Police Department, while on the other side was the announcement of the presentation of “What’s Your Hurry?” at the Pickwick.

The signature of Mayor Louis J. Wilde was secured to a proclamation designating Wednesday, October 27, as “Safety First Day,” with the suggestion that the slogan be, “What’s Your Hurry—Safety First!” This was given publicity through the daily papers.

A third stunt was arranged by Manager Hill, who secured the co-operation of the circulation men of the local papers who have charge of the street “newsies,” to the end that between 5 and 6 o’clock on Wednesday evening every newsboy on the street was calling out, “What’s Your Hurry?”
“Wuxtra” Is Cry of Newsboys Exploiting Fairbanks Production

“Wuxtra, wuxtra,” cried several newsboys in Colorado Springs, Colo., the other day.

But the “extra” they were peddling did not have a glaring headline telling of some gruesome murder or of the Russian revolution. No, it was an exploitation stunt being used by Mr. August of the Princess theatre, in connection with the opening of Douglas Fairbanks’ latest production for United Artists Corporation, “When the Clouds Roll By.”

The theatre management had it printed, in regulation size of the local newspaper, and had it inserted with the regular edition of the paper, calling the “extra,” however, “The Princess Gazette.”

The extra contained but two advertisements on the picture and six columns of each page were filled with news stories of the coming of the production, Fairbanks, and the members of his cast.

Mr. August said the paper created a great interest among the townsfolk.

Exhibitor’s Herald, February 28, 1920, p.79

A dog resembling that appearing in “Up in Mary’s Attic,” the Fine Arts Pictures, Inc., production, was planted in a home in Atlanta, Ga. Neighbors discovered that the canine did duty as “nurse” to a three-month-old baby while its parents were away, rocking the crib, amusing the child and even playing the phonograph. When newspaper men made inquiry, the father stated that he got the idea from seeing the picture—and the news story which resulted had the desired effect.

Exhibitor’s Herald, October 2, 1920, p. 56
Search For Original Fans
As Exploitation.

If hundreds of exhibitors don't use this stunt, in one way or another, we're mistaken. Paramount Artcraft hasn't copyrighted it and offers the suggestion for what it's worth to any exhibitors trying to put over a big, elaborate picture. The stunt was originated for the Cincinnati engagement of “Everywoman” at the Strand theatre by the exploitation department of the Cincinnati Famous Players-Lasky office. The simplicity of the idea is its big point. It will get newspaper space where publicity is hard to get—as it is in Cincinnati.

The idea is this: Start a search for the “original moving picture fans” in your town. At this time, due to the twenty-fifth anniversary of the event, the presentation of the first photoplay is receiving much publicity. A reproduction of this first photoplay, “Miss Jerry,” is included in the Paramount magazine released Feb. 15.

Try to find the film fans in your town who saw “Miss Jerry” 25 years ago. And when you get their names—you'll get one or two surely—give them a special party, showing the “Miss Jerry” from the Paramount Magazine, and in contrast show them your latest, biggest production of the silent art.

In Cincinnati to work up publicity for “Everywoman” a month in advance of the engagement at the Strand the “search for the original fans” was sprung. The papers saw the possibilities of good “human interest” copy and ran the announcement that Manager Fred Strief of the Famous Players-Lasky Cincinnati office would give a party in the exchange “private theatre” for the original fans, showing them again, for old time’s sake, “Miss Jerry” and then comparing it with “Everywoman.” As fast as the mails could carry them, several letters were received from “original fans.” They furnished splendid “copy” for the papers. One man, Jacob Jordan, of Covington, Ky., wrote that he saw “Miss Jerry” 25 years ago at Cincinnati and that since then he hasn’t missed more than two nights a week at a moving picture show.
The Post sent a photographer to get the man’s picture and interview him. Mrs. Frank Bennett wrote that she saw “Miss Jerry” and had her son with her. He is now 34 years old and works for a railroad. So they'll use their passes to come to Cincinnati to see “Everywoman.” That’s long-distance pulling!

Attorney J. A. Mingus, well known in Cincinnati, another “original fan,” tells (the Times-Star carried this interview) of seeing “Miss Jerry” and how it puzzled the populace. Everybody left the old Heck Dime Museum in Cincinnati feeling they had been buncoed—they thought the picture must be a fake and that real, live actors were doing the acting and were reflected on the screen in some trick way. Other interviews proved space getters in the papers, each referring to the special
“Exploitation Men’s Minute Book—”

Giving Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

party to see “Everywoman,” the most lavish film to be constructed with most crude and original picture.

Making your publicity “news” so the newspapers will not only carry it, but want it enough to send out for photos, is the real wedge to open the columns in towns where the papers are “tight.”

In Cincinnati the stunt was lengthened out by getting a letter from Alexander Black, who “produced” “Miss Jerry” a quarter century ago. He congratulated the “original and faithful fans” of Cincinnati. More newspaper space.

*Motion Picture News*, April 3, 1920, p. 3089
How Doc Horator Gets the Editors to Run His Stills

Harvey Horator, manager of the Alhambra theatre, Toledo, Ohio, believes that the art of getting free reading matter and pictures boosting attractions into newspapers is not a difficult matter if the method employed is open and above board. Newspaper men hate to have anything put over on them and while slipping a press agent “hokum” into news columns is possible now and then, the after effects are bad. It obviates the chance of getting some real helpful publicity that a newspaper is glad to give. One of the stills of “The Fighting Shepherdess,” the one that shows the little star with a background literally covered with sheep and the hills in the distance appealed to him as a picture that created the idea of the picture he wanted his patrons to get. There wasn’t much action in it, but Mr. Horator took it to this editor. He told the editor of the appeal the beauty of the scene made to him, and the editor agreed that it would be a decoration for any page. He ran it.

When the Pantheon was opened the Alhambra manager wanted an unusual stunt to advertise it. One of the editors suggested it. Katherine MacDonald in “The Turning Point” had been selected as the opening attraction, and the exploitation was a teaser campaign. They plastered the town with small placards reading:

“Call 2958 and make an engagement to meet the most beautiful woman in America. Ask for Miss MacDonald.

“That was the new theatre’s telephone number. Every editor in town helped to exploit the teaser campaign by answering mythical or real letters that they did not real.
Incorporates New Thoughts in Old Exploitation Idea

Ernest Stellings Pulls Beauty Contest That Has Lot of New Wrinkles

INCORPORATING the new ideas in an old exploitation stunt and varying it so as to get original results is the plan adopted by Ernest Stellings, manager of the Grand theatre, Washington, D.C., in connection with his showings of "Eraswhile Susan."

He made arrangements with the Washington Herald, an afternoon newspaper having about 30,000 circulation, to cooperate in a beauty contest to select the young woman in the city bearing the closest resemblance to Miss Blomey.

Despite the fact that the newspaper had no engraving plant to make cuts of the entrants' photographs, Mr. Stellings was not deterred. He announced that a season's pass to his theatre would be given to the young woman winning the contest, a pass of one month to the one bearing the next closest resemblance, and a week's pass to each of the next three.

A photographer was engaged to take the pictures of all entrants without charge. The photographer also mounted and framed the pictures without charge. This arrangement was possible for the reason that the photographer derived much valuable publicity from the stunt.

The campaign opened with publicity on the front page of the Herald, announcing the terms and specifying that it was necessary for each entrant to obtain a permit card from either the Herald or Manager Stellings before the photographer took the photographs. On the Sunday preceding the opening of "Eraswhile Susan" at the Grand, all of the photographs of the entrants were displayed prominently in the show window of one of the leading merchants in the town. Needless to say, that attracted much attention.

Now up to this point, it will be noted that the stunt followed stereotyped lines, but here Mr. Stellings injected some new life into the idea and the whole thing went over with a smash as a result.

On Monday, the judges of the contest went over the photographs carefully and picked Mrs. Claude Bennett as the winner. Then, Mr. Stellings got the merchants to cooperate and Mrs. Bennett was asked to visit the principal stores where women's apparel was sold.

The different merchants selected a specialty which they christened the "Eraswhile Susan Hat," another the "Eraswhile Susan Coat," another the "Eraswhile Susan Suit," and so on through a long list of articles.

These were put prominently on display in the store windows. Mrs. Bennett during the days of showing went about the streets of Washington shopping, wearing a number of different styles and combinations of various "Eraswhile Susan" clothes.

It was announced that a complimentary ticket to the Grand theatre would be handed to any person who spotted Washington's "Eraswhile Susan" on the street. This brought another big display on the front page of the newspaper. The person recognizing Washington's "Eraswhile Susan" were instructed to say, "I know you, "Eraswhile Susan."

Mrs. Bennett would thereupon hand the person a complimentary ticket to the performance. She was identified a number of times and Washington's 80,000 population had an exciting and busy time tracking down the young woman. The prizes were given away every day before the "Eraswhile Susan" opening. So effective was the campaign that Mr. Stellings hung up a new box office record for his theatre on the very first day the picture was shown.

Unquestionably, neither of the two old stunts of a beauty contest or the "spotting" contest would have produced this result. And yet tying them up together with the effective newspaper publicity tended to make a new appeal. But it was the tie-up with merchants on fashions that was added to this combination that brought the real punch. It gave an aspect to the old material that was entirely fresh and new, and appealed particularly to women.

And the fact is, as every exhibitor knows, that the merchants, attended by women chiefly are the factor that makes a big success from ordinary business. Right there lies the secret of why Mr. Stellings set up a new house record.

Small Town Exhibitor With Big Town Ideas

J. D. Smith runs the Princess theatre in Rockford, Ohio, a town of 1,400, dogs and all, as Smith says. His theatre seats exactly 168 persons.

He booked "The Miracle Man" and having booked, decided to put it over in city fashion. Here is how he did it:

He put out his paper—an unusual amount—and did all the orthodox advertising according to Hoyle. Then he went to the business men in his town with a subscription list for tickets and told each of them about the wonderful effect of bringing such a picture as "The Miracle Man" to Rockford. He sold 150 tickets for each show each night, two shows a night! That left the Princess theatre box office 18 tickets to sell for each performance when playing date arrived. Mr. Smith didn't have to worry about the weather, the flu, or Lent. But filling his house was only one aim of this showman. He wanted to let everybody know he had a picture like "The Miracle Man." He wanted the prestige and the noise. He advertised on the front page of his papers and put up lithos on busses, chicken coops and fences, in all parts of the country near Rockford and surrounding towns.

"Everybody was talking about the picture," writes Mr. Smith. "Just to illustrate how important they thought 'The Miracle Man,' one old lady asked me: 'When that Miracle Man comes to town where will be stay?' That is not a hotel here and she wanted the honor of renting the Miracle Man a room!"

But, wait, Smith isn't done yet. You've heard exploitation men boast about putting over double-page specials in big towns. How about a double-page spread in a town of 1,400? Smith did it! He got out and sold the ads himself; wrote the copy for the merchants, read the proofs. All he failed to do was to deliver the papers.

Then he did another stunt of his house. Cut-outs and a 25-foot banner turned the Princess into a bright spot of the town.

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Motion Picture News, April 10, 1920, p. 3283
Motion Picture News, January 24, 1920, p. 1052
Exhibitors Advertising
A Department of Motion Picture Exploitation

The Stunt of the Year

A newspaper advertisement ten inches deep by one column wide represents a respectable expenditure. Six such displays weekly, on contract basis, costs slightly less than six times that amount. In fifty-two weeks the cost of the space totals an imposing figure.

An editorial box of the same dimensions, with the theatre name in the headline, appearing for the same period with copy changed daily, is practically priceless. It is all but unobtainable. All but—but not quite.

Fred S. Meyer, managing director of the Palace theatre, Hamilton, O., effected with the opening of that playhouse an arrangement whereby the “Hamilton Evening Journal” carries such a box daily.

It costs him nothing. In giving the exhibitors of the nation the details of the arrangement so that they may duplicate his achievement Mr. Meyer renders a service of inestimable value.

His accomplishment is easily, to date, “The Stunt of the Year.”

When the Palace opened Mr. Meyer went to the editor of the Hamilton Evening Journal and laid his proposition before him. He made clear that he was not seeking “something for nothing,” but willing to co-operate in an enterprise that would be mutually beneficial.

By the terms of the agreement reached the newspaper carries in every issue a black face box printed in 14-point under a 14-point head, “Palace Timely Topics,” a newsman’s digest of the subjects composing the current Pathe News. It is written entirely from the news angle and entirely free of advertising flavor.

The Palace side of the bargain is simplicity itself. It consists in cutting into the news reel a title reading “Presented In Collaboration With Hamilton Evening Journal.” The title head of the newspaper appears with the simple addition of the presentation line.

To make the co-operation between paper and screen news the more direct the news weekly is received from the factory, being shipped to the Pathe exchange at Cincinnati, Ohio, after the Palace showing.

That is the crux of the idea. * * *

As is true of most practical and worth while enterprises, it is essentially simple. And its productivity is in direct ratio to its simplicity.

“I think here is a stunt,” says Mr. Meyer, “which any exhibitor who is alive can work with his paper. The News can be up to thirty days old and the result will be equally profitable.”

But a considerable advantage is gained by getting the news reel as early as possible. Mr. Meyer points out:

“Nearly every day—or let’s be more conservative and say twice weekly—the paper carries international or Underwood photographs about people in the limelight or happenings of the day. By having a first run News I show the motion pictures almost invariably either just as soon or within a day or two after. Result—unlimited publicity as news items in matter-of-fact way in news column.” * * *

Though Mr. Meyer does not detail the arguments used to bring the editor of the Hamilton Evening Journal into sympathy with his proposition, no exhibitor should experience great difficulty in duplicating his success. Figures showing the number of people attending the theater daily, weekly, monthly, annually, are imposing. Use them.

The stimulus that the arrangement will impart to subscription sales is, of course, the big argument. But there are others. Information regarding the number of cameramen reporters engaged in the preparation of the news weekly, presented with the idea of impressing the editor with the magnitude of the organization with which he is to be indirectly identified, is decidedly worth while. * * *

It goes almost without saying that exhibitors everywhere can profit by the arrangement.

The importance of newspaper publicity is appreciated more keenly today than at any previous time in the history of the industry.

Many methods of obtaining it have been advanced by men actually engaged in the work.

None of these have surpassed in simplicity of operation and in point of space and quality of material obtained the Palace theatre plan.

Fred S. Meyer, whose activities have frequently been chronicled in these pages, the man who conducted the first straw ballot preceding the recent presidential election, deserves great credit for his originality in conceiving the idea, and the gratitude of the industry for passing it along to the American exhibitor.
Newspaper Comic Strips Go to the Movies

“Gasoline Alley” for Screen

ARRANGEMENTS have been completed by which the firm of Russell-Greiver-Russell becomes producer and national controller of the “Gasoline Alley” cartoon film, upon which production is to start shortly.

“Gasoline Alley” is one of the most popular newspaper cartoons in the field today. Frank King of the Chicago Tribune has come to the front rapidly ever since the first “Gasoline Alley” strip was completed. Within a short period it has achieved great success, being syndicated in over sixty newspapers and with the syndication list growing rapidly.

Mr. King is not only widely known for his “Gasoline Alley” strip, but for several other cartoon successes, which will be recalled easily. Among them are “Motorcycle Mike,” which was a national institution some years ago. “Danny Dreamer” was another one of Mr. King’s successes. Some months ago Mr. King was author and cartoonist of a unique page in the Sunday Tribune, known as the “Rectangle” and various other little departments such as “Pet Reeves,” “Rubber Stamps” and “It Isn’t the Cost, but the Upkeep.” All of these cartoons enjoyed a widespread run in the newspapers of the United States.

Russell-Greiver-Russell, who has obtained the national rights to Mr. King’s “Gasoline Alley,” are rapidly finishing up the preliminary work and anticipate the release of the first “Gasoline Alley” cartoon by Christmas time. A diligent search has been made of the scenario market, a contributing staff of scenario-writers is being formed in an effort to make these the funniest cartoons on the screen, if possible.

Another feature in the cartoon is the publicity plan mapped out for the benefit of the newspaper and state right men. Besides obtaining syndication in the largest papers all over the country, it has planned to gain publicity in a great many other papers through the medium of a competition conducted by Russell-Greiver-Russell and paid for by them. Humorous automobile incidents will thus be found, it is expected. This competition is open to all and is to be sub-headed “Send us a letter telling us of your funniest motoring experience.” Twenty-five dollars will be paid to the winner; $15 as second prize, and $10 as third prize. The winning letter each week will be arranged in a scenario form and will be shown on the screen in “Gasoline Alley” cartoons.

Mid-West Exchange’s Notes

THE following bits of news are submitted by the Standard Film

“Jiggs in Society,” International-Pathe

George McManus’ “Bringing Up Father” cartoons are known throughout the country. Beyond doubt, an announcement to the effect that you are going to present a two reel comedy based on these comics will arouse curiosity. And those who come to your theater expecting to see McManus’ creations reproduced upon the screen by human performers, doing the very things Jiggs and the irrepressible Maggie do in newspaper funny sections will not be disappointed. Those on the other hand, who will expect a genuine motion picture plot will find that they miscalculated, for the entire affair is a chain of incidents, connected well enough, but not a real story. Margaret Fitzroy delineates Ma excellently and Laura La Plante looks well as the daughter. Johnny Ray, as the principal comedian is funny, and although his performance does not possess all of the virility of the real Jiggs, he gets laughs. They have turned out a suitable comedy technically—one that lacks a solid story only.
The adventures of “Jiggs,” the famous George McManus creation, are making millions of newspaper readers laugh all over the country.

Your audiences will want to see him and “Maggie” in real life, in real comedy, upon the screen!

Two Reels Booking Now

Pathé Distributors
A comic conception so good that it is a favorite with over 400 newspapers having 12,000,000 readers

International Film Service Co. Inc.
presents

"Jiggs in Society"

Produced by Christie Film Co. Inc.
Adapted from Geo. McManus' famous series

"Bringing Up Father"

with Johnny Ray

Pathé Distributors
EXHIBITORS HERALD

FOX PURCHASES RICHARD HARDING DAVIS STORIES
Sixty-Seven Narratives From Pen of Well Known Writer of Fiction Are Available For Screening Through Purchase of Library—“Gallegher” In List

William Fox, president of Fox Film Corporation, has purchased the screen rights for sixty-seven stories by Richard Harding Davis, the modern American fiction writer. This is one of the biggest literary deals in the history of motion pictures. Never before has a motion picture company arranged to produce the works of one writer on so large a scale.

In announcing that he had secured the rights to practically everything worth while written by Richard Harding Davis, Mr. Fox pointed out that he believes these stories have a peculiar screen value. The characters portrayed by Mr. Davis are especially adapted to motion pictures, he said, and will be of as much interest to foreign countries as well as to the United States.

Friend Makes Comment

“It is just what Davis would have wanted,” writes Mr. Fox today. “If he were alive today,” was the enthusiastic comment of one of his friends who figured in the deal. The essence of his works was vivid pen portraitization. Modern writers say they now go to the pictures in order to visualize their characters. But Davis was a writer who visualized his characters so that they stand out in his works almost as if they were being shown on the screen. To transfer his stories to motion pictures would be an easy operation, because his writings were the essence of simplicity—just as good motion pictures are the essence of simplicity.

That Davis might live forever in the literature of the screen as well as in the written word, impelled the trustees of his estate to agree that his works be memorized. Fox Film Corporation was selected as the medium.

Richard Harding Davis Stories Purchased by Fox

- Van Bibber’s Manservant
- Van Bibber at the Races
- An Experiment in Economy
- Traver’s First Hunt
- Love Me, Love My Dog
- How Betty Burke Got Even
- A Leander of the East River
- The Exiles
- The Boy Governor of Zapata City
- The Princess Alice
- The Map of the World
- Outside the Prison
- The Boy of the Wall
- His Bad Angel
- An Anonymous Letter
- The Reporter Who Made Himself King
- Cinderella
- Mme. De маrthero’s Understudy
- The Editor’s Story
- An Assisted Emigrant
- The Other Woman
- The Trailer from Room 8
- There Were Ninety and Nine
- The Cynical Mrs. Catherwaite
- Van Bibber and the Swan Boats
- Van Bibber as Best Man
- The Make-Believe Man
- Peace Maneuvers
- The Amateur
- The Spy
- A Question of Latitude
- The Messengers
- A Wasted Day
- The Grand Cross of the Crescent
- The Invasion of England
- Blood Will Tell
- The Sailor Man
- The Mind Reader
- The Lost Road
- The Miracle of Las Palmas
- Evil to Him Who Evils Thinks
- The Men of Zanzibar
- The Long Arm
- The God of Coincidence
- My Buried Treasure
- The Consult
- The Nature Faker
- The Frame-Up
- The Card Sharp
- The King’s Jackal
- The Story of a Jockey
- Summer Pirates
- Richard Carr’s Baby
- Van Bibber’s Baseball Club
- The Greasers
- The Jump at Corey’s Ship
- The Invasion of England
- The Man with One Talant
- A Vagrant
- The Lion and the Unicorn
- Real Soldiers of Fortune
- The Deserter
- La Lettre d’Amour
- The Log of the Jolly Polly
- A Walk Up the Avenue

He seemed to have an instinct that led him always to the exact spot where things would happen. No wonder Governor Morris said: He was almost too good to be true.

“Davis was the best reporter ever seen; the most daring war correspondent; a playwright, yet with all this—perhaps because of all this—he was the great American novelist of our time. It was his great love of adventure, his courage, his daring, that took him to many strange lands and helped him to leave behind him thrilling romance.”

Another biographer refers to him as “the writer with the motion picture pen,” and proceeds to explain that in writing he draws such vivid pen pictures of the adventures through which his characters pass that the reader sits enthralled as though watching a motion picture production. “In view of the Fox announcement,” this comment, made many years ago, now proves a prophecy.

Came of Literary Family

Irvin S. Cobb, when he wrote of the death of Davis, said he doubted if there is such a thing as a born novelist. Referring to this comment, Charles Belmont Davis, brother of the author, said: “If he was not a born author, certainly no other career was ever considered. He had the double inspiration of following in the footsteps of both his father and mother. For years before Richard’s birth his father had been a newspaper editor and specialist on the screen, and his mother (Rebecca Harding Davis) a novelist and short story writer of great distinction.”

Upon leaving school, Davis decided the best way to become a writer would be to get a newspaper job. He found one on the Philadelphia Record. It was
Theodore Roosevelt’s Great Tribute to Davis

“I knew Richard Harding Davis for many years, and I was among the number who were immediately drawn to him by the power and originality of his writing.” My intimate association with him, however, was while he was with my regiment in Cuba. He was indomitably cheerful under hardships and difficulties, and entirely indifferent to his own personal safety or comfort. He so won the esteem and regard of the regiment that he was voted one of the three men we made honorary members of the regiment’s association. We gave him the same medal worn by our own members.

“He was as good an American as ever lived, and his heart flamed against cruelty and injustice. His writings form a text book of Americanism which all our people would do well to read at the present time.”

THEODORE ROOSEVELT.

to take “chance work,” to report each day at 11 A.M., and get what was left over. At this he earned 50 a week. He lasted three months and was “fired” as incompetent. Then he went to the Philadelphia Press, earned a reputation by his stories of the Johnstown flood, lived with a gang of yeggmen in one of the worst dives of Philadelphia, planned a robbery with them and then trapped the band. For his first story he got $25 and wrote to his mother, “I’m going down the street now to see if Driscoll wants to borrow any ready money.” The amount he offered him.

As a "cub" reporter Davis interviewed Walt Whitman, and sent a copy of the story to Robert Louis Stevenson, who replied to the letter and told him that if he wanted to "write" he would have to "write" his yearning for New York. In September, 1889, he attacked Park Row and received the cold shoulder. He was sitting on a bench in City Hall Park when Arthur Brisbane came along and offered him a place on the Evening Sun. He accepted.

In 1900 his first fiction success, "Gallegah," appeared. This was followed by "The Other Woman," and "Miss Catawba’s Understudy"—all of which were to be produced under the Fox banner.

Edited Harper’s Weekly

At the age of 26 Davis became managing editor of Harper’s Weekly. While there he made his first try at playwriting, a one-act version of "Her First Appearance," which was produced as "The Littlest Girl," with Robert Hillard as the star. Then followed a sketch for E. H. Sothern.

It was "Gallegah" that made the fame of Davis. This was translated into English, German, French and Spanish, Elated by his success, but not overcome with pride, he kept on writing. He studied much and observed much. And all the time he kept up a constant correspondence with his mother, who was an impartial mentor for him.

In one year alone—1897—Davis saw the coronation of the Czar, the Millennium of Hungary, the inauguration of the President and the Queen’s Jubilee at London. England hailed him as "The King of America." In the same year he went to the Greece-Turkish war, from there to Central America, then to Florence and Moscow. He was a war correspondent in the Spanish-American war, the first and second Balkan wars, and in the Russian-Japanese war. He went through the Box war as correspondent for the New York Herald and the London Daily Mail, undergoing the hardships of the siege of Ladysmith, and was with Winston Churchill and General White when the British Column filed in. In 1907 he went to the Congo to investigate the charges of atrocities there. Returning to the United States he wrote the play, "The Yankee Tourist," in which Raymond Hitchcock appeared.

Was Prisoner of Germans

At the breakout of the world war Davis went over as a correspondent and was taken prisoner by the Germans. Suspicion of being a spy, he was saved from death only by the mark of an American firm in his hat. The German considered this sufficient proof that he was a Yankee.

In 1912 Davis and Besie McCoy, the actress, were married. Davis died April 11, 1916, as the result of a general breakdown due to his experiences in the war. One of his closest friends was Charles Dana Gibson, the artist. To his memory Gibson said this tribute: "His life was filled with just the sort of adventure he liked the best. No one ever saw more wars in so many different places and got more out of them. And it took the largest war in all history to wear out that stout heart. We shall miss him."

Goldwyn Managers in Conference at Chicago

Managers of the Goldwyn exchanges in the Central West were called to Chicago February 12 to confer with Felix Feist, vice president in charge of distribution. Those attending included E. E. Maberry of St. Louis, E. A. Bloch of Kansas City, J. E. Flynn of Detroit, H. A. Bandy of Cleveland, and J. Van Ronkel of Chicago.
SIDNEY SMITH

The popular cartoonist drawing a strip of Gump cartoons. J. L. Friedman, president of Celebrated Players Film Corporation, has just had Mr. Smith’s good right hand insured for a large sum.
Hedda Hopper as a silent film actress before she became a world-famous Hollywood gossip columnist in the 1930s.
Ruth at Bat in Slow-Motion

"Babe Ruth—how he knocks his home runs," is the subject of a single-reel special, which is just announced for immediate release through Educational Exchanges. Prints have been rushed to all of the exchanges to care for the great volume of bookings that is expected.

Three features are pointed out as making the reel of great value to all theatres: First, by use of the ultra rapid, or slow motion camera it shows in every movement just how Ruth swings to hit the ball and what happens when his bat comes in contact with the sphere. It also shows him batting in an actual game and warming up as a pitcher, the role he filled before his home-run hitting ability became known.

Second, the picture shows by similar slow motion analysis the pitching of Carl Mays, the only underhand twirler in baseball.

Third, the picture was made during an actual game between the Cleveland and New York teams, and shows all the celebrities, including Speaker, Peck, Pratt, Bodie, and others.

An added consideration, is said to be that while the greatest interest in the picture will likely be with baseball fans, that there are human elements in the film, and that it is so arranged that it will instruct and please even those ignorant of the national game.

The picture was produced by Science Films, Inc. Educational lays emphasis on the fact that it is neither a drama nor a hodge-podge of extracts from news reels, every foot of it having been made for the specific purpose that it is being presented. It has never been publicly shown.

Educational reports that the film has startled the baseball writers by whom it has been seen and that instructions have been given to all exchanges that immediately on receipt of the print to invite the sporting writers on their territory to view the picture and then to publish their opinions on it.

“Our first two Specials,” says an Educational statement, “‘Modern Centaurs’ and ‘The Valley of Ten Thousand Smokes,’ have established a new record for single reels, but this picture will far surpass them, because it has the added advantage of the greatest possible timeliness. It is only because it is such an illuminating record of the most sensational season baseball ever knew that we are placing emphasis on the fact that this is neither a picture posed for dramatic purposes nor made up of portions of news reels.

“It was made for the purpose of showing Babe Ruth in action and demonstrating by means of the slow motion camera just how he hits his home runs. This is done by the camera during the progress of an actual game between Cleveland and New York.

“During the same afternoon that the Ruth pictures were being made the regular motion picture camera and the slow motion camera also took pictures of Carl Mays, the only underhand twirler in baseball, showing his methods. This was before the regrettable accident that cost Ray Chapman of the Cleveland team his life.

C. Eddy Eckels, general manager of the Capital Film Company, is in New York this week, seeking new pictures.

The Cropper Distributing Corporation has acquired the world rights to “Pointed Paragraph,” which Mr. Cropper annouces will appear once a week and will be a collection of the witty sparks thrown off by the world’s brightest journalists and writers.
Arrow Obtains “Sport Pictorials” From Jake Eaton for Distribution

W. E. Shallenberger, president of Arrow Film Corporation, has announced the closing of a contract with Jack Eaton of Yont and Country Films, for the distribution of a series of one-reel pictures to be known as “Sport Pictorials.” These pictures are to be published every other week and are to be devoted entirely to various kinds of sports. They are to be edited by Grantland Rice, prominent sport writer.

Mr. Rice has two columns pertaining to sporting matters appear under his signatures in fifty-three daily newspapers in the United States, and a full page in color in over thirty Sunday newspapers. Mr. Rice is a recognized writer on all sporting matters.

To Be Sold in Blocks

These films are to be sold in blocks of twelve, that is, an exhibitor will not be asked to contract for more than twelve pictures at one time.

According to the Arrow announcement, these reels will have an unusual appeal for the reason that sports are universal in their appeal, as every one is a follower of some particular sport. Particular attention is called to the increasing interest in sporting matters since the termination of the World War.

These “Sport Pictorials” will not, in any sense of the word, be News Weeklies and events that appear in them are to be exclusive, it is contended, as they will not be in any later motion pictures. They will be of lasting interest and will illustrate every form of sport, whether national or international. Slow motion will be used in conjunction with regular motion.

Treats of Bathing

The first issue is entitled “The Essential Pastime,” or “How Will You Have Your Bath?” and treats in a very entertaining manner of the various forms of bathing. It shows how the child of the city tenements steals its bath from the public fountain as compared with its more fortunate brother of the country who has the delight of the old swimming hole. It shows swimming races and fancy diving by experts, aquaplaning in Lake George and bathing at some of the popular beaches of America’s summer resorts.

The second publication is “The Thrill of the Thoroughbred” and shows the sport of kings as it is practiced at Saratoga and other tracks. Every angle of the training and care of race horses is shown in this picture, together with some interesting views of “Man-o-War,” the wonder horse of the age. The third film is “Girls Will Be Boys” and shows the various sports which heretofore have been the prerogative of the male sex, but since the advent of women suffrage and the bringing into practice of the theory that women are not only man’s equal but superior have been taken up in earnest by the fair sex.

Set Opening Date For L. A. Theatre

LOS ANGELES, Oct. 2.—New Year’s Eve was set as the opening date for the new Ambassador theatre in the new Ambassador hotel, according to George Brothers and Son, Los Angeles.

Nicholas Power Company Display at Electrical Show

Nicholas Power Company, manufacturer of projectors, and other manufacturers of motion picture accessory will have displays at the 1920 Electrical Exhibition to be held in New York.

Exhibitors Herald, October 16, 1920, p. 74
PHOTOPLAY MAGAZINE is probably the most thoroughly read magazine in the world.

That a magazine devoted wholly to Motion Pictures should have a circulation of more than a half million is an indication that motion-picture patrons consider it a pretty dependable medium. PHOTOPLAY is one magazine that is read by all the family, for all the family are “fans.”

PHOTOPLAY’S two million readers know that PHOTOPLAY sends them to the best pictures and that it brings the best pictures to them.

JAMES R. QUIRK,
Editor.
“CINE-MUNDIAL!”

I cry it in the streets of Havana,
I shout it down the boulevards of Buenos Aires,
I call it outside the bull ring of Caracas.
“CINE-MUNDIAL!” is my favorite cry.
I am the Latin-American newsboy.
You can hear my cry in every corner below the Rio Grande.

I know CINE-MUNDIAL.
It is my best seller.
Every actor and actress buys it.
Every theatre owner and film buyer takes it.
I sell it to the great public also, to men and women alike.

Women read the film advertising in CINE-MUNDIAL.
Then they go to the theatre and ask the manager:
“When will you show this picture?”
They turn to its pictures and its fashion pages as soon as they take it from my hands.
It is the only magazine coming from America they like.

Men buy it from me for its pictures and its sporting articles.
It tells them of Carpentier and Dempsey, of the bull fights, the carnivals.
They like it for its Spanish flavor, which other of my magazines lack.

I know. For I sell it to them—these men and women. I’ve sold it for five years.
They pay me for it—twenty cents the copy—American money.
Other magazines are given away. CINE-MUNDIAL is sold.

Newstands sell it, too. So do the book shops.
Together, and with our subscribers, we sold 17,500 copies of the July issue.
That’s 6,000 more than we sold in February.

We sold 300 copies within an hour on Sunday night, May 30.
That was outside El Circo Metropolitano, in Caracas, Venezuela.

The CINE-MUNDIAL agent takes care that there is no waste. He must cable his orders in advance.

I know that my people like it,
I know that you can use it. Write to Chalmers Publishing Company, 516 5th Avenue.
Tell them the Latin-American newsboy told you about their book.

CINE-MUNDIAL
CHALMERS PUBLISHING COMPANY
516 5TH AVENUE NEW YORK CITY

Moving Picture World, July 31, 1920, p. 602
“Knocking ’Em Cold”
(National Comedy—Two Reels)

There is hardly any excuse for calling this offering a comedy. Carrying no idea whatsoever, overburdened with time-worn tricks which have no place except to extend the footage, and with the director stopping in his tracks to think up some exaggerated bit of horseplay, “Knocking ’Em Cold” is almost certain to win the brown derby. Comedians are scarce here and the freakish cop who assumes the burden resorts to methods which formerly had their place on amateur nights. A group of cops, a set of burglars jumping around in circles makes one wonder what it is all about. The director, seemingly, stops and says to himself—"well, what can we do now to keep the pot boiling?" Through windows, through doors, through cells and what not race the figures. Continuity is a factor unheard of here.

The picture tries to score with subtitles. But the editor has striven too hard to be amusing. A few excerpts for example: “They’re all out of step but me” (vintage of 1860); “If a mosquito bites this bum, he’ll die of delirium tremens”; “Taking colts out of the stables” (the translation means lifting the revolvers from the hip pockets of the cops); “Coupled together, twenty sleepers leave the station” (meaning the cops again); “If he hollers again manicure him with your orange sticks” (still indicating the cops.) The picture has a big eyesore, too, when the freak policeman takes the gum out of his mouth and glues the mayor’s head with it against the wall. Which is followed by the victim breaking the grip with his hair entangled. Then he examines the spot. The cop should have come out and picked the gum off the wall and chewed it again to make the scene complete.

“CURTAIN”
(First National)

Lifelike Story Suffers from Mechanical Development

Here is a story of the theatre which retains its lifelike quality even with an uninspired and mechanical development. Written by Rita Weiman, it carries for its central idea the pattern of the successful stage star who gives up her profession for a domestic life only to return to it after she has suffered disillusionment. This is a sure-fire theme and the figures of the story are recognizably real, but they have been so mechanically treated that most of the situations miss their mark. It is such a simple story that Director Young may be excused in elaborating the introductory reels. Once over the planting of the characters and the frequent scenes of dinner parties, he has told it in a straightforward manner. Where he seems to have erred is in not giving it an adequate punch.

Surely one expected more from the climax when the philandering husband returns home to discover that his wife has returned to the stage. One anticipated a stormy scene between them, but it was dismissed with three pointless subtitles. She tells him, “The time is past when you can tell me how to conduct myself.” He replies, “If that’s your idea, I’ll arrange a divorce and keep the boy.” And she retorts with, “I’ll get the divorce and keep the boy.” The philanderer walks out of the dressing room while the love-sick playwright finds a chance to renew his affection.

The picture relies entirely upon padded interludes to keep it going. Close-ups of banquets, horses, stables and dress rehearsals occupy a good deal of the action. These same shots are really the highlights of the offering, since the dramatic moments have been subordinated. The heroine, whose name is in electric lights, might have displayed some of the spark which made her a star. But the figure is interpreted in an indifferent manner by Katherine MacDonald. Her beauty, however, is always compelling. The title editor puts words into her mouth which are flowery in the extreme. In fact much of this picture’s shortcomings can be attributed to the captions. James Young is best with his atmosphere and technical details. His action doesn’t carry much vitality, though it is arranged with a good continuity of scenes. Charles Richman returns to the screen after a long absence and plays his part effectively.—Length, 5 reels.—Laurence Reid.

THE CAST

Nancy Bradshaw........................................Katherine MacDonald
Jerry Coghan.........................................E. B. Tilton
Ted Dorn, the author.................................Earl Whitlock
Dick Cunningham.....................................Charles Richman
Lilla Grant............................................Florence Deshon

By Rita Weiman,
Scenario by James Young,
Directed by James Young.
PRESS NOTICE—STORY

The feature attraction at the ________ theatre next ________ is “Curtain,” an adaptation of Rita Weiman’s Saturday Evening Post story of the same name, with Katherine MacDonald as the star. This is a story of the theatre—a story of an actress who gives up her profession for a domestic life but who returns to the footlights when disillusionment casts its shadow in her heart. The role of Nancy Bradshaw permits the beautiful star the utmost expression—a role of which she is quick to take advantage. Nancy’s name is in electric lights and Dick Cunningham, a man about town, is one of those who worships at her shrine. He is so convincing in his effort to win her that she readily consents to be his wife.

Three years of happy married life are her reward, until a time comes when her husband practices his old philandering game. Yet she trusts him implicitly until the evidence is overwhelming that he has violated the marriage vows. So she returns to the stage and stardom, finding ultimate happiness with the playwright who has never ceased to love her. The picture releases several dramatic scenes and colorful incidents and is appropriately staged. Miss MacDonald’s company includes the dependable Charles Richman, who returns to the screen after a long absence. James Young directed.

PROGRAM READER

A story of the theatre—of an actress who had everything to live for behind the footlights. Fame was hers and fortune, too. She was a star. Yet she gave up these assets for domestic life. This is the sum and substance of “Curtain,” the First National picture which comes to this theatre next ________ with the beautiful and talented Katherine MacDonald as the star. Rita Weiman wrote the story which originally appeared in the pages of the Saturday Evening Post, while James Young, one of the leading directors of the day, staged the offering. Does the actress find happiness away from the footlights? Does she return? These questions are answered for you in this absorbing story of the theatre. Be sure to see it.

SUGGESTIONS

Here you have a story of the theatre—a story which is always fascinating. It is life-like in every particular. So you might give an inkling of what it is about. Bring forth that Rita Weiman is one of the leading playwrights and authors of the day. Tell that the story originally appeared in the Saturday Evening Post. Play up Katherine MacDonald. She is acknowledged to be one of the most beautiful actresses of the screen, if not the most beautiful. Use stills of her and if you employ an artist be sure to have him draw a likeness for your frames. Play up that Charles Richman returns to the screen after a long absence. Bring out that it is a human, intimate drama of the theatre. The title is a winner and should come in for some special exploitation.

CATCH LINES

See “Curtain,” a fascinating story of the theatre. See the most beautiful star of the screen, Katherine MacDonald, in a gripping, human drama.

Was it final “curtain” for her when she gave up the footlights for a domestic life? See Katherine MacDonald in her greatest picture.

*Motion Picture News, October 16, 1920, p. 3084. Subtitles*
"A Dangerous Paradise"
(Seiznick—Five Reels)

THERE is not much substance to this story, which treats in a satirical way the idea that woman is the aggressor in matters of love. In fact, it is exceedingly light and vapid, and its lack of incident or moving moments causes us to wonder how it ever appealed to its sponsors as five-reel material. It is a sugar-coated recipe, the flavoring of which has been sprinkled with a little spice. The risque note, however, is apt to be a trifle dangerous to impressionable girls, if they adopt the plan of the protagonist.

The heroine, piqued over the fact that the man in the case fails to respond to any woman’s advances unless she is married, is determined to capture him by establishing herself as a bride. An effort has been made to give it color and vitality through the subtitles. But nothing is gained. In fact, the title editor kids the life out of the story and really takes the sting from it. He is clever in poking fun at stereotyped captions such as “the next evening,” or “at dawn.” He left out that ancient wheeze, “a few days later.”

The picture is really spineless, but since it is not meant to be taken seriously any criticism of its merits and demerits seems like a waste of words. The offering would look better compressed into two or three reels. It failed to hold the crowd at the Broadway because of its length. The players have nothing to do except be caught in groupings—either against pretty backgrounds or making their entrances and exits. Any exhibitor who books it should find some “hefty” short subjects to give strength to his program. It is a picture which will not get over by itself.—LAURENCE REID.
“TIN PAN ALLEY”
(FOX)

License Taken with Truth in This Sentimental Tale

This picture is a glorification of the street of popular song publishers and a glorification of false sentiment. It does not sound much truth. A young man rises from poverty through composing a surefire “hit” after the style of “Smiles.” Unable to stand prosperity he soon dissipates his royalties until he is at the bottom of the ladder again. Truth is violated in his inability to find a job. The inference is given that his publisher is responsible for this in order to save him from himself, but the conclusion is not arrived at according to Hoyle.

The hero’s failure is not genuine, for once having composed a popular hit, rival publishing houses would surely make a bid for his services. And he played a violin in a cabaret before he turned to composing, and he could become a musician again without having to break bakery windows for bread. The sentiment is overdone, which factor, with the false pathos, robs the picture of its charm. The feature is a reminder of the co-stars’ earlier release, “Words and Music By,” but it lacks the ingredients that made this latter offering acceptable. The romantic interest is neglected in order to capitalize upon the value of the title.

You see a girl attempting to save a man who is really not worth the effort. And the sentimental publisher puts him back on his feet. The title editor has overstepped the mark in emphasizing its humor, and some of his efforts make the picture appear almost ridiculous. The titles, however, are far better than the story. And why give a press agent the name of John J. Curfew, who writes stories about an actress named Ringer? The sticky sentiment and the overworked satire spoil what otherwise would be an interesting theme. Too much liberty has been taken with the original. George Hernandez stands out among the players.—Length, 5 reels.—
Laurence Reid.
THE CAST

Tommy Breen ............ Albert Ray
June Norton ............ Elinor Fair
Simon Berg .................. Louis Natho
Mrs. O’Brien .................. Kate Price
Mona Merwin ............ Ardito Melonimo
Muriel Scott .................. Frank weed
Fred Martindale ............ Thomas H. Persee

By William Charles Lengel.
Scenario by J. Anthony Roach.
Directed by Frank Beal.

PRESS NOTICE—STORY

Albert Ray and Elinor Fair, the Fox co-stars, will appear at the theatre on week in their newest photoplay entitled “Tin Pan Alley.”

It tells of the struggle of a youth to make a success musically, of how he finds the true source of inspiration in the center of the music publishing houses—the street commonly known as “Tin Pan Alley.” Tommy Breen has been discharged from a factory because he thought more of his violin playing than did his work. In his boarding house he meets June Norton, a cigarette girl in a restaurant and through her influence he turns his talent to song writing. The “hit” earns him a position in the cabaret in the restaurant and eventually the leading song publisher in New York makes him a member of his staff.

Prosperity turns his head and he soon forgets June, preferring the company of Mona Merwin, the musical comedy queen. But June does not give up hope and when he is requested to write a song of the home and make another hit, he fails. So Tommy is dismissed and, without funds, he soon embraces the ways of poverty again. June hears of his trouble and makes another plea with the publisher—who now has an idea for Tommy’s future. He sends the young man to the country for a rest and when he arrives at his destination he finds that it is a “comfy” cottage with June waiting for him. In that atmosphere Tommy is inspired to write his song of the home. This is a story of sorrow and happiness of any young man’s life—particularly when he is trying to make a name for himself. It is rich in sentiment and pathos and humor. The stars are capably supported.

SUGGESTIONS

Here is a clever title which can be exploited for its full value. Everyone has heard of “Tin Pan Alley”—that it is the street that houses the publishers of popular songs. First then tell that this picture brings home the methods of the publishers to establish a popular song. Bring out that it features the home in a delightful manner—and that the home and the heart are inspirations for popular songs. Tell that a youth wrote a popular “hit” and couldn’t stand prosperity. When he attempted to duplicate his first effort the inspiration wasn’t there. Use catch lines asking the reason for his failure. You have a picture here for lobby display. You can link up with your music store and feature some popular song in your lobby in return for the music dealer featuring your picture.

You can arrange your musical program so that it includes the most popular hits of the day. And feature your music as a medley of hits from “Tin Pan Alley.” Play up the stars and tell that they are always splendid in pictures of home and sentiment and sweet romance.

CATCH LINES

A fascinating story of love and home—an interesting story of a youth’s ambition and the will to succeed—an entertaining story of sentiment and romance—that is “Tin Pan Alley.” See it.

William Fox presents Albert Ray and Elinor Fair in “Tin Pan Alley,” which is titled by the producer as “a musical duet in pictures.”
Endnotes


