

The Image of the Journalist in Silent Films, 1890 to 1929
Part Two: 1920 to 1929

Appendix 13
Annotated Bibliography 1921
Encoded Films 168-308

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All Dolled Up (1921)



Publisher Shankley (Frank Norcross) is editor of “Talk of the Town,” an unscrupulous tattle-tale publisher, learns that an opera singer is marrying a woman for her money. Editor’s Assistant Eddie Bowman (John Goff).



Publisher Shankley, the editor of “Talk of the Town” specializes in blackmailing rich people. His assistant, Eddie Bowman, is his accomplice. When a spurned woman reads that the man who

deceived her, Rodolfo, a swindler wooing a rich unmarried lady, she goes to Shankley's office to tell him the truth about Rodolfo – he is married and has five children.



Shankley meets Rodolfo and comes up with a blackmail plot. He enlists Madame Duval and Bowman to help him carry out his plan.



The jealous rival reveals to Eva Bundy, the spinster heiress, that Rodolfo has deceived her. She gives most of her clothes to a shop cashier, Maggie Quick, who with her chauffeur, go to Madame Duval's party. The crooks think Maggie is Eva, drug her and shoot blackmail pictures in a loud puff of smoke. Eventually they find out they have the wrong woman and after a furious fight with Mary and the chauffeur, the police arrive to arrest the plotters.



A police detective arrives at Shankley's office to inform him that his cohorts have told him all about the publisher-editor who he then arrests.



Scenes from *The All Dolled Up* (1921)

Eva Bundy, a spinster heiress who is in love with Rodolpho, a swindler after her money, is saved by cashier Maggie Quick from being robbed in a department store. When a jealous rival presents evidence of Rodolpho's previous marriage, Eva is heartbroken and sends her elegant wardrobe to Maggie as a reward. In escaping from an unwelcome admirer, Maggie meets James Montgomery Johnson, whom she believes to be an aristocrat; actually, he is Eva's chauffeur. Together they succeed in averting a blackmail plot against Miss Bundy, and as a result she adopts the couple, who then decide to marry.

American Film Institute Catalog of Feature Films

Sunday, March 6, 1921

Wid's DAILY

19

Considerable Action And Suitable Story For Star

Gladys Walton in
"ALL DOLLED UP"
 Universal

DIRECTOR	Rollin Sturgeon
AUTHOR	John Colton
SCENARIO BY	A. P. Younger
CAMERAMAN	Alfred Gosden
AS A WHOLE.....	Rather interesting story given some clever twists and is a good vehicle for star
STORY.....	Well developed and contains many surprises; will surely please those who like Miss Walton
DIRECTION.....	All right; works up to good climax but it's a bit exaggerated
PHOTOGRAPHY	Satisfactory
LIGHTINGS	Good
CAMERA WORK	Average
STAR.....	Seems to have enjoyed working in this
SUPPORT	Quite suitable
EXTERIORS	Adequate
INTERIORS	Good
DETAIL	Good
CHARACTER OF STORY	Shop girl save rich woman's necklace from thief, thereby winning the romance she craves
LENGTH OF PRODUCTION	4,789 feet

Gladys Walton's latest picture for Universal is an interesting bit of entertainment if you're willing to overlook its implausibilities and most folks will, because it is well developed and proves a first rate vehicle for the star. Of course it's not an unusual picture and didn't cost a great many dollars to make, but it is a thoroughly good program offering that keeps moving to the end when the grand climax is reached. They exaggerate the latter to some extent but it doesn't matter very much.

There are some clever twists to the story which make the romance end of it fairly original. It doesn't matter very much that the ending is a bit obvious, since you're led off the track several times before it turns out as you expected. Gladys Walton proves she can fight as well as "play" demure, and she is given two good opportunities to show what she can do. Her second chance is rather strenuous and some of the censors may object to its being carried so far.

Maggie Quick, is a cash girl in a department store, annoyed by the usual type of floorwalker whom she "beats up," when he visits her boarding house uninvited. One day Maggie saves the pearls of a wealthy Miss Bundy from a thief, for which she is rewarded by a check for \$100 from the firm. Maggie gets "All Dolled Up," and when the floorwalker follows her, Jim Johnson asks her into his automobile to escape her admirer. Jim is Maggie's idea of a sweetheart, and so she agrees to meet him later. Jim later confesses that he is only a chauffeur.

It happens that Jim is chauffeur for Miss Bundy, who is engaged to marry an opera singer. The editor of "Tales of the Town" learns that the singer is merely marrying Miss Bundy for her money and realizing that the singer has a family, he suggests an easier way than bigamy, and so they plan to place Miss Bundy in a compromising position by inviting her to a notorious place and blackmailing her to keep it out of the papers. But Miss Bundy is informed of the singer's latest plan by a jealous admirer so she sends her hope chest full of clothes to Maggie. In the pocket of a coat given to Maggie, is the name of the place to which Miss Bundy was to have gone. Jim does not know Maggie's name or address and when she faints he takes her to the notorious place where she has to fight for her life. Later Miss Bundy adopts Maggie and Jim.

GLADYS WALTON IN
ALL DOLLED UP
(UNIVERSAL)

Shop girl romance of familiar design, but containing sure-fire ingredients, makes pleasing vehicle for the likeable Gladys Walton. A first-rate program picture.

"All Dolled Up" can be depended upon to please. It is a romantic comedy-drama of tried and true entertainment values. All the qualities—action, heart interest and romance—demanded by the lovers of romantic fiction are embodied in the John Colton story from which the picture was made.

There is the shop girl, the girl from Grogan Alley, who is pestered by the meticulously groomed floor walker. In her mean little room she discloses her romantic desire for the virile young men who pose for the clothing and collar ads. For saving a wealthy woman from the loss of a necklace she receives one hundred dollars. Clothes! The floor walker follows her on the street and a youth in a foreign-made motor car offers her refuge. The romance has begun.

The wealthy woman, after a drab life, is woven in a romance with a tenor. Developments bring out the fact that he is a professional heart breaker. The tenor, an unscrupulous tattle-tale publisher, and

a blackmailer, plan to mulct her of a million dollars. Unwittingly the shop girl is brought to the place where the shakedown is to occur. There is a rough and tumble fight and the timely rescue by the hero, who, as the girl knows, is only the wealthy woman's chauffeur. The girl confesses herself to be a shop girl. But the end doesn't come until the wealthy woman bestows upon the romantic pair the million they had saved her.

The romantic qualities, which are stressed, hold the interest through the five reels, even if the trend of the story and its outcome are readily anticipated.

Gladys Walton is as likeable as ever and is given good support by Ed Hearn as the chauffeur-hero; Florence Turner as the wealthy woman and Fred Malatesta as the tenor. Rollin Sturgen has directed capably.

8—THE MOVING PICTURE WEEKLY—

Service Page for Gladys Walton in "All Dolled Up"

AT A GLANCE

SUBJECT—"All Dolled Up."

STAR—Gladys Walton.

PREVIOUS HITS—"Pink Tights," "The Secret Gift," "Risky Business," "Rich Girl, Poor Girl," etc.

DIRECTED BY—Rollin Sturgeon.

STORY BY—John Colton.

SCENARIO BY—A. P. Younger.

SUPPORTING CAST—Florence Turner, Edward Hearn, Fred Malatesta, Richard Norton, Helen Bruneau, Ruth Royce, John Goff, Frank Norcross, Muriel Turner, Lydia Yeamans Titus, etc.

LOCALE—A metropolitan city.

TIME—The present.

PHOTOGRAPHY BY—Alfred Gosden.

THUMB NAIL THEME—The story of a little shop girl who comes into possession of some swell clothes and tries to test the truth of the adage, "Fine Feathers make fine birds." Her vanity is crushed when she discovers her Adonis only a chauffeur in his Sunday best; but Cupid heals her wounded pride.

ADVERTISING PUNCHES

- 1—Gladys Walton is rapidly gaining the front rank in screen popularity.
- 2—The story is by John Colton, an author whose work for the magazines, stage and screen have met with unqualified success.
- 3—The presence in the cast of Florence Turner, formerly the most popular star of the silent drama.
- 4—The novelty of the story, dealing with an Arabian Nights adventure in a large American city.
- 5—The largest department store in California was used for an entire week for scenes in this story.
- 6—The splendid work of Fred Malatesta in the rôle of a grand opera tenor.
- 7—One of the liveliest fist fights ever staged for the camera with the little star outwitting a gang of society ruffians.
- 8—The story demonstrates the fact that fine feathers do not always make fine birds.
- 9—The strength of the supporting cast, which includes a dozen well known favorites.
- 10—The fine direction of Rollin Sturgeon and the artistic photography of Alfred Gosden.

CAST

Maggie Quick	Gladys Walton
Jas. Montgomery Johnson	Ed. Hearn
Percy Prack	Richard Norton
Eva Bundy	Florence Turner
The Widow	Helen Bruneau
Amilo Rodolpho	Fred Malatesta
Mlle. Scarpa	Ruth Royce
Eddie Bowman	John Goff
Mr. Shankley	Frank Norcross
Mme. De Jercasse	
	Muriel Godfrey Turner
Landlady	Lydia Yeamans Titus

MAGGIE QUICK is employed as a ten a week cash girl at Tuffel & Bullets' smart shop. Eva Bundy, a spinster, is heiress to millions, and has a nodding acquaintance with the bright little shop girl.

Eva meets and falls desperately in love with Rodolpho, a tenor. He gives her a string of pearls, supposedly an heirloom, but in reality purchased at a pawn shop.

Miss Bundy goes to Tuffel and Bullets, and selects the most giddy apparel obtainable for her trousseau. She has promised to marry Rodolpho. As Miss Bundy shops, a pickpocket slips in behind her and attempts to steal her string of pearls. Maggie Quick sees her, jumps from her cashier's desk and saves the pearls for Miss Bundy.

Mlle. Scarpa, a prima donna, jealous and angry over Rodolpho's switch in affections, rifles his trunk and secures evidence of the fact that he has in Italy a wife and six children. Vindictively she goes to the editor of a scandal sheet and lays the evidence before him.

The editor sends for Rodolpho and convinces him that there are easier ways of securing Miss Bundy's money than thru a bigamous marriage. If Miss Bundy were caught in a compromising position she would gladly pay any amount for secrecy. Rodolpho sees the possibilities of the scheme, and invites Eva to a romantic little dinner.

On the street one evening after

work a floor-walker in the store attempts to force his unwelcome attentions on her. Maggie grabs his hat and throws it upon a lamp post. She makes her escape thru the traffic, and as a young man of aristocratic appearance, who has been watching the occurrence, opens the door of his car as a haven of safety, Maggie jumps in. The boy has fallen in love with Maggie at sight, and Maggie agrees to meet him at a fashionable hotel the following night.

In the meantime Mlle. Scarpa has gone to Miss Bundy with the evidence of Rodolpho's infidelity. Miss Bundy, heart-broken, sends the trunkful of beautiful clothes she has purchased to Maggie, feeling that her romance is shattered and she will have no further use for them.

Maggie meets the young man at the hotel. She believes him to be an aristocrat, but in reality he is Miss Bundy's chauffeur.

After dinner they ride out into the country. They get out of the car and sit on a bench. Jim confesses that he is only a chauffeur. Maggie is elated, kisses him and runs away from him.

A motor car comes around a sharp turn and knocks her unconscious, and Jim finds in the pocket of her coat the address of the headhouse where Rodolpho and the editor are waiting for Miss Bundy. Jim takes Maggie there and leaves her at the house.

Jim, suspecting and suspicious, has hung around the exterior of the house. As he sees the flash in the window of the camera planted in the room by Rodolpho he is convinced that something is wrong and goes for help. After the flashlight is taken Rodolpho discovers that the person is not Miss Bundy. The editor's assistant, who has previously attempted to make advances to Maggie, says that he will make the girl talk. Rodolpho leaves, and the assistant locks the door. He attempts to embrace Maggie, and the battle is on. Jim rescues her with the aid of the police.

Later, Jim and Maggie go to Miss Bundy and explain the plot to secure her money. She decides to take the money she saved, adopt the two youngsters and spend it on them.

ADVERTISING DISPLAY LINES

She was an heiress. She thought he was a prince. That's the flying start of "ALL DOLLED UP" that crosses the line for a whirlwind finish.

Romance in a department store is usually just a remnant at the bargain counter of love. The little shop girl found it at the road-house. See "ALL DOLLED UP."

"All Dolled Up"
Five-Part Universal Subject Presents
Gladys Walton in Romantic Comedy-
Drama.

Reviewed by Robert C. McElroy.

The love affair of a masquerading young couple is the theme of this entertaining picture. Gladys Walton plays skillfully the role of a department store girl, whose chance capture of a woman thief puts her in touch with a millionairess. Edward Hearn plays the latter's chauffeur, whom the heroine mistakes for a wealthy young man. Both characterizations are in good hands and the love match develops under exciting dramatic situations.

The story throughout is consistent in tone. The heroine's affair with the unwelcome floor walker, her life in the boarding-house, her dreams of making a wealthy marriage, and other features are worked into the plot carefully. The secondary plot, picturing the threatened blackmailing of Miss Bundy, is equally well staged. The hero's rescue of the girl strikes a conventional note, but the action is good and rounds the piece up with a strong climax.

The Cast

Maggie Quick.....	Gladys Walton
Jim Montgomery Johnston.....	Ed Hearn
Percy Frank.....	Richard Norton
Miss Bundy.....	Florence Turner
The Widow.....	Helen Brunson
Amelia Randolph.....	Fred Malachuk
Miss Scarpa.....	Ruth Hayes
Edith Bowman.....	John Goff
Mr. Shankley.....	Frank Norcross
Miss de Larcasse.....	Muriel Godfrey Turner
Landlady.....	Lidia Yeomans Titus

Story by John Colton.
 Scenario by A. P. Younger.
 Directed by Bullitt Morgan.
 Length, 4,188 Feet.

The Story

Maggie Quick is employed in a department store as cash girl. One day she sees a woman thief attempting to steal the necklace of a customer named Miss Bundy, an heiress to millions. Maggie catches and holds the thief and the necklace is restored. Maggie lives in a boarding house and it is her dream of some day meeting and marrying a wealthy young man. She constantly rebuffs the approaches of a floor walker. One day a girl of many fine dresses and coats arrive from Miss Bundy. Maggie proceeds to wear these garments and once, when engaged in fleeing from her floor walker admirer, a young man driving an automobile invites her to ride with him. Maggie accepts and becomes well acquainted with James Montgomery Johnston, who is in reality a chauffeur to Miss Bundy. Each thinks the other wealthy and a love affair follows.

Through a misunderstanding on Jim's part, Maggie is driven to a roadhouse where some blackmailers are planning to relieve Miss Bundy of some of her wealth. The girl is made a prisoner and the victim of a personal attack. Jim succeeds in saving the girl, as well as breaking up the plot to rob Miss Bundy. The latter adopts the young couple, who decide to marry.

Program and Exploitation Catchlines:
 The Story of a Department Store Girl
 Who Chances to Capture a Woman
 Thief.
 A Romantic Comedy Drama With Gladys
 Walton.
 She Was Only a Girl in a Department
 Store But She Deceived all the Time
 When She'd Wed a Wealthy Young Man.
 Exploitation Angles: Sell Miss Walton, but
 don't forget that Florence Turner still has
 a pull and play her up as the first actress
 in line to be starred by name. You can
 get a lot of pull out of these names. If
 you play up Miss Walton's personality make
 a drive on the stores where you can touch
 the big department affairs.

"ALL DOLLED UP" (Universal)

Pleasing Offering With the Star in an Ideal Role

UNIVERSAL has hit upon an appropriate formula for the expression of Gladys Walton's abundant charm and talent. The "rags to riches" idea proved an acceptable background in a previous release, "Rich Girl, Poor Girl," and there is no doubt about the entertaining quality of her present picture, "All Dolled Up." There is very little variation on this Cinderella theme. It has served long and faithfully and scenario writers will continue to use it till the millennium. Perhaps a few of the discriminate will object to the regulation methods of the director in shaping his action and incident. He hasn't varied in any extent from orthodox channels. The cop who chases the tongs of the neighborhood and the employment of strong-arm tactics by the heroine to frustrate the villain—these touches are anticipated and, sure enough, they appeal.

Yet "All Dolled Up" has enough on its credit side to please any type of patron. The spectator will find entertainment in the manner in which the star emerges from rags to riches. In recovering a stolen necklace for a customer in the department store of which she is an employee, she is rewarded with a wealth of milady's fancy. The hero doesn't make his introduction until the third reel, but once his appearance is made the attractiveness of the story becomes apparent. The heroine wants what she terms a "swell guy," and little dreams that a good looking chauffeur is a member of his profession. A flirtation develops into a romance with the young people living up to false pretensions. There is a melodramatic flair to the picture which gives it the necessary balance, although it somewhat strains credibility. It has to do with the blackmailing tactics of a swindle sheet. Naturally the heroine is compromised but she saves her honor through the employment of a good right arm and the rough-house style of her sweet.

The picture contains the interest because of the sympathetic note and the fact that the scenes are presented with color and are gauged in the right tempo. The action never drags—not even when it becomes obvious. There is a chance for a surprise twist in the feature which would have given it a touch of novelty. The hero's identity might have been left to the imagination. Instead you guess that he comes from the same lowly environment. Miss Walton is more at ease in "All Dolled Up" than in a previous release. There is none of that straining to be original or unshy colorful. A first class program feature, it should satisfy wherever played. Length, 1 reels.
—*Lawrence Reid.*

THE CAST

Maggie Quick	Gladys Walton
Joe Montgomery Johnson	Ed Frank
Perry French	Richard Norton
Joe Sandy	Florence Turner
The Widow	Helen Brown
Anita Rodolph	Fred Malatesta
Miss George	Ruth Egan
Edna Bowman	John Goff
Mr. Shankley	Frank Marston
Miss De Jarnum	Maude Godfrey Turner
Landlady	Lyla Yarmans Turner

By John Colton.
Screened by A. P. Younger.
Directed by Rullin Sturgens.

PRESS NOTICE—STORY

Gladys Walton, the pretty and charming Universal star, is coming to the theatre next ——— in "All Dolled Up," written by John Colton and directed by Rullin Sturgens. This feature is considered the most entertaining in which the vital and vibrant Miss Walton has ever appeared. Her personality is ideal for the role of the department store clerk who dreams of romance and longs to be the wife of a rich gentleman.

As Maggie Quick she is well versed in the art of self-defense. Indeed, there isn't anyone who is willing to court any trouble. Due to her resourcefulness she is able to save a rich customer some valuable gems and is promptly rewarded with a new wardrobe. One day she happens to have a flirtation with a young man driving a huge motor car. She never dreams that he is only a chauffeur—not until he makes a confession that he was brought up in the same neighborhood. The picture is crammed with human touches and the humorous note is well emphasized. Considerable local order adds tone to the production and provides a living atmosphere.

PROGRAM READER

She started in a department store but soon because she had the interest of the store at heart she saved one of its treasures from being sold. As a reward she was given a rich wardrobe which enabled her to carry out her big dreams. Some day she might meet the young man of her heart—that is if she was dressed for the occasion. She saw her in her dress and thought her her about him socially. Her thought the same of him. In reality he was a chauffeur. How they met—how a romance developed—how each discovered that the other was a pretender—this is all told in two most enjoyable reels in the Gladys Walton picture, "All Dolled Up," which comes to the ——— theatre next ———. It is a human and humorous feature which is rich in acting, color and atmosphere. Don't miss it.

SUGGESTIONS

Gladys Walton is rapidly making a name for herself as a star with a decided personality. She has developed a following due to her charm, talent and good looks and the fact that Universal has given her some good pictures. In play up her name, telling that she is coming to your theatre next ——— in her best picture—a picture ideally suited to her personality. There is a crying title to this picture which can be explained in a novel manner. You can put on a program after the Cinderella idea. Or a novel scene with two girls—one dressed in up-to-date fashion, the other in rags, singing from frames in a backstop. Use catch lines.

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male (Shankley, Eddie Bowman)
Ethnicity: White (Shankley, Eddie Bowman)
Media Category: Newspaper
Job Title: Editor (Shankley, Eddie Bowman)
Description: Major: Shankley, Very Negative
Description: Minor: Eddie Bowman, Negative

The Amazing Partnership (1921)

Reporter Pryde (Milton Rosmer) and a girl detective recover stolen gems hidden in a Chinese idol. *IMDB Summary* and *British Film Institute (BFI) Film Forever*

1921 British film (Stoll/5 reels) based on the novel *The Amazing Partnership* by E. Phillips Oppenheim. Detective Grace Burton (Gladys Mason) forms a partnership with reporter Pryde (Milton Rosmer) to investigate the theft of valuable jewels they discover are hidden in a Chinese idol. The supporting cast included Arthur Walcott, Temple Bell, Teddy Arundell and Harry J. North. George Ridgwell directed and Charles Burnett wrote the screenplay. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 15¹

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Pryde)
Ethnicity: White (Pryde)
Media Category: Newspaper
Job Title: Reporter (Pryde)
Description: Major: Pryde, Positive
Description: Minor: None

As the World Rolls On (1921)

African-American Editor Nelson Crews, editor of leading black publication

Joe Walker, an industrious yet sickly young man, and Tom Atkins, a ne'er-do-well, are rivals for the affection of Molly Moran, the tireless assistant of Dr. Saunders, a respected physician. Tom bullies and beats up the weaker Joe, after which a workplace heart attack forces the latter to seek medical advice. Dr. Saunders prescribes out-of-doors work, and Joe gets a new job with outside work after taking a night class. While going home from the new job through a park one night, Joe is jumped by Tom and his gang of ruffians. Meanwhile, former boxing champion Jack Johnson, a friend of Joe, Tom, Molly and Dr. Saunders, who has opened a business near the doctor's office, is in the park with his two nieces, telling them the story of Indian days when tribes roamed the hills. When Jack hears Joe's anguished cries for help, he goes to him and thrashes Tom and his gang. Jack then offers to give Joe boxing lessons and advises him on how to become a healthier, stronger person. A short time later, Joe has become a real athlete, and he goes to see the National Colored League baseball games. In a game between the Kansas City Monarchs and the Detroit Stars, Sam Crawford, captain of the Monarchs, injures his wrist. He spots Joe in the crowd, and, remembering him to be a good amateur pitcher, asks him to pitch the rest of the game. Joe does so and helps the Monarchs to win. At an Elks Lodge reception, Joe, a member, is the honored guest, and Nelson Crews, editor of a leading black publication, presents the Monarchs with silver monogrammed buckles. A few weeks later, after a Clover Leaf Club Masquerade Ball, Tom, in a jealous rage, has Joe beaten up and thrown over a precipice, but Molly overhears the plot, denounces Tom, and rescues Joe. Undaunted, Tom then frames both Molly and Joe for the robbery of some of Dr. Saunders' valuable papers and jewelry. Molly is arrested and tried, but at the trial, a small boy denounces Tom as the thief. Tom tries to escape, but Joe catches him and fights him to the ground. When Molly, the doctor and the police arrive, Molly begs the doctor to release the repentant Tom, which he does. Joe and Molly marry and visit Jack, who gives the newlyweds a check for \$1,000. Six years later, Molly, Joe and their family live happily in a pleasant home. *American Film Institute of Feature Films.*

The Elks' lodge of which Joe is a member is so enthusiastic over Joe's triumph that the members invite him as the honored guest to a reception given the following Sunday at the ball park. The Chicago Giants are the Monarchs' opponents (actual scenes). During this reception Nelson Crews, editor of the leading Colored publication, presents the Monarch players with silver monogrammed [sic] buckles and belts on behalf of the Elks. *Chicago Defender*, August 20, 1921, p. 7 (see complete article below)

"AS THE WORLD ROLLS ON"

Complete Story of Feature Pic-
ture in Which Jack
Johnson Stars

A thrilling, fast moving drama in-
terwoven with events of unusual in-
terest.

Joe Walker, an industrious youth,
subject to sudden heart attacks, and
Tom Atkins, a ne'er-do-well, are
both in love with Molly, the faithful
Assistant of Dr. Saunders, the highly
respected physician. Jack Johnson,
a friend of all four of the leading
characters, opens a new business es-
tablishment near Dr. Saunders' office.

In a vicious fight Joe, the weaker,
smaller lad, is severely beaten by
Tom, but Joe resolves that some day
his bully rival will go down to de-
feat.

A few days later while Joe is work-
ing another sudden heart attack
forces him to hurriedly visit Dr.
Saunders. The doctor advises him to
quit his present inside position and
seek out-of-doors employment.

Joe then takes a course in night
school and soon secures a better po-
sition with outdoor work.

Several days later, as Joe is going
home from his new position, which
route takes him through a park, Tom
and his tough gang lay for him in a
secluded spot. Fortunately Jack
Johnson, with his two little mice,
was in the park at the famous Secret
monument. He was telling them the
story of Indian days—that on this
spot, 100 years ago, savage tribes
ranged over the hills. As the world
rolled on a great city developed. Just
then Johnson is attracted by Joe's
cries for help, and goes to his aid.
After Jack has finished with the row-
dies they are all stretched out in-
motionless on the ground, due to the
whipping Johnson has given them.

Johnson then suggests that Joe call
on him for training. Joe calls on
Johnson and after a short consulta-
tion and examination he advises Joe
to take physical and breathing exer-
cise. Joe immediately starts train-
ing, and here in Johnson's gym we
see the ex-champion stripped for ac-
tion, with Joe as his sparring part-
ner. Johnson here displays his pow-
erful superhuman strength and scien-
tific boxing ability which won for him
the heavyweight championship of the
world.

While training Joe lights a cigar-
ret and Johnson upbraids him, tell-
ing him that if he expects to become
strong physically he must discontinue
the use of tobacco. Under Johnson's
instructions Joe becomes a healthy
man and an athlete.

About this time the National Col-
ored League baseball games are in
progress at the ball park. In a game
between the Kansas City Monarchs
and the Detroit Stars (actual record)
Sam Crawford, captain of the Mon-
archs, sprains his arm and finds him-
self in a tight place owing to illness
and injuries to his pitching staff. He
does not know how the game can be
conducted without a pitcher. Acci-
dentally glancing in one of the boxes,
to his pleasant surprise he sees Joe
with Molly. Knowing Joe's ability
as an amateur pitcher, he appeals to
Joe to finish the game. Joe agrees,
puts on a uniform, pitches a won-
derful game and knocks a home run
in the sixth inning which wins the
game.

The club's lodge of which Joe is a
member is so enthusiastic over Joe's
triumph that the members invite him
as the honored guest to a reception
given the following Sunday at the
ball park. The Chicago Giants are
the Monarchs' opponents (actual
record). During this reception Nel-
son Crowe, editor of the leading Col-
ored publication, presents the Mon-
arch players with silver monogrammed
buckles and belts on behalf of the
club.

A few weeks later the Clover Leaf
club announces the date of its an-
nual masquerade ball. The night of
the ball Tom, enraged through jeal-
ousy because of the attentions Joe is
showing to Molly, schemes to put Joe
out of the way. Later the same eve-
ning Joe is dragged and thrown over
a steep precipice. Molly overhears
part of the plot, denounces Tom and
rushes to the rescue of Joe.

Tom, still retaining a venetial feel-
ing toward Joe, decides on another
villainous scheme. Tom overhears a
conversation between Molly and the
doctor. He hides himself in such a
position that he sees the doctor give
Molly valuable papers and jewelry.
He makes up his mind to try to ruin
both Molly and Joe. Tom's plans are
successful. Molly is arrested and
charged with conspiracy to defraud
the doctor.

At a sensational trial a small boy
saves her from conviction by point-
ing out Tom as the guilty one. Tom
tries to make his escape from the
courtroom, but Joe takes after him
and after a fast chase, in which sev-
eral shots are fired, Joe catches up
with Tom. In a thrilling fight and
through the training Joe received
from Jack Johnson he is enabled to
punch Tom severely.

As the officers, Molly and the doc-
tor arrive Joe is finishing up Tom
in good shape. Tom is arrested.
Molly pleads with the doctor to re-
lease him. The doctor consents. Tom
is released and begs forgiveness.

Joe and Molly then get married and
go to Jack Johnson's home for his
blessing. Johnson receives them with
open arms and presents them with a
check for \$1,000 as a nest egg.

And as the world rolls on, six years
later, we see Molly and Joe in their
pleasant home with—well, you can
guess the rest. Roosevelt would hat-
e, enjoyed seeing this scene.

The Andlauer Production Company
of Kansas City, Mo., produced the
play after six months' preparation.
The Burton Holmes Company of Chi-
cago made the prints, which insure
high class work in every respect.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Nelson Crews)

Ethnicity: African-American (Nelson Crews)

Media Category: Newspaper

Job Title: Editor (Nelson Crews)

Description: Major: None

Description: Minor: Nelson Crews, Positive.

An Awful Bull (1921)

Newspaper article on how police are trying to solve a large jewel robbery inspires a mail order detective to solve the case.

Mail Order Detective Helps Crook to Escape

“AN AWFUL BULL”

One-reel Star Comedy

Featuring BILLY FLETCHER

WHILE sitting in the park one day Billy picks up a newspaper and reads that the police are trying to solve a large jewel robbery. He polishes up his detective badge which he had received that morning from a correspondence school and enters the largest hotel in town because his course instructed him that the proper place to look for big jewel robbers was in big hotels.

He chases the house detective around and also several of the guests who he regards as suspicious characters. Finally the cop throws Billy out of a window and he lands on top of a young fellow who is just leaving the hotel with a suitcase. Billy helps him pick up the jewelry and silverware contained in the bag and watches him get into a taxi as the real detective comes up and accuses him of aiding the crook to escape after robbing the hotel.

Moving Picture Weekly, June 25, 1921, p. 40

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

Blind Hearts (1921)

Newspaper story alerts a man about a trial in which a man is accused of murder and sentenced to be hung. He gets there just in time to save him.

In 1898, partners John Thomas and Lars Larson travel to the Yukon with their wives. In Alaska, a boy is born to Thomas and a girl to Larson. The latter discovers on his daughter's shoulder a birthmark resembling one on the shoulder of Thomas, creating a suspicion for which he plans future revenge. In the course of twenty years, Larson's wife dies, and the partners become millionaires. Larson is being cheated by his confidential man, James Curdy, who is threatened with exposure by James Bradley. Meanwhile, Julia Larson and Paul Thomas wish to wed, but the match is opposed by Larson. When Bradley is killed aboard Larson's yacht, Curdy persuades Larson that he is responsible, and Larson flees to the North. Paul is accused of the murder and sentenced to be hanged, but Larson returns to San Francisco after reading a notice about the trial. Rita, a half breed servant, confesses to exchanging the Larson-Thomas babies at birth, as the former wanted a girl and Thomas a boy. Curdy is convicted, and Paul is free to marry Julia.

American Film Institute Catalog of Feature Films

HOBART BOSWORTH IN **BLIND HEARTS**

(A. P.-FIRST NATIONAL)

Colorful tale depicting the anguish of a strong man caused by a haunting doubt of the faithfulness of his best friend. Snow scenes abound which fairly make you shiver. Directed by Rowland V. Lee.

While not as strong a feature as some of Bosworth's previous productions, "Blind Hearts," after a tedious first reel, becomes an absorbing and thoroughly entertaining piece of screen fiction.

Bosworth, in the role of a rough gold miner, who has implanted in his mind a doubt as to the sincerity and honesty of his friend, gives a splendid performance. It is a role that taxes his histrionic powers but it is at all times convincingly portrayed. Madge Bellamy, Raymond McKee, Wade Boteler, William Conkin, Lule Warrenton, Irene Blackwell, Collette Forbes and Henry Hebert also contribute to the play's success by their sincere work. The story was written by Emelie Johnson. It is six reels in length.

Following a double wedding, in which Lars Larson and his friend John Thomas take unto themselves brides, the two life-long friends strike out for Alaska. When they return, having struck it rich, they each find they have become fathers—Lars of a daughter and Thomas a son. Lars Larson's paternal delight, however, vanishes when he discovers a birthmark on his baby corresponding with that on John Thomas' arm. Twenty years pass. Paul, Thomas' son asks Larson for the hand of his daughter, Julia. Larson refuses and young Thomas leaves. That night a charred body is found on Larson's burnt vessel and Paul is accused of murdering Larson. Lars, who is in hiding, following a quarrel with a blackmailing crook, finds a newspaper account of the arrest and conviction of Paul. He goes back to the city and arrives just in time to save Paul from the hangman's noose. Then he confesses to Paul's father the purpose of his flight and silence. An old Indian nurse confesses to having changed the babies at birth, because Lars wanted a daughter and Thomas a son. A happy ending is furnished by the wedding of Paul and Julia.

“Blind Hearts”

*Typical Bosworth Thriller Is His Latest
Production. Associated Producers’
Release*

Reviewed by Jessie Robb.

This picture, of which Hobart Bosworth is the star and producer, is an Associated Producers’ Release, through First National. It is, frankly, smashing melodrama developed suspensefully through a smooth continuity to a satisfying climax. In this story of delayed revenge, Bosworth has a role which depicts a rough and rugged character. It fits him to a T and is acted in the familiar Bosworth fashion. The work of the cast, composed of well known players, is as competent as the stars.

Special mention should be made of the scenic backgrounds. Some of them are remarkable, especially those of the ice fields in the Northern Seas and the ice bound vessel. Those which show the handsome homes, the yacht and its burning, and the prison, are interesting. All in all here is a picture which will rank with the best in which Bosworth has appeared.

The Cast

Lars Larson.....	Hobart Bosworth
John Thomas.....	Wade Boteler
Mrs. Thomas.....	Irene Blackwell
Hilda Larson.....	Collette Forbes
Julia Larson.....	Madge Bellamy
Paul Thomas.....	Raymond McKee
James Curdy.....	William Conklin
Rita	Lule Warrenton
James Bradley.....	Henry Hebert

Story by Emilie Johnson.

Scenario by Joseph Franklin Poland.

Directed by Rowland V. Lee.

Photographed by J. O. Taylor.

The Story

In 1898, Lars Larson and John Thomas are married. They start North with their wives for the Yukon. In Nome their babies are born, a boy to Thomas and a girl to Larson. On his daughter's shoulder Larson discovers a birthmark similar to the one on Thomas' shoulder. An ugly suspicion enters Larson's mind, but he says nothing, planning some day to revenge his honor.

Twenty years pass. Larson's wife has died. The partners are millionaire mine owners. Curdy, Larson's confidential man, is systematically cheating his employer. Bradley, another employee, threatens to expose him. Meanwhile, Julia and Paul wish to marry. Larson refuses his consent. Paul goes to the Larson yacht to plead his case. This happens on the same evening on which Bradley calls. Curdy has followed. Bradley is killed and Curdy makes Larson believe that his blow was responsible. He persuades Larson to flee North and then fires the yacht. Paul is accused of murdering Larson, is tried and sentenced to be hung.

Up North Larson reads of the trial in a newspaper. He returns to San Francisco. There the mystery is solved. Rita, their half-breed servant, confessed that she changed the babies at birth, as Thomas had expressed his desire for a boy and Larson for a girl. Curdy confesses that he killed Bradley. Paul is freed and in the course of time, he and Julia are married.

Program and Exploitation Catchlines:

For Twenty Years He Believed the Birthmark on the Shoulder of His Daughter Was the Brand of His Shame. Then Came Revelation. Hobarth Bosworth in Big Melodrama of the Frozen North.

Moving Picture World, October 29, 1921, p. 1076

BLIND HEARTS

Lars Larson.....	Hobart Bosworth
John Thomas.....	Wade Boteler
Mrs. Thomas.....	Irene Blackwell
Hilda Larson.....	Collette Forbes
Julia Larson.....	Madge Bellamy
Paul Thomas.....	Raymond McKee
James Curdy.....	William Conklin
Rita.....	Lula Warrenton
James Bradley.....	Henry Herbert

This Associated Producers' release starring Hobart Bosworth and produced by the corporation bearing the star's name, is sub-captioned as "a drama of a great hate," which for all its pessimistic appellation is paradoxically a beautiful epic on the love of Lars Larson (Mr. Bosworth) for his fellow man and justice. The story is a powerfully compelling thing credited to Emilie Johnson and adapted by Joseph Franklin Poland, who has concocted a masterful continuity. Rowland V. Lee, an associate of Thomas H. Ince was "loaned" by that producer to direct this feature, and the result is a credit to all concerned.

Where the Bosworth name is mentioned there immediately conjures up in one's mind a tawny, brawny he-man sailor captain figure, and the expectation is satisfied from the start here as well, although the salt sea atmosphere in this instance is but an incidental to the plot. Larson and John Thomas are partners in their Yukon gold mining enterprise and prosper jointly. The drama dates from the time the men's wives give birth to children, to Larson a girl and to Thomas a boy, which is exactly as they both wished it to be. In reality Larson's offspring is the male and Thomas' the girl, but an overzealous nurse purposely effected the exchange on their birth so that the men may be deluded into realizing their fondest expectations. However, a birthmark on the girl's shoulder similar to one on Thomas' body leads Larson to suspect infidelity on his wife's part (who dies shortly thereafter) and for 20 years Larson's affection and love for his old friend and business associate has become one of cool aloofness and sullenness. The children grown up are in love with each other, but Larson refuses his consent, with the result the boy endeavors to effect a reason therefor, and the following morning is arrested charged with the murder of Larson, who is supposed to have been murdered on his yacht and brutally cremated through the firing of the vessel. Larson in reality has gone back to Alaska, but learning of the boy's sentence to the gallows through an old newspaper he finds wrapped around some provisions, returns to the States to clear up matters, although he believes himself in turn to be guilty of a murder of another man. Everything turns out rosy for all concerned and the partners' 20-year-old promise that they would live to dance at their children's wedding is fulfilled. The balance of the story is meaty with interesting incidental situations which space prohibits reciting.

Bosworth is his usual compelling self in the dramatic scenes, exacting heavy toll in the way of "action" from mere stationary poses through facial contortioning and vibrant physical tensing of the limbs. In short Bosworth is an excellent actor. The support has been wisely chosen, all equally balanced in ability, with Raymond McKee's juvenile part standing out in the prison scenes, where McKee wisely foregoes the brave heroics of a wronged martyr going to his doom, but, on the contrary, affects a pathetically pleading, in fact almost cringing, pose in the protest of his innocence. That's realism that is worth a ton of the idealistic sham bravery.

It's a clean-cut feature that won a round of applause at its conclusion when exhibited at the Broadway this week.

Abel

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

Brewster's Millions (1921)

Newspaper story read by a grandfather gives him some ideas.

Monte Brewster's inheritance of his Grandfather Brewster's \$2 million provokes his Grandfather Ingraham to promise Monte \$10 million if he can spend his inheritance in one year and remain unmarried. Monte does his best, but he seems to grow wealthier with each spendthrift scheme, and his friends--especially Peggy Gray--secretly save and invest the money they are supposed to help him spend. A disastrous yachting cruise to Peru finally does the trick. Monte is broke, but he has married Peggy, so neither grandfather is satisfied until the salvaged yacht brings Monte a large sum and Peggy's investment in a Peruvian silver mine proves lucrative. *American Film Institute Catalog of Feature Films*

12—D. Grandfather Reads Newspaper. Pulcinello.

From music cue list for film, *Motion Picture News*, February 19, 1921, p. 1515

“Brewster’s Millions”

Paramount Presents Roscoe Arbuckle in a Laughable Version of the Famous Story

Reviewed by Louia Reeves Harrison.

“Brewster’s Millions” appeared originally as a popular novel by George Barr McCutcheon and then as a delightful play by Winchell Smith. Whatever caused it to win in fiction and stage presentation is preserved in the screen version with embellishments and the inimitable “Fatty” added. What furnishes the amusement is probably contrast, that of a man finding it difficult to spend a vast fortune when most of us are at our wits’ ends to save a few dollars. The logic of it seems to be that the puny will of any man has very little to do with his financial status, especially when opposed to the overwhelming power of circumstances. Try as he may to impoverish himself by reckless expenditure, Brewster is so lucky that he has an agonizing time getting rid of his money in accord with an agreement he has made to do so.

Roscoe Arbuckle, erstwhile “Fatty,” now a full-fledged comedian, while bound to please by sheer force of personality, works a little too hard in “Brewster’s Millions” to be at his best. It is not at all necessary for him to interpolate any of the horse-play of farce in order to win in pure comedy. His expressive face is far more effective than his physical agility, and he need not fear to give larger development to other characterizations in his plays, if only for the sake of variety. Scenarist and director have done well in their amplification of the original story, and the whole production moves along the lines of good craftsmanship. As shown at the Rialto Theatre, “Brewster’s Millions” is bound to prove a highly amusing entertainment.

The Cast.

Monte Brewster.....	Roscoe Arbuckle
Peggy.....	Betty Ross Clark
Mr. Brewster.....	Fred Huntly
Mrs. Brewster.....	Marion Skinner
Mr. Ingraham.....	James Corrigan
Barbara Drew.....	Jean Acker
Col. Drew.....	Charles Ogle
MacLeod.....	Neely Edwards
Blake.....	John McFarland

Author, George Barr McCutcheon.
 Scenario by Walter Woods.
 Stage Play by Winchell Smith.
 Director, Joseph Henabery.
 Length, Five Reels.

The Story.

Brewster's millions come to Monte Brewster from his aristocratic paternal grandfather, given him that he may "live like a Brewster." His maternal grandfather makes him a counter proposition to spend this vast fortune in a year under certain conditions in order to share a much greater fortune. Monte agrees to squander without explaining why and not to marry. He opens an office to provide his chums with big salaries, but they and a bright young girl in the office, Peggy Gray, become active in trying to save what Monte is attempting to spend. He tries betting at the races, puts a thousand dollars on a fifty-to-one mud-lark and wins.

So with other reckless ventures, until it seems likely that he will gain instead of run behind. One of Peggy's transactions brings Monte into possession of Peruvian silver mines, but Monte refuses to give them attention. He starts in to squander a fortune on a yachting cruise instead. His friends and Peggy conspire with the ship's captain to sail for Peru. Monte attempts to smash the yacht's engine, but a storm rises and causes him to regret this action, especially when a critical moment reveals that Peggy loves him from the bottom of her heart.

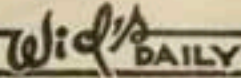
During the storm Monte is compassionate enough to tow a disabled vessel into port, but he insists on returning home. On the way he and Peggy are married by the ship's captain. They arrive at his old quarters flat broke and without prospects. He has broken his agreement with the maternal grandfather by marrying Peggy, and the paternal grandpa is angry over the way his gift has been squandered. But Monte's luck sticks to him. He receives another great fortune for salvage, and the Peruvian mines provided a greater one in prospect. The grandfathers become reconciled—Monte has lived high, and he seems to be a successful business man, thanks to the bright girl he has married, so it is decided that he well deserves "Brewster's Millions."

Program and Exploitation Catchlines:
 Roscoe Arbuckle in an Adaptation of
 George Barr McCutcheon Story.

He Had Millions of Dollars and Didn't Just
 Know How to Squander It—He'd Take
 Long Shots on the Races—And He'd
 Win—But Money Couldn't Buy the Love
 of a Girl—She Loved Him but Didn't
 Let Him Know It.

A Feature Comedy Drama with Roscoe
 Arbuckle.

Exploitation Angles: The story and the stage play will both help to put over the screen version; use these facts in addition to Arbuckle's name. For a special stunt "How would you spend a million?" can be used as a newspaper or theatre contest. Hook in with the bank on a showing of a million dollars. Cut paper, presumably packages of one hundred dollar bills can be thrown in the window with a short talk on savings to give the bank its pay. Then advertise "See a million dollars in the window of the First National, and see Patty Arbuckle spend it in 'Brewster's Millions' at the Star."



Sundays, February 6, 1921

Laughs Galore and It's the Best Arbuckle Has Done Yet.

Roscoe Arbuckle in
"BREWSTER'S MILLIONS"
Paramount

DIRECTOR	Joseph Henaberry
AUTHOR	George Barr McCutcheon
SCENARIO BY	Arthur Woods
CAMERAMAN	Karl Brown
AS A WHOLE	Another one of the year's best comedies; starts with a few laughs and ends up in roars
STORY	Adapted from McCutcheon's novel, and stage success; offers fine picture material
DIRECTION	Splendid; never misses a trick to register genuine comedy
PHOTOGRAPHY	Good
LIGHTINGS	Clear
CAMERA WORK	Good; some clever trick photography
STAR	A big hit, both literally and figuratively
SUPPORT	All right
EXTERIORS	Good
INTERIORS	Correct
DETAIL	Fine
CHARACTER OF STORY	Clerk given a million provided he can spend it all within one year
LENGTH OF PRODUCTION	5,502 feet

With Arbuckle the star and Henaberry directing, "Brewster's Millions" turns out to be one of the year's best comedies.

Roscoe Arbuckle is not only a riot as young Brewster, but he makes a bid for the first prize in versatility when he appears as a one year old. The introduction is immense, for "Fatty" is shown in a high chair. He wears a baby bonnet and is shown playing with two pieces of lump sugar which he clumsily handles (infant-like), when suddenly he surprises the audience and delights himself with rolling them, which despite his youth indicates an inherent knowledge of the African game.

The remainder of the story which shows the hero's effort to spend one million within one year according to the requirements of his grandfather, are all amusing and then some. If Arbuckle can keep them coming like this there'll be no doubt as to his success in the feature comedy field. All anyone would have to do would be to step into the Rialto during the showing of "Brewster's Millions," to know that it's going over big.

Monte Brewster's two grandfathers, one born rich and the other a self-made man, squabble as to the way the infant should be raised. The mother steps in and decides to bring him up her own way which results in Monte, at the age of twenty-one, being a clerk in a steamship office. At this point the grandfathers get together again and one grandfather gives him one million dollars while the other offers him five million provided that at the end of one year he can spend the one million given by the other grandfather. The conditions are that he be absolutely "broke" at the end of the year, that he will not marry for five years and tell no one of the arrangement.

Young Brewster does his best to get rid of the money, but everything he does and the wildest chances he takes, makes more money for him. He hires three men to help him spend the million, but they take too much interest in investing it safely. They secure Peggy Gray to take a job in Monte's office and manage his affairs so that he will not lose all his money. Peggy purchases some mines for Monte in Peru and the ship which Monte has hired for a pleasure cruise is used to go to Peru, but they never get there. They rescue a ship in distress and then are forced to turn back. At the last minute Monte is dead broke but is married to Peggy. But the salvage on the ship Monte rescued brings him two million, while the Peruvian government extends the time for working the mines and everything ends happily.

Receipts From This Should Buy You Something Better Than a Flivver.

Box Office Analysis for the Exhibitor

If all means be sure to get this. Don't miss it. If you do you're depriving your patrons of one of the really good comedies of the year. They probably like Arbuckle anyway, but when they see him in this—well, at the Rialto one man was holding his sides—and he wasn't a young man either. It has almost as many laughs as "Fatty" has dollars to spend in one year. The synopsis above doesn't come near telling what the story is like. There's much more to it and every bit of it is good clean comedy.

If you can't clean up with a picture like this, there's something wrong. "Brewster's Millions" is the best thing Arbuckle has done since his entrance into comedies of feature length. You shouldn't have to go to a lot of trouble to get them interested. The title and the star should take care of getting them in and you can promise them a real live, clean comedy.

BREWSTER'S MILLIONS.

Monte Brewster.....	Reese Arbuckle
Fatty.....	Betty Ross Clark
Mr. Brewster.....	Fred Huntly
Mrs. Brewster.....	Marion Skinner
Mr. Inglish.....	James Corrigan
Barbara Brew.....	John Acker
Col. Brew.....	Charles Ogil
Stanford.....	Neely Edwards
Harrison.....	William Boyd
Kills.....	L. J. McCarthy
Putnam.....	Parker McConnell
Hicks.....	John McFarland

Dough, gelt, lack, kale, mazuma—money, all kinds of it, wads of it, bales of it—that's the all-pervading spirit of the screen version of "Brewster's Millions," in which Fatty Arbuckle is starred. It's a five-reeler, Jesse L. Lasky "presenting" Arbuckle by arrangements with Joseph M. Schenck. The picture is released through Famous Players-Lasky.

Mr. Arbuckle plays practically straight in "Brewster," wearing conventional business apparel and refraining from slapstick. He is successful in getting a considerable number of individual laughs without the aid of his baggy pants and butcher boy derby; but somehow the rollicking comedy spirit of the rough and ready "Fatty" of the Keystone days is missing.

The stage money handled all through the picture is treated in a comedy way, such as burlesque wheel shows have been doing for years. The farcical story of the book, by George Barr McCutcheon, and the play, by Winchell Smith, have been nicely welded for a scenario that holds plenty of dramatic interest, and is technically well constructed by Frank E. Woods. Joseph Henabery directed and can be credited with an entertaining picture.

At the opening, through the means of some cleverly conceived trick photography, "Fatty" is shown as a baby in a high chair, and later as a five-year-old kid in Fauntleroy costume. There are some realistic scenes of a storm at sea that give the film a neat touch of the melodramatic.

The supporting cast is excellent. Betty Ross Clark is the heroine. She makes a decidedly attractive and good acting one. The grandfathers are convincingly played by Fred Huntly and James Corrigan. Neely Edwards (Flanagan and Edwards), William Boyd and L. J. McCarthy are the three chums of Brewster. None has much to do, but each plays with ease and a sense of screen comedy value. Additional parts are handled by Marion Skinner, Parker McConnell, John McFarland, Jean Acker and Charles Ogil.

The whole weight of the comedy falls on Arbuckle. He is all through the picture, too much so. The titles are especially good, written in a slangy, breezy style, and securing laughs through that and their pointed humor. The yarn moves along with a speedy tempo, and there is no surplus footage or padding. The film has been expensively mounted scenically, and is up to the minute as regards lighting and other modern details.

"Brewster's Millions" with "Fatty" should be a first-class box office card, even if Mr. Arbuckle is not quite as hilariously funny as his former "hokum" skits permitted him to be. For the exhibitor there's the "name" value of the play itself, coupled with "Fatty's" drawing power and a competently produced and consistently interesting story.

Bill.

"BREWSTER'S MILLIONS"

(Paramount)

What the Public Has Been Waiting for From Fatty

IT has taken Roscoe (Fatty) Arbuckle quite a time to strike his real stride in five-reel features. Even "The Life of the Party" will be forced to relegate itself to the rear, though one must admit that the rotund star found it a happy medium for his style. "Brewster's Millions" is like Fatty's old time two-reel high jinks except it is elaborated. This adaptation of George Barr McCutcheon's popular novel and Winchell Smith's play fits the star to a dot. Though it has been made before as a Lasky feature, those in charge have realized that much more could have been made from the original picturization. Walter Woods, the scenarist, and Joseph Henchery, the director, have simply brought into play the fact that Arbuckle must have hokum and a lot of it. They have supplied it.

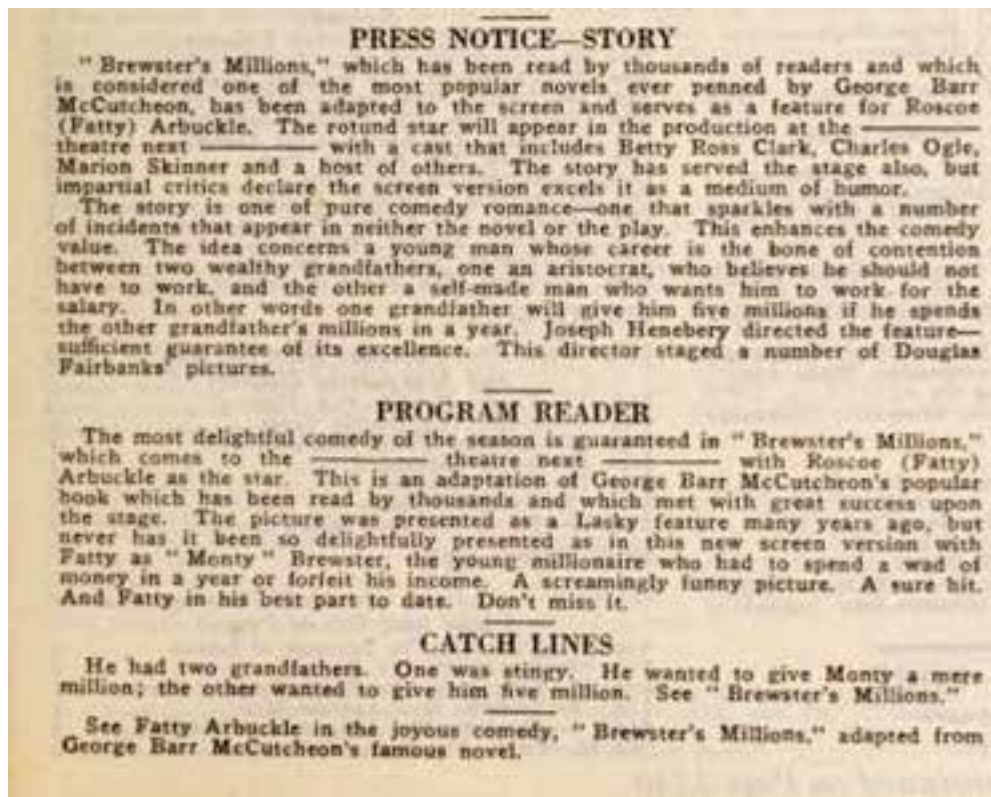
There is a lot of incident which doesn't appear in the book or in the play. They have treated it almost as outrageous burlesque. But make no mistake it will draw like a house a-fire. Those who have seen it will pass it along by word of mouth exploitation. They will tell others that Fatty Arbuckle is there, two hundred pounds ringside, with rings on his fingers and bells on his toes. Where Monte Brewster is forced in the novel to spend a million in a year to inherit a more generous grandfather's five million, in the picture the ante is raised. He has to get rid of two million to inherit ten million. Henchery certainly keeps the star busy. A grand piece of hokum is the stunt which shows the spendthrift getting trimmed by the barber to the tune of a jazz orchestra. The chair is lugged into the private office accompanied by a retinue of shavers, manicurists and boot-blacks.

Fatty has a terrible time in getting rid of his fortune. Wherever he places his money it seems to turn over immense sums for him. So that when the time limit is nearly up he finds himself richer than when he started. The laughs are sure; the humor is always certain, as in the case when he turns the hose on his guests so he may be able to buy them new clothes. Finally he charts a steamship and there is a great time on board for the reckless millionaire and his gay crowd. It is a great time also for the spectator. Give Arbuckle such pieces as "Brewster's Millions" and there won't be any question of his drawing power. The picture is slapstick in several places. But it is so rich in humor, so spontaneous in action, so snappy and bright and up-to-date that no one will mind it whether it follows the book or not. The patron will be too busy laughing. The exhibitor is certain to say after the audience has departed—"a good time was enjoyed by all."—Length, 5 reels.—*Laurence Reid.*

THE CAST

Monte Brewster	Roscoe Arbuckle
Peggy	Betty Ross Clark
Mr. Brewster	Fred Huntley
Mrs. Brewster	Marion Skinner
Mr. Ingraham	James Corrigan
Barbara Drew	Jean Acker
Col. Drew	Charles Ogle
MacLeod	Neely Edwards
Harrison	William Boyd
Ellis	L. J. McCarthy
Fertingill	Parker McConnell
Blake	John McFarland

By George Barr McCutcheon.
 Scenario by Arthur Woods.
 Directed by Joseph Henchery.
 Photographed by Karl Brown.



Motion Picture News, February 5, 1921, p. 1237

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

Burton Holmes Travelogues (aka Burton Holmes Travel Pictures) (1921)

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 in 1921 include *Under Cuban Skies*; *Old Malacca*; *Catching Up in Canton*; *Bordeaux to Lourdes*; *Beautiful Bermuda*; *Palma de Majorca*; *Modern Aspects of Japan*; *All Aboard for Brindisi*; *A Little Atlantis*; *Modern Jerusalem*; *Jerusalem, the Holy City*; *In the Garden of the East*; *Constantinople: Present Day Prague*; *Biska, the Beautiful*;

Along the Riviera; Alexandria; the Galata Bridge; Monte Carlo; Country Life in Bohemia; Bazaars of Cairo; A Polynesian Odyssey; The City of Algiers; Marseilles; Liberated Jerusalem; In New Madrid; Spanish Children; Road to the Pyramids; In the Rice Fields of Japan; In Barcelona; Calling on the Sphinx; Toledo and Segovia; Spanish Holidays; Solomon's temple; In Shanghai and Macao; Three Marvelous Matsuri; Across the Grand Canyon.

Status: 200 Reels of Holmes's 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

A Certain Rich Man (1921)

Publisher Adrian Brownwell (Jean Hersholt). Publisher Bob Hendricks. Reporter Molly Culpepper.

Brownwell comes to the town of Sycamore Ridge to start a newspaper. When Molly Culpepper (Claire Adams) refuses to marry him he decides to leave but John Barclay (Robert McKim) wants to keep him, or at least keep his money in the town bank to cover shortages. Culpepper is in love with Bob Hendricks (Carl Gantvoort), whose father runs the bank, and Barclay threatens the family with financial ruin unless she marries Brownwell. Culpepper does, and twenty years later he is a drunk and she is working for the paper. Brownwell shoots Hendricks who now runs the paper, and then is killed in a railroad accident. The title refers to Barclay, who reforms when his wife dies and gives his money to the townspeople whose businesses he helped ruin in his rise to the top. The film became a source of a feud between Editor William Allen White who wrote the novel on which the film is based, and producer Benjamin B. Hampton. The conflict is briefly addressed in the television film *Mary White*, based on the author's reminiscences of his teenaged daughter. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 40²

In the small town of Sycamore Ridge live youthful sweethearts Bob Hendricks and Molly Culpepper; Bob's banker father, General Hendricks; and John Barclay, head of the Golden Belt Wheat Co. When Adrian Brownwell comes to town to publish a newspaper, his cash deposits in Hendricks' bank relieve the banker's worry that an expected bank examiner will discover the shortage in bank funds resulting from Hendricks' support of Barclay. Adrian falls in love with Molly and decides to leave Sycamore Ridge when she refuses to marry him. Barclay threatens Molly with the financial ruin of many whom she holds dear unless she marries Adrian, and Bob returns from the East to find Molly the new Mrs. Brownwell. Twenty years pass, Barclay becomes a financial power, Adrian falls into drunkenness, and Molly supports herself by working on the newspaper, which Bob now controls. In a rage Adrian shoots Bob and flees, and happiness comes to Bob and Molly when word comes of Adrian's death in a railroad accident. The death of Barclay's wife leads the financier to believe that he is being punished for ruthlessly crushing his rivals, and he distributes his fortune to those whose businesses he has ruined.

American Film Institute Catalog of Feature Films

“A Certain Rich Man”

Great Story Extraordinarily Well Produced by Benjamin B. Hampton.

Reviewed by T. S. da Ponte.

Praise of Benjamin B. Hampton for the lucidity and near-perfection of the screen version of “A Certain Rich Man,” must not overshadow the claims of William Allen White for writing a tale whose human touch, naturalness, and dramatic episodes give it an appeal which is bound to prove nationwide. Neither are plaudits for the Hodgkinson organization to be overlooked. This company's ability and foresight have given America's screen devotees a masterpiece. A tale that is easy to follow, yet with complications whose untangling holds the mind intensely interested, mark it throughout. There is nothing that could not have happened—that is not likely to have happened. It is a simple but vital tale that brings life stalking vividly across the screen.

Claire Adams as Molly Culpepper could not be improved upon. Jean Hersholt's Adrian Brownwell is a masterly portrayal; while Robert McKim's John Barclay is hardly less well done. Carl Gantvoort, as Bob Hendricks deserves special mention. The remainder of the cast are entitled to high praise.

The Cast.

John Barclay	Robert McKim
Molly Culpepper	Claire Adams
Bob Hendricks	Carl Gantvoort
Adrian Brownwell	Jean Hersholt
Col. Martin Culpepper.....	Joseph J. Dowling
John Barclay's Mother	Lydia Knott
Young Neal Ward	Frankie Lee
Young Janet Barclay.....	Mary Jane Irving
General Hendricks	Harry Lorraine
Lige Bemis	G. Gunnis Davis
Watts McHurdie	Charles Colby
Jake Dolan	Walter Perry
Mose	Fleming Pitts
Mrs. Col. Culpepper	Grace Pike
Janet Barclay	Eugenia Gilbert
Neal Ward	Gordon Dumont
Mrs. Jane Barclay	Edna Pennington

Length, 5,900 Feet.

The Story.

Molly Culpepper and Bob Hendricks are youthful lovers, living in Sycamore Ridge. Bob's father, General Hendricks, is a banker, and is also deeply interested in the Golden Belt Wheat Company, a business of which John Barclay is the head. The bank lends large amounts of money to the company, taking no collateral but Barclay's notes. An investigation by the State authorities of the bank's condition is about to be made. Barclay and General Hendricks despatch Bob to a large Eastern city to raise funds to cover the bank's losses. In the meantime Adrian Brownwell comes to Sycamore Ridge to start a newspaper, and opens a large account with the bank. This money General Hendricks uses to make good, temporarily, the bank's shortage. Brownwell falls in love with Molly, but she refuses to marry him, and he decides to leave Sycamore Ridge immediately. The withdrawal of his money would wreck the bank. Barclay tells this to Molly and informs her that in order to save Bob's father from prison she must marry Brownwell immediately.

Bob finally returns home and finds Brownwell and Molly married. He is stunned by the news. Twenty years go by, during which time Brownwell becomes a drunkard, loses his money, and Molly supports herself by working on the newspaper which Bob has come to control. Barclay has become one of the most powerful financial powers in the world.

At last, goaded by the knowledge that Molly does not love him, Brownwell shoots and seriously wounds Bob. He then flees from the town and news is later received that he is killed in a railroad accident. This leaves the way clear for Bob's and Molly's marriage. Barclay, whose great fortune has been amassed by crushing his competitors, believes when his idolized wife dies,

that he is being punished by Providence, and dispenses most of his money to the people whose businesses he ruined in upbuilding his own.

Program and Exploitation Catchlines:

A Fine Cast in a Great Story Which Holds the Interest Throughout. Life in a Small American Town Depicted Simply, Graphically and Dramatically.

Exploitation Angles: Play up the cast, selecting those who are favorites with your patrons, and then play on the fact that it is from William Allen White's story. That should be good for a lot of newspaper work which will help bring in those who ordinarily patronize the pictures.

Moving Picture World, October 15, 1921, p. 809

SPECIAL CAST IN
A CERTAIN RICH MAN

(HODKINSON)

Adapted William Allen White story makes acceptable screen material. Picture has forceful lesson back of it. Character drawing especially fine and all parts well acted. It is a Benjamin B. Hampton production. Seven parts.

William Allen White's popular novel has been given a good production. Benjamin B. Hampton has chosen his players well and the picture as a whole is one that will give immediate satisfaction. Mr. Hampton has been successful, too, in retaining the human appeal and dramatic power of the book in adapting it to the screen. The atmosphere, modes of living and dress of twenty years ago, in the early part of the picture, are faithfully reproduced.

To those who have read Mr. White's book, the picture will undoubtedly prove doubly interesting, so skillfully has the director followed the original tale. It is an absorbing human story for the most part with touches of humor which relieve the tense and more dramatic moments. Certain liberties have been taken with the story in handling the comedy scenes.

The cast is an excellent one. Robert McKim gives a very fine characterization as the rich man, John Barclay; Claire Adams is a pretty and demure Molly Culpepper, Joseph Dowling a fine Col. Culpepper, J. C. Davis a typical Ed Bemis, while the other roles were entrusted to players well suited to the parts assigned them.

The story opens in 1901, in a little Kansas city, where John Barclay almost wrecks the local bank, borrowing money for his wheat promotions. Molly is engaged to Bob Barclay. The latter is sent to Boston to raise money for the bank. During his absence Molly is forced to marry the dissolute editor of the town paper, to save her father from bankruptcy. Six years pass. Barclay has grown wealthy. Molly's husband has become the town drunkard. Bob, still loving Molly, endeavors to persuade her to leave her husband, but she turns back when at the station. A note written by Bob falls into the hands of Bemis. There is a lapse of ten years. Bemis has become powerful and wealthy, with Barclay's assistance. The town paper, being edited by Molly, threatens to expose the water company's methods for failing to provide pure water. Typhoid breaks out. Bemis shows Bob's letter to Barclay, also to Molly's husband. He comes upon Bob near his home and shoots him. Barclay's wife becomes a victim of typhoid fever and dies. And the "certain rich man" endeavors to make reparation for his past deeds by helping the poor.

McKim never appeared to better advantage upon the screen than in the role of Barclay. He plays with a fine feeling and restraint a role that could easily have been spoiled by overacting.

A Certain Rich Man

**A Benjamin B. Hampton Production, Produced
by Benjamin B. Hampton and His Associates,
William H. Clifford, Elliott Howe, Jean Hers-
holt and Elliot J. Clawson. Adapted from
William Allen White's Story. Distributed
by Hodkinson Through Pathé.**

THE CAST

John Barclay	Robert McKim
Molly Culpepper	Claire Adams
Bob Hendricks	Carl Gantvoort
Adrian Brownwell	Jean Hersholt
Col. Martin Culpepper	Joseph J. Dowling
John Barclay's Mother	Lydia Knott
Young Neal Ward	Frankie Lee
Young Janet Barclay	Mary Jane Irving
General Hendricks	Harry Lorraine
Lige Bemis	G. Gunnis Davis
Watts McDurdie	Charles Colby
Jake Dolan	Walter Perry
Mose	Fleming Pitts
Mrs. Col. Culpepper	Grace Pike
Janet Barclay	Eugenia Gilbert
Neal Ward	Gordon Dumont
Mrs. Jane Barclay	Edna Pennington

SYNOPSIS

Molly Culpepper and Bob Hendricks are planning to be married. Bob's father, General Hendricks is president of the Sycamore bank and also associated with John Barclay in his pet enterprise, the Golden Belt Wheat Company, all unsecured except by Barclay's notes. They fear investigation. Bob is sent to Boston to sell stock in order to replace borrowed money. Then Adrian Brownwell arrives at Sycamore. He buys the newspaper and makes heavy deposits in the Sycamore bank. Later he meets Molly, and although he declares his love Molly repulses him, thinking only of Bob. Barclay, knowing that Brownwell has ready cash which will help the bank, advises Molly that General Hendricks has misused the bank's funds and that both he and Bob will be imprisoned if the truth is told. So the marriage of Brownwell and Molly takes place. Bob, returning home, vows to love Molly forever. Ten years pass. Brownwell proves to be a weakling and a business failure. Barclay prospers. Another ten years pass. Barclay is tremendously rich, Molly is working on the "Banner" and so is her nephew Neal Ward, who has fallen in love with Barclay's daughter, Janet Barclay, however, is opposed to the match because the "Banner" is crusading against the Sycamore water works, owned by Bemis, who is Barclay's secretary. Brownwell, drunk, shoots Bob but does not kill him. He is later reported to be killed by a freight. Barclay's wife is stricken with typhoid caused by the impure water and dies. Then Barclay learns his lesson—that love and not gold brings happiness.

This picture will make money. It should prove one of the season's best box office attractions. And it is well cast, well staged and well acted. The exhibitor who is wise enough to exploit this picture will be pleased with the results, for it has the human qualities that made "Main Street" one of the biggest buys of any novel of the season. While the story occasionally borders on unpleasant events it has comedy relief and points a moral without any apparent attempt to "sermonize." "Step on the gas" and you'll find this picture worth while.

The Cast.—Robert McKim, well known to fans everywhere, portrays in a most convincing way the role of the villainous Barclay. Claire Adams gives the delicate shading to the character of the unhappy Molly, and Carl Gantvoort solemnly enacts the part of her lover. One of the most artistic results are those obtained by Jean Hersholt, who not only has been assigned a difficult role, but succeeds in making a real flesh and blood person of the Adrian Brownwell. The balance of the large cast is satisfactorily assembled.

Points of Appeal.—One of the chief appeals of this story is its homely atmosphere, the honesty of its purpose and its bid for popularity among the great American public, which is familiar with not only the characters, but the town itself.

Photography, Lighting, Direction.—All good.



A CERTAIN RICH MAN

Molly Culpepper.....Claire Adams
John Barston.....Robert McKim
Colonel Culpepper.....J. J. Dowling
Henry Holmes.....John Ganssvoort

This is the film Ben and Bill had words about—harsh, bitter words—if memory isn't playing one of its tricks, as it sometimes does where the doings of Ben and the sayings of Bill are concerned. Ben, as you may have guessed, is Ben B. Hampton, once a hound on the trail of advertising contracts, later a magazine publisher, till Standard Oil took exception to a few remarks contributed by our esteemed critical co-worker, William A. Johnston, and more recently a maker of pictures and an uplifter of the screen. * Bill, as you probably have not guessed, being interested in life and the show business, not in the movement to get more middle westerners to quoting Browning, is William Allen White. In the days before Sinclair Lewis slipped us the low-down on Main street, Mr. White had that same Main street saying a lot of high-falutin' things in collegiate language about "a Balzacian novelization of profound truths" called "A Certain Rich Man." "A Certain Rich Man" was Bill's biggest. All Kansas cheered, and then into his paradise of praise entered Ben B. Hampton with a soft and stealthy tread.

Ben persuaded Bill (though doubtless coin played a part in the argument) to entrust the filming of this Balzacian commentary upon life as it is out west to "Ben B. Hampton and his co-workers," as the screen describes them. Bill fell. Since release the force of his impact can be measured by his words of denunciation. Hot words, sent broadcast.

One cannot blame him much. If the "movies" are to be hoisted into the empyrean of perfection we can only hope Will Hays won't let Ben Hampton undertake that task, with the assistance of William Allen White, for the fault, if the Emporia editor will but be at pains to see it, lies with him, not with Mr. Hampton, an earnest soul and one hep to picture necessities. These same necessities must have prodded him continually while he was at the task of transferring Mr. White's ideas to the screen when they belonged properly in the library.

Mr. White—who wrote "What Is the Matter with Kansas?" for his Emporia Gazette and attracted national attention—is an excellent newspaper man, but when it comes to writing a novel the virtues of his craft pursue him as relentlessly as they do Samuel Hopkins Adams. He hasn't the artist's instinct, the trick of condensation, the ability to seize upon moments of drama that sum up centuries of inheritance and environment, and so for dramatic purposes, as Mr. Hampton now doubtless realizes, are next to no good at all. This is obvious from this Hodkinson-released film, which takes almost 6,000 feet to reach its drama, and then is over with as ridiculous a piece of sentimental nonsense as was ever fed the American public.

To make himself rich the leading character almost gets all his friends into prison and forces a young girl into a loveless marriage. Years and some 4,500 feet intervene, and then because his wife is ill from unboiled water this same millionaire gives all his money to the poor and everyone is uplifted, saved and happy. The happiest of all must have been Mr. McKim and Miss Adams, who did as well as could be hoped for, though admirably photographed. The art inserts were good, but such trimmings do not sell a program to an audience.

Unentertaining, tiresome stuff.

Leed.

Variety, February 3, 1922, p. 42

ROB'T. MCKIM

CLAIRE ADAMS

JOSEPH J. SWEENEY

CARL GANTVOORT

JEAN MARSHALL

ANNA SCOTT

BENJ. B. HAMPTON'S
Master Photo-Play

"A CERTAIN RICH MAN"
from William Allen White's greatest story

Acting as never before in their careers, depicting each character with an art that is masterly – ROBERT MCKIM, CLAIRE ADAMS, CARL GANTVOORT and the other members of this wonderful cast are another reason why "A CERTAIN RICH MAN" will be one of the biggest box-office attractions of the year.

It is a HODKINSON SELECTED PICTURE, a picture that has passed with flying colors the rigid HODKINSON SELECTIVE test, the test by which every exhibitor is assured of a worth-while product.

"A CERTAIN RICH MAN" will be released to the exhibitors of the UNITED STATES on SEPTEMBER 16th.

Distributed by
HODKINSON
the PATHE EXCHANGE Inc.

IMDB

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Males (Adrian Brownwell, Bob Hendricks). Female (Molly Culpepper)

Ethnicity: White (Adrian Brownwell, Bob Hendricks, Molly Culpepper)

Media Category: Newspaper

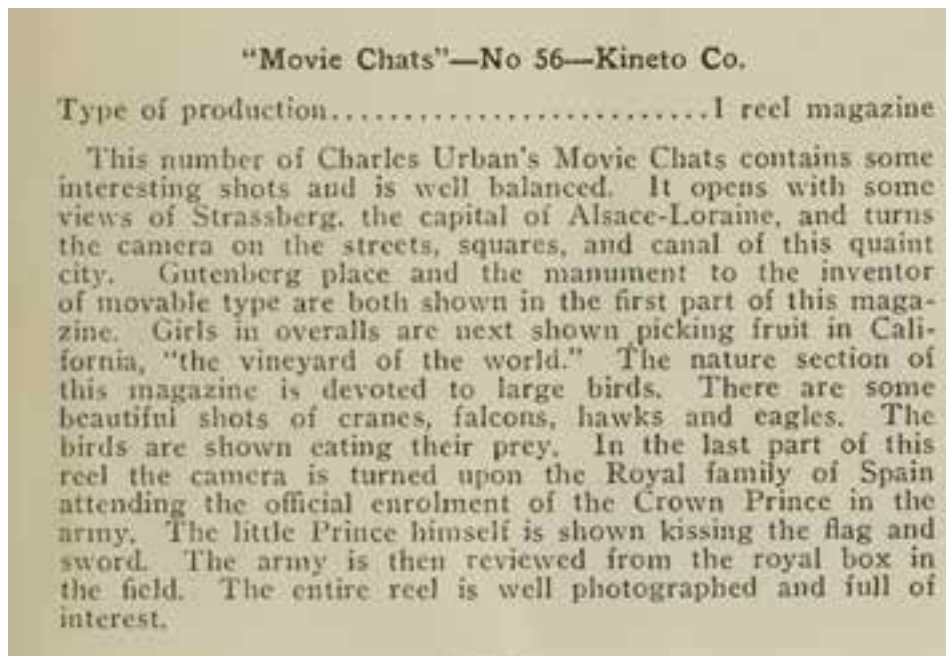
Job Title: Publishers (Adrian Brownwell, Bob Hendricks). Reporter (Molly Culpepper).

Description: Major: Adrian Brownwell, Negative. Bob Hendricks, Positive

Description: Minor: Molly Culpepper, Positive.

Charles Urban's Movie Chats No. 56 (1921)

Printer Johannes Gutenberg, the inventor of movable type is featured.



Wid's Daily, June 19, 1921, p. 19

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Gutenberg)

Ethnicity: White (Gutenberg)

Media Category: Newspaper

Job Title: News Employee (Gutenberg)

Description: Major: Gutenberg, Positive

Description: Minor: None

The Chink (1921)

Newspaper Reporter (Eddie Boland).

“Sunshine Sammy” drums up business for a Chinese laundry by making sure the clothes of men passing by get dirty, forcing them to get their clothes cleaned immediately. Since the laundry is nearby, the ploy for new business works every time.



Scenes from *The Chink* (1921) and *Viewing Notes* from incomplete version



Moving Picture World, September 14, 1921, p. 439

Status: Excerpt available

Viewed on YouTube (abbreviated, incomplete version)

Type: Movie

Genre: Comedy

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: Reporter, Positive

Description: Minor: None

Chivalrous Charley (1921)

Newspaper stories indicate that a young man sent to a ranch in the West is supposedly cured of his wayward ways and can return to New York.

Charley Riley, who has a temperamental fault of chivalrous conduct toward ladies, is shipped west by his uncle with the expectation that the rough life will stiffen him. Back in New York, however, Charley is involved in two escapades and lands in jail; later, as he is about to enter his apartment, a young lady appeals to him for shelter from her pursuers and he offers her the hospitality of his apartment for the evening. Her father appears the next morning and forces him to marry her. Alice, who is in league with crooks, departs, then, presumably in distress, sends for him. At her home, Charley is set upon by the thugs, but he escapes with the girl and leads his pursuers to the police station. Impressed with his courage and daring, Alice decides to make her marriage actual as well as legal. *American Film Institute Catalog of Feature Films*

"CHIVALROUS CHARLEY"

(Selznick)

Eugene O'Brien as Fighting Irish—American Surprising Novelty

A SERIES of connecting episodes, linked into a light story; a supporting cast of no particular weight; New York and immediate vicinity, the locale and Eugene O'Brien in the title role, a tender-hearted fighting Irishman. There, you have "Chivalrous Charley."

The story by May Tully was adapted for the screen by Edward Montague, whose powers of scenography are more responsible for the fitness of the vehicle to the Selznick star, than the source of the original.

Cast as a sort of sentimentalist, one who in earlier years delighted in reading of the chivalrous deeds of Knights of old, and idealizing his favorite hero, Sir Walter Scott, the star's work is excellent, throughout.

The nephew of a politician, named Reilly, Uncle's idea of manhood is a well built, athletic specimen perfectly able to fight his own battles, but who has the discretion to let others (including the fair sex) do the same. Young Reilly receives no sympathy from uncle when he becomes involved in continuous scrapes, where his intentions were but to protect a defenseless woman. The habit, seeming to have attached itself permanently, uncle decides to detail young Reilly to a ranch in the West, where he will learn to ride and to fight. At beginning of photoplay, nephew is expected to return to New York, cured. Newspaper clippings from West indicate the experiment a success, the young man referred to in the papers as "Double-fisted Reilly," pictured riding unmanageable steeds, and indulging in "Bill Hart" stunts, generally. Happenings en route, and following nephew's arrival, drain upon his natural inclination toward chivalry, so uncle, in disgust, "frames" a scheme to involve Chivalrous Charley into a lively squabble that will "cure" him once and for all. Contrary to plans, girl's uncle employs to act as damsel in distress, falls in love with handsome nephew, while "Double-fisted" Reilly has been obliged to prove his right to the title by fighting a squad of roughnecks, single handed, saving the girl.

The fight scenes in the last two reels are among the best ever seen on the screen. They will delight followers of Mr. O'Brien, who may have defended him against the accusation of being a "lady's man." The direction, by Robert Ellis is splendid, have interest and suspense well handled. Photography below ordinary, but the offering above average in entertaining value. —Length, 5 reels.—*Lillian R. Gale.*

THE CAST

Charley Riley.....	Eugene O'Brien
His Uncle.....	George Fawcett
Alice Sanderson.....	Nancy Devere
Her Father.....	D. J. Flanagan
Geoffrey Small.....	Hamley Gordon

PRESS NOTICE—STORY

When Eugene O'Brien is scheduled to appear in a Selznick photoplay, one expects always, to see him the object of feminine admiration, a well groomed, gentlemanly indoor variety. You think he cannot fight? Wait and see him in "Chivalrous Charley," which comes in ———— with Eugene O'Brien as "Double-fisted Riley," a fighter and a rough rider, too. He fights out only his own battles, but everyone's else, especially addicted to protection of the fair sex. He gets himself into some scrapes where he is called upon to fight roughnecks of all sizes and weights. Does he win? Watch him! Yes, Eugene O'Brien, whom you thought could wear a dress suit much better than apparel identified with the far west. The same, and yet a different "Gene" than you have seen before. If you always admired Mr. O'Brien, but wished he would have a chance to appear more manly, so "Chivalrous Charley" he will win a new spot in your heart.

PROGRAM READER

In "Chivalrous Charley," the new Selznick picture with Eugene O'Brien in the title role, the popular star is said to be at his best. He is the suit-hearted but hard-fisted nephew of an Uncle politician, who wishes to cure him of trying to protect the "fellow who is down," shrewdly getting himself into countless squabbles. He wins the title of "Double-fisted Riley," and proves that he isn't afraid to soil his clothes or tear his shirt or get beaten up, trying to help the under-dog. In this picture, "Charley" is supposed to have spent months on a ranch where he learned to fear nothing, yet he returns to New York only to get into trouble again, protecting defenseless women. In the fight scenes he goes after the toughs like a Dempsey, challenges "all comers" and fights like the man he really is.

CATCH LINES

You have seen Eugene O'Brien drive a pleasure car. Ever see him drive a racer? Talk about speed. The "speed kings" aren't in it with "Gene." Watch him turn the sharp curves!

“Chivalrous Charlie”

Clever Comedy Drama Features Eugene O'Brien at His Best—Selznick.

Reviewed by Mary Kelly.

Light comedy is Eugene O'Brien's forte and “Chivalrous Charlie” is one of the smartest light comedies that has been placed at the disposal of the show-man for some time. The trials and triumphs of a “ladies' man” is a promising subject, and handled as it has been here, with farcical appreciation and enough melodrama to keep it from being ridiculous, the result should be an easy sale.

The whole spirit of the picture is aptly expressed in one of the early sub-titles (all of these by the way, are extremely well done), as follows: “There are a thousand ways of getting into trouble and women are 999 of these.” The general trend of the picture falls into favor with the masculine fan, but women, too, will thoroughly enjoy the love story. Adventuresome and imaginative with a few underworld scenes at the close as a setting, for the melodramatic action, the story has enough ups-and-downs to be a success with almost any clientele. The final scenes of the escape and pursuit have been handled with thrilling effect.

The Cast

Charles Riley.....	Eugene O'Brien
His Uncle.....	George Fawcett
Alice Sanderson.....	Nancy Deaver
Her Father.....	D. J. Flanagan
Geoffrey Small.....	Huntley Gordon

Story by May Tully.

Scenario by Edward J. Montague.

Direction by Robert Ellis.

Length, 4,543 Feet.

The Story

"Chivalrous Charlie" gets into frequent scrapes because of his sympathy and affection for women. Whenever he sees one in distress he comes to her aid and consequently falls into disfavor with other men. His uncle realizes this fault and sends him out to a Western ranch to cure him. It doesn't work and when he comes back he falls again for the first damsel in distress whom he meets.

As punishment for befriending a young woman by offering her the hospitality of his home for the night, he is forced to marry her by her father. It proves to be just a scheme for getting his money and after the ceremony the crooks separate the girl from him and then send for him, using her signature to a call of distress. He arrives and is trapped by the three. He makes a thrilling escape, however, and gets his wife to safety before he is overtaken.

Program and Exploitation Catchlines:

His Greatest Fault Was Gallantry. They Thought They Had Cured Him, Till Along Came Alice!

He Believed That Knighthood Was Still in Flower. The Women Loved His Attention But Not Him! But One Day——

Exploitation Angles: Pick up the subtitle quoted in the review and make that your selling angle, adding that the star meets all 999. Jazz up all your copy and put it over strong.

EUGENE O'BRIEN IN
**CHIVALROUS
 CHARLEY**

(SELZNICK)

Rather unconvincing, weak plot with star playing hero to half a dozen maidens in distress. O'Brien doesn't fit the "simpleton" role assigned him. Story by May Tully is just a repetition of scenes. Direction by Robert Ellis. Five reels.

Director Ellis attempted to make a brisk, amusing comedy-drama of this May Tully story, but it was necessary to pad it out to make the required footage and this almost spoiled the whole idea. There is a long and ridiculous chase scene near the end in which O'Brien uses every vehicle made, except an airplane, in attempting to get away from a lot of comedy cops. There are several amusing complications, a fight or two, and many clever subtitles.

O'Brien, however, is not suited to the "simp" role; George Fawcett made a capital grouchy old uncle; Nancy Deaver was pretty and limp, as Alice Sanderson, the girl he finally "rescues" and marries; while D. J. Flanagan, as her father, and Huntley Gordon as Geoffrey Small, had minor parts.

Charles Riley, who is known in the West as "Two-fisted" Riley, is nicknamed "Chivalrous Charley" in New York, because he is always coming to the rescue of ladies in distress. His uncle is thoroughly disgusted with him and is constantly annoyed at having to come to Charley's rescue and bail—he is usually in jail—after being imposed upon by some woman. One attractive lady lifts his watch and wallet while he is "protecting" her, and another young lady he keeps in his apartment over night he is forced to marry by her irate father. A long chase follows his rescue of his "bride" from a crook's den and at the finish—in his uncle's house—he finds that his uncle "framed" the whole thing in order to cure him of his chivalrous habits.

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

Chums (1921)

Newsgirl. Baby Peggy's mother sells newspapers so she can pay the rent. Peggy becomes wealthy and saves her old home.

"CHUMS" (Century comedy released by Universal).—Baby Peggy and Brownie the dog are featured in this funny two-reeler. Brownie is discovered dreaming of the wild and woolly West. She wakes up to find her mother hounded by a rent collector. He threatens to throw the family out unless the rent is paid. Peggy determines to earn some money. So with Brownie she sets out. Finally, after a series of interesting and amusing experiences, including jumping freights and working in a motion picture studio, Baby Peggy becomes wealthy and with Brownie rides home in her limousine. She finds her mother selling newspapers. Of course Peggy saves the old home. This is by far one of the best that Peggy has yet appeared in. It is clean, wholesome comedy and full of action. The story is good, too.

Exhibitors Trade Review, January 7, 1922, p. 102

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Newsgirl)

Ethnicity: White (Newsgirl)

Media Category: Newspaper

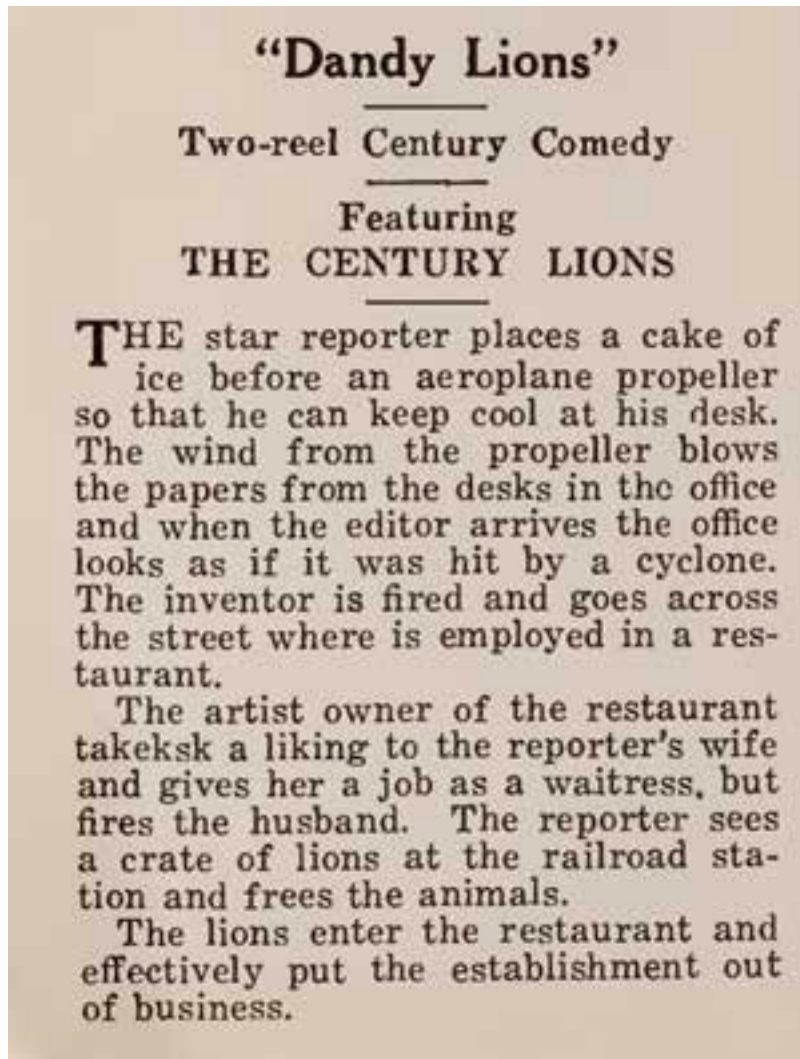
Job Title: News Employee (Newsgirl)

Description: Major: None

Description: Minor: Newsgirl, Positive

Dandy Lions (1921)

Star reporter. Editor.

*Moving Picture Weekly*, May 5, 1921, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Star Reporter, Editor). Group.

Ethnicity: White (Star Reporter, Editor). Unspecified.

Media Category: Newspaper

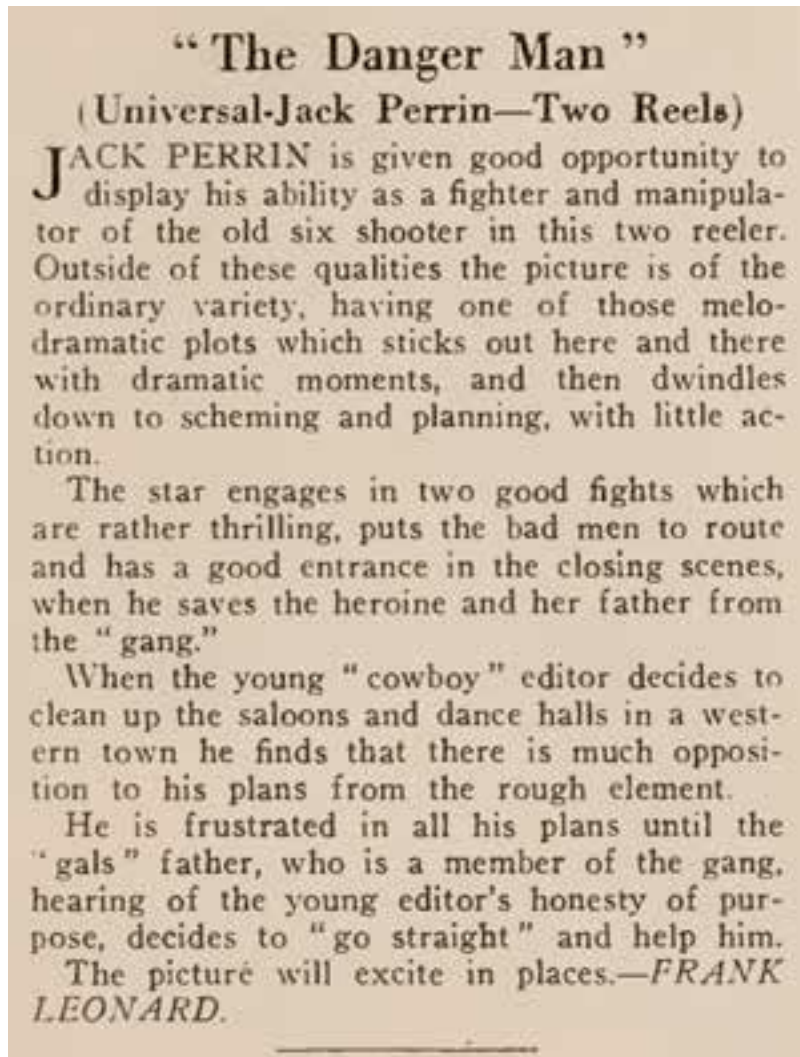
Job Title: Reporter (Star Reporter). Editor (Editor). Miscellaneous.

Description: Major: Star Reporter, Negative

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

The Danger Man (aka The Cowboy Editor) (1921)

Editor tries to clean up saloons and dance halls in a western town and finds much opposition from the rough element until his girl's father, a member of the gang, decides to go straight and help him out.



Motion Picture News, September 17, 1921, p. 1535

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Editor).

Ethnicity: White (Editor).

Media Category: Newspaper

Job Title: Editor (Editor).

Description: Major: Editor, Positive

Description: Minor: None

Dangerous Paths (1921)

Newspaper is used to blacken a woman's name.

Rather than be forced by her shrewish stepmother into marriage to wealthy but cruel Silas Newton, Ruth Hammond leaves her country home and goes to the city, where she is aided by Violet Benson. Newton finds her there and tries to force his attentions on her, but she has him thrown out of her hotel. Newton spreads false rumors and scandal in the country village, while Pastor Emerson, who loves Ruth, takes Ruth and Violet into his home. In a sermon he denounces Ruth's vilifiers, and the stepmother admits her shortcomings and welcomes the girls back to her home. *American Film Institute Catalog of Feature Films*

DANGEROUS PATHS

With no pretence or attempt as expensiveness of production, the Berwilla Film Corp. has turned out a Ben Wilson production, starring Ben Wilson and Neva Gerber. It is released by the Arrow Company. The story and scenario are by Joseph W. Girard.

The picture is a splendid pattern of the moral preachment, designed to show the narrowness of small town life where the hypocritical inhabitants attend church on Sundays but fail to live up to the teachings of Christianity.

Ben Wilson plays a minister, in love with a young girl (Neva Gerber), who resides with her elderly father and a stepmother. The latter wants her to marry the richest man in town, but she rejects him in favor of the minister. Her father quarrels with his wife over the affair and the girl leaves for "the city" to earn her living. Securing no employment she is turned out by her landlady, is seated on the steps of an Episcopal church weeping, where she is picked up by a streetwalker and taken home. The big-hearted prostitute makes a position for her as housekeeper.

One evening they are walking along the main thoroughfare, when they are arrested, charged with soliciting. The rich man happens to be in the city, reads of the arrest, goes to court, pays the fine of the immoral girl, while the good girl is discharged. He takes the good girl to his hotel, promising to bring her home, but attempts to ravish her, is thrown out of the hotel, returns home alone and distorts the tale to make it appear that the good girl has gone wrong, offering the newspaper as evidence to substantiate his statements.

The minister throttles him, goes to "the city," brings both girls back and preaches a sermon in his church on the subject: "Let Him who Is Without Sin Cast the First Stone," tells the real story, denounces the male gossip, it is revealed the girl who went wrong is the daughter of the stepmother, both are taken home and the minister takes the good girl for his wife.

Mawkish sentimentality, to be sure, but admirably acted by a company that depicts bucolic types to a nicety. It is exceptional to encounter such a uniformity of high grade screen acting in a feature of such modest pretensions.

Jolo.

Status: Unknown
Unavailable for Viewing

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

Daughter of Devil Dan (1921)

News girl is fighting in the streets and eventually adopted by a rich man who recognizes her as his long-lost grand-daughter.



Variety, July 22, 1921, p. 36

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Newsgirl)

Ethnicity: White (Newsgirl)

Media Category: Newspaper

Job Title: News Employee (Newsgirl)

Description: Major: Newsgirl, Positive

Description: Minor: None

The Diamond Queen: Episode One: Vow of Vengeance (1921)

Newspaper story reveals to a hero who the woman he loves really is and the circumstances surrounding her father's suicide.

20—THE MOVING PICTURE WEEKLY—

The Story of "The Diamond Queen"

OPENING CHAPTERS OF SUPER-SERIAL

(Not For Publication)

"The Vow Of Vengeance"

Episode One

DORIS HARVEY, about to complete her course at a fashionable girl's finishing school on the Hudson, prepares to slip home and surprise her father.

But John Harvey, diamond importer and philanthropist, of Maiden Lane, New York, is suddenly plunged into bankruptcy by the Diamond Trust, headed by Julius Zeidt, who is known as the world's diamond king, in order to force from Harvey control of certain new Brazilian mines. Harvey's great ambition, has been to establish a great free hospital clinic and school where crippled children, helpless mothers, life's misfits among the poor, can be righted and given a fair chance for progress. The blighting of his life's work is more than he can stand. Unable to face the daughter he idolizes in failure and disgrace, Harvey determines to end his life. Mason, his store manager, discovers his intent and tries to foil him, but Harvey slips away to his Long Island home, in the grip of suicidal insanity.

DAUGHTER IS TOLD

Doris, arriving at the store from school, learns from Mason what has happened. Like a bolt from a clear sky tragedy enters her life. She sets out in her car to overtake her father, instructing Mason to try and get him on the wire the minute he reaches home and hold him on some pretext till she arrives. The thrilling race with death is begun.

Doris draws close upon her father's speeding car, driven by Tim, the family chauffeur, but each time is delayed in her wild dash—once when she wrecks her own car and risks her life to save a child in the road. At the time of the accident, her sacrifice is witnessed by another motorist, Bruce Weston, a young millionaire, who is owner of the Stockley Co., one of the firms of the Diamond Trust. But Bruce has had no hand in the ruin of Harvey. Neither Bruce nor Doris know each other when he finds her stunned in the wrecked car and offers his own car and his services in answer to her hysterical plea. The mad race is renewed, Bruce at the wheel, Doris praying that she will be in time.



Eileen Sedgwick
in a scene from "THE DIAMOND QUEEN"
A UNIVERSAL RELEASE

Publicity Cut No. 2

Harvey reaches his home just as Mason calls on the phone and delays him by a series of pretexts. Below in the basement of the home Prof. Martin Harvey, Doris grandfather, long considered half-demented because of his devotion to some mysterious chemical experiment, labors at his task. At last John Harvey, realizing that he is being tricked by Mason, tosses aside the phone, takes forth his revolver and raises it to his head. Bruce and Doris speed up the driveway outside, leap out of the car and dash up the front steps of the house in time to hear a shot ring out. They halt in their tracks. Old Martin Harvey stops at his task. The servants look aghast toward the drawing room. Doris, horror stricken, appears about to collapse.

TOO LATE

Recovering herself, Doris rushes into the drawing room only to find her father's crumpled body on the floor, dead. Bruce, still not knowing Doris or whose house he is in, tries to comfort her when old Martin Harvey enters, looks for one grief-stricken moment at his son's body, then stands

erect, anew, grim light in his eyes. He asks Bruce to leave them. He goes away without learning who Doris is. Martin then leads Doris into the basement. There he tells her how the Diamond Trust had driven her father to his death and also explains the nature of his mysterious experiment. Together they swear to avenge John Harvey's death and carry out his great plan—and in the mysterious experiment they hope to find the weapon to achieve this. Doris looks at a newspaper cut of Zeidt and fastens his face in her mind.

In the office of the Diamond Trust, Zeidt, its chief, tells his associates that though they have forced Harvey out of business he still holds documents that will incriminate them. These must be obtained at all costs or they face prison.

Two days later Doris' grandfather hands her these documents to take to Henry Sylvester, close friend of her late father, for safe keeping. At the same time, Bruce, from a newspaper article, learns for the first time who Doris is and the circumstances surrounding her father's suicide. Sensing his position as a member of the trust, even though he is innocent, he sets out for the Harvey home in his car to clear himself in Doris' eyes. Thus, as Bruce nears the house, he sees Doris leave, followed by mysterious men, who are in reality crooks hired by Zeidt to obtain the documents. The crooks, spying at the house, had discovered Doris' intention and destination. Bruce follows them.

TRAPPED

When Doris discovers she is being pursued, she flees into an office building in the downtown section. The crooks are close on her heels. She runs down a blind corridor on one of the upper floors, enters a "to let" office and locks the door. Bruce overtakes the crooks at the door. They fall upon him and knock him out, then break in the door to seize Doris. But Doris dashes into a further room, locking the door. The crooks start to hutter it down. Painters have been at work in the room. Doris looks out the window. Opposite her is another tall building. The ground lies eleven stories below. Seizing a painter's plank from the floor, she shoves it across the arcaway from window to window, then starts across it. The crooks smash through the door and rush to the window. In her excitement Doris loses her balance and falls on the plank. The weight of her body breaks it. She plunges down apparently to her doom.

Moving Picture Weekly, January 1, 1921, p. 20

EILEEN SEDGWICK IN
THE DIAMOND QUEEN
(UNIVERSAL)

A swift-moving and vivid serial the first four episodes of which, reviewed, promise excitement in super-abundance. Starts with a zip and each episode ends with arresting thrills. The South African diamond country about Kimberley and the African jungle contribute much of the locale. Directed by Edward Kull.

Back to the days of the wild animal serials the producers of this chapter play have gone for material, modernizing exciting situations in African jungles for an important part of this new offering. It begins with a bang and the culmination of each episode leaves the breath checked and excitement high.

At the end of the first episode the girl of the story, Eileen Sedgwick, possessed of incriminating documents entrusted to her by a suicide father for delivery to a certain man, flees from pursuing enemies out of a skyscraper window. She crosses a narrow plank to an opposite window far above the street, slips and falls as the screen darkens. The second episode depicts her rescue from imprisonment in a safe, and thereafter she is taken to the Kimberley diamond mine country and made queen of the cannibals. The test whereby she is chosen ruler is a gruesome and hair-raising procedure.

The whole is highly melodramatic. It is in eighteen episodes. The theme of the story is a girl's beating the Diamond Trust at their own game. It includes scenes of the making of synthetic diamonds and is replete with thrills.

Exhibitors Herald, February 12, 1921, p. 78

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

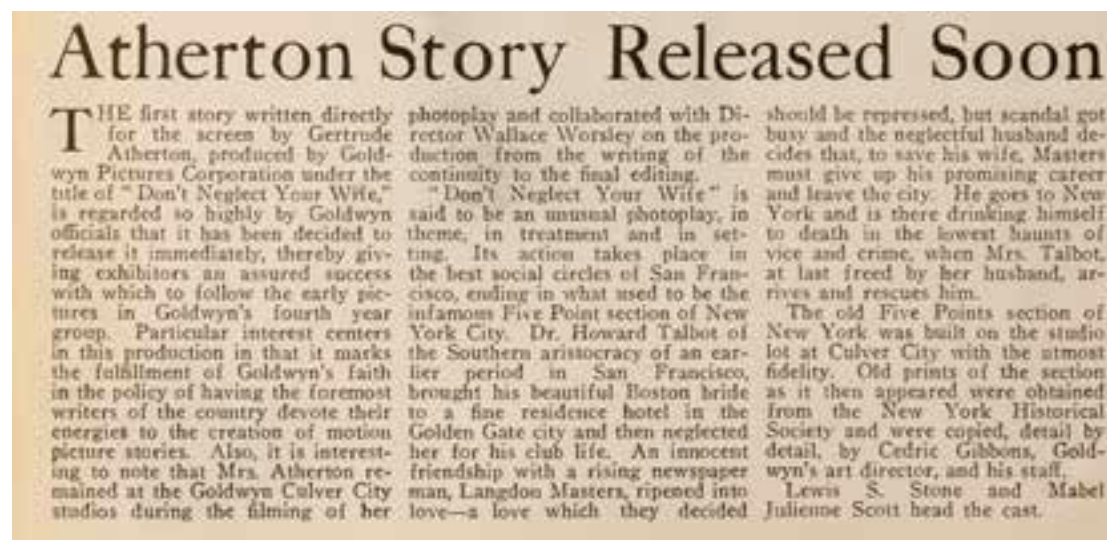
Description: Minor: Unidentified News Staff, Neutral

Don't Neglect Your Wife (1921)

Editor Langdon Masters (Lewis Stone) is a brilliant young newspaper writer and editor.

Masters is a newspaper writer and editor in love with Madeline, the wife of San Francisco doctor Dr. Howard Talbot. A scandal, involving one of those innocent situations that is misconstrued, causes him to go to New York where he becomes an alcoholic. Madeline later gets a divorce and comes to redeem Masters, but not before she has a knock-down-drag-out fight with a woman of a dive called *The Bucket of Blood* that Masters frequents. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 40.

In 1876 Dr. Howard Talbot and his beautiful wife, Madeline, move in the best circles of San Francisco society, but when neglected by her husband she seeks the friendship of brilliant young newspaperman Langdon Masters. Realizing where their mutual love is leading them, they decide to part; and scandal provokes Talbot to ask Masters to leave town. Abandoning his career, Masters drifts to New York's notorious "Five Points," where he becomes an alcoholic. In despair, Madeline leaves her husband and obtains a divorce; then, with the help of a mutual friend, she reclaims Masters from his degradation. *American Film Institute Catalog of Feature Films*



Motion Picture News, February 19, 1921, p. 1487

SPECIAL CAST IN
**DON'T NEGLECT
 YOUR WIFE**

(GOLDWYN)

Gertrude Atherton's First Screen story beautifully presented. Equipped with a cast second to none. A masterpiece of direction. Story not a particularly sure fire screen-play.

When it comes to selecting casts, the greatest expert in existence could not have surpassed the personnel of "Don't Neglect Your Wife," a carefully, intelligently directed, worth-while production, despite the weakness of the story as a screen offering.

Followers of Gertrude Atherton's books will nevertheless be gratified in seeing pictured a characteristic work of the popular author. The scenario is credited to Louis Sherwin. It is well done. The continuity is smooth, with the exception of two or three places, while the photography is very good.

It is a costume play and as long as it is one it has made the best of a costume bargain and employed accurate detail in style of dress and custom. It is a bit morbid at times, during that part of the story where the principal players are shown suffering inevitable separation with equal degrading result, but if cost, production, smoothness, love interest and happy ending count for anything, "Don't Neglect Your Wife" fills the bill.

Mabel Juvenne Scott is a charming heroine, supposedly a northern girl who, as the bride of a prominent young physician, arrives in San Francisco, shortly after the Civil War period. Society is not inclined to welcome her with open arms, but sponsored by leaders, she is launched in the very hub of the social wheel. The groom is proud of his beautiful wife, but his interest is more keen in sports, his club, his masculine associates. He looks upon and treats the young wife as if she were an expensive ornament. He forgets to bestow the affection she craves. His life-long friend, a part enacted to perfection by Lewis Stone, is a literary man. He admires the young wife's inclination toward good reading and supplies her with it from his library. They have much in common, and a warm affection springs up between them. Gossip waxes warm to the extent that the friend is invited by the husband to leave San Francisco. This is shortly after he has become editor of a daily paper, the ambition of his life. He goes, and it does not develop where, until toward the end of the story. Left behind to mourn the loss of her companion, the girl grows morbid, becomes addicted to drink. She finally leaves her husband, having an independent income, and endures so drawn her wrongs, until she learns, through a mutual friend, that the absent one has "gone to the devil." She sets out to find him, which is accountable for the scenes depicting life in the underworld of old New York, rather when New York was young. Eventually she seeks and discovers the depth of his downfall, and though he hardly knows her in his delirium, she takes him to respectable quarters and turns him back to a reflection of his former self.

The play requires historic ability of all concerned, and each player has done his best. It is a picture with a lesson. It is related to an extreme in some parts, and the opposite in others, but the director, the cast and the able crew work combined, delivers a picture of which the producer may be proud and the exhibitor show with confidence. It is six reels in length.

“Don't Neglect Your Wife”

Goldwyn Production a Masterpiece of Photodramatic Art.

Reviewed by J. M. Shellman.

“Don't Neglect Your Wife,” is a masterpiece of photodramatic art. Gertrude Atherton has taken a hackneyed plot and wrought a vital play in which the characters live and breathe, and shows that she is mistress not only of emotions but of language and action, in her first story written for the screen. The continuity is graphic, spontaneous and invigorating. The culminating values of the various character types have been brought out with simple, definite emphasis. One outstanding feature of the play is the expert and judicious use of the close-up. An atmosphere of quiet dignity is given to the production by the splendid photography. The interiors are designed with well balanced beauty and acute detail.

As the story progresses, you are gripped by the lifelike delineation of character, as portrayed by the brilliant cast of players. Director Wallace Worsley has made this production measure up to a new standard of screen art. Mabel Julianne Scott and Lewis S. Stone play the leading roles.

The Cast

Madeline.....	Mabel Julianne Scott
Langdon Masters.....	Lewis S. Stone
Dr. Howard Talbot.....	Charles Clary
Mrs. Hunt McLane.....	Kate Lester
Mr. Hunt McLane.....	R. D. MacLean
Ben Travers.....	Arthur Hoyt
Mrs. Abbott.....	Josephine Crowell
Holt	Darrel Foss
Sybil Geary.....	Norma Gordon
George Geary.....	Richard Tucker

Story by Gertrude Atherton.

Scenario by Louis Sherwin.

Directed by Wallace Worsley.

Cameraman, Don Short.

Length, 5,574 Feet.

The Story

"Don't Neglect Your Wife" is said to be a true story that occurred in the social circles of San Francisco, and concerns the love of a successful writer and editor, Langdon Masters, for the neglected wife of Doctor Howard Talbot, an aristocrat from the South. The pair renounce ever seeing each other again when they discover they are in love, but the neglected husband, aroused at last, demands that Masters abandon his promising newspaper career and leave San Francisco. He accepts the sentence and drifts to New York's notorious "Five Points," where he is saved from utter degradation and restored to a life of usefulness by Mrs. Talbot, after her husband had divorced her for running away from him.

Program and Exploitation Catchlines:

First Story Written by Gertrude Atherton Especially for the Screen Shows the Conquest of True Love Over Powerful Obstacles.

A Neglected Wife Finds the Road to Happiness in Gertrude Atherton's Story of San Francisco and New York.

He Loved His Club More Than He Did His Wife, so She Left Him. Was She Right? Would You Follow the Man You Loved into the Depths to Save Him from Degradation?

Exploitation Angles: Hammer hard on the fact that this story was written directly for the screen and point how good a play it makes. Also bill it as "A bit of real life transplanted to the screen," telling that this happened in San Francisco, then play on the favorite players in the cast.

Moving Picture World, March 26, 1921, p. 409

DON'T NEGLECT YOUR WIFE

Madeline.....Mabel Juliennie Scott
Langdon Masters.....Lewis S. Stone
Dr. Howard Talbot.....Charles Clary
Mrs. Hunt McLane.....Kate Lester
Mr. Hunt McLane.....R. D. MacLean
Ben Travers.....Arthur Hoyt
Mrs. Abbott.....Josephine Crowell
Holt.....Darrell Foss
Sybil Geary.....Norma Gordon
George Geary.....Richard Tucker

Goldwyn puts this feature out, making great trumpeting of the fact that it is "Gertrude Atherton's First Original Screen Story." It is current at the Capitol, has Mabel Julienna Scott, Lewis S. Stone, Charles Clary, Kate Lester, et al., and was directed by Wallace Worsley.

"Don't Neglect Your Wife" is utter literary junk as far as its story is concerned, although no more painstaking bit of technical directorship has come upon the screen this long time. It is a grievous sin that so much effort should go into the filming of a tale so childish, so crude, so amateurish that without Mrs. Atherton's name it probably never would have got past the junior manuscript shock absorber in the Goldwyn scenario department. In her novels Mrs. Atherton is perhaps America's most finished dealer in subtleties. She writes in a vein of exquisite super-refinement. Her fiction is delicate embroidery, deft analysis and exposition of shades and tones of human emotion and impulse.

If "Don't Neglect Your Wife" is her mature work she has suffered a horrifying reversal of form, for the story might have been written by a schoolgirl of 18. It is so moistly sobful with sticky, syrupy juvenile sentiment it seems unbelievable that it could have been written by the novelist, of whom it has been said "she can pirouette on a needle point." Sunday night the audience at the Capitol giggled unrestrainedly during the picture's most moving passages. One guess is that somebody, whether with the connivance of the author, has resurrected a very early effort of Mrs. Atherton's and given it to the world.

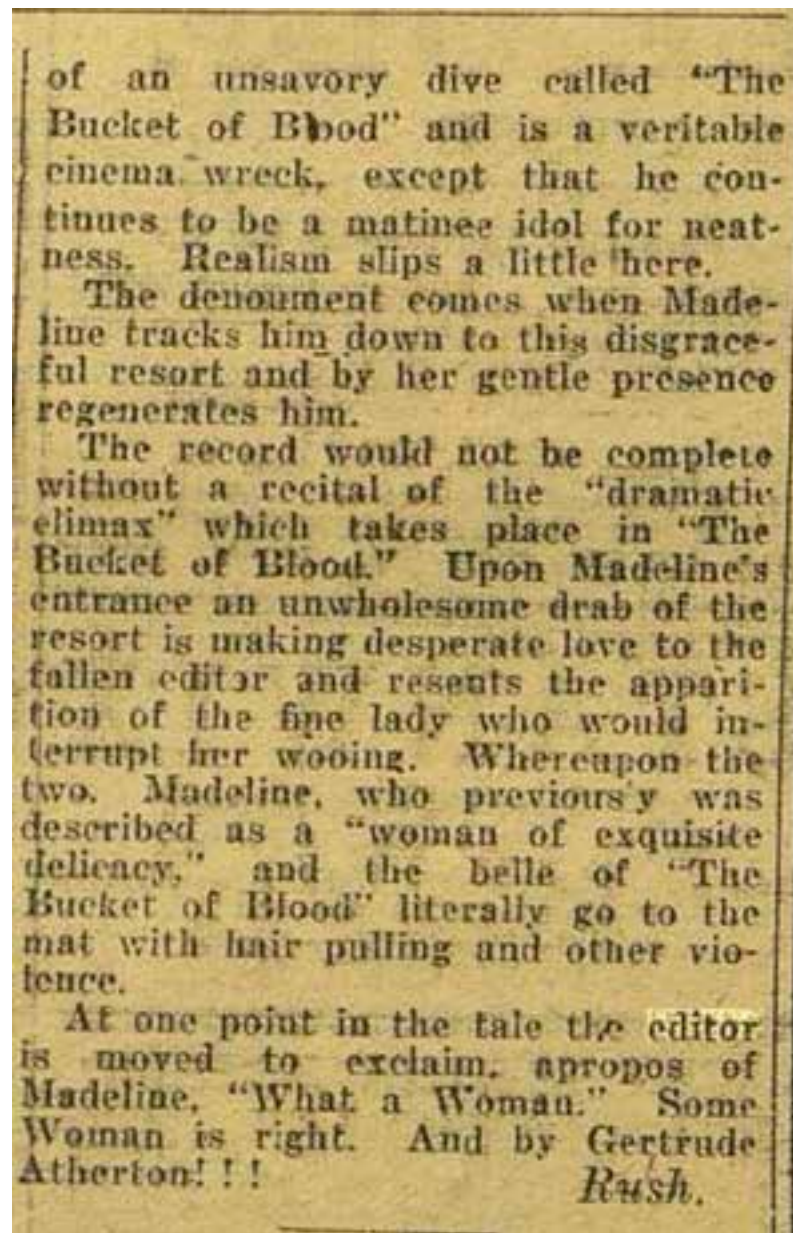
Perhaps it was by design, perhaps by accident, that the Capitol management elected to put on the program a Mack Sennett-Ren Turpin comedy called "Love's Outcast," a shrieking travesty on the hyper-sentimental story. It might have been a deliberate burlesque of the Atherton film, it came so pat. If deliberate, it had all the elements of a dirty dig.

"Don't Neglect Your Wife" is set in San Francisco (where Mrs. Atherton has been living these many years) in the early '60s. The period gives it a certain interest as a costume play, the costumes and settings being done in a thoroughly painstaking and convincing way. Madeline is neglected by her club-going husband, Dr. Howard Talbot, and falls in love with Langdon Masters, the editor. Gossip goes the rounds and leads to disclosure. Discovered by the husband in a situation innocent but open to conjecture, and barred from divorce by the narrow-minded social prejudice of the fashionable set of the day, Masters and Madeline separate.

Masters leaves San Francisco and is next discovered in the squalor and vice of the Five Points, New York's lowest social level, where he seeks to drink himself to death. Madeline, still in San Francisco, decides she also will bump herself off by the fusil oil route. Husband tries to restrain her, but she threatens to throw herself to destruction from yonder window and he frees her to go her way. Presently she is a frequenter of "The Golden Gate," a San Francisco dive, putting three-star away at the speed limit, but, bless you, still pure.

Word comes that Masters is falling lower and lower in licker and degradation and she determines to "go to him," as Laura Jean says, even though he be in the Five Points. There are intermittent shots of Masters in his slum environment and he has indeed fallen low.

He consorts with the wild women



Variety, July 29, 1921, p. 28

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Male (Langdon Masters)

Ethnicity: White (Langdon Masters)

Media Category: Newspaper

Job Title: Editor (Langdon Masters)

Description: Major: Langdon Masters, Positive

Description: Minor: None

Double Adventure (1921). Serial – 15 Episodes

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.



Exhibitors Herald, January 22, 1921, p. 66

Pathe Serial Set for Jan. 23

THE serial starring Charles Hutchison, "Double Adventure," is to be released by Pathe on the schedule for the week of January 23. Announcement that the stunt star's newest picture would succeed "The Phantom Foe" on the Pathe two-at-a-time releasing card was made this week.

"Double Adventure" will be the second Brunton produced serial to be released by Pathe and is the work of Director W. S. Van Dyke, who filmed Jack Dempsey's "Daredevil Jack" under the personal supervision of Robert Brunton. In advance announcements it is described by Pathe as "a more pretentious offering from the standpoint of scenic effects than the Dempsey picture, which gained widespread comment as a model of serial production."

Hutchison is starred as a daredevil in "Double Adventure." In the production of this piece he is said to have many scientific devices to aid him in the performance of stunts that would register with exciting effect. To bring additional thrills to his acrobatics he uses aeroplanes, motor cars, motorcycles in various combinations with his wide-

Charles Hutchison in Thrilling Stunts in New Picture

ly known accomplishments as a high diver and performer of dangerous tricks.

The star has a vehicle written for him by Jack Cunningham, who as the author of many photoplays is familiar to the picturegoers. The scenario provides a dual role for the star, who will appear as Dick Biddle, scapegrace son of a prominent banker, and Bob Cross, newspaper man and seeker after adventure. Between these two men, whose characters differ so greatly, there is a most unusual physical resemblance, a situation from which Mr. Cunningham is reported to have evolved many impressive melodramatic moments.

The author has also supplied a love tale which relates the romance of the newspaper reporter for the heiress to the Biddle fortune and that of the ne'er-do-well young Biddle and the daughter of a South American statesman. Much of the

action transpires in a South American republic, the scene of plotting and counterplotting to gain valuable oil lands and property rightfully belonging to the Biddle estate.

Charles Hutchison will be supported by Josie Sedgwick and Ruth Langston in the leading feminine parts. Miss Sedgwick and Miss Langston were prominent in the "Daredevil Jack" serial, as was Carl Stockdale, who is the leading heavy character in "Double Adventure." S. E. Jennings is seen as a revolutionist chief and Louis D'Or as the President of the Republic completes the cast of principals.

"Double Adventure" was completed so far as actual staging is concerned in September. Since that time Charles Hutchison has been forced to remain away from studio work by an accident in which he received bone fractures and bruises resulting from a fall which occurred while making a retake for the film. The finished titles and other details of the picture have since been completed, and all fifteen episodes of "Double Adventure" will be ready for presentation before the first is released.

Motion Picture News, December 25, 1920, p. 141

Charles Hutchison Performs Many Stunts in Pathe's Picture, "Double Adventure"

IN the dual role furnished him by "Double Adventure," Charles Hutchison's vehicle on the Pathe serial schedule, the famous stunt star was provided the means for the accomplishment of an aim he expressed a desire to realize when he started work under his present contract. This was a performance offering more daredevil stunts according to Pathe than has hitherto been attempted in a fifteen-episode serial.

Among the stunts Hutchison performs are a jump across a wide ravine on a motorcycle; a climb hand-over-hand fashion on a rope stretched across a deep cut in the rocks; a jump from a falling tower

into a tree; a jump from one automobile to another with both machines traveling at a sixty-mile-an-hour rate; a climb up the side of a twelve-story building.

In addition to these tricks, performed in various ways, the star is seen doing a stunt that combines two feats of daring. This, which is reported to register with unusually exciting effect, consists of a dive from the saddle of a speeding motorcycle over the rail of a bridge a great height above the water.

The scenario was written by Jack Cunningham. W. S. Van Dyke was director.

The film will be released January 23, replacing "The Phantom Foe."

Moving Picture World, January 8, 1921, p. 176



Moving Picture World, January 15, 1921, p. 285



Exhibitors Herald, March 12, 1921, p. 81



Exhibitors Herald, March 5, 1921, pp. 6-7

January 15, 1921

MOVING PICTURE WORLD

295

If Daredevil Hutchison Is Ever Sick, Think of the Nightmares He Will Have

By SUMNER SMITH

I was stunts and then more stunts that Charles Hutchison, who makes serials for Pathé release, talked this week when he "blew" in lunch at Jack's. Stunts, past, present and future. For where some men dream of breaking the bank at Monte Carlo, or cleaning up in Wall Street, or becoming president, or winning personal smiles from temperamental sweethearts, or keeping the wolf from the door, Hutchison dreams of stunts—always stunts.

That is, he dreams of them during the working day. Possibly he does at night, too. Most people would. We will give Hutchison if he is ever taken seriously ill and has the nightmares that accompany a high fever. Because they would be "some" nightmares.

He would find himself doing in his dreams the stunts he did in "The Double Adventure," his latest serial—the one in which he broke his left arm. He would find himself leaping from a motorcycle speeding at fifty miles an hour, over a stone bridge into a river fifteen feet below—and probably landing in the jaws of Jonah's whale. He would find himself riding a horse over a log over a deep chasm—and the horse's hoofs would slip and blow-by. He would find himself jumping from the roof of a house to a skylight three stories below—and crashing through the glass.

A Fifty-Foot Leap

But, worst of all, he would see in his dreams the stunt he did in a Mexican oil field, when wild movie Mexicans chopped down an oil derrick on which he had a Gatling gun mounted and he had to make a flying leap to the branches of a tree fifty feet below. Probably the tree would vanish into thin air and Hutchison would land on jagged rocks.

It didn't seem possible that the quiet, unassuming, young athlete was "Hutchison, the Daredevil." You would expect him to be at least braver and he is a quiet talker. But he is interesting. He is a whole library on aerial stunts.

Most members of the fair and the foolish crowd believe that stunt making is merely taking a chance. Hutchison can tell them differently. It is a matter of close mathematical calculation, and then let 'er go and hope for the best. If Hutchison's motorcycle is to carry him over a thirty-foot chasm, he figures out the necessary rate of speed and whether to "take off" from a rock, a cack or a twelve-inch incline. Very simple. All Hutchison has to do is to steer straight. And stay on. And hope that the motor doesn't miss. And a few other things.

Will Not Fake

Then, too, a few rehearsal girls and sun-bathers. After one has sped across the thirty-foot chasm three or four times, one is reasonably sure of doing it well while the cameraman is grinding away. One forgets about life insurance refused and such little set-backs in life, and becomes an optimist. One does—and that one is Charles Hutchison.

Of course, it is sometimes easy to fake. But I really don't believe Hutchison does fake. One fake was suggested to him during the lunch and he promptly turned it down.

Hutchison was telling about "A Chance in a Million," a serial he will start within two months, or as soon as his broken arm is well again.

"I'm going to try to make it the biggest stunt serial ever put out," he said in the matter-of-fact tone of a man about to col-

locate a field of corn. "Gilson Willets and I want to make it all action. We'll film it all in the East—at Annapolis Chasm and in Florida. One of the features will be a fight in the water with a shark. I want to get a sort of a diving bell so the camera man can shoot the scene under water."



CHARLES HUTCHISON
Who takes chances for a living

"You could build a big tank," suggested the interviewer, "and have the fight in there, away from any other sharks. Then there would be less chance of your being hurt again."

Physically Possible Stunts

"That wouldn't suit me because it wouldn't be real," Hutchison replied. "The black men down there kill sharks and get away with it. I'm as much at home in the water as on the land, and if they can do it, why I can do it. I don't like fakes. They are cheating the public and the public is no fool. You can't be a man in an automobile, run him over a high cliff, have him land on jagged rocks that crush the auto to pieces and then show him arising and adjusting his necktie."

"My stunts are physically possible stunts. They are a matter of close calculation and nerve. Many men could do the same things but they don't care to take the chance. Their nerve would fail them at the crucial moment. I do lots of different stunts, but I always practice them beforehand, or make it as near to an actual rehearsal as possible. I practice all kinds of athletics. Two men help me keep in good physical condition. I'm training all the time."

How He Broke His Arm

"I ride a motorcycle a great deal, particularly just before I'm beginning a picture, because a motorcycle is treacherous. I don't stay on the road, but ride it over rocks and ploughed fields. When I had to drop from a rope ladder on an aeroplane into a speeding automobile, I practiced hanging from the aeroplane for sev-

eral days. I wanted to feel at home in the air when the scene was shot."

"You've been lucky in nearly all your stunts, haven't you?" Hutchison was asked.

"Never had a serious accident doing a stunt until I broke this arm," he answered. "I was swinging from chandelier to chandelier across a room. The floor was twenty-two feet below. It wasn't such a tough stunt, but I had been working all day and was a little tired when the director asked me to hang from a chandelier for a close-up. I didn't realize I was very tired and so I didn't object to his taking stills immediately afterwards. Then, as I began to swing on the chandelier to get back, one of the electric light bulbs broke. I instinctively put my hand up to shield my arms. The next thing I knew I was on the floor. The grip in my other hand had weakened. So I broke my left arm."

Loves Animals

The conversation turned to cruelty to animals.

"Do you know," said Hutchison, "I'll even hate to hurt the shark. I mean it. That's why I want it to be a sportsmanlike affair—on even terms. I'm funny that way, but, don't you see, I'm picking on the shark? It hasn't anything against me."

"I saw a bull fight once at La Jolla and I wanted to lick the crowd. The bull had no chance at all, and as for the horse, why it was murder. They put it where the bull could run it through with his hooves. Then they pushed its entrails back with a handful of straw and went wild over its agony. I could have killed them."

Avoid He'd Hurt Bear

"Once when we were working in the Pacific, some of the boys saw a baby seal on a rock off the island. They got their guns and began firing at it. I swam out to it and pushed it into the water, and they laughed at me. I don't believe in wanton slaughter."

"I love animals. Once when I wrestled with a bear I was afraid of hurting it. I knew how to handle it and it hadn't a chance to hurt me much. I buried my head in its neck and used wrestling holds. I knew it would try to trip me and that it would not try to bite me until it had me down. That bear had no quarrel with me. On the contrary, I was picking a quarrel with it."

Effeminate Sammy

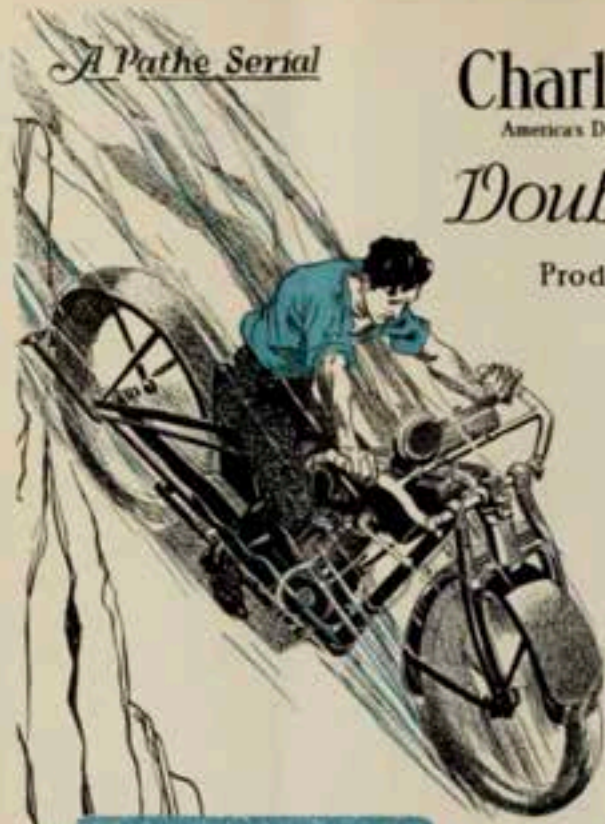
"Have you heard the story of my canary? I can't have a dog where I'm living here in New York, so it has to be a canary. Sammy was his name. One morning he flew in my apartment. My wife and I had lost our canary and so I tried to catch him. He flew out the window and I went after him—up and down fire-escapes and through a window into somebody's apartment. It's a wonder I wasn't arrested."

"Well, I finally did catch Sammy. But he was a funny bird. Couldn't sing. Tried to all the time, but couldn't get more than a chirp out of his little throat. My wife and I pitied him. Then Sammy disappointed us. Began to build nests, something no self-respecting male bird should do. We destroyed the nests, but Sammy always built them again. One morning we found him sitting on a brand new nest like the effeminate bird he was. Pushed him off—and there were two new, shiny eggs. So we had to apologize to Sammy and change his name."

A Pathe Serial

Charles Hutchison
America's Death-Defying Hero of Daredevil Deeds
in
Double Adventure
by Jack Cunningham
Produced by Robert Brunton
Directed by
W. S. Van Dyke

Pathe



The King of Stunts—that's Charles Hutchinson. He stars in the fastest serial you ever saw.

Biff! Bang! Whree-e-e-e!

Your audiences will be tearing up the seats in their excitement when they see the Stunt King's matchless feats.

See him fall with the hundred foot oil derrick; see him hurl himself from a motorcycle going fifty miles an hour, over the railing of a bridge, upon a speeding motor boat; see him jump the dizzy chain; see him do a hundred breath-stoppers!

Get "Double Adventure" now for double profits.



Moving Picture World, January 22, 1912, p. 422ff

Double Adventure: Episode One: On the Trail of Fate (1921)

Reporter Bob Cross (Charles Hutchinson) tries to get the goods on a notorious gang of crooks.

“Double Adventure”—Pathe

Type of production..... Serial

Pathe's latest serial features Charles Hutchinson, with Josie Sedgwick, who played with Jack Dempsey in “Daredevil Jack,” in support. Other members of the cast having important parts are Carl Stockdale, S. E. Jennings, Louis D'Or, and Ruth Langston.

Jack Cunningham has conceived a truly original story with its action admirably suited to the serial picture, and one which permits ample opportunity for Hutchinson to display his stunts. The production was made at the Robert Brunton studios, and has been done on quite an extravagant scale, with more of an eye to detail than is ordinarily found in such pictures.

The first reel starts off with Hutchinson performing several real thrillers and in the episodes reviewed, suspense has been maintained in a manner that certainly ought to bring them back for more. Everybody in the cast gives a good account of himself and the picture looks like a sure bet in the serial line.

Hutchinson is seen in dual role of Bob Cross, newspaper reporter, and Dick Biddle, son of a multi-millionaire. The story opens with Cross on the trail of “Painter Paul,” a criminal artist. Bob discovers Paul in the act of drugging Martha Steadman, niece of millionaire Biddle. Jumping through the skylight from the next house, Cross prevents more dirty work, and Paul flees, pursued by Bob. Martha disappears during the struggle, and Bob later goes to the Biddle home to solve the mystery.

There he finds old Mr. Biddle murdered, and Jules Fernol, the murderer who has killed Biddle because too much was known of his (Fernol's) crooked work, enters the room and accuses Bob of the murder. Cross secretly establishes his identity and is allowed to break jail.

Meanwhile the real Dick Biddle is plotting a revolution in a small South American republic.

Wid's Daily, January 16, 1921, p. 23

"Double Adventure"

New Pathe Serial Features Charles Hutchison in Tale Which Brings Gasps and Thrills

Reviewed by Robert C. McElravy

One of the most interesting of present performers in serial roles is Charles Hutchison, whose new Pathe vehicle, "Double Adventure," is about to be released. He has made his way to prominence as a serial hero by proving his ability in almost every department of this hazardous occupation, and in this new subject seems likely to add to his growing reputation. Hutchison is a personable young man, whose clear-cut, clean-shaven features screen admirably; he manages in some inexplicable manner to appear nonchalant and debonair even in the midst of his amazing stunts, which include jumping, swinging, diving, swimming, fighting—and smiling. He is an athlete and at the same time has certain qualities usually found in a matinee idol, making altogether a combination difficult to excel.

In "Double Adventure," this performer has a well-made serial story, clearly set forth and carrying a pronounced thread of suspended interest. There is a dual role for Hutchison, that of Bob Cross, a newspaper reporter, and Dick Biddle, heir to a large fortune. As the reporter-hero he exchanges identity with the absent heir and permits himself to be accused of a crime of which the latter is thought guilty. The part of heroine is in the capable hands of Josie Sedgwick, who is gifted in the matter of personality and charm. Others in the cast do excellent work; Carl Stockdale makes a plausible, resourceful leader of the crooks and there are many excellent underworld types.

The action of the new serial is very good. It has been built with an eye to thrills and these are accomplished in an expert, satisfying manner. It is quite free from mechanical or dull moments. The first chapter, in three reels, and the second in two, start the spectator off in a satisfac-

tory way and hold out a definite promise of good entertainment to come.

Cast.

Bob Cross } Charles Hutchison
 Dick Biddle }
 Martha Steadman Josie Sedgwick
 Jules Fernol Carl Stockdale
 Rebel chief S. E. Jennings
 Vincente Ruth Langston
 President Garcia Louis D'Or

Story by Jack Cunningham.

Directed by W. S. VanDyke.

Length, Fifteen Episodes.

The Story

Bob Cross, in "Double Adventure," is a newspaper reporter who, in trailing "Palnter" Paul, a notorious crook, gets wind of a plot to kidnap Martha Steadman. The girl is grandniece of a millionaire named Biddle. Bob invades the Biddle premises, just in time to discover the body of Mr. Biddle after he has been murdered by his business associate, named Jules Fernol, who is in reality leader of a gang of crooks. Fernol has embezzled Martha's fortune and is trying to cover up one crime by committing another.

Bob is so like the dead man's son, Dick Biddle, that the gangsters charge the crime to him, thinking to get him out of the way. Bob, realizing that he has been mistaken for another, allows himself to be sent to jail, but later, through collusion with the police, makes a getaway. He then begins an effort to rescue the girl from her danger and find the real murderer of Biddle.

Moving Picture World, January 22, 1921, pp. 462-463

“ Double Adventure ”

(Pathe)

PATHE says that Charles Hutchison is the “bravest daredevil of the screen.” Judging from the way this young man went through the first two episodes of his new serial “Double Adventure,” they’re not far from it, for he does many stunts which will make the serial loving public gasp and be amazed.

When the scenes call for it, Hutchison doesn’t hesitate to equal or surpass anything that has ever been done before. And then again many of his stunts are new.

For instance, during a chase scene in which two automobiles participate, the star climbs out on the front of the rear “auto” which appears to be going at top speed, does a forward dive and grasps the emergency tire of the front auto and by superhuman strength drags himself to a sitting position.

This piece of daredevilry is worth a hand from any audience and is only an illustration of what the fans may expect when they see Charlie Hutchison in “Double Adventure.”

The story is up to date in every way and is given a splendid production. It concerns the trials and tribulations of a young reporter, Bob Cross, who is determined to land Jules Fernol and his notorious gang of crooks behind the bars for stealing Martha Steadman’s inheritance.

The action is “fast and furious” in the first two episodes and shows the star in many fights and quick get-a-ways until the finish of the second episode when he is seen hanging on a hoist over treacherous water with the villains, knives in hand awaiting their chance.

W. S. Van Dyke, who directed Jack Dempsey in “Daredevil Jack,” held the reins in “Double Adventure” and has been careful in handling his actors and developing an intricate plot.

A capable cast supports Hutchison, among whom are Josie Sedgwick, Carl Stockdale, S. E. Jennings, Ruth Langston and Louis D’or.

Jack Cunningham wrote the story.—FRANK LEONARD.

Status: Unknown
Unavailable for Viewing

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

Double Adventure: Episode Two: The Harbor Bandits (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown
Unavailable for Viewing

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

Double Adventure: Episode Three: Hearts of Stone (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown
Unavailable for Viewing

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

Double Adventure: Episode Four: The Gun Runner (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown
Unavailable for Viewing

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

Double Adventure: Episode Five: The Rebel's Nest (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown
Unavailable for Viewing

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

Double Adventure: Episode Six: Troubled Trial (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.



Capt. Chas., Fitzgerald, marshal of New York's "sky cops," doing some breathtaking stunts above Columbus Circle, N. Y. These stunts were performed exclusively for International News

Daring and Action in New Pathe Episode

"Double Adventure," the Pathe serial in which Charles Hutchison is starring, lives handsomely up to early promises with respect to the quantity and melodramatic tensivity of its thrills and stunts, according to Pathe officials. The sixth episode, "Trouble Trail," which is to be released February 27, shows the hero essaying several feats of daring, notably in breasting the waves that crash about the rocks of an irregular point in the shores of the Pacific.

Motion Picture News, February 26, 1921, p. 1650

Status: Unknown
Unavailable for Viewing

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

Double Adventure: Episode Seven: War in the Oil Fields (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.



Motion Picture News, March 5, 1921, p. 1823

Status: Unknown
Unavailable for Viewing

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

Double Adventure: Episode Eight: The Grill of Fate (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.



Motion Picture News, March 19, 1921, 20076

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Cross)

Ethnicity: White (Bob Cross)

Media Category: Newspaper

Job Title: Reporter (Bob Cross)

Description: Major: Bob Cross, Very Positive

Description: Minor: None

Double Adventure: Episode Nine: The Black Whirlpool (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.



Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Cross)

Ethnicity: White (Bob Cross)

Media Category: Newspaper

Job Title: Reporter (Bob Cross)

Description: Major: Bob Cross, Very Positive

Description: Minor: None

Double Adventure: Episode Ten: A Devil's Bargain (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Cross)

Ethnicity: White (Bob Cross)

Media Category: Newspaper

Job Title: Reporter (Bob Cross)

Description: Major: Bob Cross, Very Positive

Description: Minor: None

Double Adventure: Episode Eleven: The Danger Ledge (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Cross)

Ethnicity: White (Bob Cross)

Media Category: Newspaper

Job Title: Reporter (Bob Cross)

Description: Major: Bob Cross, Very Positive

Description: Minor: None

Double Adventure: Episode Twelve: Hazardous Heights (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Cross)

Ethnicity: White (Bob Cross)

Media Category: Newspaper

Job Title: Reporter (Bob Cross)

Description: Major: Bob Cross, Very Positive

Description: Minor: None

Double Adventure: Episode Thirteen: By Air and Sea (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Cross)

Ethnicity: White (Bob Cross)

Media Category: Newspaper

Job Title: Reporter (Bob Cross)

Description: Major: Bob Cross, Very Positive

Description: Minor: None

Double Adventure: Episode Fourteen: The House in the Canyon (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Cross)

Ethnicity: White (Bob Cross)

Media Category: Newspaper

Job Title: Reporter (Bob Cross)

Description: Major: Bob Cross, Very Positive

Description: Minor: None

Double Adventure: Episode Fifteen: The Wages of Crime (1921)

Reporter Bob Cross (Charles Hutchison) tries to get the goods on a notorious gang of crooks.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Bob Cross)

Ethnicity: White (Bob Cross)

Media Category: Newspaper

Job Title: Reporter (Bob Cross)

Description: Major: Bob Cross, Very Positive

Description: Minor: None

East Lynne (1921)

Newspaper story tells a husband that his wife has been killed in a railroad accident.

Happily married to Archibald Carlyle and the proud mother of a son, Isabel Vane leads a life of bliss at the family estate, East Lynne, until she suspects her husband of infidelity with Barbara Hare, who has come to East Lynne to seek Archibald's legal advice. Isabel succumbs to the persuasions of Francis Levison, and she leaves her family to marry him. When Levison abandons Isabel and their daughter, she sets out for East Lynne to ask Archibald's forgiveness but is seriously injured in a train wreck. Finally arriving at her destination, Isabel dies before she learns that Archibald--believing her dead--has married Barbara Hare. *American Film Institute Catalog of Feature Films*

"EAST LYNNE" (Ballin—Hodkinson)

Modernized Version of Play and Book Should Interest

THE old "grandmother" of them all, "East Lynne," has reached the screen again with its sure-fire audience appeal intact. Which is to say that Hugo Ballin has played the emphasis upon the pathos, the heart-rending sentiment and the emotional conflict to such an extent that those who remember the play or the book will pay homage to the picture in terms of sound praise. Mr. Ballin is an exceptional director in the manner of giving tone and quality to his productions. He does this largely by composing his scenes in perfect harmony. He has saturated the picture with artistic touches emphasized through appropriate details and charming atmosphere.

Perhaps in his attention to the production end of it he has neglected to cover his tracks dramatically. Certainly the only criticism may be found in the rather disjointed continuity. This may be explained in had varying. Unquestionably the picture was made in considerable footage and the effort to compress it into feature length proved a task to the laboratory people. Mr. Ballin deserves praise in giving it a modern version. He has placed the action in America, with all the up-to-date contrivances giving it breadth and value. There are certain lapses which detract from the interest and make the movements of the characters even confusing. For instance, there is no break from the time that Isabel Vane leaves her husband and arrives in Quebec—not even a glimpse of a railroad train. One must accept the fact that she is in the Canadian city. Again, a succeeding shot shows the villain returning after a year seeking explanation. A little detail of her life here would go a great deal in clearing up the atmosphere. Another faulty touch is when the investigators of the crime of the murdered gardener fail to ask his own daughter of her evidence until years have elapsed.

Otherwise the picture is well developed, if one may jump at minor conclusions here and there—conclusions which do not detract from the story interest. The picture will tug at the heart and should find a hearty response among all classes of picturegoers. It has held public interest as well as "Way Down East" and "Uncle Tom's Cabin." The tiding could be better in some instances, but for the most part it fits exactly into the key in which the drama is pitched. Mr. Ballin has expended some money here and it does not seem like waste in viewing his artistic background. The cast is well directed and Edward Earle and Mahel Ballin fit the roles as if they were conceived with them in mind. "East Lynne" is a sincere effort to put forth something entertaining, and it certainly succeeds—Length, 7 reels.—*Lawrence Reid*

THE CAST

Archibald Carlyle.....	Edward Earle
Isabel Vane.....	Mahel Ballin
Barbara Hale.....	Charles Colburn
Richard Hale.....	Gilbert Roemer
Francis Levison.....	Henry G. Bell
Miss Cornelia.....	Nellie Parker Reading
Atty Macintosh.....	Doris Shorne

By Mrs. Henry Wood.
Screenplay by Hugo Ballin.
Directed by Hugo Ballin.

PRESS NOTICE—STORY

The feature attraction at the _____ theatre next _____ is "East Lynne," adapted and directed by Hugo Ballin from Mrs. Henry Wood's famous story and play which has been read and seen by millions. Mr. Ballin has modernized the story and has placed the action in America. This method brings a new appeal to the work. A cast that consists of Edward Earle and Mahel Ballin constitutes a performance which equals the most from every scene. The story revolves around Isabel Vane who, when she believes her husband, Archibald Carlyle, faithless, runs away with Francis Levison to Quebec. She has inherited East Lynne, the ancestral home of the Vane, and happens it her reward when she believes her husband to be carrying on a liaison with Barbara Hale.

Isabel's life in Quebec is complete with misery. Her child dies, and Levison leaves her, and she makes her way back to East Lynne in her judgment of her husband before the day. Carlyle, in the meanwhile, has married Barbara when a newspaper account informs that Isabel Vane has been killed in a railroad accident. The picture is appealing and holds the interest through the composition of scenes and the very able acting. It is rich in sympathy, pathos, romance, sentiment and other human elements. Mr. Earle and Miss Ballin carry the burden of the acting and acquit themselves in adequate fashion.

PROGRAM HEADER

Have you ever read "East Lynne"? Have you ever seen the famous play? The opportunity is yours to see it immortalized upon the screen when it comes to the _____ theatre next _____ as a photoplay. The wonderful story of the love and sorrow of Isabel Vane; the pathetic life of the mistress of East Lynne who in a moment of fancy brought sorrow to herself—this has appealed to millions in nearly every clime. "East Lynne" has charmed all who have read it or seen it played upon the stage. No one should miss the chance to see it as a photoplay. The same rich drama, the identical characters, the human note, the powerful sentiment and romance, the effective situations and themes—these are all intact. Hugo Ballin has modernized it, which, of course, makes it doubly appealing. The picture is interpreted by a cast that includes Edward Earle and Mahel Ballin.

CATCH LINES

Do you want to see "East Lynne" again? Come to the _____ theatre and see the immortal play as a picture. More appealing than ever.

See "East Lynne" at the _____ next _____ Greater than the play. More interesting than the book. Beautifully staged and finely acted.

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

L’eternal feminine (aka The Eternal Feminine) (1921) - France
Newspaper Seller (Eugenie Nau).

(No other information)

Status: Unknown
Unavailable for Viewing

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

Every Woman’s Problem (1921)

Tabloid Newspaper Editor Morse of the *Democrat*, a yellow newspaper.

Clara Madison (Dorothy Davenport) is elected to a judgeship and is opposed by a yellow newspaper. Her husband threatens to kill the editor. When bootleggers, who also dislike the paper, blow it up, the editor is killed and Madison’s husband is suspected. Madison has become governor by this time and must decide whether to follow the law or pardon her husband. She decides for the former, but a last minute confession saves her husband. This is every woman’s problem? Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 40.

When American women received voting rights in 1920, Hollywood quickly capitalized on the headlines with films like *Every Woman’s Problem*. Dorothy Davenport plays Clara Madison, a

small-town woman who runs on a feminist platform and wins a judgeship. The chauvinist local newspaper goes out of its way to impugn Clara's reputation, whereupon her husband Grant Williams (Willis Robards, who also directed the film) threatens to kill the paper's editor. Shortly afterward, the editor *is* murdered by bootleggers. Grant is arrested and charged with the crime. Meanwhile, Clara has risen to the governor's office: it is up to her whether to pardon her husband or to send him to the gallows. On the verge of making the legally correct decision at the expense of her husband's life, Clara is spared her anguish when the real killer confesses. *Every Woman's Problem* was based on a story by playwright Hal Reid, whose movie-star son Wallace Reid was the husband of Dorothy Davenport. www.allmovie.com

“Every Woman’s Problem”

Plymouth Pictures Presents Strong and Timely Story of Woman in Politics.

Reviewed by C. S. Sewell.

Dealing with the timely subject of woman in politics, though it is in no sense a propaganda picture, Plymouth Pictures, Inc., is distributing on the state right market an interesting feature with a strong dramatic theme in which Dorothy Davenport (Mrs. Wallace Reid), is featured. The story revolves around a woman in a western state who is elected a judge and afterward governor, and the big situation comes when her husband is convicted of murder, and she is faced by the alternative of following love or duty.

The picture has been edited in such a manner that the interest is held throughout and is cumulative. In the main, the story is consistent, and although certain scenes in connection with the approaching execution are necessarily unpleasant, it is a production that should prove a good attraction. The theme, as well as several situations arising between the husband and wife, both of whom are lawyers, presents strong exploitation possibilities.

The star, while not the ideal type for the role, handles it satisfactorily and with dignity. The supporting cast is adequate.

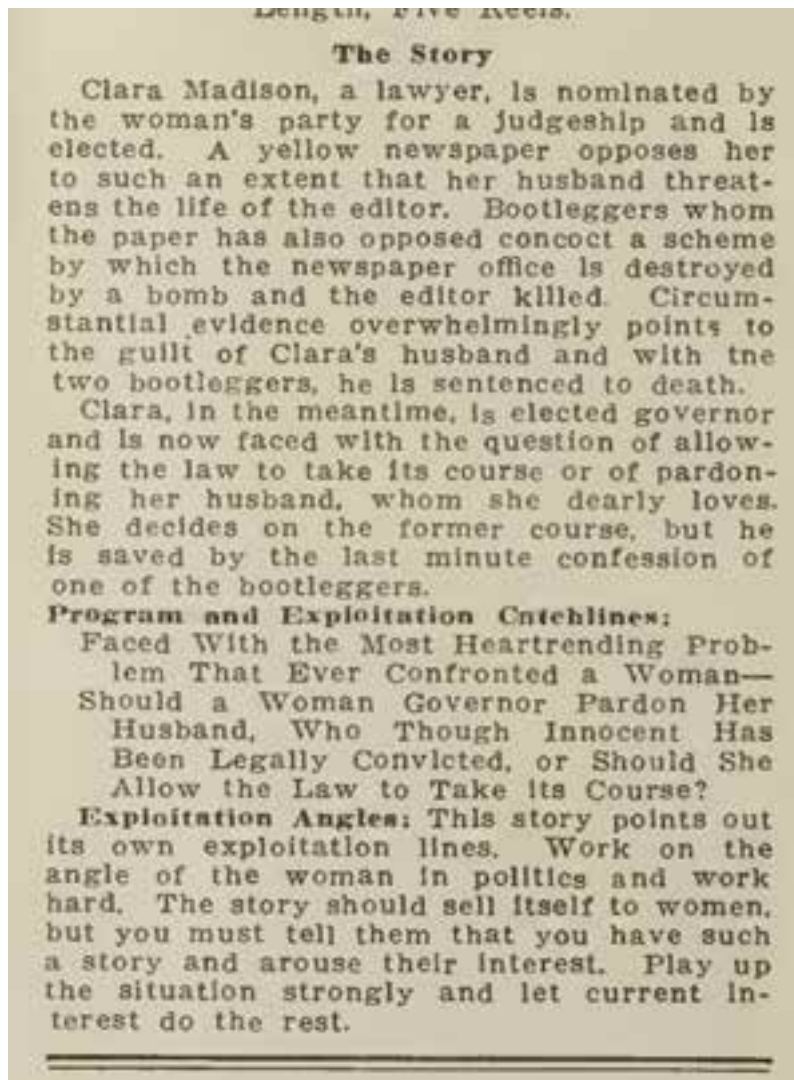
The Cast

Clara Madison.....	Dorothy Davenport
Grant Williams.....	Willis L. Robards
“Big Bill” Deavitt.....	Maclyn King
Dan Channing.....	Wilson DuBols

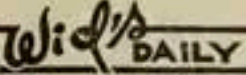
Story by Hal Reld.

Directed by Willis L. Robards.

Length, Five Reels.



Moving Picture World, March 19, 1921, p. 312



Sunday, March 27, 1921 3

State Rights Offering That Strikes A New Note For Screen Story

"EVERY WOMAN'S PROBLEM"

Plymouth Pictures, Inc.—State Rights

DIRECTOR	Willis L. Robards
AUTHOR	Hal Reid
SCENARIO BY	Willis L. Robards
CAMERAMAN	Not credited
AS A WHOLE	First rate program offering; has fine heart interest and will appeal to good majority
STORY	Perhaps a bit depressive atmosphere at times, but human appeal relieves it considerably
DIRECTION	Satisfactory for the most part
PHOTOGRAPHY	All right
LIGHTINGS	Good
CAMERA WORK	Average
PLAYERS	Dorothy Davenport, featured player, good; others suitable
EXTERIORS	Satisfactory
INTERIORS	Adequate
DETAIL	Correct
CHARACTER OF STORY	Woman governor cannot pardon her husband sentenced to die, though innocent
LENGTH OF PRODUCTION	5,000 feet

All told, this latest offering being sold on the state rights market by Plymouth Pictures, Inc., is a thoroughly satisfactory program attraction, bearing a certain angle of box office value that many exhibitors will be able to make good use of in showing it, especially in attracting the attention of their women patrons.

And perhaps the men will be more favorably inclined toward women in politics after having seen "Every Woman's Problem." At any rate the picture is a good argument for suffrage. This is rather a new theme for picture plays, and ought to be a good one upon which to build up an interest in this film. The atmosphere toward the latter reels is perhaps a trifle depressing because of the situation, which places a woman governor in the position of being unable to save her innocent husband, who is condemned to death because of public opinion, and the fact that he has been convicted. The sequence, however, contains a strong human appeal and a good heart interest, which rather relieves the tenseness of the thing. The direction is quite satisfactory and the story is smoothly told. Dorothy Davenport lends dignity to the part of the woman judge, while others who give adequate performances are Willis L. Robards and Wilson Du Bois.

Clara Madison, a poor girl, is elected judge of the Supreme Court in a small city. She has two powerful opponents to contend with, Morse, the editor of the Democrat, who continually attacks her through his paper, and the other, Big Bill Devitt, leader of the opposing party. Clara convicts an Italian and he is sentenced to death. Two other Italians decide to revenge the conviction of their pal and get rid of the judge by implicating her husband in a murder. Williams, Clara's husband, had previously threatened Morse's life for his attacks against the judge.

The Italians, promising Williams, who is a lawyer, a case, get him in front of Morse's office, and one of the men throws a bomb, killing the editor and wrecking the office. Williams is convicted as an accomplice and sentenced to die. In the meantime Clara has been made governor, but is unable to save her husband's life. At the last moment one of the Italians confesses and Williams is freed.

Woman In Politics Idea Can Be Used To Good Advantage

Box Office Analysis for the Exhibitor

In view of the main situation in the story, that of the woman judge, you should be able to create a good interest in "Every Woman's Problem." Appeal largely to the women members of your patrons, and you should be able to get quite a little publicity, and without much effort, by securing the co-operation of some local woman's political organization. Besides exploiting the picture for you, it will be a boost for them.

It would be better to confine your announcements and catchlines to the main situation, but if you think the idea of the woman governor confronted with the ordeal of being unable to save her own husband's life will have a stronger appeal, you can go to it from that angle. The fact that Dorothy Davenport is Mrs. Wallace Reid may attract the "fan" crowd.

“Everywoman's Problem”

Plymouth Pictures, Inc.—Feature—State Rights)

BUILDDED on a new theme—women in politics—and the principal roles interpreted by a creditable cast, Plymouth Pictures, Inc., state rights' offering, “Every Woman's Problem,” is destined to deliver pretty good satisfaction to the public and a right good profit to its distributors on the independent market. It has a box-office angle, seldom, if ever, hit upon by picture producers and because of this and the big theme running throughout its reelage, with strong appeal to the women and arousing curiosity among the men, “Every Woman's Problem” rates with the current state rights' traction of worth and stands a little above the average offering wherein spectacle or extraordinary appeal is not intended.

Throughout its run, this picture holds to good sequence, situation and plot, and were not for the rather inhuman position in which the woman is placed—in the position of governor of a state in which her husband has been condemned to death by public propaganda “Every Woman's Problem” would stand as an uninterrupted delineation of strong, appealing drama via the silver sheet. As it was shown for review, the situation noted above pretty sure to leave the audience in a more less depressed condition, especially since they, the public, have been educated so decisively in not only the happy ending but the happy theme throughout.

The titles, too, may be described as a bit stereotyped and in some instances a bit flowery and intended to arouse an appeal that isn't

in the situations of the picture to which they refer. Some of the titles, and this includes the majority, are well read and convey impressively without over-doing the thought conveyed.

The cast has done well with the possible exception that of moments when over-enthusiasm in direction may be noticed. Dorothy Davenport does some real dramatic work in her part of the woman judge and Clara Madison, Willis L. Roberts and Wilson Du Boise are runners-up for almost equal honors.—Length 5 reels.—*LAURENCE REID.*

Motion Picture News, April 16, 1921, p. 2615

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Morse)

Ethnicity: White (Morse)

Media Category: Newspaper

Job Title: Editor (Morse)

Description: Major: Morse, Negative

Description: Minor: None

The Family Closet (1921)

Editor Charles Purcell (Walter Ware) of *The Leader*. Denis J. McMurty (John Dillon), reporter on the newspaper.

When Alfred Dinsmore (Herbert Holmes) refuses to drop a libel suit against *The Leader*, editor Purcell orders McMurty to find dirt on him. Dinsmore looks like a man once involved in a bank robbery and Purcell tries to blackmail him, even after he agrees to drop the suit. Eventually, Dinsmore's innocence is established. *From Richard R. Ness, Headline Hunter to Superman: A Journalism Filmography*, p. 40.

When Alfred Dinsmore refuses to withdraw his libel suit against *The Leader*, editor Charles Purcell hires McMurty to obtain evidence against his opponent. A man recognizes Dinsmore as one Tom Wilson, who took part in a bank robbery and was known to have a scar on his chin:

although Dinsmore wears a beard, the resemblance is exact. Dinsmore agrees to withdraw his suit, but Purcell demands blackmail; Purcell is forced to relent when Dinsmore establishes his innocence by removing his beard. The opponents decide to overlook their political differences when their children, who are in love, are reunited despite parental objections. *American Film Institute Catalog of Feature Films*

THE FAMILY CLOSET
(ASSOCIATED EXHIBITORS—
PATHE)

Good stories are the usual thing with Will J. Payne and "The Family Closet" is no exception. It has been made into an interest-

ing and entertaining picture by Ore-Col Film Corporation. Playgoers Pictures is distributing it through Pathe.

"The Family Closet" as a whole has been intelligently handled and offers an attraction that will provide good program entertainment. Although no member of the cast can be singled out for advertising purposes every player is well suited to his part. The plot develops smoothly and the element of suspense, so vital to a story of intrigue, has been successfully maintained.

This screen version of "Black Sheep," which was published in the *Saturday Evening Post*, was directed by John R. O'Brien.

Members of the cast are Holmes Herbert, Alice Mann, Kempton Greene, Byron Russell, Josephine Frost, Walter Ware, John Dillon, Verne Layton, Walter Lewis and May Kitson.

"The Family Closet" is a story of political intrigue, romance and mistaken identity. In advertising the picture exhibitors can find ample material in the subject of the family skeleton. Theatre men also might interest newspaper men as it is a story of politics and the press. Extend an invitation to newswriters to attend a private showing of the picture. This should result in worthwhile publicity for the attraction.

Exhibitors Herald, October 19, 1921, p. 68

"The Family Closet"

Playgoers-Assoc. Exhibitors—Six Reels

(Reviewed by Eugene Carlton)

OCCASIONALLY there comes along a picture which is of unusual interest to members of certain professions, but which still carries a strong appeal for the average public. "The Family Closet" is just such a picture. While newspaper men and politicians will find an individual attractiveness in the production, the theme and action are such that the stamp of approval will be forthcoming from any patron who loves a smoothly developed plot with adequate suspense. There is no outstanding star, yet each member of the cast is unusually well suited to his or her part in making the screen version of the Satevepost story, "Black Sheep," even more interesting than the original itself.

Mistaken identity, political intrigue, conflict and romance are intermingled in a clever fashion, incidentally providing an abundant field for valuable exploitation of the offering. Although the character of Charles Purcell, newspaper editor, is just a trifle overdrawn, no one outside a newspaper office could detect it. The story swings into its intrigue early and builds a sustaining interest to the climax. The plot hinges about a scar upon a man's face. The central figure is involved in a libel suit and a crooked editor employs his henchman to obtain damaging evidence. Blackmail takes issue here and hush money is doled out regularly until the man who started the libel suit reveals himself minus a beard. Result? No scar. The crooks are forced to leave town and the political quarrel is forgotten.

Romance enters for the happy ending. The youthful lovers have been kept apart by the estrangement of their parents. "The Family Closet" lacks no details essential to a story of this type. It should be box office "knock-out" prior to an election campaign.

The Cast

Alfred Dinsmore.....	Holmes Herbert
Louise Dinsmore.....	Alice Mann
Ned Tully.....	Kempton Greene
J. Wesley Tully.....	Byron Russell
Mrs. Tully.....	Josephine Frost
Charles Purcell.....	Walter Ware
Denis J. McMurty.....	John Dillon
Lowell Winthrop.....	Verne Layton
John Colby.....	Walter Lewis
Mrs. Dinsmore.....	May Kitson

By Will Payne. Directed by John B. O'Brien.

Produced by Ore-Col Film Corp.

The Story—Politician refuses to withdraw his libel suit against the leader. Crooked editor employs henchman to obtain evidence against office seeker. Proof is almost established that the politician has participated in a crime. He wears a beard. The identity rests upon a scar on the chin. The crooks demand hush money but are forced to leave town when politician establishes his innocence. Political quarrel is forgotten and children of opponents are reunited.

Classification—Political intrigue serving story carrying well developed plot and suspense. Mystery and romance are intermingled with other melodramatic elements.

Production Highlights—Well sustained plot, strong in suspense. Political intrigue invariably fascinating to spectator. Reasonable plot, well handled. Even work of cast. Mystery element.

Exploitation Angles—The fact that it is an adaptation of popular magazine story. The political intrigue which is certain to appeal to all voters. If election campaign is on, picture will be a good bet. Title doesn't mean much as a seller. Should be advertised for its intrigue, mystery and suspense.

Drawing Power—Will be liked in small towns and cities. Good for daily change of program. If exploited for its political intrigue and "campaign" for its lively incident and action will draw. Will be appreciated where an election campaign is being conducted. Should be shown in thriving communities who understand something of scheming politicians.

“The Family Closet,” Starring Alice Mann and Holmes Herbert, Opens Today.

Three feature pictures are on the bill at the Liberty Theater this week. Starting Sunday and continuing for three days, Alice Mann and Holmes Herbert will appear in “The Family Closet,” a dramatization of the story, “Black Sheep” by Will Payne. This will be the first time the picture has been shown in Muncie. The extra attraction for this program will be a Snub Pollard comedy. On Wednesday and Thursday the famous screen version of “Shore Akers” will be shown together with a Christie comedy, “Crowning Torchy.” On Friday and Saturday the big Goldwyn picture, “Duds,” featuring Tom Moore, and episodes 3 and 4 of “Hurricane Hutch” will be the attractions.

“The Family Closet” is said to be one of those plays of human interest and quick action which grip the audience from the start and keep the interest sustained until the final fade-away at the end. The story is of William Dinsmore who refuses to withdraw his libel suit against the Leader and Charles Purcell, its editor. McMurty finds a man who recognizes Dinsmore as Tom Wilson who was at one time assistant to a tin-horn carnival gambler. Wilson disappeared after taking part in a bank robbery in which the sheriff was killed.

How Blackmailers Are Ousted.

Wilson had a scar on his chin. Dinsmore wears a beard that would hide the scar. Otherwise the resemblance is perfect. Dinsmore promises to withdraw the suit but that is not sufficient. McMurty and Purcell demand \$75,000 to keep the scandal quiet. Dinsmore promises to give his answer the next morning. That night one of McMurty's witnesses, a man to whom Dinsmore had regularly paid large sums of money, is killed. McMurty suspects Dinsmore and raised his price of silence to a quarter of a million dollars.

The blackmailers demand the money in cash. Dinsmore leaves them, ostensibly to go to the bank. Instead, he has his beard shaved off. To the consternation of his enemies, there is no scar on his chin. He gives each man so many hours to get out of town.

Tom Wilson was Dinsmore's twin brother, mentally afflicted since childhood. After the bank robbery he drifted back home and was finally sent to a private sanitarium. Dinsmore and Tully decide to forget their political

differences and to be friends again, thus bringing happiness to Dinsmore's daughter and Tully's son, who love each other and who have been separated by parental objections.



ORE-COL FILM CORPORATION presents

THE FAMILY CLOSET

From the Saturday Evening Post story "Black Sheep"
By Will J. Payne Directed by John B. O'Brien

DISTRIBUTED BY PLAYGOERS PICTURES
through Pathé Exchange
Foreign Representation by Playgoers Pictures
Sidney Garrett

An absorbing drama of intrigue,
excitement and romance wherein
the hidden secrets of a man's past, lurking
like the "skeleton in every closet",
rise up to challenge the honor of his
family.
A corking good mystery story and an
amazing climax which tops off a feature
of rare entertainment.

Now Booking

Exhibitors Herald, October 22, 1921, p. 22

ORE-COL FILM CORPORATION presents

THE FAMILY CLOSET

From the Saturday Evening Post story 'Black Sheep'
 By Will J. Payne Directed by John B. O'Brien

DISTRIBUTED BY PLAYGOERS PICTURES
 through Pathe' Exchange
 Foreign Representative for Playgoers Pictures
 Sidney Garrett



The fear of a carefully guarded secret—a proverbial "skeleton in the closet"—sealed his lips as the disaster of discovery threatened the happiness of his family.

The story opens with a thrill; sweeps through startling developments with an intensity of interest seldom equaled on the screen; builds up a remarkable element of suspense and crashes to a totally unexpected and amazing climax.

If there ever was a feature of curiosity-arousing strength, genuine dramatic power and a complete "surprise ending," this is it!

Book it, by all means!

Exhibitors Herald, October 5, 1921, Coverff



The poster is set against a background of horizontal orange and white stripes, with a row of white stars separating the top and bottom stripes. At the top, a circular vignette shows a person on horseback. Below this, a large bell-shaped frame contains two film stills. The left still shows three men in suits and hats in a room. The right still shows a man in a suit standing next to a woman in a light-colored dress who is seated at a table. Below the stills, the text reads:

Ore-Col Film Corporation
presents
THE FAMILY CLOSET

Here is the last word in a society drama. It was adapted from The Saturday Evening Post story "Black Sheep" by Will J. Payne, and was personally directed by John B. O'Brien.

It is the story of the family skeleton rattled by blackmailers after a silence of twenty years. It strips bare the weakness of fair weather friends and reveals in a succession of punches a picture approaching dramatic perfection.

At the bottom of the bell frame is a circular logo for "PLAYGOERS' PICTURES" with a small figure in the center.

Exhibitors Herald, September 10, 1921, p. 18ff

12 EXHIBITORS HERALD October 13, 1921

ORE-COL FILM CORPORATION presents

THE FAMILY CLOSET

From the Saturday Evening Post story 'Black Sheep'
By Will J. Payne Directed by John R. O'Brien

DISTRIBUTED BY PLAYGOERS PICTURES
through the National Exchange
Distribution Corporation for Playgoers Pictures
Sidney M. Galt



A mystery drama of sudden surprises, tense action, appealing heart interest and rapid developments, "The Family Closet" is a feature which grips them from the very start and holds them breathless to the end. There it sweeps to a climax as enthralling as it is unexpected.

It is wonderful entertainment for all lovers of a running good photoplay.

Be sure it is in your program.

Exhibitors Herald, October 5, 1921, p. 12

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Males (Charles Purcell, Dennis McMurty)

Ethnicity: White (Charles Purcell, Dennis McMurty)

Media Category: Newspaper

Job Title: Editor (Charles Purcell). Reporter (Dennis McMurty)

Description: Major: Charles Purcell, Negative

Description: Minor: Dennis McMurty, Negative

The Fatal 30 (aka Fatal Thirty) (1921)

Star Reporter (John J. Hayes) on a big newspaper assigned to cover the story of a sensational kidnapping of a pretty girl.

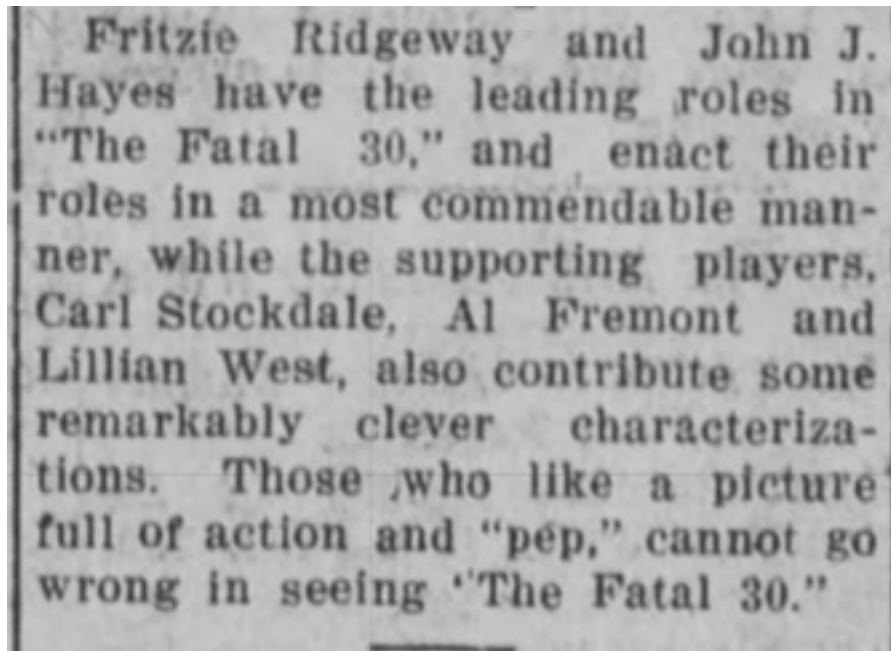
Reporter for a newspaper and his girlfriend search for a lost treasure map, and wind up getting involved in a bizarre cult that worships the sun and believes that human beings should be offered as a sacrifice to their “god.” *IMDB Summary*

A melodrama that deals with a religious cult of sun-worshippers and their belief of human sacrifice to the sun. Love interest is introduced between young newspaper reporter and his sweetheart, and shows their search for a lost chart revealing untold wealth, which takes them through many dives of the underworld and eventually to a happy ending." *Motion Picture News Booking Guide*, April, 1922, 2:25.

Those who like romance and adventure in their entertainment will do well by making a pilgrimage to the Cozy Saturday, where "The Fatal 30" will be presented as the feature of a well-balanced program.

"The Fatal 30" is one of the most unusual stories that has been projected on a local screen in many moons, and tells the tale of a young couple who are persecuted by their fellow members of a religious cult known as Theosol, and who, unbeknown to each other, seek safety in a near by town.

Years later, the boy is the star reporter on a big newspaper, and is detailed to cover the story of the sensational kidnaping of a pretty girl. Developments show the newspaper man that the girl has been taken by members of a religious cult, and he quickly follows his clue, unconscious of the fact that he, too, is a member of the religious band. From this point on the story moves with machine-gun rapidity through the slums of the city; into the dens of Chinatown, supplying thrills and suspense that will make any spectator forget that he is seeing a story enacted on the screen, and get him into the chase with all his knightly senses to the fore. A denouement that will fairly shake the spectator from his seat has been brought about in "The Fatal 30," and to divulge it here would be like handing out a piece of candy minus the sugar.



The Junction City Daily Union, Junction City, Kansas, July 5, 1921, p. 2

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Star Reporter)

Ethnicity: White (Star Reporter)

Media Category: Newspaper

Job Title: Reporter (Star Reporter)

Description: Major: Star Reporter, Positive

Description: Minor: None

Field and Stream: Days Afield With Rod and Gun (1921)

Editor Eltinge F. Warner of the magazine *Field and Stream* often appears in the series demonstrating the art of using a rod and gun.

Hodkinson to Issue Twelve One-Reelers Devoted to Sports

The W. W. Hodkinson Corporation announces this week that it will release a series of twelve one-reel sporting pictures under the general title of *Days Afield With Rod and Gun*. The series will be made under the personal supervision of Eltinge F. Warner, editor of the magazine *Field and Stream*, and will be ready for release beginning in the early fall.

One of the pictures in the series will figure as an early release. W. W. Hodkinson, president of the W. W. Hodkinson Corporation, is featured in this picture.

All twelve pictures in the series will deal with out-of-doors sporting subjects and the stories will be written around actual experiences with rod and gun. Some will picture big game hunts in Africa, trapping and shooting in the far north and hunting expeditions in South American jungles. Deep sea fishing and fishing along the streams and in the lakes of America will also be shown.

Field and Stream: Day of Black Bass, A (1921)

Editor Eltinge F. Warner of the magazine *Field and Stream* demonstrates the art of using a rod in capturing black bass.

"A DAY OF BLACK BASS" (Produced and released by National Non-Theatrical Motion Pictures, Inc., by arrangement with *Field and Stream*. Approximately, 900 feet).—Irvin S. Cobb, Robert H. Davis, Charles R. Flint and Eltinge F. Warner, publisher of *Field and Stream*, figure in this picture which shows in a graphic manner the success of these fishermen on a day's trip off Long Island. The fishermen not only catch bass from a boat but they also demonstrate that it can be successfully accomplished standing in mid-stream with the use of a net to land the fish after it has been hooked. Although on the showing to the EXHIBITORS TRADE

REVIEW recently, no sub-titles were used, it is stated that Irvin S. Cobb is at work writing these titles, which should add materially to the value of the feature.

Exhibitors Trade Review November 256, 1921, p. 1799

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Eltinge F. Warner)

Ethnicity: White (Eltinge F. Warner)

Media Category: Newspaper

Job Title: Editor (Eltinge F. Warner)

Description: Major: Eltinge F. Warner, Positive

Description: Minor: None

Field and Stream: Day with the Blues (1921)

Editor Eltinge F. Warner of the magazine *Field and Stream*, who is familiar with every angle of the fishing art, demonstrates the use of a rod in capturing blue fish off Long Island.

“A DAY WITH THE BLUES” (Picturized by arrangement with *Field and Stream* and National Non-Theatrical Motion Pictures, Inc. Distributed by National Non-Theatrical Motion Pictures, Inc.).—Something out of the ordinary is to be seen in this split reel which will appeal strongly to the sporting element, but would provide good entertainment for any audience, of whatever class, creed, color or political affiliation. Eltinge F. Warner, publisher of *Field and Stream*, who is familiar with every angle of the fishing art takes an important part in the picture as well as directing it. The scenes are laid off Long Island and the bluefish are caught within sight of land. The grinding of “chum” which is thrown overboard to attract the bluefish acts as a magnet and the fishermen have a good day’s catch. “A Week’s End with a Cum Cart Trailer” is the other half of this reel. Hy S. Watson, editor of *Field and Stream*, directs the picture which deals with a camping trip, the campers using an auto trailer to arrive at the spot selected for their outing.

Exhibitors Trade Review, November 26, 1921, p. 1799

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Eltinge F. Warner)

Ethnicity: White (Eltinge F. Warner)

Media Category: Newspaper

Job Title: Editor (Eltinge F. Warner)

Description: Major: Eltinge F. Warner, Positive

Description: Minor: None

Field and Stream: Striped Bass off Montauk Point (1921)

Editor Eltinge F. Warner of the magazine *Field and Stream* shows off for the first time the secrets of catching striped bass.

"STRIPED BASS OFF MONTAUK POINT" (Produced by *Field and Stream* and distributed by National Non-Theatrical Motion Pictures, Inc.).—This short subject directed by Eltinge F. Warner, publisher of *Field and Stream*, shows for the first time some of the secrets of catching striped bass. The largest one caught in this case weighed thirty pounds. It is a trick to find where the bass are feeding, but the fishermen seem to have good luck after they locate them. Stands have been erected by fishermen at the ocean's edge and extend some distance into the water. By locating himself at the outer end of these platforms the fisherman is able to cast his line several hundred feet. Mr. Warner is shown catching a big bass that he brings in at the end of a 500 foot line. The reel is completed by pictures of tuna fishing off Block Island. These fish generally follow in the wake of the boat's propeller and as ethics demand that the unsuccessful fisherman give up his position to his more fortunate brother it is fine for the lucky fellow who is assured of his seat, especially when he happens to run through a school of the fish.

Exhibitors Trade Review, November 26, 1921, p. 1799

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Eltinge F. Warner)

Ethnicity: White (Eltinge F. Warner)

Media Category: Newspaper

Job Title: Editor (Eltinge F. Warner)

Description: Major: Eltinge F. Warner, Positive

Description: Minor: None

The Fighter (1921)

Newspapers. A man's enemy "tips off" the newspapers to a scandal in the life of a politician having to do with shady municipal contracts.

Following the death of her father, Dey Shevlin becomes the ward of Caleb Conover, a railroad president. His enemy Jimmy Blacardo induces a country club's officials to challenge his right to membership in the organization; Dey persuades him to fight back, and he defeats his accusers. Newspapers then reveal a scandal involving the late Tom Shevlin's shady dealings, and though Conover takes the blame, Dey accuses him of using her father as a shield. In a mountain retreat, she discovers the truth from Caine, and Conover comes to her declaring his love, then returns to fight his enemies. When he hears later that Dey has drowned in a canoe accident, Conover banishes the doctor from the room and restores the girl by mental effort. He returns to the city on a locomotive that falls through a burning bridge, but he survives to triumph over his enemies.

American Film Institute Catalog of Feature Films

“The Fighter”

Selznick Production Starring Conway Tearle Combines Romance and Business and a Touch of Mental Science

Reviewed by Harry A. Benwell.

“The Fighter” is a well-constructed and skilfully acted story of modern business and society, with a touch of mental science that will prove a severe test of some spectator’s credulity. After a doctor has given up all hope at resuscitating a girl who has fallen into the water, the man who loves her orders everyone from the room, announcing that if they have given her up for dead, he will begin to fight. He sits down by the bed and cries out three times, “Come back to me!” Whereupon, the girl’s eyes open and she smiles up at him. The scene is excellently played and will get by with many of the star’s admirers. A sensational railroad wreck is one of the thrilling moments in the picture, a freight engine falling through a burning bridge into the river. Conway Tearle gives a gripping impersonation of Caleb Conover, a successful business man, who is in love with his ward, ten years or more his junior. Winifred Westover plays this part with feeling and good artistic effect. The other members of the supporting cast help to carry the action forward smoothly and rapidly.

The Cast

Caleb Conover.....	Conway Tearle
Dey Shevlin.....	Winifred Westover
Blacardo	Arthur Housman
Caine	Ernest Lawford
Jack Standish.....	George Stewart
Senator Burke.....	Warren Cook
Mrs. Hawarden.....	Helen Lindroth

Story by Albert Payson Terhune.

Scenario by R. Cecil Smith.

Directed by Henry Kolker.

The Story

Caleb Conover, a railroad president in his thirties, is the guardian of Desiree Shevlin, daughter of the late "Tom" Shevlin, a more or less unscrupulous politician. His chief enemy induces the officials of a country club to write him a letter asking him to appear and show cause why he should not be dropped from membership. Conover cares nothing about the club and decides to take no notice. Conover's ward informs him she is to be the guest of the wife of the president of the club, and urges Conover to fight. Conover faces his accusers and cows them.

His enemy then decides to strike through the girl, and "tips off" the newspapers to a scandal in the life of "Tom" Shevlin, having to do with municipal contracts. Conover informs the girl that he was really responsible, and she accuses him of having shielded himself behind her father. She then goes to the mountains. Caine, a friend of Conover's, follows her and explains that Conover has merely tried to shield her, and that her father was guilty. She telephones Conover to come to her. He rushes away at once, and discovers he is in love with her. Whereupon, Desiree tells him that everyone else has been aware of it for some time. She then orders him to return and continue fighting his enemies.

He and Caine start. At the railroad station he receives news of a canoe accident. He sends Caine to the city, and hurries back. The girl presumably has been drowned, and the doctor has given up all hope. Conover drives all the others from the room and calls the girl back to life. He sets out for the city on a freight engine which drops through a burning bridge, but Conover arrives in time to disconcert his enemies.

Program and Exploitation Catchlines:

In "The Fighter" Conway Tearle as Caleb Conover Makes His Biggest Fight to Bring to Life His Young and Beautiful Ward With Whom He Is Deeply in Love.

Exploitation Angles: Sell this on the thrills, the star and the author, for the Terhune stories have always gotten over and his name is of value. Make much of the wreck and perhaps you can reproduce this with a toy train in a window setting, suspending the engine in midair with threads.

CONWAY TEARLE IN
THE FIGHTER
 (SELZNICK)

Tearle pleasing in the role of aggressive businessman who has a pretty ward to look after. Well produced, finely acted and contains sure-fire thrilling situations. Directed by Henry Kolker.

Albert Payson Terhune furnished the story from which this Selznick screen play was made and while it is much like others of its type, it will no doubt meet with the approval of most audiences. At least a Sunday evening crowd at the big Covent Garden theatre, Chicago, enjoyed and applauded it.

Tearle gives his usual finished performance, and in the role of "Caleb Conover, fighter," he puts the necessary punch into the big scenes and makes love in a most convincing manner. Pretty little Winifred Westover appears to advantage opposite him and her blonde beauty stands out in the close-ups. There is daintiness and refinement in her performance. A competent cast assists the principals.

The story is one that has served as screen material since the beginning of picture making.

Caleb Conover, after years of struggle has become the head of the L. & T. Railroad. Desiree Shevlin is his ward. Members of an exclusive club, to which Caleb belongs, plan to discredit him in business circles and their first move is to suspend him from the club. They also plan to strike through his ward, by publishing a story concerning a deal her dead father was mixed up in. Conover fights back, takes the blame for the crooked deal and is upbraided by Miss Shevlin. She leaves for the mountains, where Conover follows and explains matters. As he is returning to the city to fight legislation directed against his railroad, he is informed of a canoe accident to his ward and hurries back. The country doctor says there is no hope for her but "the fighter" brings her back to consciousness. He again sets out for the Capital on a freight locomotive, with but a few hours to spare before the bill comes up. A burning bridge impedes his progress. The crew deserts and Caleb drives the engine through the smoke and falls into the river. As the bill is about to be presented he appears in the State House and wins his point. He also wins the love of his ward.

The production is a beautiful one in every detail. The out-of-doors scenes are particularly well chosen and there are several expensive sets showing a beautiful home, with a dance in progress, and another of a state legislative body in session.

The Fighter

Selznick Photoplay in Five Parts. Author, Albert Payson Terhune. Scenario by R. C. Smith. Director, Henry Kolker. Running Time, Fifty-five Minutes.

THE CAST

Caleb Conover	Conway Tearle
Dey Sherlin	Winifred Westover
Mrs. Hawarden	Helen Landroth
Senator Burke	Warren Cook
Jack Standish	George Stewart
Caine	Ernest Lawford
Blacardo	Arthur Housman

SYNOPSIS

Desiree Shevlin's father, Tom Sherlin, a former politician of shady reputation, dies, and she becomes the ward of Caleb Conover, a young railroad president. Through the machinations of an enemy the officials of a country club are induced to write Conover, demanding that he show cause why he should not be dropped from membership in the organization. Conover is at first inclined to treat the letter with contempt and ignore it. But Desiree persuades him to fight back. Conover does so and defeats his accusers. The newspapers then publish a scandal dealing with a deal in municipal contracts made by the late Tom Sherlin. Conover takes the blame and the girl believes that he has used her dead father as a scape-goat. She goes to the mountains and is followed by Caine, one of Conover's best friends, who explains Conover's self-sacrifice. Conover comes to her and a mutual declaration of love results. Conover returns with Caine to resume his battle with the men who are trying to ruin him. At the railroad Conover is told that Desiree has been drowned in a canoe accident. He rushes back and finds that the doctor has given up all hope of his patient's life. Conover banishes the physician and everyone else from the room and by concentrated effort restores Desiree. He rides back to the city on an engine which falls through a burning bridge but escapes, and arrives in time to triumph over his enemies.

Exhibitors Trade Review, September 10, 1921, p. 1030

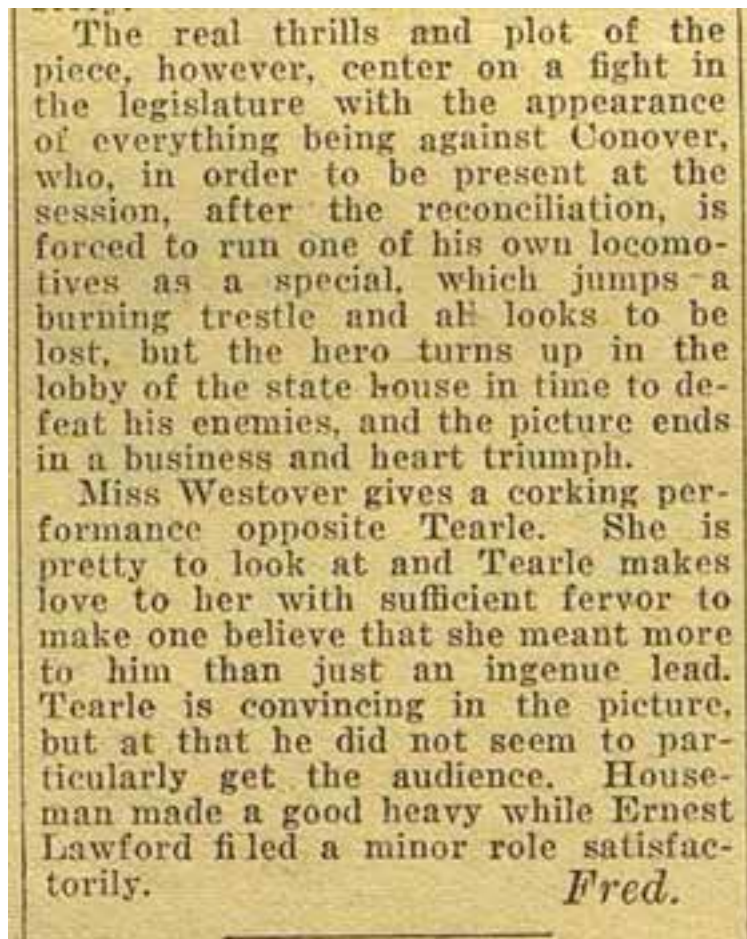
THE FIGHTER

Caleb Conover.....Conway Tearle
 Dey Shevlin.....Winifred Westover
 Blacardo.....Arthur Houseman
 Calne.....Ernest Lawford
 Jack Standish.....George Stewart
 Senator Burke.....Warren Cook
 Mrs. Haywarden.....Helen Lindroth

A feature with the o'd thrill elements. It is a Selznick production that has Conway Tearle as the star and was directed by Henry Kolker. The story was written by "the R. Cecil Smiths," who turned out a rather matter-of-fact tale of the guardian and his ward, who fall in love with each other.

The manner in which Mr. Kolker directed the transference of the story to the screen reflects a great measure of credit to him. There is just sufficient love interest, a quantity of suspense and some fighting, so that the average picture audience gets just what it wants.

Caleb Conover (Tearle) is a self-made man. He has risen from the slums via an engine cab to be president of a railroad. His ward (Winifred Westover) has just made her debut and broken the ice in the chilliest set in an exclusive suburban colony. Conover in addition to railroading is mixed up in politics and controls the legislature of his state to a sufficient extent to assure the passage of bills favorable to his line. Opposing him is Blacardo (Arthur Houseman), who mixes his social and business battles. His first step is to try to have Conover ousted from the country club social set because of his business activities. The latter, however, has enough on the board of governors to make them vote the right way at the right time. Then to continue the fight Blacardo tips a story to the local press that the dead father of the railroad man's ward was a grafter. He gets beat up by Conover for this. To protect the girl the latter issues a denial of the story and shoulders the blame himself. The girl accuses him of hiding behind her dead father's back and leaves his home. During the separation the two discover that they love each other, and a reconciliation occurs, when the girl discovers the real reason for the story.



Variety, August 19, 1921, p. 35

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

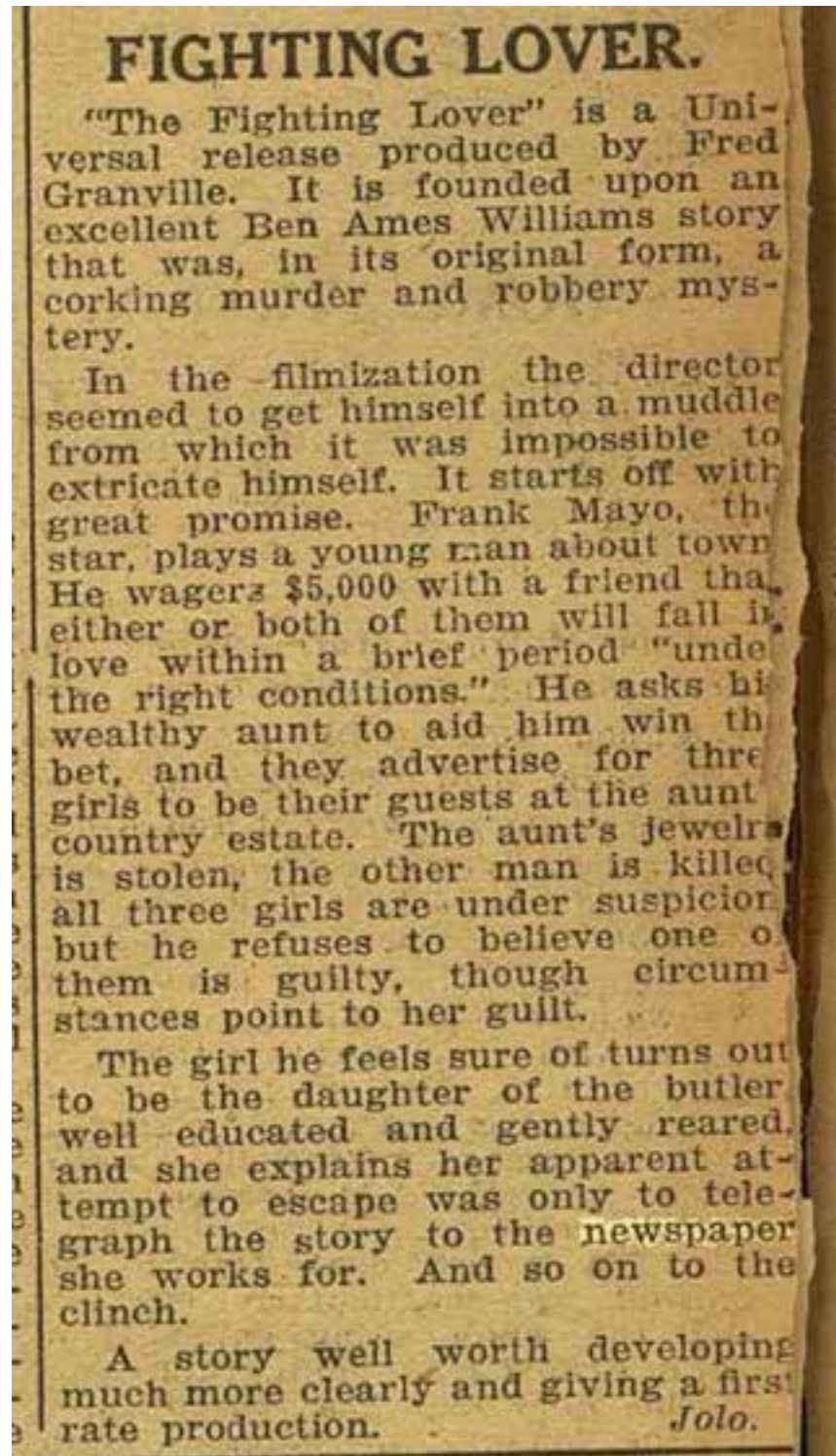
Description: Minor: Unidentified News Staff

The Fighting Lover (1921)

Reporter Helen Leigh (Jacqueline Logan).

Andrew Forsdale bets his friend Ned Randolph \$10,000 that Ned will fall in love with one of three girls within 30 days. Vic Ragner, a mutual friend, is to be stakeholder and judge. The girls are obtained through advertising, and Andrew unexpectedly falls for Helen, one of them. Helen,

Ann, and Julia are in turn suspected of being in league with thieves who have stolen a valuable diamond from the house safe and have killed Ragner. Julia is revealed to be the confederate; Helen and Andrew are united; and Ned wins Ann but loses his bet to Andrew. *American Film Institute Catalog of Feature Films*



Variety, June 10, 1921, p. 34

"The Fighting Lover"

Frank Mayo Appears in First Picture in Many Months in Which He "Dresses Up." Released by Universal

Reviewed by Fritz Tidden.

It has been said many times before that Frank Mayo receives a better break in the way of stories than any of the other Universal stars. The stories for his starring vehicles hold to a consistently higher average, with the result that picture patrons have come to expect an entertaining hour and a half from Mayo pictures. In giving him this tale by Ben Ames Williams, Universal adheres to the star's high standard.

"The Fighting Lover" is a mystery melodrama that contains a generous amount of that most important ingredient of pictures of this type—suspense. The mystery is well sustained, and hence, naturally, the suspense. The continuity is smooth, which contributes its share to the value of the story, and the direction, except for a number of inconsequential, however glaring, errors, is well done. Nevertheless, the model of the seashore villa shown at night time is absurd and a blot on the picture. It can be eliminated to advantage without hurting the continuity.

Frank Mayo appears in business suits or evening clothes for the first time in many, many pictures. This fact will be a welcome contrast to his admirers. He gives one of his customary proficient performances. Jacqueline Logan is the best of his large feminine support. Gordon Sackville stands out most prominently among the men, although that is fainter praise than he deserves. A word should be said in favor of the photography of the night scenes.

The Cast

Andrew Forsdale.....	Frank Mayo
Mrs. Lydia Graham.....	Elinor Hancock
Jean Forsdale.....	Gertrude Olmsted
Ned Randolph.....	Jackson Read
Vic Ragner.....	Colin Kenny
Helen Leigh.....	Jacqueline Logan
Quig Munday.....	Joe Singleton
Barclay.....	Gordon Sackville
Julia Gunther.....	Jean Galhoun
Anna Hughes.....	Ruth Ashby

Story by Ben Ames Williams.

Scenario by Harvey Gates

Direction by Fred Leroy Granville.

Length, 4,040 Feet.

The Story

Andrew Forsdale bets his friend, Ned Randolph, he can supply three girls with one of whom Ned will fall in love within thirty days. Vic Ragner, another friend, acts as stakeholder and referee. The wager is \$10,000. Andrew takes his Aunt Lydia, a wealthy eccentric, into his confidence, and they decide to advertise for the girls. A thousand answer the ad, and Andrew and his aunt select three—Helen Leigh, Anne Hughes and Julia Gunther. The three go to Aunt Lydia's mansion, which is on a rocky point in Maine.

When the plan is fairly started, Andrew discovers he is in love with Helen and is fearful lest Ned should pick her of the three. Aunt Lydia has secreted in a wall safe the Terrapin, a diamond worth \$100,000. The household is startled by a scream in the middle of the night. They find Vic Ranger dead outside the library door, and the diamond missing.

Suspicion shifts swiftly among the girls, and in unraveling the mystery Andrew is called upon to fight a band of crooks that have come to the mansion to work from the outside. The upshot of the plot is that Helen is the daughter of Barclay, an old family servant, and that the butler found Ragner struggling with the girl. At the same moment the crooks, with an inside confederate, which is Julia, try to get the diamond. It is found that Barclay didn't kill

Ragner, but one of the crooks did. Helen and Andrew have a love scene, and Ned loses the bet by falling in love with Andrew's cousin.

Program and Exploitation Catchlines: He Bet a Pal \$10,000 That He Could Find a Sweetheart for Him Within Thirty Days. He Found Three in a Thousand in "The Fighting Lover."

Exploitation Angles: There is plenty of exploitation material in the story as well as in the star and author. Use all to advantage, making a play on the odd wager rather than on the mystery angle, not forgetting to advertise Mayo in his new dress suit.

FRANK MAYO IN
FIGHTING LOVER

(UNIVERSAL)

A pleasing picture of the crook-society variety with Mayo in full dress. Good direction, realistic atmosphere help put weak story over. Jack Reade, Gertrude Olmstead and Elinor Hancock in cast. Directed by Fred LeRoy Granville.

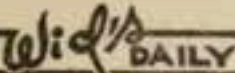
The time-worn situation of a group of clubmen making a bet that one of their numbers will fall in love within a certain period of time, is again employed to introduce Frank Mayo in a society drama. There is the attempted theft of a valuable diamond, and the apparent murder of one of the robbers, to add suspense and mystery to the whole, all of which is cleared up in the final reel. A very acceptable little photo-drama.

Mayo proves as versatile in a dress suit as in chaps, and is quite as active with his fists when he mixes it with the escaping thieves on the lawn of his aunt's home. There is considerable footage devoted to

night stuff and the action is more or less confusing here because one is unable to distinguish the combatants.

Gertrude Olmstead improves with each picture and shows marked ability in a small but important role. The others of the cast were well chosen for their parts. It is a welcome change too, to see Mayo in "dressed up" attire, with beautiful, home-like surroundings of a well kept mansion, instead of the hackneyed Western background.

Andrew Forsdale makes a bet with a jilted fellow clubman that he will have the clubman engaged to a girl within a month. He invites him to his aunt's home where Forsdale has employed three stunning looking young ladies to further his scheme. One of the young women happens to be in league with a gang of crooks who plan to rob Andrew's aunt of a rare diamond. The clubman falls in love, loses his bet and Andrew, besides capturing the thieves, finds the girl of his choice among the three young ladies he had selected for his friends.



Sunday, June 12, 1921

Ben Ames Williams Story with Mystery Finish

Frank Mayo in
"THE FIGHTING LOVER"
 Universal

DIRECTOR	Fred Leroy Granville
AUTHOR	Ben Ames Williams
SCENARIO BY	Harvey Gates
CAMERAMAN	Leland Lancaster
AS A WHOLE	Mildly interesting feature that would have been better if atmosphere of mystery wasn't so confusing
STORY	By a well known author and should have made a better picture; rather original in the main
DIRECTION	Confuses in an effort to build suspense and doesn't develop a clear conclusion
PHOTOGRAPHY	Usually good; night scenes too dark
LIGHTINGS	All right
CAMERA WORK	Average
STAR	Gives an adequate performance but role doesn't call for great prominence
SUPPORT	A suitable company with all more or less minor parts that don't require much display of ability
EXTERIORS	Mostly acceptable, but one strikingly artificial
INTERIORS	Look like the real thing
DETAIL	Fair
CHARACTER OF STORY	Marriage wager develops into a murder mystery, with crooks and the disappearance of a famous diamond
LENGTH OF PRODUCTION	4,040 feet

Ben Ames Williams is credited with many popular and successful stories and it may be that his, "The Fighting Lover," made interesting reading. But the screen version loses considerably because of fairly poor direction. A satisfactory premise is established and you are prepared to witness a theme that promises to be original until it takes on a mysterious aspect, crooks are introduced, and the famous Terrapin diamond disappears. And from there on the spectator is apt to get lost in the maze of in-and-out business and general atmosphere of suspense which the director aims to create by confusion.

And even at that you would not mind it so much if only he explained the incidents to your satisfaction in the conclusion. Perhaps the title-writer shares the blame in this connection, but certainly they don't tell you a lot that you'd like to know about things that happen previous to the clearing up of the murder and crook sequences. A title or two inserted in the last reel in the form of explanation would help considerably.

The title doesn't seem particularly pertinent even though there is some fighting, some of which includes the hero, who isn't shown so much as a lover, and most of the fight scenes are done in such darkness that the audience can hardly discern just who is participating. Frank Mayo is given stellar prominence but the parts in the main are pretty much proportionate. Jacqueline Logan is the leading lady. In the cast are Elmer Hancock, Gertrude Olmsted, Jackson Read, Colin Kenny, Jean Calhoun and others.

Andy Forsdale enlists the aid of his aunt in carrying out a wager which causes his friend Ned to fall in love within a stipulated time. Aunt Lydia engages the services of three girls to lure Ned, one of whom, Helen Leigh, Andy strikes out of the race, because he likes her himself, and substitutes his cousin Jean, who poses as a maid in the household. While the Aunt is entertaining the guests, Vic, the stakeholder, is found murdered in the home. Suspicion points toward Helen, and she is believed to know something about the tragedy. It develops that crooks seeking the Aunt's famous diamond, committed the murder, and that Helen is the granddaughter of Barclay, the butler. Andy, of course, wins Helen for himself and also wins the wager when Ned falls for Jean.

Will Please Them if They Like "Intrikut" Business

Box Office Analysis for the Exhibitor

Folks that aren't liable to find serious fault because things aren't given full explanation will be satisfied with "The Fighting Lover" and on the whole you will satisfy a good majority of your patrons with a brief showing of Frank Mayo's latest feature. If your patrons are keen for mystery stories, play up that angle and use the author's name, recalling any previous pictures bearing his name which you may have played, among them "Always Audacious" with Wallace Reid and "Godless Men," a Goldwyn picture.

Catchlines based on the wager idea might prove attractive. Say: "He was willing to wager \$5,000 that his friend would forget the girl who jilted him and fall for another. Who wins? See 'The Fighting Lover,' Universal's latest starring vehicle for Frank Mayo." If Mayo is well known it might be just as well to use his name instead of the title because it doesn't mean a whole lot.

Status: Unknown
Unavailable for Viewing

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

Fine Feathers (1921)

Reporter Dick Meade (Thomas W. Ross)

Young construction engineer Bob Reynolds, in financial difficulty, is persuaded by John Brand to use an inferior cement in the construction of a dam. In an attempt to ruin Reynolds, Brand then cajoles him into buying worthless stock, and in desperation Reynolds forges a check in Brand's name. When the dam breaks under high pressure, Reynolds, suspected by the authorities, sends his wife to Brand for money, which she obtains through the innocent intervention of Mrs. Brand. Reynolds becomes frantic over the dam disaster and the consequent loss of life, and believing that his wife is conspiring with Brand he kills him and then commits suicide. *American Film Institute Catalog of Feature Films*

"FINE FEATHERS"

(Metro)

Fairly Interesting Melodrama on an Old Theme

IF it was not for the fact that the idea behind this picture has been used so often as to lose its effectiveness, it would have a greater appeal. Eugene Walter's "Fine Feathers" is modeled after his "Paid in Full" in theme and characterization. Which is to say that it is based upon a husband stooping to shady dealings in order to give his wife fine clothes. The idea has been used dozens of times and the forcefulness of the lesson taught has lost much of its grip. The picture has even been made before under its original title. Which, of course, is nothing against it, seeing as how it has a market value because of the author's name and the fact that it was reckoned as a Broadway success.

The chief fault in the present version is the slow action and the almost total absence of suspense. There are many scenes in which the characters stand around and indulge in conversation. This dialogue becomes involved and has to do with big business and much technical detail concerning engineering problems. Which takes away the homogeneity.

The picture opens with an interior of a theatre, the audience witnessing an act of "Paid in Full." This is good advertising for Mr. Walter and his famous play. The hero and his wife have deeply absorbed the lesson expounded—that a man should get everything he wants regardless of consequences. The former meets an old college chum who involves him in a scheme to get rich quick at the expense of the government by passing on an inferior quality of cement which is to be used for a dam. The hero is caught in a trap but squares accounts with his treacherous friend by killing him. His own suicide follows, leaving the wife to find solace with a sympathetic reporter.

The original picture carried exterior of the burning dam. The scope of the camera might have been appreciated here thus giving a little variety to the interiors. The cast is fairly competent in getting over the plot and incidents—with no member outshining another. Eugene Palmer as the hero is inclined to be somewhat stiff in his scene moments. The director allows him to draw the revolver from the desk drawer. The picture is well put together but is easily obvious. The lighting is not of the best in the medium shot. It seems to us that the sponsors have followed the original closely for there is no variance to the happy ending as far as the hero is concerned. The offering should get over fairly well.—Length, 6 reels.

—Lawrence Reid.

THE CAST

Ray Reynolds	Eugene Palmer
Jess Reynolds	Claire Winney
Dick Reed, a reporter	Thomas W. Ross
James Brand	Walterman Gaudin
Mrs. Brand	Jane Elledge

By Eugene Walter
 Screened by Louis Zellars
 Directed by Fred Sprossman
 Photographed by Arthur Caldwell

PRESS NOTICE—STORY

An adaptation of Eugene Walter's famous melodrama "Fine Feathers," which had a long and prosperous run on Broadway some seasons ago, will be the feature attraction at the ——— theatre next ———. This is a play of framed finance and carries a moral—that it is better to reject the thought and action path and be depicted of richly pleasured than to stoop to the folly of getting money under false pretenses. It is also valuable in teaching married couples to live within their incomes—that wives should not place upon their husbands to raise their husbands to common crime.

The Reynolds' are content with their existence until they see a certain play which reveals that cheaters and crooks can be paid by going after them. The husband sees a chance to better himself as well as giving his wife fine feathers. So he becomes dishonest with the government. Caught in a trap he commits murder and follows it with his own suicide. The play is tense in its action and builds with good suspense. It is also completely acid.

PROGRAM READER

Every woman loves fine feathers—every woman loves beautiful clothes. It costs money to buy them. Some men can afford to dress their wives in the latest modes. Others stoop to follow-up in crime to keep their wives up in appearance. For wives are proud of one another's finery. If a woman is deficient of dressing well and her husband cannot afford to lavish her with expensive gowns she will probably upbraid him if she is of the dominant type. If he is inclined to be such he will probably live beyond his income to dress his wife well. And to do this he will commit some crime. This is the substance of "Fine Feathers," adapted from Eugene Walter's interesting play which will appear at the ——— theatre next ———.

SUGGESTIONS

The angle to explain here is the adaptation of a successful Broadway play by Eugene Walter. Play up his name. Make it dominant in all your copy. Tell that he is the author of "The Racket War," and "Paid in Full," and a host of other successes. Sell the picture as an interesting drama of everyday life—of a couple who live beyond their income, because the husband must keep his wife well dressed for the purposes of society. Play up that it teaches a great lesson—a lesson that never becomes a preachment. You might put on a fashion show for a preview. Also look up with modish themes, millinery shops, and specialty shops catering to feminine taste.

CATCH LINES

Do you believe in giving your wife fine feathers at the expense of your income? See "Fine Feathers," adapted from Eugene Walter's famous play.

“Fine Feathers”

*Metro Screen Version of Eugene Walter's
Stage Play Has Clever Handling of
Old Material*

Reviewed by Edward Weitzel.

In its original form “Fine Feathers” had a successful career on Broadway. The screen version brings out the strong points of the stage play but frequent use of the material has taken the sharp edge off of the situations. Eugene Walter found that the public liked his “punch” in “Paid in Full,” and repeated the same scene in “Fine Feathers.” There is strong drama when a desperate man suggests to his wife that she go to another man and get money from him at a price he dare not put into words. This situation is cleverly led up to in the film version, and ends in a double tragedy. There are but few cheerful moments in the story. Wrong doing is dealt with in the most uncompromising manner.

The production is of average merit. Eugene Pallette gives an earnest impersonation of Bob Reynolds, but the part is not exactly in his line. Thomas W. Ross and Warburton Gamble as Dick Meade and James Brand are more fortunate and give a good account of their ability.

The Cast

Bob Reynolds.....Eugene Pallette
Jane Reynolds, his wife.....Claire Whitney
Dick Meade, a reporter.....Thomas W. Ross
James Brand.....Warburton Gamble
Mrs. Brand.....June Elvidge

Adapted by Eugene Walter from His Stage
Play of the Same Name.

Directed by Fred Sittenham.

Photographed by Arthur Cadwell.

The Story

Bob Reynolds, a young construction engineer, is a financial failure until he falls in with an old college mate, who has made a fortune in crooked deals. This man, James Brand, gets Reynolds to pass an inferior grade of cement to be used upon a large dam, by promising him a quarter of a million. Bob's wife thinks he got the money honestly and is heart broken when she learns the truth. Brand makes up his mind to ruin Reynolds, and sells him a lot of worthless stock. To cover his losses Reynolds forges the name of Brand to a check. He also hears that the dam has given away during high water, and that the authorities are convinced that inferior cement was used in the work. Reynolds has already sent his wife to Brand in an effort to get money. The man is about to offer her a dishonorable compact when his wife enters the room. She is a friend of Mrs. Reynolds, and persuades her husband to do what the anxious woman asks. The knowledge that hundreds of men and women have been drowned by the bursting of the dam drives Reynolds almost insane. He refuses to believe that his wife got the money from Brand honestly. He hurries to the Brand home and kills him. Reynolds then takes his own life.

Program and Exploitation Catchlines: "Fine Feathers" Is the Story of a Man Who Thought Honesty Was Not the Best Policy, and Paid for His Mistake with His Life. Its Theme Is of Today.

Exploitation Angles: Advertise this picture as the companion story to Eugene Walter's "Paid in Full" and that it had a long run as a spoken drama on Broadway.

SPECIAL CAST IN
FINE FEATHERS
(METRO)

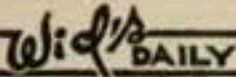
Adapted stage play fails to convince as the spoken drama did. Cheaply produced and shows marks of age. Directed by Fred Sittenham, supervised by Maxwell Karger.

Eugene Walter's three-act drama, which was produced several years ago with an all-star cast headed by Robert Edeson, met with instant success. It told a stirring and convincing story of the downfall of a struggling young man who accepts a bribe from an unscrupulous contractor, to satisfy his longing for the better things of life. Since then, however, the story has been told many times on the screen in one form or another.

As a photoplay this adapted stage play lacks stability. The subtitles do not move or convince one as the spoken stage dialogue did and the limitations of the stage seem to have been confined to this camera version for there are but few more scenes used in telling it. The scene of the bursting dam—a plaster of paris affair—would not fool the novice in filmdom, as it looked nothing like the massive stone structure against which the company was photographed several times previously.

Claire Whitney has a small part as Jane Reynolds. Eugene Pallette, as Bob Reynolds, gave a very satisfying performance. The others of the cast—Thomas Ross, of "Checkers" fame, Warburton Gamble, as Brand, and June Elvidge as Mrs. Brand—were adequate though none distinguished himself. Ross as the reporter was obviously miscast.

Bob Reynolds, a government inspector, is tempted to accept a bribe from a wealthy contractor, James Brand, to allow a cheaper grade of cement to be used on a large dam being built by Brand. He speculates with the money thus gained in a "tip" given him by Brand and is ruined. He forces his wife Jane to go to Brand for assistance, blaming his downfall upon her desire for luxury. There is an unpleasant finish to the picture as there was upon the stage, when Reynolds and Brand meet in the latter's home and it ends with a tragedy.



Sunday, June 19, 1921 11

Not The Best Kind Of Entertainment Available

"FINE FEATHERS"

Metro

DIRECTOR	Fred Sittenham
AUTHOR	Eugene Walter
SCENARIO BY	Eugene Walter
CAMERAMAN	Arthur Cadwell
AS A WHOLE	A bit too heavy for summer entertainment and has a real tragic ending
STORY	Heavy drama not the best for general entertainment purposes
DIRECTION	Makes an effort to keep the dramatic conclusion from jarring, but it is somewhat oppressive
PHOTOGRAPHY	Fair
LIGHTINGS	Usually all right
CAMERAWORK	Average
PLAYERS	All do good work and are suitable
EXTERIORS	Not many
INTERIORS	Customary sets
DETAIL	Adequate
CHARACTER OF STORY	Wage earner dishonestly acquires wealth which he loses, and then shoots himself and the man who ruined him
LENGTH OF PRODUCTION	About 3,500 feet

"Fine Feathers" is from Eugene Walter's play which he has adapted for the screen for Metro's presentation. It may be that audiences accepted the stage version with satisfaction, but this sort of domestic drama has been used so frequently in screen entertainment in the past few years that its appeal is considerably lessened with each repetition.

Even though it has a note that rings more or less true to life, its situations are unreasonable in actuality, and of the nature that makes the spectator want to cry out "why doesn't she do so and so" and "why is he so blind," etc. But the players go right ahead with the author's ideas regardless of how impossible they may strike you. The plot is rather similar to the play which met with such success some years ago, "Paid in Full," and the opening scenes show the last act of it being enacted and witnessed by the principals of the picture play and gradually their own domestic affairs shape themselves after the fashion of the play.

The production is satisfactory, but contains evidence of revision and cutting which have probably benefited it a lot, but still the continuity is slightly rugged in spots. There is an overdose of sub-titles that might readily be thinned out. And then again where a sub-title would have been preferable to the use of a model showing a dam collapsing, they fail to make use of it. The model certainly doesn't look at all real.

Claire Whitney's performance is all that the part of the wife requires. Eugene Pallette, as her husband, does good work but overacts a trifle in the dramatic climax. Others are Thomas Ross, Warburton Gamble and June Elvidge.

Bob Reynolds accepts Brand's suggestion and passes on an inferior cement which is used in the construction of a dam which Brand is building, for which he is being paid a large sum by the Government. Bob's wife, Jane, enjoys the luxury which the newly acquired wealth affords, but doesn't know that Bob obtained it dishonestly until he tells her that Brand has "cleaned" him by giving him a false "tip" on speculation; also that he (Bob) has forged a check with Brand's name. Like the woman in "Paid in Full," Jane goes to Brand who gives her a check to clear Bob. The husband refuses to believe that Jane gave nothing in return. He kills Brand and then himself.

Should Go Where They Relish Domestic Drama

Box Office Analysis for the Exhibitor

Audiences that have shown a liking for drama of this calibre will in all probability be satisfied if you give them "Fine Feathers." On the other hand if you know how your patrons' tastes run and they are not entertained with domestic troubles of this character, you won't be able to put this one over because it is strictly dramatic and rather heavy at that if you take the tragic climax into consideration. Exhibitors will best use their own judgment with this one particularly if you cater to regular "trade."

Claire Whitney is an old favorite whose name mentioned with the title may attract them. Use the author's name and remind them of the stage play from which the screen version has been adapted. If you want to bring them in on the strength of the story, the Metro press sheet contains catchlines that can be used effectively. There are also further exploitation suggestions of which you can avail yourself.

Status: Unknown
Unavailable for Viewing

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

The Foolish Matrons (1921)

Reporter Sheila Hopkins (Mildred Manning).

Indicative of the attitudes toward working women at the time, this film examines three marriages, two of which fare badly because of the wife's foolish actions. The third, or contrast, shows the wife sacrificing to build a home. One of the unsuccessful spouses is Hopkins (Mildred Manning), a newspaperwoman who marries poet Sheridan, but is more interested in her career. She drives him to drink and eventually he dies, leaving her to regret her loss. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 41.

Three women, each living in a separate social sphere, work out their destinies in New York. Annis Grand, who has achieved great success on the stage, meets Ian Fraser as the result of an automobile accident, and when he is overworked and resorts to drugs after their marriage she gives up her career for their mutual happiness. Georgia Wayne, from a small southern town, marries a plodding young lawyer, Lafayette Wayne; then, compromised by wealthy promoter Chester King, she is discarded by both men. Sheila Hopkins, a young newspaperwoman who marries to escape being an old maid, is selfishly concerned only with her career; and lacking sympathy for her sensitive husband, Tony Sheridan, she drives him to drink. Returning to his hometown, he dies, leaving her to realize her loss. *American Film Institute Catalog of Feature Films*

Tourneur Selects Cast For “Foolish Matrons”

A cast of merit is promised to be seen surrounding Hobart Bosworth in Maurice Tourneur's forthcoming production, “The Foolish Matrons,” now being filmed at Culver City. There is no single heroine appearing in the story, which deals with the lives of three women, each with her own ideals of life and marriage.

Doris May will be seen as the girl who comes to the city from a small town, to be caught in the whirlpool of bright lights and jazz. Mildred Manning will interpret the role of a city newspaper reporter whose ambition to become a successful journalist dominates her entire being. Kathleen Kirkham, as a celebrated Broadway star, will be seen in the role of the girl who later marries and devotes her life to Dr. Fraser, the part played by Bosworth, while the remainder of the supporting cast contains such well remembered names as Charles Meredith, Wallace MacDonald, Margaret McWade and little Frankie Lee.

MAURICE TOURNEUR'S
**THE FOOLISH
MATRONS**

(ASSOCIATED PRODUCERS)

Comprehensive treatment of a big theme, with a cast of well known players. A well produced picture, steadily interesting and containing many dramatic high points. Contains much exploitation material and should stand up well through a run.

"Verily, the wise woman buildeth up her house, but the foolish woman tears it down with her hands." That is the quotation introduced at the psychological moment to indicate the theme of "Foolish Matrons," the story of which is primarily a story but demonstrated the truth of the proverb.

The cast is a large one, including Hobart Bosworth, Doris May, Kathleen Kirkham, Mildred Manning, Margaret McQuade, Wallace MacDonald, Charles Meredith, Michael Dark and Frankie Lee. Doris May and Wallace MacDonald are given most prominent characterizations and corresponding footage. Both deliver excellent performances. Miss

May going far toward fulfilling the promise of her early appearances. Hobart Bosworth portrays with his usual skill a character which is no less convincing because not the stellar role. The work of other players is in every case satisfactory.

The story presents three married women in the pursuit of happiness. One seeks a career in journalism, leaving her husband to his own devices and refusing to bear him children. He drowns his sorrow in drink and dies. Another, a successful actress, marries a prominent physician, learns that overwork has led him to seek relief in drugs, abandons her career and goes with her husband to the country, where they find happiness in rearing their young son.

The third wife, portrayed by Doris May, seeks happiness among the "bright lights" and falls a victim to the machinations of a wealthy and unscrupulous "friend," being abandoned by her husband when he learns of her sin and becoming a typical figure in the city's night life.

The latter story thread is most prominently displayed, though the three are closely interwoven and constitute a narrative of keen and continuous interest. Excellent furnishings have been provided and the direction of Maurice Tourneur, who was assisted by Clarence L. Brown, presents the story in a manner which insures forceful registration of its many strong points.

"The Foolish Matrons"

Picturization of Donn Byrne's "Best Seller" Is Unusually Faithful to Original Released by Associated Producers

Reviewed by Fritz Tidden.

Donn Byrne's novel, "The Foolish Matrons," was not published too long ago for it to still be considered a "best seller." At the time it was put on the literary market it had a tremendous sale and it has held up fairly well to the present time. This makes its picturization unusually timely and as it had innumerable recent readers the feature should serve an exhibitor as a fine box office attraction. It was made by Maurice Tourneur for Associated Producers.

Seldom has a film translation of a novel adhered so faithfully to the original. As the story of "The Foolish Matrons" covered a wide field of incident and philosophical matter in attempting to get all the material within the limits of the sixty-five hundred feet the producer was compelled to resort to some rather episodic periods, but there should be no confusion in the onlooker's mind. And those who have read the book will be especially pleased with the illustrations of the incidents and will unconsciously hook them up without any difficulty.

The story is a modern interpretation of an old proverb and it points a definite moral. It shows the sordid side of what some people please to call Broadway life, and the ending can be readily dissected into one-third happy and two-thirds disagreeable. The women of the cast are far superior in both talent and type selection to the men. Doris May has the most important role and does extremely well with it.

The Cast

Dr. Ian Fraser.....	Hobart Bosworth
Georgia Wayne.....	Doris May
Sheila Hopkins.....	Mildred Manning
Annis Grand.....	Kathleen Kirkham
The Mysterious Woman.....	Betty Schade
Mrs. Eugenia Sheridan....	Margaret McWade
Lafayette Wayne.....	Charles Meredith
Anthony Sheridan.....	Wallace MacDonald
Chester King.....	Michael Dark
Bobby	Frankie Lee

Adapted from Donn Byrne's Novel "The Foolish Matrons."

Scenario by Wyndham Gittens.

Directed by Maurice Tourneur and Clarence L. Brown.

Length, 6,544 Feet.

The Story

"The Foolish Matrons" is founded upon the old proverb which reads something to the effect that the wise woman builds up her house but the foolish picks it to pieces with her own hands. House is symbolical for the state of matrimony and the making of a home. In illustrating the proverb the author uses three examples. Two marriages that fare badly because the matrons "pluck it down with her own hands," and the other, for contrast, shows what real love and sacrifice will do in building up a home and rejuvenating a man. The disintegration of the two young couples is the more vividly portrayed. The locale of the story for most of the time is Broadway.

Program and Exploitation Catchlines:

Verily, the Wise Woman Buildeth Up Her House, but the Foolish Woman Tears It Down with Her Hands.

If You Are One of the Thousands That Have Read Donn Byrne's Novel, "The Foolish Matrons," You Should See the Picture. If You Did Not Read It You Will Want to See it, Anyway.

Exploitation Angles: Hook tight to the novel and its theme; particularly the latter, and do most of your selling on the domestic questions involved. Play up the stars equally with the book, but don't try to make the stars carry it all when the book gives you so much ready-made publicity.

Moving Picture World, July 2, 1921, p. 114

FOOLISH MATRONS

Dr. Ian Fraser.....Hobart Bosworth
 Georgia Wayne.....Doris May
 Sheila Hopkins.....Mildred Manning
 Annie Grand.....Kathleen Kirkham
 Mysterious Woman.....Betty Schade
 Mrs. Eugene Sheridan.....Margaret McWade
 Lafayette Wayne.....Charles Meredith
 Chester King.....Michael Dark
 Anthony Sheridan.....Wallace MacDonald
 Bobby.....Frankie Lee

This is a Maurice Tourneur production released by the Associated Producers. Although released throughout the country some months ago it received its first Broadway run at the Broadway theatre last week and is now being shown in the Loew houses. It was the feature attraction of the Sunday bill at the Circle, pulling as much business there as was noticed at a first run week stand house further down the avenue. As a matter of record business was not too good at either house.

"Foolish Matrons" is the work of Donn Byrne and called one of the "best sellers." The screen adaptation was made by H. Wyndham-Gittens. Maurice Tourneur and Clarence L. Brown are credited with the direction. To those who are in the "know" on the coast that announcement will be sufficient as to who handled the direction.

As a feature production "Foolish Matrons" holds interest. It is not to be classed as a special, although in a great many organizations it would have been released as such. It is, however, a picture that shows great possibilities in an exploitation sense and with such will pull money to any box office.

The theme of the story is marriage. Some women marry for love; others for ambition and still a third class "just to have a husband." Three married couples were selected for the book and picture exposition of Mr. Byrne's argument. The stories of two of the couples are interwoven; the third just happens for good measure. That one is the tale of the two small towners who arrive to conquer the big city. In this case the wife falls for a wealthy John and the last seen of her is leading "the gay life" at a cabaret table. The love tale is that of a well known actress who marries a doctor and rescues him from the "city." The third is the marriage of a newspaper woman to a poet whom she drives to drink and finally death by overindulgence, by her wifely negligence and devotion to her profession. The moral is that only love marriages are successful.

The three tales are run practically side by side and the telling on the screen is so handled as to hold interest. The sets and lighting are more than adequate and almost suggest "special."

There is one thing that Mr. Tourneur has arrived at in this picture and that is to get the value out of names on the screen one must have more than one in a production. He has coupled Hobart Bosworth and Doris May as his two biggest values in the cast. Mr. Bosworth enacts the role of the doctor who is made happy by the actress (Kathleen Kirkham). The role is not one that suits him particularly well and he seems rather too aged for it. Miss May in the role of the flighty little girl from the small town who married just to have a husband and through him satisfy her ambition for big city life, walks away with the honors of the performance.

Mildred Manning as the newspaper woman wife, handled herself nicely, while Wallace MacDonald as her husband was an acceptable souse. Charles Meredith played opposite Miss May and acquitted himself creditably, while Michael Dark as the heavy to this particular triangle was all that could be asked.

"Foolish Matrons" will get money for any exhibitor who goes out and gets the full publicity values of the production.

Fred.

Variety, August 26, 1921, p. 36

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Female (Sheila Hopkins). Group

Ethnicity: White (Sheila Hopkins, Group).

Media Category: Newspaper

Job Title: Reporter (Sheila Hopkins). Miscellaneous, Neutral

Description: Major: Sheila Hopkins, Negative

Description: Minor: Miscellaneous, Neutral

Footlights (1921)

Newspaper critics praise a young woman who pretends she is a celebrated Russian actress.

Newspapers report the death of the “Russian actress” when the young woman stops pretending to be her.

Lizzie Parsons scores a success in vaudeville impersonations and attracts the attention of Oswald Kane, a theatrical promoter, who trains her and introduces her to the New York stage as Lisa Parsinova, a famous Russian actress. Later she falls in love with wealthy Brett Page and begins to despise the persona of her new self: therefore, in agreement with Kane, at the close of the season, an empty boat is found containing the garments of Lisa. Brett searches in vain for the "drowned" actress and finally meets Lizzie as her ordinary American self in a railroad restaurant, where they decide to marry. *American Film Institute Catalog of Feature Films*

“Footlights”

*Elsie Ferguson Registers as a Versatile
and Highly Accomplished Player in
Story of Stage Life Produced
by Paramount*

Reviewed by Edward Weitzel.

The chief claim to merit of “Footlights” is the opportunity it offers Elsie Ferguson to register as a versatile and highly accomplished player. The author of this story of stage life has used a lot of entertaining material but has not always seen to it that her incidents square with things as they are. When she sets forth that a prominent Broadway manager would take an unknown New England girl and put her before the public as a celebrated Russian actress who had played before the crowned heads of Europe, she is not giving the critics and newspaper writers of this country credit for knowing what is going on in the theatrical world. No manager would risk being discovered in such an unnecessary deception. The fame of a great foreign artist would be brought to this country through some source that would reach the press. There are other situations and incidents that are purely fictional, and the entire story is loosely constructed. Frequent touches of humor and real human nature, however, aid the star in making the picture enjoyable for those who admire fine acting and are not inclined to inquire too closely into the correctness of the subject matter.

As Lizzie Parsons, the stage struck New England girl who becomes Lisa Parsinova, celebrated Russian actress, Elsie Ferguson does a piece of character acting that will be a revelation to her admirers. Throughout the picture she is always the central figure and presents all sorts of emotion and conditions of existence with exceptional skill. Her gowns are many and are frequently gorgeous. Reginald Denny and Marc MacDermott give the star efficient support.

The Cast

Lisa Parsinova {	Elsie Ferguson
Lizzie Parsons {	
Brett Page	Reginald Denny
Oswald Kane	Marc MacDermott
Etta	Octavia Handworth

Story by Rita Weiman.

Scenario by Josephine Lovett.

Directed by John S. Robertson.

Cameraman, Roy Overbaugh.

Length, 7,978 Feet.

The Story

When Lizzie Parsons leaves her home in a New England village to become a great actress she has to start as an impersonator and can secure engagements only in the cheap vaudeville theatres of the Bowery. Here she is discovered by a leading Broadway manager, who offers to make her a star if she will put herself under his teaching and permit him to pass her off as a celebrated Russian actress. Lizzie agrees, and her name is changed to Lisa Parsinova. After a careful coaching in the language and customs of the former land of the Czars, Lizzie makes her debut on Broadway and is received by press and public as a great artist. Soon she meets Brett Page, a wealthy young fellow who admires her immensely, he tells her, for her foreign ways and artistic temperament. Finding that he is falling in love with her, Lizzie wonders what he would say if he knew the truth. She is more troubled than ever when she realizes that she is learning to care for him. She also makes the discovery that her manager thinks that he has a claim on her affection. Dissatisfied with her life, Lizzie goes to a seashore resort, starts out for a row in a fog and completely disappears. The report that Madame Lisa Parsinova has been drowned is soon spread broadcast. In the meantime, Brett Page finds her eating pie in a railroad restaurant, and over this favorite New

England breakfast food the pair agree to become man and wife.

Program and Exploitation Catchlines:

"Footlights" Gives Elsie Ferguson a Brilliant Opportunity to Register As a Versatile and Highly Accomplished Actress. Her Character Acting As a Great Russian Actress Is Exceptionally Fine.

Exploitation Angles: Play strongly to Miss Ferguson's admirers, telling them of the opportunity she is afforded in this play. Then offer the stage angle, which is always attractive. For stunt stuff offer a prize to the girl who most closely imitates the alleged Russian actress.

ELSIE FERGUSON IN

FOOTLIGHTS

(PARAMOUNT)

A mind picture of exceptional merit.

The star's best performance in months. Seven reels in which acting takes supersedence over action. An evenly developed drama that registers strongly. John S. Robertson directed.



Scene from "Footlights" (Paramount)

The acting ability of Elsie Ferguson is more severely tested in "Footlights" than in any of her recent productions. There are many difficult situations which she handles with surpassing skill, her portrayal of the leading role being the picture's outstanding point of merit.

John S. Robertson, director of "Dr. Jekyll and Mr. Hyde," "Sentimental Tommy," and other productions, has given excellent direction to "Footlights." Mare McDermott has the most prominent masculine role and gives an excellent performance.

Settings are authentic, photography is brilliant and an orderly scenario presents the story under the best circumstances.

The acting of the star dominates the picture, and the picture promises to give good account of itself upon the screens of the nation.

The story is simple. Lizzie Parsons, from a little town in New England, comes to the city, works her way through small time vaudeville to the attention of a famous stage producer and contracts to become Lisa Parsonova, Russian "discovery" for a stipulated period. As Parsonova she becomes famous, but as Lizzie Parsons she falls in love with a son of wealth, to whom she cannot reveal her identity through fear of losing his love. To escape her unhappy lot as Parsonova she disappears under circumstances which indicate she is drowned. Her sweetheart finds her and a happy ending follows. It is not the story, but the way it is told, that entertains.

FOOTLIGHTS

Lizzie Parsons { Elsie Ferguson
 Lisa Parsinova {
 Brett Page Reginald Denny
 Oswald Kane Marc MacDermott
 Etta Octavia Handworth

"Footlights" (Paramount) starring Elsie Ferguson and current at the Rivoli, makes an amusing comedy. The direction is in the expert hands of John S. Robertson, who handled the filming of "Sentimental Tommy" and several other notable productions and is extremely well done. The story needed careful, intelligent management, for it has certain moments where crude direction might have emphasized its artificial character.

Under its present treatment, however, its insincerities are masked by its agreeable high comedy atmosphere. Serious treatment would have spoiled the whole thing, but this error has been avoided. The bare plot has a certain effective humor, detailing with the experiences of a plain, small-town New England girl masquerading on the stage as a temperamental Russian actress with large pretense of serious art. This situation gives opportunity for several capital comedy moments, such as the scene in which "Lisa Parsinova" (who is really Lizzie Parsons) stages a fit of tantrums for the benefit of a roomful of pop-eyed hero-worshippers.

Miss Ferguson is ideal for the role. She has a fine natural method of finely shaded comedy appeal and a peculiarly expressive face for the screen. Likewise she has the art rare among feminine stars of wearing gorgeous, exotic things in a natural way—as though they were her own clothes and not costumes supplied to an actress. This picture is a treat for the women in its sumptuous display of clothes.

The Rivoli has a queer idea of setting forth the names of the players in the cast. For some strange

reason Octavia Handworth in the inconsequential role of a colored maid is identified on the program, but no mention is made of Mrs. Letty Ford, who does an exquisite bit as the grandmother in the early part of the picture. Mrs. Ford makes one of the most lovable old ladies of the screen and in this instance gives the production a charming fragrance as of lavender and old lace.

The picture, in spite of certain implausibilities of detail, is done in a fine spirit of elegance, both as to acting and production settings. Probably Mr. Robertson is responsible for this touch. The story is by Rita Weiman and the scenario by Josephine Lovett.

It deals with Elizabeth Parsons, daughter of a Puritanical Massachusetts mother, who is aided and abetted in her ambitions for a stage career by her grandmother. She goes the familiar way of stage aspirants, and is found in the depths of discouragement, doing an act of impersonations on a small, cheap circuit, where she is discovered by a noted producer, one Oswald Kane (Marc MacDermott). Kane plans to pretend she is a noted Russian artist and trains her for two years to play that role before he springs her upon the metropolitan audiences. She is a great hit, of course.

Brett Page (Reginald Denny), a rich young man-about-town, falls in love with her and she with him. It at length breaks in upon Lizzie's mind that Brett loves her for her counterfeit personality as the Russian artist and not for her real self as Lizzie Parsons. So she goes rowing in a for as Parsinova and disappears, so that her coat shall be found in the drifting boat. As Lizzie Parsons she gains the shore and by one of those screen coincidences immediately falls in with Brett, this time in her real character. Brett decides he loves her as much as Lizzie as he thought he did as Lisa and the way is paved for the happy ending with wedding bells in prospect.

The tale has stronger romantic and sentimental elements than this bald recital would indicate and ought to gain favor with the women film fans. Apparently the producing company thinks so, for the picture is set for a double week at the Rivoli.

The following of Miss Ferguson probably in itself would carry it through, but the story will help to this end.

Rush.

DANGEROUS CURVE AHEAD

Phoebe Mabee	Helene Chadwick
Harley Jones	Richard Dix
Anson Newton	M. B. (Lefty) Flynn
Mr. Mabee	James Neill
Mrs. Mabee	Edythe Chapman
Mrs. Noxin	Kate Lester

Goldwyn has two people in this production worthy of stellar honors. They are Helene Chadwick and Richard Dix. Their screen performance here entitle their names to lights. The picture is by Rupert Hughes as author and E. Mason Hopper as director. The story begins as a domestic comedy and ends as heavy drama, interesting at all times, with sufficient comedy relief to please any type of audience.

Helene Chadwick and Mr. Dix

Variety, October 7, 1921, p. 44

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group-2

Ethnicity: Unspecified-2

Media Category: Newspaper

Job Title: Pack Journalists (Critics). Unidentified News Staff

Description: Major: None

Description: Minor: Pack Journalists, Positive. Unidentified News Staff, Neutral

**Geheimnis der Santa Margherita, Das (aka The Secret of Satana Magarita) (1921) --
Germany**

Reporter (Carl Geppert)

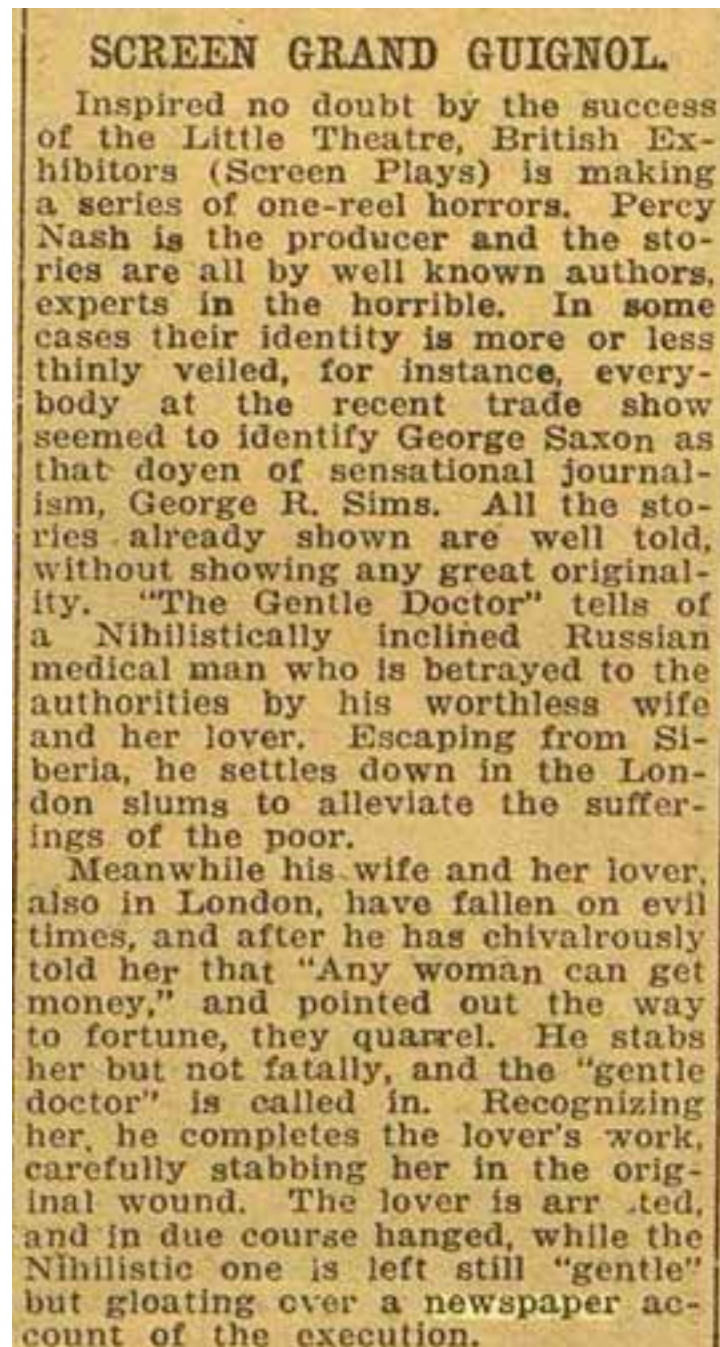
Film deals with the fate of a Habsburg archduke Johann Nepomuk Salvator (“Johann Orth”).
Reporter’s role not mentioned in any summary.

Not enough information to encode.

The Gentle Doctor (1921)

Newspaper account of an execution.

In Czarist Russia, a Nihilist doctor is betrayed by his wife and her lover. Later, escaping from Siberia, he tends to the poor in the East End of London. He is called in to attend to a woman stabbed by her lover. Finding that it is his wife, he gives her a further stabbing, killing her. The lover is hanged for the murder and the doctor goes on tending the poor. *British Film Institute Film Forever* (bfi.org.uk)



Variety, April 29, 1921, p. 41

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

Get Rich-Quick Wallingford (1921)

Reporter Clint Harkins (Eugene Keith) of the *Battlesburg Blade*



Clint Harkins
Leading and Head Reporter of
Battlesburg Blade.

"Blackie" Daw, with but a few dollars in his pocket, arrives in Battlesburg, Iowa, and announces that the celebrated capitalist J. Rufus Wallingford will shortly arrive in search of a good investment. With the help of the town's money, they arrange to erect a manufacturing plant but cannot decide on the article to be made until Wallingford hits upon a covered carpet tack--a device that attracts numerous investors. The stockholders become suspicious, but Wallingford convinces them he is straight, and he initiates a large real estate boom. The pair are about to skip town with their fortune when a financier buys out Wallingford's interest in a projected traction operation, and Eddie Lamb, a local promoter for the company, reports an immense sale of carpet tacks. Wallingford and Blackie find themselves honestly rich and happily married--Wallingford to Fannie Jasper, his stenographer, and Blackie to Dorothy Wells, a daughter of a respectable citizen. *American Film Institute Catalog of Feature Films*

A Cosmopolitan Production



CLINT HARKINS



MR. DEMPSEY



ABE GUNTHER

WALLINGFORD^d

Picture audiences have been reading again the "Get-Rich-Quick Wallingford" story as it appears daily in the Hearst papers.

The characters in the story are known on every Main Street in forty-eight states.

Seen in every small town hotel, barber shop and grocery store—and your audience will stand in line to see them living before them on the screen of your theatre.

"Get - Rich - Quick Wallingford" gets the money because it gets away straight to the every day people themselves.

Mr. Dempsey
Proprietor, Sole Owner, Director and General Manager of Palace Hotel.

Abe Gunther
All aboard for the 12 o'clock train. Run at the Main Entrance.

Clint Harkins
Leading and Head Reporter of Wallingford Blade.

Hon. T. Battle
Wallingford's One and Only Mayor.



BLACKIE DAW



HON. T. BATTLE

Presented by Famous Players-Lasky Corporation

Cosmopolitan Hails "Wallingford" As "The Great American Picture"

Officials of Cosmopolitan Productions and Famous Players-Lasky Corporation announce that in the steady stream of bookings of "Get-Rick-Quick Wallingford," they find an indication that the exhibitors are recognizing this comedy-drama as "the great American picture."

Cosmopolitan Productions feels that "Get-Rick-Quick Wallingford" is something more than a fine photoplay—it is an expression of American art and American manners, wit and ingenuity that will ineradicably inscribe itself in the annals of native achievements.

Plays Houses Simultaneously

Hugo Riesenfeld was one of the first to recognize this quality in the production. This, in addition to the general excellence of the picture, it is said, induced him to book it for two weeks' simultaneous showing in two of his theatres, the Rialto and Rivoli, in which houses it opened on Sunday, December 4. This booking on Broadway is considered by the producer and distributor as fine a tribute to the picture as could be accorded it.

Lovers of literature, the stage and the screen always hail with delight a novel, a poem or motion picture that indicates the growth of "native American art."

Picture Typically American

The claim is made for "Get-Rick-Quick Wallingford" that it is essentially and typically American, that it portrays types found only within the confines of the forty-eight states, and that its plot is so bound up with the national temperament that it is impossible to conceive of the story taking place elsewhere than in an American small town.

The country has grown so rapidly, its marvelous resources have brought such enormous wealth that it undoubtedly gives birth to more get-rich-quick schemes than any other land. Nowhere has money been earned so speedily and in such large quantities as with us. It is natural, then, that Americans should be

more gullible with respect to financial projects on a large scale. While they have seen such projects fail, they also have seen them succeed, or have read of fortunes made over night.

Battlesburg, the town in which "Get-Rick-Quick Wallingford" has its setting, is, therefore, a typical American town. It is the scene of frenzied finance of the most modern variety. Its people "fall" for J. Rufus Wallingford's grandiose schemes to make them all fabulously wealthy. In this they reveal the national character.

Urges Greater Interest In Short Subjects Films

In a broadside exploitation sheet issued by Tony Sarge, producer of Sarge's Almanac, a more serious consideration for the short subject and a great recognition of its part in the program is urged. The circular, which has been sent to exhibitors all over the country, appeals for greater publicity efforts in connection with the short feature and illustrates a campaign in progress on Sarge's Almanac productions to more thoroughly establish their place as an integral part of the program.

Harlan and Ford Both in Latest Talmadge Picture

Constance Talmadge will have two leading men in her next picture, "The Divorce." Harrison Ford and Kenneth Harlan are both scheduled to play important roles in this production. Both stars have appeared with Miss Talmadge in previous pictures.

Sidney Franklin is directing her latest play at the Brunton studios. Some of the scenes will be made at a lake in the mountains of California.

“Get-Rich-Quick Wallingford”

*Cosmopolitan Production of George M.
Cohan Stage Success Is Vastly
Amusing.*

Reviewed by Edward Weitzel.

Without question J. Rufus Wallingford is one of the most amusing blackguards to be found in all fiction. The author of the “Get-Rich-Quick Wallingford” stories has taken a rascal and his pals and played them up so entertainingly that, against the spectator’s better judgment, he is forced to rejoice in the success of their schemes to relieve the rest of mankind of their cash. George M. Cohan put together a stage comedy from the Wallingford stories that had a long and prosperous career. It is this play that forms the outline of the screen comedy produced by Cosmopolitan. Directed by Frank Borzage and skilfully acted by the entire cast it proves to be vastly amusing and should register one of the substantial hits of the screen. The director has taken great pains to secure the correct atmosphere for all the scenes. Sam Hardy as Wallingford, Norman Kerry as “Blackie” Daw, Edgar Nelson as Eddie Lamb, Doris Kenyon as Fannie Jasper, Billie Dove as Dorothy Wells and W. T. Hays as G. W. Battles are competent interpreters of the other important roles.

The Cast

J. Rufus Wallingford.....	Sam Hardy
“Blackie” Daw.....	Norman Kerry
Eddie Lamb.....	Edgar Nelson
Fannie Jasper.....	Doris Kenyon
Dorothy Wells.....	Billie Dove
G. W. Battles.....	W. T. Hays
Hon. Tim Battles.....	Horace James
Judge Lampton	Jerry Sinclair
Richard Wells.....	John Woodford
Gertrude Dempsey.....	Diana Allen
Mrs. Dempsey.....	Mrs. Charles Willard
Abe Gunther	William Robyns
Bessie	Patterson Dial
Mr. Dempsey	Mac M. Barnes
Harkins	Eugene Keith
Bellboy.....	Theodore Westman, Jr.
Mr. Quigg	William Carr
Wallingford’s Valet.....	Benny One

Original stories by George Randolph Chester.

Directed by Frank Borzage.

Scenario by Luther Reed)

Length, 7,381 feet.

The Story

"Blackie" Daw, with but a few dollars in his pocket, lands in a small town in Iowa and looks about for a prospect. In the meantime he announces that the celebrated capitalist, J. Rufus Wallingford, will shortly arrive in town in search of a good investment for some of his idle millions. "Blackie" hints that some sort of manufacturing interests which should help to enrich the place would be about the right thing. When Wallingford arrives the pair arrange, with the help of the town's money, to erect a manufacturing plant and to buy machinery for it, but can not decide upon the article to be made until Wallingford hits upon a covered carpet tack. He also starts a land company and uses the funds of the manufacturing plant to finance his deals. In the meantime he falls in love with Fannie Jasper, the pretty stenographer at the hotel. "Blackie" follows his friend's example, and falls in love with Dorothy Wells.

One of the stockholders in the tack company is Eddie Lamb, the hotel clerk, who is known as the richest young man in town. He is sent on the road to get orders for the tacks and is told not to return until sent for. A telegram from him saying that he is coming home fills the schemers with dismay. When Eddie does arrive he overwhelms Wallingford with the information that he has orders for five hundred thousand cartons of tacks. The pair of rogues realize that their scheme has turned out to be an honest one in spite of them. They turn honest themselves, marry their sweethearts and become wealthy and respected citizens of the town.

Moving Picture World, December 17, 1921, p. 855

SPECIAL CAST IN
GET-RICH-QUICK WALLINGFORD
 (COSMOPOLITAN-PARAMOUNT)

A thoroughly satisfactory adaptation of George M. Cohan's stage success, made by Luther Reed and translated to the screen by Frank Borzage. A play worthy of extra advertising and one that will bring in added returns. An excellent cast, with settings by Joseph Urban. One of the best box-office attractions of the year. Seven reels in length.

IF you're familiar with the magazine J. Rufus Wallingford and his irrepressible co-worker, "Blackie" Daw, you'll not recognize them in the persons of Sam Hardy and Norman Kerry at the beginning of the Cosmopolitan production. At the end of the first reel you'll have forgotten about that disappointment. Messrs. Hardy and Kerry do not "look" their parts—they act them.

Frank Borzage, directing the picturization of George M. Cohan's stage play, puts action to work promptly. There is a brief introduction of the leading characters and then the sleepy town of Battlesburg, Ia., (why always Iowa?) is revealed in its traditional repose. You meet at once the townsfolk, prominent and lowly, plain and picturesque, and you know them from the first meeting henceforth. Daw is already in their midst, setting the stage for Wallingford's triumphal entry.

This follows immediately. Then the story of the Cohan play is enacted. The Covered Carpet Tack Corporation is formed, with Battlesburg capital and Wallingford brains. Options and traction franchises are obtained. Offices are opened. Plans for the get-away are laid. The conspirators fall in love with local young women. At the instant when detection and arrest seem inevitable all the intensionally unsoond enterprises turn out profitable and prosperity exceeding the most glowing promises of the promoters descends upon the town. The promoters become honest men, marry the girls and settle down.

That's the story in bare outline. This outline is filled in with a *duzen* of more characterizations that will be remembered indefinitely, with humorous and near-

tragic bits that effectively dam thought of aught but the picture, with crisp lines from the play not too profusely interjected in subtitle and with an admirably assembled mass of detail that rounds out an impressively complete production.

Telling a story known to millions, Mr. Borzage scored a rare success in building suspense and retaining concentrated attention from beginning to end of his narrative. In view of this he may be pardoned a short anti-climax not seriously detrimental in the effect of the preceding footage.

Sam Hardy is thoroughly Wallingfordian in spirit if not in physique. Norman Kerry is properly sleek, glib and debonair, creating a believable Blackie Daw without the aid of a saxophone. Dora Kenyon, as the small town school-



Wallingford finds time to make love to Fanny Jensen.

teacher who marries Wallingford, gives both gentlemen a worthy contrast but first class to bonnets. Footage is in their favor.

Edgar Nelson, who played Eddie Lamb, the hotel clerk, on the stage, will be remembered as an exacting and convincing actor. If precedent is a dependable guide he'll be seen in many forthcoming productions.

Diana Allen arrives in a suppressed role. William T. Hayes, dominant village capitalist; Horace James, as mayor; Eugene Kern, William Carr, William Rubins and J. Sinclair as leading citizens, create a small town group that satisfies thoroughly the fiction-fed traditions.

Settings, lighting and photography are of superb character. Luther Reed's scenario leaves not a gap in the continuity of action or interest.

The box office aspect of the picture is interesting. The story is appearing seri-



Wallingford and Blackie Daw enjoy the reception.

ally in newspapers throughout the country. Every consistent reader of *Cosmopolitan Magazine* is a potential patron of the theatre that exhibits the picture. The stage play, with the name of George M. Cohan, is decidedly worth talking about. The picture itself contains a rich fund of exploitation material.

Will it please? Exhibitors at the Chicago trade showing, possible renters of the film, abandoned a critical silence of long standing to praise it.

ELAINE HAMMERSTEIN IN
THE WAY OF A MAID
 (SELZNICK)

Another pleasing Hammerstein production with the agreeable Niles Welch appearing in support. Splendid production given light comedy following conventional lines. Directed by William P. S. Earle. Five reels.

Ten Taylor's story of a bankrupt society maiden who is forced to become a house maid in her own home, following a flirtation with a candy salesman, whose parents ultimately buy her property, gives Elaine Hammerstein another ideal vehicle to display her talents.

It is a particularly well knit and entertaining romance and director Earle gives the vivacious star every opportunity to appear to the best advantage. The story is incredible in spots but because it is well produced its plot's shortcomings will readily be overlooked by the majority.

Tom Lawler, a successful candy salesman, returns to his hotel room and finds his room in disorder. Mistaking Nadia Castleton, entering the apartment opposite, for a maid, he orders her to make his bed. She readily enjoys the joke and afterwards keeps up the deception and accepts a position as Tom's mother's secretary, when her own fortune is swept away. Tom falls in love with her and when she is sent to Newport to open up a summer home the Lawlers have just purchased—which incidentally formerly belonged to Nadia—her friends descend upon her and she is forced to disclose her identity. She accepts Tom, however, as she feels he loves her just as much as Nadia Castleton, society swell, as Marie the maid.



Eddie wears allegiance to Wallingford.

"GET-RICH-QUICK WALLINGFORD"

(Cosmopolitan-Paramount)

This Is Going to Please Them

DON'T let anyone tell you that the adaptation of George M. Cohan's play, founded upon the famous Wallingford stories is not going to please them. There have been few sparkling lies which carried the broadsides of humor exposed here. The colorful figure of Wallingford is genuinely American in character, and his frenzied financial schemes are certain to be appreciated everywhere. That the picture is an exceptionally faithful adaptation of the play does not matter. Who among the patrons cares—just so long as there is unfolded an interesting plot, clever characterization, and plenty of incident and humor. The point is—the story proceeds to acquaint us with the schemes of the colossal fraud, Wallingford, and his less colorful partner, "Blackie" Daw, in a manner which commands constant attention.

If you don't follow the picture closely you are apt to miss some quaint touch of humor—some character sketch provocative of real laughter. Take for instance the group picture of the directors of the company incorporated by the irrepressible Wallingford. Frank Borzage will probably be asked where he dug up such picturesque types. They sit there like the visiting firemen—one of the natives being compelled to have a head adjuster attached to keep him in focus. Wallingford rides up to the hotel in the only carriage. He comes to fleece them but his scheme turns out to enrich him and his associates. No one penetrates his identity—that he is a confidence man—except the stenographer. She appeals to him so romantically that he decides to square himself. He had intended to make a quick getaway but stays on and the Covered Carpet Tack proves a great invention. A perfect boob is sent out on the road, and he returns with thousands of orders. The two sharps have no alternative but to cash in on their success.

The picture is exceptionally well constructed, there being the right emphasis on every scene to bring it out in bold relief. The rustic settings, the figures, the capable acting, the rich humor penetrating through the scenes and subtitles—these are brought forth with splendid appeal. The picture is certain to get over. It carries contrast and romance and there is plenty of rare humor and Main Street touches to embroider it with homespun detail. Sam Hardy is clever enough comedian to grasp every impulse that entered the shrewd head of Wallingford. Norman Kerry plays "Blackie" Daw and makes of it a sketch in the background. Doris Kenyon is the attractive heroine. We'll say it is snappy and filled with bright touches.—Length, 5 reels.—Laurence Reid.

THE CAST

J. Rufus Wallingford.....	Sam Hardy
"Blackie" Daw	Norman Kerry
Fannie Jasper	Doris Kenyon
Gertrude Dempsey	Diana Allen
Eddie Lamb	Edgar Nelson
Dorothy Wells	Billie Dove
Andrea Dempsey	Mac M. Barnes
G. W. Battles	Wm. T. Hayes
Timothy Battles	Horace James
Mr. Wells	John Woodford
Mrs. Dempsey	Mrs. Charles Willard
Harkins	Eugene Keith
Quigg	Wm. Carr
Abe Gunther	Wm. Robyns
Bell Boy	Theo. Westman
Bessie	Patterson Dial
Judge Lampton	Jerry Sinclair
Wallingford's valet	Benny One

Play by George M. Cohan.
 Scenario by Luther Reed.
 Directed by Frank Borzage.
 Photographed by Chester Lyons.

PRESS NOTICE—STORY

What is said to be one of the screen treats of the current season is "Get-Rich-Quick Wallingford," a picturization of George M. Cohan's famous play, which will be shown at the _____ theatre next _____. This is said to be a delightful comedy, directed by Frank Borzage, who made "Humoresque," and how Wallingford and his buncombe associate, "Blackie" Daw, made a fortune for themselves and the people of the town of Battlesburg. It is an enthralling story well adapted to the screen. The details of the two sharpers' schemes present enough complications to make the story a series of laughs from start to finish. The spectator is certain to be delighted with the innocence and at the same time the hospitality of these people of Battlesburg.

PROGRAM READER

Ever hear of J. Rufus Wallingford, famous confidence man? Of course you have. He has made fiction history. He has shown us all how to make money—that is, if one wants to succeed by one's wits. No matter whether you are acquainted with him or not, he is coming to the _____ theatre next _____ and you will have a chance to see him in person in "Get-Rich-Quick Wallingford." He will introduce you to his associate in crime, "Blackie" Daw. Come and see the comedy hit of the year, adapted from George M. Cohan's famous play, which in turn was based on the Wallingford stories which appeared some years ago.

SUGGESTIONS

This adaptation of a well-known play needs little exploitation to put it over. In the first place nearly everyone has read the famous stories which appeared in the popular magazines some years ago. So play up that the picture is made from these stories which formed the idea for Cohan's play. Mention should be made that Frank Borzage, the director of "Humoresque," is the director here. Play up that a distinguished cast interprets the offering. Bill it as a hilarious comedy, clean and invigorating. If the cast is known to your crowd, mention their names. Put on an all-comedy bill for the week.

Motion Picture News, December 17, 1921, p. 3255

WALLINGFORD

J. Rufus Wallingford.....	Sam Hardy
"Blackie" Daw.....	Norman Kerry
Eddie Lamb.....	Eugene Nelson
Fannie Jasper.....	Doris Kenyon
Dorothy Wells.....	Billie Dove
G. W. Battles.....	W. T. Hays
Hon. Tim Battles.....	Harace James
Judge Lampton.....	Jerry Sinclair
Richard Wells.....	John Woodford
Gertrude Dempsey.....	Diana Allen
Mrs. Dempsey.....	Mrs. Charles Willard
Abe Gauthier.....	William Bolyna
Boesie.....	Patterson Dial
Mr. Dempsey.....	Mac M. Barnes
Harkins.....	Eugene Keith
Boilboy.....	Theodore Westman, Jr.
Mr. Quigley.....	William Carr
Wallingford's Valet.....	Benny One

Taken from George Cohan's legitimate stage production of the same name, Famous Players has produced a program feature of considerable merit. It includes abundant entertainment, as evidenced by the way received at the Rivoli, Sunday. Luther Reed provided the scenario for the screen version of this Wallingford episode. He has succeeded in laying out a series of scenes that builds up interest, secures all the comedy possible out of the story and it closes minus the usual "clinch" finish.

It's a type picture which Frank Borzage, who directed, has taken advantage of, resulting in several additional laughs through various bits of "business" before the camera allotted to the supporting cast that should go on record as on a par with the "rube" characters that inhabited Griffith's "Way Down East." Chester Lyons did the cranking and turned in a corking piece of work, while Joseph Urban is credited as having designed the settings. They called for nothing of the pretentious style until the conclusion. That allows for the "millionaire" house party and the extreme clothes of the "hit and run" boys, J. Rufus and "Blackie" Daw, taking a night view of the city they have built up.

The story, the most familiar of the Wallingford series, is laid in a "hick" village in Iowa, where the two promoters migrate, framing a corporation to manufacture carpet tacks which will match the material covering the floor. The proposition carries itself along until it looks like a bad jam for the high finance due, when the breaks start to come their way and the circumstances make the phoney business deal turn out on the level with all the prominent citizens of the town, who were on the ledger to be hooked, cleaning up and making a hero out of Wallingford, with he and his sidekick mar-



Variety, December 9, 1921, p. 36

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Clint Harkins)

Ethnicity: White (Clint Harkins)

Media Category: Newspaper

Job Title: Reporter (Clint Harkins)

Description: Major: None

Description: Minor: Clint Harkins, Positive

The Girl from God's Country (1921)

Newspapers of the country carry big stories on the discovery of solidified gasoline but give credit to a fraud and not the real inventor who swears revenge.

Girl from God's Country

Presented by W. H. Chune. Nell Shipman Production. Released by F. B. Warren Corporation. Seven Parts. Story and Direction by Nell Shipman.

THE CAST

Neeka LeMort	{ Nell Shipman
Marion Carslake	{ Edward Burns
Owen Glendon	{ Al. W. Filson
J. Randall Carslake	{ George Berrell
Pierre LeMort	{ Walt Whitman
The Old Inventor	{ C. K. Van Auker
Otto Kraus	{ Lillian Leighton
Notawa	{ L. M. Wells
Sandy McIntosh	{ Milla Davenport
Mrs. Kraus	

SYNOPSIS

The story opens in the North Woods, where Neeka, a girl of the great outdoors, meets a hunting party that includes J. R. Carslake, millionaire airplane manufacturer, who many years before had eloped with Neeka's mother, and at the birth of Neeka had discarded the mother and her baby. Unaware that Carslake is her father, Neeka saves his life when he is on the verge of drowning after his guide shoots a hole in the bottom of the canoe in which they are paddling. The guide, Neeka's grandfather, had sought revenge for the affair in which his daughter paid the penalty. Carslake adopts Neeka and takes her back to California with his daughter, Marion, who closely resembles Neeka. Carslake is unaware of the fact that Neeka is his real daughter. The entire country is awaiting the outcome of the proposed trans-Pacific flight, in which Carslake's new airplane and the K-12, owned by Otto Kraus, are entered. For years Carslake has been cunningly defrauding a crazed inventor of his models, putting them on the market as his own inventions and reaping fortune and fame as a result. Carslake appeals for a formula to be used for the flight, and the inventor provides a solidified gasoline which Carslake promptly appropriates for his stolen models. Kraus, in an effort to learn secrets regarding Carslake's activities, gets work as a butler in the Carslake mansion. The newspapers of the country carry big stories of the discovery of solidified gasoline and give credit to Carslake. The crazed inventor hears of this and tries to see Carslake, only to be refused admittance at the aero works. He swears revenge, which comes even sooner than he hoped. His mind is restored to normal when the hangar of the Carslake plant is set afire, and he is rescued by Neeka in the nick of time. Neeka, after getting the formula for Kraus, realizes that she has been duped into treason against her benefactor. Kraus has departed in a plane and Neeka follows in pursuit. A thrilling battle in mid-air is enacted and Neeka is forced to make a sensational leap in a parachute to the surface of the ocean, but wins out over Kraus.

If it were only for the scenic beauty of this production staged in the great North Woods in conjunction with its interesting wild animal studies, this photoplay would rank high. But in addition there is a most interesting story, with action every minute; there is climax after climax toward the end of the most melodramatic kind; melodrama of the most exciting sort that will delight the lover of the "Curse-You-Jack-Dalton" sort of thing. And it is up-to-date in its thrills. The airplane stunts and the earthquake catastrophes, with the subsequent fire scenes, are remarkably well done. The lovers of the great outdoors and wild adventure will delight in this one. It is suitable for the young as well as the old.

Points of Appeal.—Melodrama at its best. Intensely interesting plot and story. Beautiful exteriors. Wonderful photographic shots of the North Woods and the animals therein. Beautiful snow scenes of the great outdoors in winter and some excellent shots of the same country with its waterfalls and lakes in autumn. A double role in which Nell Shipman plays the roles of two sisters—one a girl of the wilds and the other a daughter of the rich.

The Cast.—Nell Shipman is good as the society girl, but, if such a thing could be done, we would say she is even better as the girl of the wild. Her characterizations are the best work she has ever done for the screen, and she is not unknown to fame.

The supporting cast is good and all characters are well chosen for their respective roles. Special mention, however, should go to the denizens of the woods, especially the bear, as they are not a bit camera shy and act natural.

Photography, Lighting, Direction.—All good.



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

Her Face Value (1921)

Newspapers and a press agent help shape a chorus girl's image into that of a star.

Chorus girl Peggy Malone, who supports her shiftless father and brother, marries press agent Jimmy Parsons. All goes well until Pop and Eddie practically move into Jimmy's flat, keeping him away from home and causing Peggy to return to stage work. When his health is jeopardized, Jimmy is sent to Arizona, while Peggy also goes west to accept an offer from the movies. She becomes a star and continues to support her father and brother and to aid Jimmy. Peggy is injured while performing in a dangerous scene and is forced to choose between her wealthy admirer, Martin Fox, and Jimmy, who comes to Los Angeles to fight for her. Her husband has saved the money sent him and has become a successful scenarist; thus, their future is assured. *American Film Institute Catalog of Feature Films*

Chorus girl Peggy Malone (Wanda Hawley) has a father (Lincoln Plumer) and brother (Dick Rosson) who sponge off her mercilessly. She also has a wealthy admirer, Martin Fox (Donald McDonald) who will do anything but marry her. So when Jimmy Parsons, the show's press agent (T. Roy Barnes) impulsively decides to settle down and proposes, Peggy accepts. They're happy only briefly -- then pop and brother start taking advantage of the young couple. Jimmy returns to hanging out with the boys and Peggy goes back to the stage. Fox now offers to marry her if she will get a divorce but she turns him down. Then Jimmy's health starts to fail and a doctor orders him to take a rest in Arizona. Peggy, meanwhile, goes into motion pictures, and with the money she earns she is able to support her sponging relatives and Jimmy. But when she is injured working on a film, she finds she has to choose once again between the now-recovered Jimmy and Fox. But Jimmy reveals he doesn't need Peggy's support as he has been writing -- and selling -- screenplays. The couple reunite, while Peggy's no-good relatives are sent to look through the want ad. Janiss Garza, www.allmove.com



Adapted by Percy Heath from
Earl Derr Biggers' Successful
Evening Post Story "The Girl
Who Paid Dividends," Directed
by Thomas N. Heffron.

WANDA HAWLEY
in
HER FACE VALUE

Scenes behind the scenes of a great
moving picture studio have a fascina-
tion for most fans. Here is a faithful
and a thrilling story of a famous
star's life.

Exhibitors Herald, October 22, 1921, p. 7ff

"HER FACE VALUE" (Realart)

*Enjoyable Romance in a Hollywood and Broadway
Setting*

WHEN Earl Derr Bigger's story, "The Girl Who Paid Dividends," appeared in the Saturday Evening Post, it did not take an astute mind to guess that the tale would soon find its way to the silver sheet. When a new phase of American life is offered in fiction, and a new type of character presented, it is doubly welcome. We have had countless stories of chorus girls and eventual theatrical fame—here is a story of a chorus girl who reaches motion picture stardom. There is a glimpse of the workings of Hollywood producers and a sequence showing the taking of a stunt picture. While only the professional side of the producing industry is shown, there is no revelation of the intimate producing secrets.

We consider the story and its development the best thing about this Wanda Hawley picture, and to the story should go the credit of providing a program feature which is an example of the highest class heart interest drama—wholesome, real and fascinating. Suspense is held. To many the final surprise will be a real surprise. There is romance—enough to satisfy them all—and a neat characterization in the person of "Jimmy Parsons," a carefree, light-hearted, lovable rogue of a press agent. And Wanda Hawley carries an interesting part with her usual charm.

"Peggy Malone" is a chorus girl with a grafting father and brother, and no job, when the story opens. "Jimmy" is the show's press agent, and in his characteristic impulsive manner decides to abandon the lure of Broadway, settle down, and marry. It is the in-laws who do most to disrupt the love nest. They always call at dinner hour and spread themselves over the most comfortable chairs. "Jimmy" drifts back to Broadway; "Peggy" returns to the footlights—her wealthy admirer once more applauds from out in front. Then comes the doctor's ultimatum to "Jimmy"—"Ariasano—immediately." Shattered in health, he goes to a ranch alone and Peggy climbs to the top in the picture game. Father and brother continue to sponge. Then when the star is injured making a dangerous scene, she is forced to choose between her wealthy admirer or Jimmy, who has recovered and come to Los Angeles to fight for her. We leave Jimmy returning her the money which she has sent him during his illness. In his solitude he has written scenarios—and sold them. They plan their second honeymoon. Father and brother begin to look through the want ads.

While we dislike to be Pollysmitish, we would call "Her Face Value" delightful entertainment. It is well directed by Thomas Hedford—filled with clever character touches. T. Roy Barnes is the press agent, and excellent.—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Peggy Malone	Wanda Hawley
Pop Malone	Lillian Plumer
Eddie Malone	Dick Easton
Jimmy Parsons	T. Roy Barnes
Lawrence	Winifred Stearns
Martin Fox	Donald McDonald
F. R. Strangman	Harvey Clark
Jack Dorian	Eugene Barr
James H. Greenwood	George Patton
Chickman	Al. Wong

By Earl Derr Bigger.
Scenario by Percy Heath.
Directed by Thomas H. Hedford.
Photographed by William E. Collins.

PRESS NOTICE—STORY

Wanda Hawley, the latest Realart star, is said to have one of her finest portrayals in her newest feature, "Her Face Value," which comes to the theater next. The story is essentially a tragedy of in-laws in the home, and proves conclusively that all young married people ought to be left alone to work out their own plans. Miss Hawley in her portrayal of the chorus-girl heroine who attempts matrimony without first dislodging the family leeches who have always fed off her generosity, is an appealing and delightful figure throughout.

The spectator out of wishes she would show more interest in handling her shiftless father and brother, who have always imposed on her good nature and goodness to do so after she marries, until they have succeeded in wrecking her little love nest. The conclusion of this little domestic tragedy is unusual but satisfying. T. Roy Barnes plays the part of the press-agent and young husband, while the rest of the cast is up to standard. The picture is adequately staged and directed.

If you don't want to experience the same sensations that Peggy did when her show company suddenly failed without warning, don't miss Wanda Hawley, the charming Realart star in "Her Face Value," which comes to the ———— (theatre next). In a story which tells the thrilling events behind the scenes of a famous star's life, her father was a motorman while she was Peggy Malone of the chorus. When she became famous the old man took life easy. And relatives and in-laws banded in to make things unpleasant for her. They couldn't leave her alone in domestic bliss. Come and see "Her Face Value." A homes and humorous story.

SUGGESTIONS

A master campaign would be a good angle to exploit this feature. Hiding upon the idea that young married couples have a difficult time finding happiness through the interference of relatives should be made the basis of your argument. Advise your patrons that the chance is theirs to see a picture which serves a mighty effective lesson and at the same time entertains. Tell of the star's other attractions, most of which have been uniformly good. Describe it as a domestic drama which pictures with life. Tell that it is unusually human. Tell that the author is the playwright of "Seven Keys to Baldpate." Play up T. Roy Barnes who is in the cast.

WANDA HAWLEY IN
HER FACE VALUE

(REALART)

A lively comedy-drama with adequate human interest ballast. Picturization of "The Girl Who Paid Dividends," a "Saturday Evening Post" story. A chorus girl romance with new angles. Good entertainment.



A scene from "Her Face Value" (Realart)

Wanda Hawley and T. Roy Barnes are dominating figures in "Her Face Value," an animated narrative of stage and screen life which should prove welcome entertainment on practically any program. It is made up of things that people have liked in the past and doubtless will like again.

The star begins the picture as a chorus girl, marries the press agent of her company, when it disbands, and retires to domestic life. Later she returns to the stage when her perpetually visiting relatives cause a drifting apart of man and wife, subsequently joins a motion picture company, wins fame, is injured and finishes the picture by regaining her husband and happiness. Throughout the development of that extensive sequence of events she is ably assisted by the refreshing Mr. Barnes, a comparative newcomer in pictures, whose stay should be long and successful.

There are occasional breaks in the continuity, occasional subtitles which are lacking in clearness, and similar minor defects. The character of the story counterbalances them, however. The public should like the picture.

Exhibitors Herald, October 29, 1921, p. 68

Status: Unknown
Unavailable for Viewing

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

Her Mad Bargain (1921)

Newsboy Jerry Dunn (Ernest Butterworth)



IMDB

Following the death of her benefactress, Mrs. Beresford, Alice Lambert is evicted by Ruth, Mrs. Beresford's jealous niece; and in despair Alice seeks employment as a model. Her refusal to accept the attentions of Monsieur Armand ends in her dismissal, and as an artist's model she has a similarly unpleasant experience with Grant Lewis, from whom she seeks refuge in the studio of sculptor David Leighton. She later attempts suicide but is forestalled by Leighton, who proposes that she insure her life for \$35,000 (a portion of which she will receive immediately) and that at

the end of six months she "accidentally" take her life. She agrees, and Leighton decides to immortalize her hands in a statue and secretly falls in love with her. At a tea given by his aunt, she discovers that her rival is Ruth Beresford and meets Grant Lewis, who slanders her. Alice injures a newsboy, Jerry Dunn, in an accident, and while she is convalescing from the experience Leighton declares his love for her. *American Film Institute Catalog of Feature Films*

Her Mad Bargain

Louis B. Mayer Production. Released by First National. Scenario by Josephine Quirk. Cameraman, Robert B. Kurla. Directed by Edwin Carewe. Length, 5,491 Feet.

CAST AND SYNOPSIS

Alice Lambert, Anita Stewart; Grant Lewis, Arthur Edmund Carew; Mrs. Henry Beresford, Helen Raymond; Mrs. Gordon Howe, Adele Farrington; Mrs. Dunn, Margaret McWade; Parsons, Percy Challenger; David Leighton, Walter McGrail; Ruth Beresford, Gertrude Astor; Monsieur Armand, George B. Williams; Jerry Dunn, Jr., Ernest Butterworth; Jerry Dunn, Sr., Will Badger.

Alice Lambert, at the death of her benefactress with whom she is making her home, is immediately evicted by the jealousy of Mrs. Beresford's niece Ruth. She obtains work as a model in a dressmaking establishment and from here she starts posing for a young artist. He makes advances towards her which she objects to and in an effort to escape from him one day lands in the apartment of a young sculptor by the name of David Leighton. She threatens to kill herself but David makes her a proposition that he will insure her life for \$75,000 and give her \$50,000 for her immediate use if she will guarantee to take her own life one year from date. She enters into the mad bargain and later comes to the studio to call on him. Their friendship ripens into love and all goes well until David's aunt has Alice come to the house to meet his fiancée. She discovers the girl to be Ruth. Shortly after this David receives a note from Alice assuring him that she will keep the bargain but for the rest of the time they must not meet. He goes in search of her and finally finds her in a hospital where she has offered some of her blood to save the life of a child her car has struck. Meanwhile she has completed a successful novel which is autobiographical. David spics the book and together they solve the way in which it should end.

"Her Mad Bargain," starring Anita Stewart is interestingly done. The plot, however, is based on such a highly improbable occurrence that the sooner one stops trying to reason the thing out, just so soon will he begin to enjoy this picture. The story from the first is plainly one of the inevitable sort wherein the model has no alternative but to wed the artist, but as we said before it isn't so much the story as how the story is told. And Anita Stewart seems to "say it with clothes" plus.

Points of Appeal.—The introduction of little Jerry Dunn, the newsboy brings in some sparkling subtitles and creates a new and rather pleasant atmosphere which takes the picture out of the staid type of story that it starts out to be. Miss Stewart's gowns are numerous and beautiful.

Cast.—Anita Stewart portrays the character of Alice Lambert effectively. Walter McGrail has finally the chance to show himself as a hero. Other members of the cast render good support.

Photography, Lighting, Direction.—Good lighting prevails throughout the picture. The sets are attractive and complete in detail. The story is swift moving and continuity unbroken. Direction good.



“ Her Mad Bargain ” (Mayer—First National)

IF you can make yourself believe that a struggling young artist (struggling for recognition, that is, but very wealthy) would become so deeply interested in a model, fleeing the cad-dish advances of another artist, that he would give her fifty thousand dollars to keep her from killing herself—why, you'll like “ Her Mad Bargain ”—which, by the way, may be what is called a “ good box-office title.”

The story concerns Alice Lambert, brought up in the lap of luxury as the adored ward of a very wealthy woman. The woman's niece Ruth resents the luxuries lavished on Alice, and, at her aunt's death, Ruth loses no time getting rid of the interloper. Alice makes her way through the stages of selling her beautiful clothes, of being a dress-model, pursued relentlessly by her employer, to that of artist model when she is pursued even more relentlessly by her artist-employer. This brings her to the door of the philanthropic artist, who bribes her with fifty thousand dollars not to kill herself, but to take a year to prove the truth of his theory that money will not buy happiness. The end is already in sight. There is a little news-boy who brings on a moment of pathos, and a few other characters—and that's about all. Miss Stewart looks beautiful, wears some stunning gowns, and therefore, the picture has feminine appeal.

The cast includes Anita Stewart, Helen Raymond, Gertrude Astor, Walter McGrail, Adele Farrington, Ernest Butterworth and Arthur Edmund Carew. Edwin Carew directed. Length 5 reels.—*PEARL GADDIS. Reviewed at Atlanta, Ga.*)

"Her Mad Bargain"

Associated First National Presents Anita Stewart in Extraordinary But Generally Acceptable Story.

Reviewed by Mary Kelly.

Anita Stewart is presented here in a picture that is improbable but generally acceptable. The story concerns a bargain of an extraordinary nature and will appeal in many cases just because it is far removed from common experience. In depicting the heroine's progress through various environments of poverty and luxury, and her artistic, social and business pursuits, there is an attractive panorama that can be counted upon to win approval. The production has been interestingly staged, and has the conventional quota of comedy and pathos. It contains enough diversion to be assured of at least average success.

"Her Mad Bargain" is the agreement to take her own life after one year, upon the receipt of \$50,000. This sum of money is the temporary relief offered by an interested artist who discovers the girl attempting suicide. Anita Stewart's role is a rather strenuous one from the outset. Restraint may seem incompatible with the circumstances, but her performance would be more artistic if she suffered less ostentatiously. All of her work in this picture gives the impression that she is too conscious of the camera. Walter McGrail's sincerity provides a good balance in this respect. Ernest Butterfield, as the kid, is another human note, and the scene of his automobile accident is unusually realistic.

The Cast

Alice Lambert.....Anita Stewart
Grant Lewis.....Arthur Edmund Carew
Mrs. Henry Beresford.....Helen Raymond
Mrs. Gordon Howe.....Adèle Farrington
Mrs. Dunn.....Margaret McWade
Parsons.....Percy Challenger
David Leighton.....Walter McGrail
Ruth Beresford.....Gertrude Astor
Monsieur Armand.....George H. Williams
Jerry Dunn, Jr.....Ernest Butterworth
Jerry Dunn, Sr.....Will Badger

Story and Scenario by Josephine Quirk.

Direction by Edwin Carewe.

Length, 5,491 Feet.

The Story

Alice Lambert's life had been crowded with sorrow and disillusionment. But David Leighton arrives upon the scene just as she is about to kill herself, and, by accusing her of being a coward and a quitter, he induces her to allow him to insure her life for one year. Provided with munificent funds and a new attitude toward life, Alice soon learns that luxury does not necessarily mean happiness and also that she has much to live for. At the end of her probation period, she assures David that there is no further need to insure her against suicide and joyfully accepts his proposal of marriage.

Program and Exploitation Catchlines:

Would You Agree to End Your Life After One Year's Time for the Sum of Fifty Thousand Dollars If You Were Tired of Living?—Anita Stewart's is Such a Wild Agreement, But During the One Year's Time, She—But That's the Picture.

ANITA STEWART IN
HER MAD BARGAIN
(FIRST NATIONAL)

Good production given highly improbable story. Star makes the most of part assigned her and Director Edwin Carewe with thin material given him. Many fine sets and excellent support. Six reels.

This is one of those in-between-pictures that occasionally a producer turns out that does not measure up to the standard he has set himself.

"Her Mad Bargain" presents the story of a girl who, after ten years of idleness and luxury, finds herself without funds and is compelled to make her own way in the world. She becomes a cloak model. The proprietor of the shop proves to be a despicable creature and she leaves when he attempts to embrace her. She next secures work as an artist's model and flees from his studio half clad, when he tries to make violent love to her. She seeks refuge in another artist's studio and is saved from suicide by this kindly gentleman (very well played by Walter McGrail), who offers to loan her \$50,000—he to take out an insurance policy on her life for \$75,000 for one year. At the end of the year, of course, she is to die and thus he will be \$25,000 ahead. The incidents are not very convincing, but the star is pleasing and the outcome is entirely satisfactory.

Edwin Carewe has done his best with this ordinary story and the interest is centered upon the star. Gertrude Astor appears as Ruth Beresford, the affianced wife of the artist, Walter Leighton, who later falls in love with Alice Lambert, the role played by Miss Stewart. Some very attractive costumes are used in the production.

HER MAD BARGAIN

"Mad Bargain" is right. The bargain consists of a girl's accepting a gift of \$50,000 on the spur of the moment from an artist under the supposed condition that she spend it in a year and then commit suicide in order that the artist may collect \$75,000 on her life insurance. Her bargain is mad enough, but what of the artist who would survive and face prosecution for a conspiracy for fraud? The story is absurd because its foundation is false and implausible. Everything of characterization and incident that is built on the framework is ruined because the planting of the whole situation won't bear examination.

The whole thing falls down on this point. If you can accept this wild condition you can swallow anything and the rest of the picture will be interesting, but if you decline to acquiesce (and who wouldn't?) what's the use. All the preparation is crude. The heroine is forced to become an artist's model when the death of her benefactor turns her out into the world from a home of luxury to earn her own living. The artist is a cad and makes dishonorable approaches. She takes flight to another artist on the floor below, and he protects her from her pursuer. In a paroxysm of shame and discouragement she attempts to commit suicide by jumping from the studio window, and the second artist gives her the fifty grand. Of course, the year is up, Alice has a change of heart and agrees to marry Tom, the sensational giver-up, and they are married.

It's a pity the base of the story is so weak, for the picture has been very well done in all other respects. There are some splendid interiors, designed with utmost skill, and the light effects throughout are highly artistic. Also the players act easily and convincingly, and there are incidental touches that are highly effective. For example, there is a capital bit of sentiment in the use of an amusing youngster and several pet animals. All these points of excellence, however, are wasted for the central situation—the element from which the whole tale grows—sets up a resistance in the mind of the spectator that makes him absolutely refuse to accept the people or the incidents seriously. Sentiment gets a reverse twist, because it has its roots in a situation that is essentially farcical, and the drama takes its color of travesty from this absurd angle. *Rush.*

Status: Unknown
Unavailable for Viewing

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

Her Winning Way (1921)

Book Reviewer-Literary Critic Ann Annington (Mary Miles Minter).



Moving Picture World, August 27, 1921, p. 905

Ann Annington, book reviewer for a metropolitan newspaper, is assigned to interview author Harold Hargrave. Knowing that Hargrave has resisted previous attempts, Ann obtains a position in his apartment as a maid and resolves to break up his engagement to Evangeline, a girl chosen

for him by his mother. She plants ladies' garments about his room and hairpins in the bed, and Evangeline is indignant. Discovering he has been tricked, Hargrave dismisses Ann. That evening they realize their mutual love, with the result that she does not report the details of his private life to the press. *American Film Institute Catalog of Feature Films*.

MARY MILES MINTER IN
HER WINNING WAY

(REALART)

A sound, wholesome story, giving the star plenty of opportunity to shine at her best. An adapted play and book, with the usual Realart excellence in production throughout. Directed by Joseph Henabery.

Edgar Jepson's novel "Ann Annington" which was later made into a play called "Ann," has been transferred to the screen under the title of "Her Winning Way" and makes a very acceptable vehicle for Mary Miles Minter.

Under Joseph Henabery's direction the story moves along smoothly and swiftly from one incident to another, and though not the greatest of Miss Minter's screen plays, it is a clean, entertaining and thoroughly wholesome little story. A very capable cast appears in support of the Realart star, including Gaston Glass as Donald Hargrave, an author; Eric Mayne, as a publisher; Helen Dunbar in the role of Mrs. Hargrave and Grace Morse, as Evangeline Listcombe, a spinster engaged to Hargrave.

Ann Annington writes book reviews for a newspaper and when a reporter "falls down" on an assignment to interview Donald Hargrave, a noted author, she undertakes to meet the young man. She engages a room next door to his workshop and by impersonating a maid soon wins his good graces. Hargrave's fiancée breaks her engagement when she discovers Ann on the premises, and Ann's finance finds that Hargrave has supplanted him in her affections.

There is an interesting introduction to the picture comparing the primitive methods of wooing with the present day, which ought to get a laugh.

Exhibitors Herald, October 1, 1921, p. 69

Her Winning Way

**Realart Photoplay in Five Parts. Scenario by
Douglas Doty. Director, Joseph Henabery.
Cameraman, Faxon Dean. Running Time,
Fifty-five Minutes.**

THE CAST

Ann Annington	Mary Miles Minter
Harold Hargrave	Gaston Glass
Nora	Carrie Clark Ward
Sylvester Lloyd	Fred Goodwins
Mrs. Hargrave	Helen Dunbar
Evangeline	Grace Morse
Mallon	John Elliott
Dr. Claude Gravat	Omar Whitehead

SYNOPSIS

Ann Annington, book reviewer for a magazine publishing company, is asked by her employers to obtain an interview with Harold Hargrave, a prominent author. Hargrave is a bashful person, with a strong objection to being interviewed and has always refused to talk for publication. All efforts made by Ann to see him are in vain. She obtains admittance finally to his apartment in the role of a servant girl sent by an agency. Hargrave is rather astounded when Ann proposes that he should kiss her, in order to get a touch of realism into his work. He is engaged to a girl chosen for him by his mother on account of her intellectual powers. Ann resolves to break up the affair. She hides a pair of feminine slippers under his bed, with the result that the intellectual fiancée is horribly shocked, and full of wrathful suspicion, calls off the match. Hargrave learns that Ann has tricked him and demands that she leave at once. But that evening Ann is still awaiting his return and finally he yields to her fascinations, with the result that she does not make public in print the details of his private life she has obtained.

This picture does not rank with the best of Mary Miles Minter's screen offerings. It is light entertainment, amusing in spots, but the plot is so trivial and abounding in improbable situations, that it utterly lacks conviction. This fault is in some measure atoned for by the star's clever work in the farcical scenes; and in localities where she reigns a pronounced favorite the feature may pass muster.

Points of Appeal.—It is difficult to make an audience believe that even such a pretty heroine as Ann Annington could successfully vamp her way through the mass of complications which result as an aftermath of her raid upon the bachelor quarters of the bashful hero. But the best way to enjoy the picture is simply to take everything for granted and not try to dope it out on a logical scale. There is nothing offensive in the story.

Cast.—Mary Miles Minter is as sweet and piquant as ever; in fact, her charm and sparkling energy serve to keep interest alive in the progress of events at moments when the action seems to threaten a decided slump. Gaston Glass gives a good performance as Hargrave, others in the cast appear to feel the depressing influence exerted upon them by strained and artificial rôles.

Photography, Lighting, Direction.—The exteriors and interiors are well filmed, excellent lighting prevails, the continuity is a trifle broken, but the action moves at a fair pace.





Exhibitors Herald, October 1, 1921, p. 69

“HER WINNING WAY” (Realart)

Miss Minter Truly Entertains as a Mild Type of Vampire

IF you have any confidence in swift-moving broad comedy, sprinkled with even broader humor, and brightened by such a charming star as Mary Miles Minter, “Her Winning Way” belongs in your theatre. It is a light piece of entertainment, leaving that eminently satisfying feeling of a want fulfilled. Make no extravagant claims upon its lavishness, its heart interest; or its conformity to life’s verities—for the picture could not live up to them. But as for wholesome entertainment—that is a different matter. It’s just that and nothing more.

Like many other broad comedies, the difficulty in the story is to make an audience gulp down an unconvincing premise. In “Her Winning Way,” while they may not accept the situation of a girl reviewer leaving her work and changing her residence to obtain an interview with a popular author, they will forget all about it. They will forget it because mistaken identity and its consequent complications result in comedy situations, certain to hold the interest and most liable to prove enjoyable.

The theme of the picture is the modern cave-girl who pursues her victim. The literary critic is assigned to obtain an interview from a bashful author. She is a decidedly unethical heroine, for she sneaks into his rooms in his absence to prowls about among his private papers. When he returns unexpectedly she poses as the maid. Then she begins her vamping process. She naively suggests that he kiss her in order that his literature may hold more of realism. The author is about to marry an intellectual affinity, a choice of his mother, but the star sees to it that it is broken off. She hides feminine slippers under the bed, and a dainty silk thing under the pillow. The result is of course, that Miss Affinity is shocked beyond all conciliation. The author, upon learning that he has been tricked, demands that the girl leave him forever, but she, still the cave-girl, is awaiting his return that evening, and finally the young man capitulates. He has been vamped in a very pretty and inoffensive way, beyond human endurance. The little touch of naughtiness suggested by the above synopsis, cannot give offense to anyone. The girl in the end, evidently regrets her lack of scruples, and does not publish the story of his private life she has obtained by deceit.

Mary Miles Minter is, as ever, decidedly attractive, and in the farcical scenes, when she pretends feeble-mindedness, she is careful not to overact. Altogether she is admirable. No better leading man than Gaston Glass could be found. He is especially good as the bashful romanticist. The entire cast is satisfactory; the development of the story well planned in detail and the direction keeps the story going.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Ann Annington.....	Mary Miles Minter
Harold Hargrave.....	Gaston Glass
Sylvester Lloyd.....	Fred Goodwins
Mrs. Hargrave.....	Helen Dunbar
Evangeline.....	Grace Morse
Mallon.....	John Elliott
Dr. Claude Gravat.....	Omar Whitehead
Nora.....	Carrie Clark Ward

Directed by Joseph Henabery.

Assistant director, Richard L. Johnston.

Photography by Faxon Dean.

Scenario by Douglas Doty.

Story suggested by the play “Ann,” by Lechmere Worrall and the novel by Edgar Jepson.

PRESS NOTICE—STORY

Dainty Mary Miles Minter is the star of "Her Winning Way," which is announced by the management of the _____ theatre as the feature attraction on _____.

This charming photoplay has been adapted for the screen by Douglas Doty from the play "Ann," by Lechmere Worrall.

Mary Miles Minter has a host of followers who are expected to turn out in full numbers to view "Her Winning Way." Although this winsome star is young in years she has been before the public for considerable time. She enjoys the reputation of being one of the most distinct personalities on the screen, and when only seventeen years of age, had risen to the most hallowed heights of filmdom. "Her Winning Way", allows her a part which is certain to please her admirers. She plays the role of a young girl reporter on a big city daily, who, in order to obtain the interview assigned to her, finds it necessary to take employment as a maid in the home of a handsome young author. This author was a dreamer, who wove his theories of love in solitude. But the young newspaper girl taught him how they work out in practice.

PROGRAM READER

Hargrave, the author, had finely spun theories of love. Dreaming all day over his books, he thought he understood women—thought he had gleaned an insight into feminine manners and feminine fashions from the printed page. It took his new maid to teach him differently. The new maid is Mary Miles Minter and the play is "Her Winning Way" which will be the feature attraction at the _____ theatre on _____. The story is an admirable one of Miss Minter, and she will be welcomed in it by her thousands of admirers throughout the country. She is supported in "Her Winning Way" by an exceptional cast including as the leading man Gaston Glass. Others in the cast are Fred Goodwins, Helen Dunbar and Grace Morse. The picture was directed by Joseph Henabery, who has a number of screen successes to his credit. The story was adapted to the screen by Douglas Doty from the play "Ann," by Lechmere Worrall and the novel by Edgar Jepson.

CATCH LINES

See Mary Miles Minter in her most charming play, "Her Winning Way." A picture rich in romance and with plenty of action and thrills thrown in.

The story of a clever newspaper girl who "got" her story, although she had to pose as a maid to do it.

HER WINNING WAY

This Hearst production first obtained recognition as a novel and later as a play, now it is on the screen serving as starring vehicle for Mary Miles Minter. It is a pleasing little picture, but as one sits through it there comes the natural conjecture as to just how great a picture it would have been had Constance Talmadge, instead of Miss Minter, played the lead. Not because Miss Minter does not fulfill the role within certain limitations, but just how much more Miss Talmadge would have drawn from the comedy situations.

Miss Minter plays the youthful book critic who tries to secure an interview from the author of books on women, with a certain amount of dash that is certain to entertain.

The story itself is prefaced by a South Sea Island touch that is amusing. It shows an island where the women have the right of courtship and they go after the boys in the most approved carewoman style.

It then states that her more educated sister cannot employ the same methods but nevertheless she is the pursuer of man today. The young author-hero of this picture has been writing many works on women. He has a doting mother and mother has a girl all picked out for him. Then the little book reviewer steps into the works. The author has refused to be interviewed by her, so she takes an apartment in the same building, coincidence puts her in possession of a card from an employment agency which is left in the author's apartment by an applicant for the position of housekeeper. She makes use of the card and steps in on the job.

From that point on she decides to win the author for herself and she manœuvres events in such fashion as to break off his engagement to the short haired dame that mommer has picked and then it is easy sailing for he has managed to slip the youngster a thrill or two while she was around the flat as maid of all work.

He learns just who she is before the final clinch and orders her out but when he comes back that night he finds her stretched out on his couch, covered just below the shoulders, with the suggestion that she is apparelless under the rug covering her. Of course, this is not so, it is just a very décolleté evening gown, and the sap falls for her, hook, line and sinker.

However, it looks as though the director, Joseph Henabery, was trying to suggest to the girls that if you want to cop a guy, all you have to do is to sneak into his apartment and let him find you seemingly undressed on his couch when he comes home late at night.

Fred.

“Her Winning Way”

*Realart Presents Mary Miles Minter in a
Story to Which Her Personality
Lends Some Interest*

Reviewed by T. S. daPonte.

In selecting Mary Miles Minter to play the leading role in “Her Winning Way,” Realart gave to the film the only attractiveness to which it can lay claim. The events portrayed are too improbable and too inconsequential to be given the name of “plot,” the spectators evidently being expected to take the theme for granted with no thought as to its improbability, and let it go at that.

However, Miss Minter’s charm and beauty go a long way toward bolstering up the ridiculous situations, and giving the picture something to make it interesting to persons of average intelligence. As Ann Annington, she is altogether charming, and the large following which she enjoys will probably help to make the production a paying proposition. The remainder of the cast, for the most part, overact their roles, and lend to their characterizations something of ludicrousness.

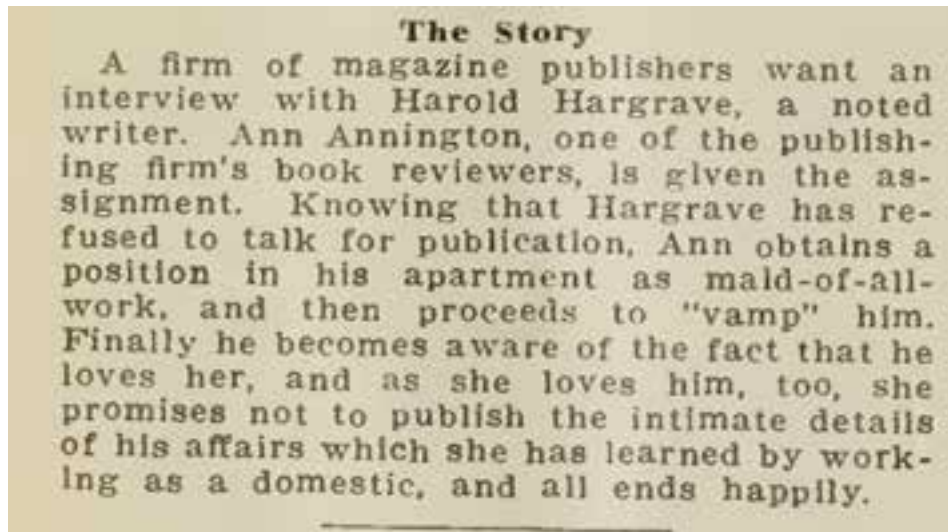
Helen Dunbar, as Mrs. Hargrave, makes the best of her part, but that she could believe or hope that her son, Harold Hargrave, could possibly fall in love with so unattractive a character as Evangeline is made to appear in the production, is something that even the most gullible movie fan would ridicule.

The Cast

Ann Annington.....	Mary Miles Minter
Harold Hargrave.....	Gaston Glass
Mrs. Hargrave.....	Helen Dunbar
Evangeline	Grace Morse
Dr. Claude Cravat.....	Omar Whitehead
Nora.....	Clara Clark Ward

Directed by Joseph Henabery.

Length, 4,715 Feet.



Moving Picture World, October 1, 1921, p. 576

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Female (Ann Annington)

Ethnicity: White (Ann Annington).

Media Category: Newspaper

Job Title: Critic (Ann Annington).

Description: Major: Ann Annington, Transformative Positive

Description: Minor: None

His Nibs (1921)

Newspaper Editor Mr. Percifer (Charles “Chic” Sale) of *The Weekly Bee* who appoints himself censor of any motion picture playing at the local theater.



Motion Picture News, October 22, 1921, p. 2180

At the Slippery Elm Picture Palace, an old-fashioned movie house, various humorous rural types are seen--the girl at the piano, the local editor, the tenor singer, *et al.* "His Nibs," the owner and operator, is at his projection machine and informs the audience that he has cut the titles from the film to be shown but will explain the action as it unfolds in the story "He Fooled 'Em All." The Boy leaves a small town to get rich in the city, but he is swindled out of his money, his clothes are stolen, and he is forced to become a dishwasher to pay his rent. The city chap persuades The Girl and The Girl's Father to visit the city, hoping to swindle them, but they stay at the hotel where The Boy is working, and he tracks the swindlers and obstructs the plot. Having eliminated the customary happy ending, "His Nibs" tells the audience that The Boy and The Girl get married just the same. *American Film Institute Catalog of Feature Films*



Exhibitors Herald, December 31, 1921, p. 82



Motion Picture News, October 22, 1921, p. 2180-2182 (Series)

October 22, 1921

2181

Special Service Section on Charles (Chic) Sale in "His Nibs"

"HIS NIBS" is entertainment, pure and simple. It is not handicapped by a theme and does it pretend to preach a sermon.

Chic Sale, vaudeville head-liner, known from coast to coast as a delineator of rural characters, is presented in seven roles, each one a distinct characterization. Other players well known to film fans, in the inserted picture which is a part of "His Nibs." Among them are Joseph Denbow, of "Miracle Man" fame; Collins Moore, leading woman in a number of big stars; and Walt Whitman, equally famous.

"His Nibs" is a play within a play. The idea on which the picture is built is novel and unique. It might be called "A Night in a Rural Theatre," for the picture begins with narrative scenes in which the star is presented in six of his parts: The proprietor of a rural theatre, a "Hi Jigger" type who is general odd job man about the theatre house, the theatre technician, ring artist and small house agent, the editor of the local paper who has constituted himself a local censor, the lady pianist of the theatre and the town constable. All these sequences in which all these characters are introduced as employees of the theatre or as members of the audience (editors and constables) what might have been a drama is presented as the picture being shown for the evening but with comedy titles interspersed with scenes of the audience, the star in his various roles and scenes at the projection booth showing Mr. Sale in his principal part, that of "His Nibs," proprietor and operator of the picture machine of the "Simplicity Elm Picture Palace." Mr. Sale's seventh part is that of the hero of the film drama, the "Palace" is showing. The story of this

Description of the Roles Played by Mr. Sale

FOLLOWING is a text description of the seven roles Charles (Chic) Sale plays in "His Nibs."

The captions are taken from a special program and herald on the picture presented to the guests of the Hotel Astor inside showing.

Thos. Bender—Proprietor, manager and operator of the "Simplicity Elm Picture Palace"; better known as "His Nibs."

Wally Crane—Local weather prophet who likes motion pictures but hates "playin' and bellerin'."

Mr. Percider—Editor of "The Weekly Bee" who appoints himself censor of pictures playing at the "Simplicity Elm Palace" much to the annoyance of "His Nibs."

Elmer Bender—Son of "His Nibs," track marble player and general assistant to his father.

Peebles Gear, Jr.—Boy tender and wit of the community, who sings the illustrated songs at the theatre.

Miss Doris Reed—Village organist; a young lady of several summers who furnishes music at the "Palace."

The Boy—Hero of "He Fooled 'Em All," the picture presented on this special occasion.

part of the film contains a comedy boy who goes to the city to seek his fortune only to be forced of his money but who finally turns the tables, etc.

The whole production is joined together by clever scenes which make a comedy of the drama part of the offering when they illustrate constant action of the narrative scenes mentioned.

General Exploitation Suggestions

"HIS NIBS" is an exploitation picture and especially a picture where bottom exploitation can be used to advantage. It should have a sensational double bill with the live wire exhibitors the sort of publicity that "Down on the Farm" and "The County Fair"

have received at the hands of the live wire managers. It is a picture for babyhood, women, lobby displays, novelty programs, employees and customers dressed as "rubes" and all the rest of the tried and true but always reliable methods of selling a picture of the rural type.

Besides being a picture for "bottom," "His Nibs" possesses other exploitation possibilities. There are to be found in the fame of the star in cities where he has played the local vaudeville theatres, in the seven roles he portrays, the other players appearing in the feature, named previously, the novelty of construction and the fact that the exhibitor may guarantee a few pieces of entertainment. Of the several points that of novelty is perhaps the most desirable, lifting a pic-

ture or a novelty is likely to find prospective patrons to believe that as genuine qualification to that of a "rube." It will probably be inadvisable to lay much stress on the fact that Mr. Denbow and the other players mentioned have parts, as the scene of the insert picture is only incidental and cannot be taken without except to illustrate the novelty.

Individual Suggestions for Selling "His Nibs"

A CAMPAIGN to sell "His Nibs" should begin with the identifying of "Chic" Sale as the star. Announcement of his name will no doubt be sufficient to do this so far as the regular attendance of vaudeville houses is concerned but for the picture for a more thorough campaign may be necessary. However, the fact that Sale is a headliner, by selling the merits of his vaudeville act, where he has played locally, his popularity in New York, where he has filled long engagements at the Winter Garden and other Broadway theatres, and then give your prospective patrons an idea of the parts he plays in the picture.

To do this we would not right fingermail out in display ads, one showing Mr. Sale without making and the other seven showing him in his seven roles of the picture. Each can be captioned to explain the character, perhaps group the picture cast of characters same by name and a few words relating to the part. For selling talk in ads tell the general idea of the construction of the picture; that it is a visit to a rural picture show, with sideglances on how "His Nibs" directed the picture, explained the roles with his reasons therefor; and a description of the show given; announcement, illustrated song, scene



This cut shows two views of the "lobby display" arranged for the trade showing of "His Nibs" at the Hotel Astor, New York, held Oct. 8. The display covered the walls of the hall leading from the Astor lobby to the grand ballroom where the picture was shown.

2182 Motion Picture News




Left—The "Country Store" part of the exposition for "His Nibs," arranged for the special showing at the Hotel Astor. Right—View of the orchestra arranged as "rehearsal" and showing the picture screen.

Many Exploitation Opportunities Offered

only, news weekly and feature picture. It might be well to quote some of the offers made. There would be numberless ways extensive from these could be used.

Your newspaper advertising should of course contain full explanation relative to any program members you may stage. Lobby displays should prove helpful exploitation on "His Nibs." The oral atmosphere can be carried out in advance, and if this is done to better effect can be advanced than to refer to those explained by the oral accompanying, which are of the "country store" arranged in the lobby leading to the Grand Ball Room, Hotel Astor, New York, for the trade showing of "His Nibs," October 26th.

If, however, you have used this sort of a display recently, which many exhibitors have on pictures like "The Country Store," etc., a front in replica of that of the "Shaggy Film Picture Palace" suggests itself. Description of this is unnecessary since the office you will obtain will show the "Picture Palace."

Balloon for the picture will probably depend largely on what each local exhibitor can dig up with the least amount of time and expense. Your orchestra, on the streets made up as a rule band will certainly get attention, even if you have used it previously in exhibiting a picture. A concert in front of the theatre with some organ hooked up for the "band" will draw a crowd, and with a crowd in front of the theatre, music becomes a sound in the forthcoming.

The ancient wagon and the "crazy back" knee, with a radio driving will be all right too.

The house staff in rural attire will go good if this idea has not been overworked.

Presentation Ideas

PRESENTATION of the picture is important. A package of the right kind will add a lot to the show and also bring extra business.

Special Music Article for "His Nibs" Soon

EXHIBITORS who expect to play "His Nibs" should be interested in an article relative to the music score for the picture used at the trade presentation, held at the Astor theatre, New York, October 4, which will be published as a feature number in the Music Department of the News in an early issue.

James C. Bradford, who wrote the orchestration considered on the above mentioned occasion, will relate exclusively in the News, the high lights of his score and explain why certain selections have been adapted and how they synchronize with the action of the picture.

Professor Bradford may be counted on to write a practical music article that will be of real value to the orchestra leaders who will later be called upon to publish a score for use in their theatres.

Gurus at the Astor for the trade showing were unanimous in their praise of Mr. Bradford's score and it seems certain that it will be widely used or adapted in the house to play "His Nibs," when released.

The opportunities for numberless appropriate are indicated. The country store idea with milk quartets and perhaps the "village band" exhibiting is always sure fire.

Probably the "Old Time Movie Show" stand will suggest itself to a great many exhibitors. This can be used advantageously because the picture itself is rather an adaptation of the idea, just the opposite might prove a bigger hit.

The picture machine film and how it works is a great mystery to the average lay.

Suppose you want to present a spectacle where your own up-to-date picture machines look, etc., were brought before the eyes of the audience. This would even especially appreciate since a lot of the best comedy of the picture is shown in scenes purporting to be in the projection booth of the "Picture" and these sequences may go over the head of the fan if he doesn't have some idea of what a sequence is like and an understanding of how it operates.

A plan that would convey the most practical information to an audience would be to transfer the actual operation of projecting pictures in your theatre to the screen.

A simple and inexpensive way to do this would be to send a photographer into the booth to take flash lights of the various operations.

Let him show your operators threading up, rewinding, etc., and get close-ups of the apparatus.

From his negatives have him print thin positives of lantern-slide size on plates. Caption these to explain the various operations and explain in a simple way the general principles of projection, how the light is sent, what the condenser or lens does, how the lenses magnify the image, etc.

These slides could be held just as an small size and it would not be impossible to use film instead of still pictures.

Another plan that would surely be interesting would be to build a duplicate of your booth in carriage on the stage and install an outfit like that in the operating house and then project a picture from the stage in the same manner as have been done so frequently when the "Old Time Movie Show" is put on.

"HIS NIBS" is a picture where various contents may be staged. In cities where Chic Sale is known in his wonderful act is known for imitations of the various characters the local store service might be had from such the audience. In every city there are plenty of semi-professionals who will be only too glad for an opportunity of trying out in an imitation of an well known player.

For the smaller houses it perhaps would be better to transfer your movie into the audience and present them to make it an affair for home. Suppose you want to suggest the service of a competent "make up" man and woman that all the boys who wished to compete would be made up to resemble Sale in one of the parts he plays in the picture, after which they will be allowed to compete for a prize.

Another contest that should go good would be for "radio" song artists either among the boys or the semi-professionals. Prizes offered for the best vocal song numbers would surely bring out some good winners.

Some suggestions could probably be suggested in getting on some new reel numbers and perhaps reduced to song some of the old favorites, like "All Bound Round With a Yankee Song," "Barnyard Harmonica," "Thinking" and others that never fail to go over with audiences.

The use of the stock paper, especially 24-sheet stands, is strongly advised. The picture has a tricky title, especially for those who are brought into the theatre by left hand advertising.

Bills decorated with captions from titles and subtitles are much needed and it would surely be heard used for the showing of the picture at the Astor Hotel New York.

EXCEPTIONAL PICTURE presents

CHARLES (CHIC) SALE

living seven different characters in "HIS NIBS"

The initial endeavor in motion pictures of America's foremost delineator of rural types portraying, probably for the first time in motion picture history, seven distinct characters in a feature picture a production that is so unusual it is destined to create a new star in film while bringing to the silent drama a personality already beloved of the amusement going public throughout the country

Exceptional Pictures Corporation
ALEXANDER SEITZ
Vice President & General Manager
Executive Office
1540 Broadway, New York City

The Marvel of the Photoplay's Art

Says Chic Sale's Vaudeville Success Will Help Exhibitors

Exceptional Pictures Corporation is confident that the flattering reception accorded to Charles "Chic" Sale on his vaudeville tour of the country will result in his jumping into the front rank of motion picture stars on the public showing of "His Nibs."

Recently, Mr. Sale was interviewed in Cleveland for the Plain Dealer and in his article headed, "Chic Sale Describes His First Acting for Camera," the writer tells how, in his dressing room, the star played practically "His Nibs" entire, portraying the seven characters, and describing the locales and titles.

The writer goes on to say that Mr. Sale made this picture during the summer and for a long time he had a photoplay in mind, having prepared the script. He explains that the characters are "His Nibs," about eighty, the proprietor of a picture palace in a small town; his son, stage manager and marble player; the "village hard-boiled;" the editor of The Weekly Bee and self-appointed censor; the lady pianist; the town wit; and the hero of a fight for fortune and a girl.

The article then explains that most

of the action takes place in the picture palace and a considerable portion is a picture within a picture, and that Mr. Sale wears no make-ups before the camera, explaining that his excellent work is because he loves his characters and actually lives them.

The writer then refers to the fact that Mr. Sale spent his boyhood in the country and small towns where he came to know the characters he now portrays, also that Mr. Sale has written another script and has rights to Irvin Cobb's "The Smart Aleck," but that neither will be used for the second film.

"It would be impossible for me to play an old man if I did not know him, love him and live him," explained Mr. Sale. "If I were out of sympathy with him, I would unconsciously be laughing at him, that is, I would not draw a faithful picture." Mr. Sale explained that the same was true of his other characterizations.

Exceptional calls attention to the value to the exhibitor of such articles as this, indicating the interest already displayed in this picture outside of motion picture circles.

"HIS NIBS" (Exceptional Pictures)

Sure-Fire Rural Comedy Bound to Score

WITH each moment replete with real humor, really artistic characterization, and undisturbed continuity flow, a picture is bound to "get over." "His Nibs" is in that class. Charles "Chic" Sale is the picture. From start to finish he puts over the "hokum" of his rube characterizations, so well known to vaudeville audiences throughout the country, in rapid-fire fashion.

We said Sale was the picture. But, equally, we must credit the clever sub-titles for a goodly share of the humor. Natural, unforced, blending perfectly into the action of the moment, they rebut the oft advanced argument that the perfect picture must have no wordy flash interludes.

Designed essentially to exploit the peculiar abilities as a mimic, possessed by "Chic" Sale, the plot—if such it may be called, finds him in seven different characters. As "His Nibs," proprietor of the Slippery Elm Theatre Palace, he put into force his own ideas of running a theatre. Being also the operator of the antique and balky projection machine, he takes it on himself to cut all sub-titles from the pictures he runs—also such scenes as he deems superfluous—and from the booth window announces his own explanation of the scenes as they are flashed. The bulk of the entertainment is found here, although as the Village Entertainer and Wit, the program Announcer, the lady Pianist, the Village Editor and Censor and the Local Weather Prophet, he lends to the general humor of the piece at such interludes as he is seen in these parts. Too, he is the dupe but finally triumphant, Rube, hero of the three-part drama, exhibited by "His Nibs" at the Slippery Elm Palace.

Presenting myriad leads for striking and successful exploitation, exploitation which need not be accompanied by any but a modicum of expense, the exhibitor, small or big, country or city, is assured of a box office medium which may well be classed with "Down on the Farm" and "The Country Fair." To the wise exhibitor no more need be said. And, in addition to equal exploitation advantages, it is better entertainment than the two mentioned.—Length, 5115 feet.—George D. Gould.

THE CAST

Theo. Bender ("His Nibs")	}	Charles ("Chic") Sale
Wally Crow		
Mr. Percifer		
Elmer Bender		
Peelee Gear		
Miss Dessie Teed		
The Boy		

Edited and Titled by Arthur Hoerl.
Photography by William H. Tuers and A. J. Stout.

PRESS NOTICE—STORY

A picture heralded as being far from the beaten track in both conception and execution, "His Nibs," an Exceptional Pictures Corp. feature, with "Chic" Sale, the widely known vaudeville actor in seven distinct roles, comes to the theatre next _____ for _____. The story concerns a country motion picture exhibitor who humorously explains the various situations arising in the films he shows, doing away at will with both sub-titles and scenes. Comedy moments are interspersed throughout by the other half dozen characters played by Mr. Sale.

The production is said to offer enjoyable, clean comedy from start to finish, the country characters portrayed by the star each being a distinct creation. There is a story within a story, double exposure throughout depicting on the screen of the Slippery Elm Picture Palace, the adventures of Mr. Sale as "The Boy" who, lured into a fake oil transaction is stripped of his money, eventually coming out on top and jailing the promoters.

PROGRAM READER

For just an hour go back in memory to the old home town, with its straggling, shaded streets, its hum of neighborly gossip, its "little world of its own" routine. Go back with "Chic" Sale, "His Nibs," to the days when acquisition of five pennies by hard effort meant the delights of motion picture shows in the country store, or the church basement, or the Opera House once a week. See the old lovable village characters live again; the kindly old Picture Palace proprietor, the smart young fellow always "life of the party" in his own home town; the self-conscious lady pianist and soloist; the super-critical, censorious gentleman who was the forerunner of the Blue Law advocate of today.

Chic Sale will take you back to all this and more in his picture, "His Nibs," in which he enacts seven different roles in uproarious yet quiet comedy fashion.

SUGGESTIONS

Inexpensive yet striking lobby displays go naturally with this production. Its exploitation possibilities will suggest themselves on sight of the film. A "village store" front will be the first thought. Tie-ups with local merchants may be established, particularly clothing stores. A prologue with rural setting, and quartette in rural dress will be effective. Ushers may be similarly attired.

"Chic" Sale's name is known all over the country to theatregoers. Play it up strong, together with the fact that he is one of the leading eccentric character artists of the stage. A brief resume of the parts he plays will excite interest. With proper advance work the production may play to standing room anywhere.

CATCH LINES

Charles "Chic" Sale, vaudeville star, in a screaming comedy drama of rural life in which he enacts seven different parts.

He is proprietor and operator of the village picture theatre, also the lady entertainer, the announcer, the village cut-up, the censoring editor and the hero of the film he presents.

Take ten years off your shoulders, and see Chic Sale, his ancient motion picture machine, his more ancient theatre, and his super-modern method of presenting pictures.

His Nibs

**Exceptional Pictures Corporation Photoplay in
Five Reels. Edited and Titled by Arthur
Hoerl. Photographed by William H. Tuers
and A. J. Stout.**

THE CAST

Charles (Chic) Sale Appears in Seven Different Characters, as follows:
Theo. Bender, known as "His Nibs," Proprietor, Manager and Operator of the
Slippery Elm Picture Palace.
Wally Craw, local weather prophet.
Mr. Percifer, editor of *The Weekly Bee*.
Elmer Bender, son of "His Nibs."
Peelee Gear, Jr., boy tenor and wit of the community.
Miss Dessie Teed, village organist.
The Boy, hero of "He Fooled 'Em All."

SYNOPSIS

The story centers around the Slippery Elm Picture Palace and the antics of "His Nibs" in conducting it. The other six characters played by Mr. Sale, with the exception of The Boy, are also concerned in the presentation of the show at the Palace. The Boy is the hero in a wild thriller, which is run by "His Nibs" at the show in question, and therefore forms a picture within a picture. Strictly speaking, the photoplay has no plot. It is a series of comedy scenes built around the Picture Palace and the show.

This offering is a distinct novelty. It is a burlesque on the old time picture theatre in a country town and the trials and tribulations—all comic—of an exhibitor who is Jack of all trades in his theatre. The novel nature of the film is, of course, emphasized by the fact that the star plays practically the whole picture himself. There are, to be sure, various country types and a whole audience of people in addition to the seven characters interpreted by Mr. Sale, but they are in the nature of a background. There is comedy and plenty of it, and it is upon that the picture makes its bid for popularity.

The comedy is mostly of the quiet kind, though at one or two points the audience at the de luxe presentation given at the Hotel Astor, New York, burst into laughter. Mr. Sale is one of the best known delineators of rural types on the stage, and he has succeeded in transferring his quaint gift of comedy to the screen in a very pleasing and effective way. The "hick" type is an accepted tradition on the screen and it is particularly acceptable when it is played in a sympathetic way and not in the vein of ridicule. This Mr. Sale understands admirably.

The success of a picture of this kind, in our belief, depends almost entirely upon the exploitation given it by the exhibitor. It is not the usual photoplay of hero, heroine and villain, but it offers the exhibitor a chance to take the fans back to the old days of the picture theatre and to supply them with a good evening's entertainment. Elsewhere in this issue are presented suggestions for properly exploiting this subject. Few pictures have ever contained such clearly indicated opportunities for showmanship and at comparatively little expense. Here is a chance for the exhibitor to try a real novelty on his patrons, and that is something which does not happen once in a blue moon.



"His Nibs"

*Chic Sale, Vaudeville Headliner, Scores
Hit in New Type of Rural Character
Comedy*

Reviewed by C. B. Howell.

Altogether novel and very entertaining is "His Nibs," starring Charles (Chic) Sale, distributed by Exceptional Pictures Corporation. Here is a production that is entirely different from anything yet presented on the screen. While really neither drama nor narrative it holds the interest and amuses the spectators. It is a character comedy, or more correctly a multi-character comedy, as Chic Sale appears in seven distinct characterizations, each differing from the other and each one well done.

The entire production is a clever satire on a "rural picture show" and the leading character is "the proprietor, manager and operator of the Shippers Elm Picture Palace," better known as "His Nibs." While Mr. Sale gives a limited performance in each one of the types, his portrayal of "His Nibs" is one of the best characterizations ever seen on the screen. His make-up in this role is excellent, his humorous touches sure and his interpretation so real that even while you are enjoying the quaint side of his character you feel a strong sympathy for the old man.

Mr. Sale also appears as the local weather prophet, a rough sort of type; as the editor of the town paper, who is also the self-appointed censor of motion pictures; as the "country bumpkin," son of "His Nibs"; as the boy terror who is the village wit and bean brummer; as the young lady who plays the piano in the picture palace and in the straight role of the hero of "He Fools 'Em All," the "thrilling" screen drama interpolated into the action in the picture palace.

Next to the work of Chic Sale, the editing and titling by Arthur Hoerrl is a feature of the production. This is particularly true with reference to the titles for the interpolated "film." There are a lot of laughs and quaint humor in which "His Nibs" tells the story he is showing on the screen. This part starts with a laugh when the old man explains that he has cut out all the titles because some folks annoy the others by reading them aloud and he will explain the scenes as they go on, and ends with another laugh when he explains after the hero has doused the villains that he cut out the rest of the picture as it was too muddy, but that the boy gets the girl and all turns out happily.

While the interpolated picture is complete, it has been handled in a serio-comic way and made incidental to the characterizations of Mr. Sale. There are frequent cutbacks to the old man in the projection booth showing the trouble he is having with the film and antiquated projection machine, and what the various other characters portrayed by Sale are doing in the audience. In fact, one of the scenes, which is a gem, is built on the awful scrapes the old man gets into when after putting the second "spool" of film in upside down, the third one rolls out into the street and he has to get the boy terror to hold the audience while he chases way down the street after the "spool."

Mr. Sale's excellent reputation achieved as a vaudeville artist in vaudeville caused much to be expected of him on the screen, and it is safe to say that he has fully lived up to the expectations. Although the star of a production of this kind naturally carries the greatest burden of the action because of the large number of characters he portrays, the producer has not depended on his work alone and in the film story he has been provided with an excellent cast of supporting players.

The Cast

Seven distinct types each portrayed by...
.....Charles (Chic) Sale

The Girl.....Colleen Moore
The Girl's Father.....Joseph Dowling
Old Sour Apples.....J. P. Lockner
The Boy's Father.....Wait Whitman
The Boy's Mother.....Lydia Yeomans Titus
First Villain.....Harry Edwards
Titled and edited by Arthur Hoerrl.
Photographed by W. H. Tuers and A. J. Stout.
Length, 5.145 Feet.

The Story

Practically the entire action takes place in the local picture theatre, during the evening performance, and the various villain types portrayed by Chic Sale are shown in characteristic scenes. The "feature film" shows the boy being fired from his job in the general store. He goes to the city, is fleeced by fake promoters, gets a job as a dishwasher and in clothing much too big for him, finally captures the villains and saves the girl's father, who seeing his misadventure things he has adopted a disguise, "He Fools 'Em All" and lets them believe it.

Program and Exploitation Catchlines:

Chic Sale, a Newcomer to the Screen,
Long a Vaudeville Headliner, is an
Entirely New and Highly Amusing Type
of Photoplay.

Did You Ever See One Actor Portray Seven
Different Roles and Do Them All Well?
Chic Sale Does This in "His Nibs."

A Picture That Is Entirely Different from
Any You Ever Saw. It Will Amuse You
With Its Quaint Humor and Entertain
You Because of Chic Sale's Wonderful
Character Work.



Exceptional Pictures
presents

CHARLES (CHIC) SALE

Living Seven Different Characters
in

"His Nibs"

wherein, probably for the first time in the history of the industry one artist portrays seven distinct roles, for Mr. Sale gives the breath of life to

Theo. Bender
better known as "His Nibs"

Elmer Bender, his son
crack marble player and "His Nibs" assistant

Wally Crow
who likes pictures, but hates "playin' and bellerin'"

Mr. Percifer
Editor of "The Weekly Bee" and self-appointed censor

Miss Dessie Teed
village socialist and power

Peelee Gear, Jr.
the wit of the community

The Boy
hero of "He Fought 'em All" a thrilling drama of the fight for freedom and a girl

"HIS NIBS" is destined to create a new motion picture star, who, already beloved of the American public, will bring a patronage winning personality to the motion picture theatre

EXCEPTIONAL PICTURES CORPORATION
ALEXANDER REYHER
VICE PRESIDENT AND GENERAL MANAGER
EXECUTIVE OFFICES
1540 BROADWAY, NEW YORK CITY

EXCEPTIONAL PICTURES

Status: Print exists in the UCLA Film and Television Archive film archive
Did Not View

Type: Movie
Genre: Comedy
Gender: Male (Mr. Percifer)
Ethnicity: White Mr. Percifer)
Media Category: Newspaper
Job Title: Editor (Mr. Percifer)
Description: Major: Mr. Percifer, Transformative Positive
Description: Minor: None

The Hole in the Wall (1921)

American Correspondent-Reporter Gordon Grant (Allan Forest).



Madame Mysteria, a fashionable medium, is killed in a train crash, and her three assistants--The Fox, Limpy Jim, and Deagon--each with a criminal record, decide not to identify the body, since the medium had extracted valuable information from her wealthy clients. The Fox produces a substitute--Jean Oliver, who has been framed by wealthy Mrs. Ramsey because of her son Donald's attentions to the girl--and Jean consents to assume the role on the condition that they help her revenge herself by kidnapping Mrs. Ramsey's grandson. Meanwhile, Gordon Grant, whom Jean loves and to whom she was previously engaged, has become an amateur sleuth; in investigating the connection between Madame Mysteria and the robberies perpetrated upon her former clients, he uncovers the swindlers and the missing Ramsey baby. Jean is cleared by a statement from Mrs. Ramsey and is reunited with Gordon. *American Film Institute Catalog of Feature Films*



Moving Picture World, December 3, 1921, p. 538



Exhibitors Herald, December 17, 1921, p. 64

The Hole in the Wall

Maxwell Karger production for Metro Pictures Corporation. Adapted by June Mathis from the story by Fred Jackson. Art direction by Joseph Calder. Photography by Allen Seigler. Six parts.

THE CAST

Jean Oliver	Alice Lake
Gordon Grant	Allen Forrest
Limpj Jim	Frank Brownlee
The Fox	Charles Clary
Deagon	William De Vaull
Mrs. Ramsey	Charles Clary
Donald Ramsey	Kate Lester
Inspector of Police	John Ince
Cora Thompson	Claire Du Brey

SYNOPSIS

Madame Mysteria, a fashionable medium, is killed in a train crash. Her three assistants, each a man with a criminal record, decide not to identify the body. They have found the psychic business profitable, especially since the medium extracted valuable information from wealthy clients regarding the location of their wealth. Danny McKeever, the "Fox," produces the substitute, Jean Oliver, who has served a couple of years "up the river" for a crime she did not commit. As she is anxious to get her revenge against Mrs. Ramsey, who railroaded her to prison, and the trio promise to help her formulate a plan to kidnap the baby grandson of Mrs. Ramsey. Gordon Grant, a young newspaper sleuth, who has succeeded in aiding the police unravel many mysteries, takes his hand at determining the identity of Madame Mysteria. He has found that many of the Madame's clients were the victims of thefts and believes there is a connection between the two. He visits the "medium" and his visit results in a police raid, the finding of the Ramsey baby and uniting Grant and Jean Oliver, with whom he had been in love for a long time but was unable to find trace of.

The picture gets off to a slow start. It is still running a slow pace at the opening of the second reel, when interest is aroused and maintained for the balance of the feature. It seems slightly improbable that a newspaper reporter should be allowed by the "inspector" of police to dictate the policies of the department, and then, when he got a story, tell the inspector what disposition he intended making of it; but audiences are not particular, as a rule, about these little things. *The Hole in the Wall* is entertaining and builds up a suspense. It is dramatic and yet there are moments when there is a smile to relieve the tension. If your crowd likes melodrama they will probably like this.

Points of Appeal.—Lovers of things relating to the psychic and spiritualism will be interested. Some time ago there was a decided grist of plays and pictures along this line. Perhaps there is still plenty of interest to warrant exploitation along this line.

The Cast.—Supporting Alice Lake are some great types. Frank Brownlee, for instance, as "Limpy Jim." Just why the limp, we don't pretend to know, but facially, anyway, he's all right. And there's the distinguished looking "Fox," enacted by Charles Clary. Our old friend, Kate Lester, is true to life as the aristocratic Mrs. Ramsey. John Ince isn't quite so convincing as the Inspector of Police.

Photography, Lighting, Direction.—The lights in the interior showing the seance are too bright and evidently give a studio aspect to a set which should have most of all been in a subdued shade. The double exposure which shows the ghostly appearance of figures from the spirit world is very well done.



"THE HOLE IN THE WALL"

(Metro)

Atmosphere Is Strong; Melodrama Is Weak

THE fake spiritualists have been exposed before on the screen, and so any indictment of their profession has lost its timeliness. It is not so much the depiction of their nefarious means of livelihood which appeals as it is the gew-gaws and trimmings which provide the atmosphere. The dancing table, the codes and messages, the hidden medium who supplies the secrets with the important facts of the deceased—these are the interesting features of this type of story. "The Hole in the Wall" by the widest stretch of imagination cannot be called convincing. The author has dwelled upon feminine revenge which does not seem genuine in view of the characteristics of the sex.

In introducing the heroine as seeking revenge upon a woman for branding her a thief it strikes us that he has enlarged upon an idea that does not need such extensive treatment. She is railroaded to prison and when at liberty takes up the profession of a fake medium. Her scheme of revenge is to kidnap the child of the wealthy dowager and hold him for ransom or until the woman shows signs of an awakened conscience. The story is bald melodrama and its most unconvincing feature is the attitude of the police. The director has not shown much appreciation for the idea that a police officer will stand for no interference from the press. Yet a reporter takes up the case of running down the spiritualists and discredits the police time and again. The youth is identified as the heroine's long lost sweetheart, and he has come to the temple for the necessary evidence. He is surprised to discover this girl there and is shocked to learn that her psychic powers are unduly keen even when there is no cooperation from an outside source.

The conclusion is hastily constructed and gives very little semblance of truth. The child is restored through the girl compelling the reporter and police to give up the other crooks, and with everybody showing a toleration and forgiving spirit. The story and characterization are highly improbable. The appeal lies in the exposé of the medium. In all fairness there is enough atmosphere and action to discount many of the illogical flaws. But as entertainment it serves no real purpose other than to permit the star to show some emotional talent, Frank Brownlee to do a Lon Chaney portrayal, and the others to act accordingly. May Allison once appeared in a type of story similar to this and it registered as much more genuine, because there was presented a redemption of the seeress who through an awakened conscience stopped trafficking in a beastly enterprise. "The Hole in the Wall" carries some thrills and is well staged.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Jean Oliver	Alice Lake
Gordon Grant	Allen Forrest
Lippy Jim	Frank Brownlee
The Fox	Charles Clary
Deagon	William DeVaul
Mrs. Ramsey	Kate Lester
Donald Ramsey	Carl Gerrard
Inspector of Police	John Ince
Cora Thompson	Claire Du Brey

By Fred Jackson.
 Scenario by June Mathis.
 Directed by Maxwell Karger.
 Photographed by Allen Seigler.

PRESS NOTICE—STORY

"The Secret of the Hills," the Vitagraph feature which comes to the theatre next ——— starring Antonio Moreno, is adapted from a highly successful novel by William Garrett, an English writer. In this production the dashing Moreno assumes the role of a young American who encounters a series of amusing and exciting adventures in London and the highlands of Scotland because two beautiful eyes lead him in quest of romance.

The heroine is seemingly overwhelmed by obstacles. However, the fearless American, single-handed, sets out to best a dangerous band of criminals and solve a mystery which is exceptionally baffling. The introduction of a buried treasure and the development of a love interest give the story color and provide for many thrilling incidents which are certain to keep the spectator on the qui vive until the final fade-out. The element of suspense is particularly well developed. The picture is a clever mystery melodrama and well acted and staged.

PROGRAM READER

He was a young, but fearless American correspondent, keen for any kind of adventure. He was confronted with a baffling mystery which had to do with buried treasure. He had no clue to work upon but a secret code incorporated in a rare book. But how to secure it? This baffling mystery is unrivaled in the intensely dramatic story, "The Secret of the Hills," which comes to the theatre next ——— starring the dashing and romantic Antonio Moreno. The action is laid in London and the highlands of Scotland. Manager ——— guarantees it as a story that will hold attention with intense dramatic action, picturesque backgrounds and a unique plot of adventure.

SUGGESTIONS

This picture is the second which marks Moreno's return to the feature play. If you have played the Vitagraph serials your crowd is familiar with Moreno's work. State that it is on a par with "Three Sevens" in point of adventure and action and suspense. Describe it as a mystery melodrama which baffles solution—that it unfolds a unique line of adventure, is crammed with incident, and thrills, and is beautifully photographed around scenes which are a replica of the highlands of Scotland. Bill it as a stirring photoplay of mystery, suspense, love, romance, action and buried treasure.

HOLE IN THE WALL

Jean Oliver.....	Alice Lake
Gordon Grant.....	Allan Forrest
Limpj Jim.....	Frank Brownlee
The Fox.....	Charles Clary
Deagon.....	William De Vaul
Mrs. Ramsey.....	Kate Lester
Donald Ramsey.....	Carl Gerrard
Inspector of Police.....	John Ince
Cora Thompson.....	Claire Du Brey

Metro's screen version of Fred Jackson's play, "The Hole in the Wall," issued under the mark of the Metro-Classic series, makes a story of many points of appeal. For those of faith in spiritual manifestations it deals with the mystic in a serious sense and in an earnest way, and for the unbelievers it has interest in an expose of the methods of charlatans who prey upon the credulous. Over all this basic theme it has a gripping crook tale and a well-told story of heart interest.

Out of these many angles, merged into a direct and compelling narrative, it would be strange if pretty nearly any grade of audience should not find an absorbing element. The direction is excellent and the photography especially expert. It is appropriate to the subject to play up the mystic slant, and to this end

first rate use has been made of mist-ed photography. Those passages that take place in the establishment of the medium, Mme. Mysteria, showing the mechanics of the spiritualist faker, are particularly well done, with their weird light effects, trick cabinets and the other paraphernalia of the professional "seer-ess."

An exceptionally good cast has been assembled for the production. Alice Lake is an appealing heroine, playing quietly but effectively the part of Jean Oliver, driven unwillingly into an underworld career. Frank Brownlee as Limpy Jim has a striking role of a cripple, one of those parts with which Lon Chaney has been identified, and Brownlee plays it convincingly. Allan Forrest makes a fine, manly reporter-detective, and Charles Clary is handsome as the "gentleman crook."

The screen story has good suspense, as is commonly the case with adapted stage plays, and its combined underworld and mystic atmosphere is fascinating. The picture is designated a Maxwell Karger production and June Mathis is credited with the adaptation.

The story follows closely the stage version. Jean Oliver, newly released from Sing Sing, where she has served a term on an unjust accusation of theft, comes to the headquarters of a band of crooks operating under the leadership of Mme. Mysteria, a medium who learns from her clients where they keep their jewels, and tips off the thieves. Mme. Mysteria has just been killed in a train wreck, and Jean is prevailed upon to take her place.

Gordon Grant, a newspaper reporter specializing in the detection of crime, investigates the operations of Mme. Mysteria and her band, and at the climax learns that Jean is his former sweetheart who disappeared when her father, a Boston banker, fell into disgrace. The title comes from the circumstance that Jean, in the course of her "spirit readings" develops a strange spiritual power by which she at times can actually get occult messages and an awed conviction comes upon her and Grant that actually there may be a "hole in the wall" that separates this world from the world beyond through which the departed may communicate with their loved ones still living.

The theory is dealt with in an entirely serious way, and the play is done with a good deal of sincerity and dignity.

Rush.

"The Hole in the Wall"

*Alice Lake Does Clever Work in Novel
Crook Story Produced by Metro.*

Reviewed by Edward Weltzel.

With a part that is not always sympathetic Alice Lake does clever work in a novel crook story. The interest is maintained from start to finish in the face of the fact that it is no easy task to accept some of the twists and turns of the plot. However, the story has the important merit of sticking close to its class and serves admirably to amuse the spectator who does not go to the moving picture theatre for instruction or moral uplift.

The production does credit to Maxwell Karger and the Metro company. Allen Forrest, Frank Brownlee and Charles Clary head the capable support.

The Cast.

Jean Oliver	Alice Lake
Gordon Grant	Allen Forrest
Gimpy Jim	Frank Brownlee
The Fox	Charles Clary
Deagon	William De Vault
Mrs. Ramsey	Kate Lester
Donald Ramsey	Carl Gerrard
Inspector of Police	John Ince
Cora Thompson	Claire Du Brey

Story by Fred Jackson.

Scenario by June Mathis.

Directed by Maxwell Karger.

Cameraman, Allen Seigler.

Length, Six Reels.

The Story.

Madame Mysteria, a medium, is killed in a train crash. Her three assistants decided not to identify the body. The medium always appeared for seances with her face covered and the three assistants agree to get another "Madame Mysteria." The Fox, a well bred man of polished manners and distinguished appearance, has met a girl in prison who he thinks will qualify.

The girl is Jean Oliver, daughter of a Boston banker who killed himself in the disgrace of a wrongful accusation of embezzlement. Jean, was engaged at the time to Gordon Grant, who was then in Europe. His relatives persuaded her that the scandal of her father's suicide made her marriage impossible and she left for New York to hide from the notoriety of the case.

Jean had obtained employment as private secretary to Mrs. Ramsey, a society leader. Mrs. Ramsey's son, Donald, fell violently in love with the girl. Mrs. Ramsey, in an effort to break the boy of his infatuation, planted some jewelry in Jean's trunk and had her arrested for theft. Jean was sentenced to the prison where she met the Fox. When the Fox asks her to take Madame Mysteria's place, she agrees on the condition that the three criminals help her kidnap a boy who has been born to young Donald and the girl he married in response to his mother's wishes. She intends to bring the boy up as a crook. The kidnapping is easily effected and the child is kept by Jean in the psychic parlors. She has stepped into the role of the medium and is very successful in deluding her clients, but the Fox wants Jean to cut loose from it all and try a straight life as his wife.

Grant, meanwhile, hunting the world for Jean, has developed into an amateur detective. New York friends of his have been robbed of jewelry and he is trying to solve the thefts. He notices that all of the victims have been clients of Madame Mysteria. He offers to help trace Mrs. Ramsey's kidnapped grandson. He sees a letter that Mrs. Ramsey has received, telling of the plan for revenge, and is shocked to find the writing like that of his former fiancee, Jean Oliver. Going to Madame Mysteria's parlors Gordon seeks for hidden wires and discovers them. Trickery is at an end. But, as Jean stands there in her psychic robes, real psychic power comes to her. She casts off all disguise and faces Gordon. Together they go to Mrs. Ramsey and force her to sign a statement clearing Jean of crime.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Gordon Grant)
Ethnicity: White (Gordon Grant)
Media Category: Newspaper
Job Title: Reporter (Gordon Grant)
Description: Major: Gordon Grant, Positive
Description: Minor: None

Hush Money (1921)

Newsboy Terry “Pipe” McGuire (Jerry Devine). Newspapers report the story.

Evelyn Murray, only daughter of wealthy Wall Street banker Alexander Murray, while with her aristocratic fiancé, Bert Van Vliet, runs down and injures newsboy Terry McGuire. To avoid unpleasant consequences, Bert persuades her to flee the scene of the accident. Evelyn is conscience-stricken and informs her father; he is then forced to pay "hush money" to a garage attendant who has witnessed the accident. That evening Murray gives a dinner to honor John Deems, Bishop of New York, to whom he plans to contribute money for a youth foundation. Influenced by the bishop, Evelyn goes to the hospital, becomes acquainted with the injured boy, and arranges for his care. Opposed by her father and fiancé, Evelyn disappears and is reconciled to them only when they agree to adopt a less overbearing attitude toward their money and power.
American Film Institute Catalog of Feature Films

Hush Money

Realart Photoplay in Five Parts Released by Paramount. Author, Samuel Merwin. Director, Charles Maigne. Cameraman, Gilbert Warrenton. Running Time, Fifty-five Minutes.

THE CAST

Evelyn Murray	Alice Brady
Alexander Murray	George Fawcett
Terry McGuire	Jerry Devine
Bishop Deems	Harry Benham
Bert Van Vliet.....	Larry Wheat

SYNOPSIS

Alexander Murray, millionaire, is firm in the belief that the possession of great wealth entitles him to privileges unknown to the ordinary citizen. His daughter, Evelyn, is riding in an auto at high speed with her fiance. The machine strikes and badly injures a newsboy. Murray at once endeavors to keep the story of the accident out of the papers. In this he fails, and a man who overheard Evelyn and her lover talking in the garage about the affair identifies them from the story as it appears in print. Acting on his knowledge he obtains money from Murray for keeping it a secret. Evelyn does not hold with her father's view that money should be allowed to outweigh justice. She goes to the hospital to see the injured lad, and leaves home because of her father's opposition and that of her fiance. But in the long run both of them are brought to see that Evelyn's stand is right and a general reconciliation takes place.

The theme of this picture—that there should not be one law for the rich and another for the poor—is set forth in convincing fashion by Director Charles Maigne and a talented cast of players. This is a popular slogan, sure to find an echo in the bosoms of the masses, and as it is the latter which provides the big share of movie patronage, *Hush Money* is more than likely to win wide-spread approbation. The author of the story has obtained a fine effect in contrasting temperaments, as exemplified in the characters of the heroine and her purse-proud father, an effect which is "put across" in snappy style on the screen. The plot is neatly woven, holds its interest firmly to the finish and is refreshingly easy to follow. There are moments of suspense, well developed and maintained, yet free from melodramatic excess, and taken on the whole the feature should prove of considerable value to the exhibitor.

Points of Appeal.—The righteous rebellion of the heroine against her father's sordid views concerning the power of his wealth to over-ride the rights of humanity naturally wins the admiration of the audience, the more so as she possesses the courage of her convictions to the extent of resigning her social position, father, home and lover, in order to demonstrate against the attitude of both men. The ending is cheerful and satisfactory.

Cast.—Alice Brady plays the part of the energetic Evelyn with her usual good taste and forceful appeal. George Fawcett gives a natural and polished impersonation of the father and the work of the supporting cast deserves praise.

Photography, Lighting, Direction.—Exteriors and interiors are skilfully filmed, there are some excellent long shots shown and the lighting is admirable. The continuity is smooth and the action fast.



"Hush Money"

Realart Presents Alice Brady in a Film-Drama in Which a Rich Girl Sides With Justice and Right Against the Arbitrary Power of Money.

Reviewed by T. S. dePonte.

Those who have read Samuel Merwin's dramatic short stories in various periodicals would have no doubt of his ability to turn out a commendable screen work and their expectations are amply justified by Mr. Merwin's first film story, "Hush Money," for Realart, in which Alice Brady stars. The picture has a continuity which is unflagging from beginning to end, and holds the unceasing interest of the spectator. The dramatic incidents are not too theatric to be real, and still they have just the right quality to cause a thrill.

In praising Mr. Merwin's story the acting of Miss Brady must not be lost sight of for it is largely through her skill that the entire drama runs so smoothly. A less finished actress would have had many opportunities to mar instead of make pleasing the part of the heroine. George Fawcett, as Alexander Murray, is excellently cast, and gives a life-like interpretation of a captain of finance who believes that his money can overcome all obstacles. Jerry Devine, as Terry McGuire, makes a small part stand out like a cameo.

No fault could be found with either the scenario or direction, both by Charles Maigne. In fact, his work is among the principal details of the production that give it its appeal. All the members of the cast hold up their ends excellently.

The Cast

Evelyn Murray.....	Alice Brady
Alexander Murray.....	George Fawcett
Bert Van Vliet.....	Larry Wheat
Bishop Deems.....	Harry Benham
Terry McGuire.....	Jerry Devine

Story by Samuel Merwin

Scenario and Direction by Charles Maigne

Photography by Gilbert Warrenton

Length 4,312 feet

The Story

Alexander Murray believes that with his money he can override the law. When the automobile of his daughter, Evelyn Murray, injures a newsboy, he attempts to have the incident hushed up. The girl, however, believing in justice, makes known her identity, at the hospital to which the injured lad has been taken, despite the wishes of her father and her fiancée, and leaves home because of their opposition. Her disappearance so worries her father and her fiancée that finally they both, through an intermediary, agree to adopt a less overbearing attitude which their millions enable them to take toward society in general. A reconciliation is then brought about.

Exploitation Angles: After selling Miss Brady, use the theme of the play to get additional sales from those who do not follow the stars. Tell that this is the story of a society woman who does not believe that her father's millions render her invulnerable to the law. That will interest a lot of irregular patrons.

"HUSH MONEY"

(Reclart)

Slight Material for Feature Length

HERE is a story about a pampered daughter of the rich who in the secure place which money and victory have brought her is led to face mere realities. In spending with her fiancé in a high-powered car, she accidentally runs over a newsboy and neglects to show any humanity. The rich magnate acquainted with the facts allows himself to pay hush money to keep the unpleasant incident from the papers. And the drama revolves around the girl's awakened conscience and her defiance of her rich parent. Taken as a story it reads convincingly. But on the screen it shows its limitations because the plot is padded extensively to run to feature length.

It seems to us that the director has harped on his theme too long and has paid too much attention in pointing out little details and then going over them again and again. There are lengthy episodes given up to raptures and group scenes with the characters standing around moralizing or carrying on some verbal battle. In reality this accident would have passed itself a mere incident and the social whirl would have been taken up again. It is proper to make it the big theme here for it does teach a revelation of the underdog. But the director might have balanced his scenes with some incident relevant to the high social plane of the wealthy figures. There is no humiliation attached to the idea of a rich girl running over some down-trodden figure in her car. And it is hardly logical that rich parents would have paid hush money where no crime was implicated. But the little youngster is carried to the hospital and the rich girl pays him homage. She is aided by her pastor and the conflict grows out of the fiancé's disregard of the lad's injury and her own verbal war with her indulgent father.

It is too much on an even key. Which does not build entertainment because there is no contrast—no surprises—no drama, but just a ramble of heart interest. Certain scenes do not matter at all. And with such expable actors as George Fawcett, Lawrence Wheat and Alice Brady standing around when they are gifted enough for dramatic expression gives away the weakness of the plot. It is a conventional story and it has been directed in a conventional manner. Technically it is O. K. The settings and lightings being first rate. Length, 5 reels.—*Lawrence Reid.*

THE CAST

Evelyn Murray	.....	Alice Brady
Alexander Murray	.....	George Fawcett
Bert Van Vleet	.....	Harry Wheat
Richard Dwyer	.....	Harry Benham
Terry McGuire	.....	Jerry Devore

By Samuel Merwin.
 Scenario by Charles Maigra.
 Directed by Charles Maigra.
 Photographed by Gilbert Warrenson.

PRESS NOTICE—STORY

A modern story of New York's moneyed class is "Hush Money," written by Samuel Merwin, one of the popular fictionists of the day, and which comes to the theatre next week with Alice Brady as the star. The picture offers Miss Brady one of the finest roles she has had in some time. As Evelyn Murray she is faced under the idea that money could do or buy anything. She is a spoiled daughter of a big Wall Street operator. Then, inadvertently, the girl finds herself involved in an affair that would make splendid front page reading. Her father and her fiancé both wish to hush the matter up by paying a generous sum and then forgetting it, but the girl finds courage to face her responsibility. Not only does this situation offer Miss Brady a strong dramatic role, but also, as the daughter of a New York millionaire, opportunity for a very smart wardrobe. The picture has been lavishly produced and it is acted competently by a cast that includes the dependable George Fawcett as the financier, Lawrence Wheat, and Harry Benham.

PROGRAM READER

She was the petted daughter of the Big Man of Wall Street. Behind a highway of money she had lived securely and selfishly. Then, unwittingly, she did something that her father and fiancé wished to have kept secret. With scarce courage the girl faced her own moral responsibilities in the matter, and accepted the painful publicity and punishment due her. What was this big, dramatic situation? What is it that might happen to every man or woman? Would you solve the problem with the humanity expressed in this vital story of today? Come and see Alice Brady in Samuel Merwin's original photograph presented by Reclart. Come and see "Hush Money." At the theatre next week and

SUGGESTIONS

In Reclart's press book are a number of good exploitation traits which could be used to advantage in advertising this feature. A series of teasers and catch lines describing "Hush Money" as the story of a girl who discovered that money is no more valuable than to many people when it tries to purchase a human conscience would be effective. Fake bills in the form of U. S. currency would be a good angle for exploitation. These could be featured about town. And they would have the advantage of exciting interest in the picture. Never describe it as an up-to-date story of modern life—the power of money—the curse of money.

CATCH LINES

He tried to let his bank roll to keep the unpleasant facts from the papers. But his daughter's conscience could not be bought. See "Hush Money."

The Booking Guide is something for you to look forward to. The most practical aid ever issued.

ALICE BRADY IN
HUSH MONEY

(REALART)

Moderately entertaining dramatic treatment of a sociological subject. Alice Brady effective in leading role. A story of well-distributed appeal. Should give mild satisfaction anywhere. A better picture than "Dawn of the East."

The traditional dishonesty of wealth, expressed in terms of hush money in this instance, is pitted against the innate love of truth in the person of the leading character in Alice Brady's new Realart production. Truth, of course, is triumphant. The details of the conflict are of such nature as to give the picture even, though slight, dramatic tension throughout.

George Fawcett and Harry Benham are the outstanding figures in support, the former enacting the money master of New York, the latter a young bishop. Both portrayals are distinctive and in great measure responsible for the picture's power.

Production details are well handled and the continuity is good.

In the story a poor boy is run down by the motor of the star, a daughter of the most powerful financier in New York, and the girl's fiance persuades her to flee without determining the extent of the boy's injuries. She is conscience stricken and, when thwarted in her determination to admit her connection with the accident by her father's generous application of hush money to the only witness, breaks her engagement, leaves home and takes up charity work under the supervision of her bishop. She is victorious in the ensuing conflict of wills and brings about her father's reformation and the renewal of her engagement.

HUSH MONEY

Evelyn Murray Alice Brady
 Alan Murray George Fawcett
 Bert Van Vleet Seymour Weiss
 Bishop Deems Harry Beckham

"Hush Money" is a Realart production, written by Samuel Mervin, one of the leading short story writers of the day, and directed by Charles Maigne. It is a light story, but an interesting vehicle for Alice Brady, who wears some beautiful clothes and has an opportunity to prove that she can handle sentimental comedy neatly and convincingly.

The real star, however, is George Fawcett, who has a part made to order for his peculiar gifts as a character old man. Fawcett, who stands alongside Theodore Roberts in the portraiture of this type, plays one of those grouchy old boys whose bark is worse than his bite, and who always comes around after his tirades to agree that he is in the wrong and begs forgiveness. His part as the rich banker is an especially sympathetic and amusing one, and he gets all there is in it.

The cast is small and the story told simply and straightforwardly, but the production has been handled painstakingly. The backgrounds, most of them interiors in the heroine's luxurious home, are unostentatiously rich but still convincing. The usual studio attempts to picture modern palaces of the wealthy look just what they are, a make-believe film setting. These look real. The whole production has the air of genuine elegance. The acting is natural, easy and appropriate to the ensemble.

The story has to do with the adventures of Evelyn Murray, daughter of a sort of J. Pierpont. Driving in the city with her fiancé, she runs over a wail named "Pipe" McGuire. The man insists that she run away and avoid arrest. She consents, but a garage mechanic learns what has happened and blackmails her father. The newspapers report that "Pipe" has been taken to the hospital badly hurt, but father forbids her to go to his aid, as she wants to do. Father has contributed a large sum to a church memorial to be devoted to settlement work, and Bishop Deems preaches a sermon on social service and the selfishness of the rich, while stirs Evelyn's conscience.

She appeals to the bishop with her troubled conscience, and he recommends that she go to the hospital and do what she can for her unintentional victim. Father learns of this development and berates her. So does Bert, the fiancé. Evelyn breaks her engagement and runs away from home, taking refuge with the bishop and devoting herself to helping "Pipe" through his illness. For this the banker revokes his gift to the memorial.

Crusty old father misses the girl sadly and appeals to the bishop to find and restore her to his lonely home, but Evelyn holds out until dad comes to her terms, which are that he reinstate the gift to the church (more hush money) and live more unselfishly. Bert is also re-established as betrothed on condition that he receive "Pipe" into the family and be more human thereafter. All of which makes a satisfactory ending, with the Lady Bountiful in the middle of the picture and dad, the benevolent Santa Claus, looking on. Hush.



Exhibitors Herald, October 22, 1921, p. 10

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Terry “Pipe” McGuire). Group.

Ethnicity: White (Terry “Pipe” McGuire). Unspecified.

Media Category: Newspaper

Job Title: News Employee (Terry “Pipe” McGuire). Unidentified News Staff.

Description: Major: Terry "Pipe" McGuire, Positive

Description: Minor: Unidentified News Staff, Neutral

Hy Mayer “Such Is Life” Series (1921-1922)

Cartoonist Henry “Hy” Mayer brings to the audience his *Such Is Life...* series including

1921 - “Such Is Life” in the *Land of Fancy*, at a *County Fair*, in *Rambleville*, at the *Race Track*.

Moving Picture World, January 15, 1921, p. 319

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

International News No. 8 (1921)

Reporters meet with former Democratic presidential candidate.



Moving Picture Weekly, February 12, 1921, p. 38

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: Pack Journalists, Neutral

Description: Minor: None

International News No. 10 (1921)

Correspondents who cover the White House posing for pictures with Secretary Tumulty after their last important news conference in Washington D.C.



Status: Unknown
Unavailable for Viewing

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

The Iron Trail (1921)

Newspaper Writer Eliza Appleton (Alma Tell).

Alaskan railroad magnate Curtis Gordon hires engineer Dan Appleton to design a railroad route up the Salmon River to the rich gold country. Gordon turns down the engineer's proposed route in favor of his own, and Appleton quits. Murray O'Neil, a rival builder, hires him and falls in love with his sister Eliza, while Appleton courts Natalie, Gordon's stepdaughter. Following Appleton's plan, O'Neil lays the trail with a bridge crossing the river in face of Gordon's opposition. When the bridge is near completion, the workmen leave in fear of ice floes. Working desperately, O'Neil and Appleton manage to complete the work just before the ice breaks on the bridge, which holds fast. The road is completed and the lovers are united. *American Film Institute Catalog of Feature Films*

Things were touch-and-go the first few years that United Artists was in existence, and the studio couldn't totally depend on the output by its founders -- Charlie Chaplin, Douglas Fairbanks, Mary Pickford and D.W. Griffith. Not so much attention, however, has been paid to those other early productions that the studio released in an attempt to break even. Perhaps this subpar, poorly-acted drama, based on a manly Rex Beach novel, goes a long way to explain why. Two men, honest engineer Murray O'Neil (Wyndham Standing) and corrupt promoter Curtis Gordon (Thurston Hall), are fighting for the right to run a railroad through Alaska's gold country. Gordon has hired a newspaper reporter, Eliza Appleton (Alma Tell), to make O'Neil look bad in the press, but instead of lambasting O'Neil she falls in love with him. Although Gordon uses crooked means to edge ahead, O'Neil manages to emerge victorious, along with winning the girl. Janiss Garza, *allmovie.com*

"THE IRON TRAIL"

(Whitman Bennett-United Artists)

Faithful Adaptation of Famous Beach Novel

"THE IRON TRAIL" in picture form is a faithful adaptation of the popular novel by Rex Beach, relating how "Murray O'Neill," an Irish-American civil engineer, against uncompromising elements and crooked rivals, built an Alaskan railway and won a newspaper woman employed on a sheet owned by his enemy as his bride.

The picture is melodrama of the sort that the Beach stories have made famous, with an occasional bit of comedy relief. The building of the railroad is an important part of the story, and when rival gangs clash in an attempt to get a right of way through a certain pass, the picture provides the sort of action that certain audiences eat up and which have characterized most of the Beach productions.

The development of the story concerns itself principally with the part of the plot relating to the building of the railroad, with the romance treated as incidental.

The principals of a large cast are excellent types and adequate for their respective roles, except Wyndham Standing, who fails to look or enact the part of the energetic, indomitable young engineer, so vividly described by Mr. Beach in his novel.

The best acting of the feature is contributed by Thurston Hall as "Curtis Gordon" and Harlan Knight as "Tom Slater." Both present characterizations of unqualified strength and originality. Alma Tell is a pretty heroine, but is provided with little to do except wait for the end of the picture.

A number of scenic shots of the Alaskan country are interesting and all the exteriors selected are in keeping with the story. The picture was directed by R. William Neil and produced by the Whitman Bennett Pictures Corporation.—Length, 7 reels.—J. S. Dickerson.

Murray O'Neill	Wyndham Standing
Curtis Gordon	Thurston Hall
Dan Appleton	Reginald Denney
Eliza Appleton, his sister	Alma Tell
Natalie, Gordon's stepdaughter	Betty Carpenter
Dr. Cyrus Gray	Lee Beggs
Tom Slater, O'Neill's foreman	Harlan Knight

Adapted from Rex Beach's novel of the same title.
Directed by R. William Neil.
Produced by Bennett Pictures Corp.

PRESS NOTICE--STORY

Rex Beach's famous story of Alaskan life and especially of the perils and thrills of building an Alaskan railroad, "The Iron Trail" has been transferred to the silver screen and will be the attraction at the _____ theatre for a _____ days' engagement beginning _____.

The cast engaged for the various roles of the "Iron Trail" is all star and such players as Wyndham Standing, Betty Carpenter, Alma Tell are in the roster.

"Iron Trail" is a picture of red blooded action typical of the Beach stories and is a worthy successor of such features as "The Girl From Outside," "The Silver Horde" and "The Spoilers."

The feature was directed by R. Richard Neil under the supervision of Whitman Bennett. It screens in seven reels.

SUGGESTIONS

Bill as a Rex Beach story, following the lines of the other pictures by the author. For lobby display, if you play the feature during the winter, stick to ideas that will not stress the "snow" part of the story. Prologues in which the "arctic chorus" idea is carried out with your music alleged to be made by striking the rails of the road under construction would be novel and effective. The picture is one for 24-sheet stands and book store tie-ups.

CATCH LINES

Another of Rex Beach's red-blooded stories of the last American frontier transferred to the screen in all its grandeur and with all its thrills. A great picture of a great story. As fine a photoplay as "The Girl From Outside," or "The Barrier." The tale of a big red blooded Irish engineer who built a railroad in Alaska in spite of the uncompromising elements and a gang of crooked rivals.

The Complete Release Chart. A Real Aid to
Every Exhibitor. In This and Every Week's Issue
of the Motion Picture News

"The Iron Trail"

Bennett Pictures Corporation Has Produced an Excellent Screen Version of the Rex Beach Story

Reviewed by Edward Weitzel.

A three-cornered battle in which men contend against each other and in which nature fights against the right puts life and interest into "The Iron Trail," the Rex Beach story which the Bennett Pictures Corporation has transferred to the screen. As is usually the case, the author has returned to his beloved stamping ground and made Alaska the scene of his adventurous tale. There is good red blood all through it, and a love interest that is both tender and true. The atmosphere of the land of sullen rivers of floating ice and the slow moving glaciers is realistically sustained, and the acting of a capable cast gives the picture the proper human appeal. Wyndham Standing is thoroughly at home in the character of Murray O'Neil, the intrepid and quick witted young Irish civil engineer who fights his enemies and wins. Thurston Hall makes Curtis Gordon sufficiently unscrupulous, and Reginald Denny is pleasing as Dan Appleton. Alma Tell is well cast as Eliza Appleton, and Betty Carpenter is pretty and appealing as Natalie.

The Cast.

Murray O'NeilWyndham Standing
Curtis GordonThurston Hall
Dan AppletonReginald Denny
Eliza Appleton, his sister.....Alma Tell
Natalie, Gordon's step daughter,

Betty Carpenter

Dr. Cyrus GrayLee Beggs
Tom Slater, O'Neil's foreman..Harlan Knight
Story by Rex Beach.

Directed by R. William Neill.

The Story.

"The Iron Trail" is a narrative of adventure around the building of the railroad that runs up the Salmon River in Alaska and cleverly dodges around the glaciers that for a long time defied the efforts of the engineers to penetrate the rich gold country. Murray O'Neil, a famous builder of railroads, finds upon his arrival in Alaska that Curtis Gordon has a scheme started to build a railroad but learns that the plans cannot be successfully carried out and that Gordon's project will fail. O'Neil, disregarding Gordon's threats, starts construction work and immediately meets most determined opposition.

Gordon resorts to trickery and treacherous methods and even sends for a newspaper writer to write up and blacken O'Neil's character. This newspaper writer proves to be Dan Appleton's sister and Dan is O'Neil's staunchest friend. The situation becomes more complicated because O'Neil has rescued Natalie, Gordon's step-daughter, from the wreck of a steamer off the Alaskan coast. This results in the crossed lines of having two beautiful girls, each lined up in the opposite camp to which they are related, by family ties.

In the course of the action of the story, there are mob fights, personal encounters, two love themes, and the tremendous opposition of nature that places great barriers in the way of the men attempting to open the way to the vast treasure of gold hidden away in the ice-covered mountains. The picture is brought to a climax when the breaking up of the ice is shown in the final scenes and the success of the many months of hard work is threatened by the rush of the frozen river.

Program and Exploitation Catchlines:

The Screen Version of Rex Beach's "The Iron Trail," Is Filled with Thrilling Situations and Is Finely Acted.

SPECIAL CAST IN **THE IRON TRAIL**

(UNITED ARTISTS)

This is an excellent picturization of Rex Beach's thrilling Alaskan story based on the building of a railroad in the far north. Rich in scenic effects and will afford good entertainment. Well cast and delightfully photographed.



A scene from "The Iron Trail" (Goldwyn)

"The Iron Trail" is a story of commercial romance (with considerable love romance thrown in for good measure), whose scenes are laid among the snow-capped hills of Alaska. It was produced by the Bennett Pictures Corporation from a story by Rex Beach, and was directed by R. William O'Neill. The scenario was arranged by Charles Rich. United Artists Corporation is the distributor.

The story is colorful throughout and particularly rich in scenic investiture. In fact the background of the story is greater than the story itself, or rather in the manner in which the work of Rex Beach has been handled by the director. It is jerky in spots and has one or two situations that might have been smoothed down by a more careful attention to direction. However, its faults do not mar the picture as a whole, and it will afford good entertainment on any program.

When Rex Beach wrote "The Iron Trail" (which means the trail of a railroad and a bridge through sections of Alaska), he had in mind two things—a keen competition between a straight-shooter and a quasi badman, and a desire to let the public see a rugged bit of Alaska. True, he managed to interweave a love story—two of them in fact—but he didn't pay so very much attention to that.

"The Iron Trail" may be said to be more of a man's picture than a woman's. But the matinee girls will "just love" one of the heroes, at least. And as nearly everybody is awed by the marvelous scenery of this particular region, the production is bound to be enjoyed by the majority.

The narrative concerns the rivalry between Curtis Gordon (Thurston Hall) and Murray O'Neil (Wyndam Standing), in the building of a railroad through Alaska. Gordon, a magnate, wants the road to take a certain route, doubtless for profit rather than engineering advantages, and O'Neil and his engineer, Dan Appleton (Reginald Denny) oppose him by starting a rival route to the destination—a bridge through the glacier region. Gordon seems to have the best of the bitter fight, but at the end the O'Neil men win out and the bridge is constructed just in time to withstand the tremendous ice floes that for a time

threaten to wreck the whole enterprise. There are two love affairs, one between O'Neil and Appleton's sister; the other between Appleton and the step-daughter of Gordon. The love affairs prove a palatable sauce for the main stew, but nothing more. The audience is interested mainly in the rivalry between the two commercial factions.

As to the cast, the work of Thurston Hall as Gordon stands out in bold relief. His final scenes are admirably acted, especially when the approach of mental paresis weakens the former ruler. Wyndham Standing plays the part of O'Neil in the style followed by our best matinee idols, and manages, even in the wilds of Alaska, to have his immaculate clothes pressed about three times a day, and makes each entrance with a new style of Fifth Avenue hat.

The work of Alma Tell as Eliza Apple-

ton, and Betty Carpenter as Natalie, does not interfere with the story materially. Harlan Knight as Tom Slater, O'Neil's foreman, and Lee Beggs as a camp doctor, both are good throughout.

"The Iron Trail," in scenery, photography and atmosphere, is good entertainment.

Burlesque on K. K. K.

Produced by Pollard

"Snub" Pollard's comedy, "Law and Order," a satire on the activities of the Ku Klux Klan, has been published. Pollard is the over-worked district attorney of "Quija Falls," where even the police patrol wagon is stolen, and Marie Mosquini is legal representative of the local Klan. Charles Parrott wrote and directed the comedy.

Exhibitors Herald, November, 19, 1921, p. 64

"THE IRON TRAIL"

California

Rex Beach Productions offers a screen version of the author's story, "The Iron Trail," through United Artists this week. The exploits of a young Irish railroad man against terrible opposition in Alaska are dwelt with chiefly in the play which is an entertaining melodrama of the old style. In it, as might be expected, the parts are played without characterization and the direction halts not to insert living touches. The suspense is let down slightly by the overdoing of it and because of surplus subtitles at a time when the whole needs snapping up, if anything. Nevertheless there are several real punches and a lot of fast action.

Wyndham Standing plays the Irish Prince characteristically, lending him considerable hero charm.

The feminine lead is done by Alma Tell who is not entirely easy on the screen, perhaps due to inexperience. Anyway as Eliza Appleton, a star reporter, she cuts a rather interesting figure.

Reginald Denny also plays a principal part in this picture which, was directed by R. Wm. Neill.

Camera! The Digest of the Motion Picture Industry, January 14, 1922, p. 14

THE IRON TRAIL

Murray O'Neill.....Wyndham Standing
 Curtis Gordon.....Thurston Hall
 Dan Appleton.....Reginald Denny
 Eliza Appleton.....Alma Tell
 Natalie.....Betty Carpenter
 Dr. Gray.....Lee Beggs
 Tom Slater.....Harlan Knight

This is the first of the Rex Beach productions to be released by United Artists. Production was made on the Whitman Bennett lot at Yonkers. Taking a picture of Alaska in Yonkers would naturally have its drawbacks, but one would believe that studio stuff could be shot most anywhere and the desired effects achieved for the screen. Such, however, does not seem to be the case in this picture. It is a good story that has been slaughtered by adaptation, direction, lighting, camera work, and last, but far from least, the cast that was selected to portray Mr. Beach's characters.

One is at sea to figure just why the Strand booked this picture. Surely it could not have been previewed by Joseph Plunkett, and if it were, then the picture mart must be in a mighty sorry state these days for him to accept it. "The Iron Trail" is the type of picture that might be expected on the screen of a daily change of program house, but hardly in a Broadway theatre where a full week's run is the policy. United Artists will be mighty careful before they accept the next Beach production if it is produced by the same hands that botched this one.

"The Iron Trail" was directed by R. William Neill, whose work leaves much to be desired. The cast is exceptionally bad with the exception of Harlan Knight, who plays a minor role. He was the only natural fig-

ure on the screen at any time. Wyndham Standing, who played the heroic role; Thurston Hall, the heavy; Reginald Denny, the juvenile lead; Alma Tell, the lead, and Betty Carpenter, the ingenue, were all so self-conscious that one would believe that their appearances in this picture were the first that they had ever made before the camera. Their actions were stilted and mechanical and the matter of detail was evidently entirely overlooked by the director.

There is one thing certain about Alaska, that will be of interest to the women folk, taught by this picturization of life in that territory, and that is that they have marvelous hair-dressers there. Both of the principal women figures have wonderful marcel waves in their hair at all times. One scene brings home this fact with particular force. The ingenue and the hero have been shipwrecked and the hero swims ashore with her, remarking on landing that he has been in the water for an hour and a half. He carries the girl to the home of her mother and stepfather, and the moment that she is carried into the room her hair changes from a damp bedraggeledness to a shimmering waviness that is simply wonderful. Incidentally, the hero is the first man we ever heard of able to swim for an hour and a half with heavy leather coat and his shoes on. Those little matters will give a general idea of the attention that was paid to detail in the direction of the picture.

The story deals with the opening of the Alaskan country to rail traffic, the battle being between two rival factions of railroad builders. Thurston Hall as the heavy is the crooked railroad promoter, while Standing is the upright engineer who wins out in the end and

achieves fame, fortune and the girl of his heart. It could have been interesting, but it isn't. *Fred.*

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Adventure
Gender: Female (Eliza Appleton)
Ethnicity: White (Eliza Appleton)
Media Category: Newspaper
Job Title: Reporter (Eliza Appleton)
Description: Major: Eliza Appleton, Transformative Positive
Description: Minor: None

It Can Be Done (1921)

Editor Byron Tingley (William McCall) of the muck-raking *The Morning Clarion* hires Writer Austin Crane (Earle Williams) to expose three business profiteers.

Austin Crane (Earle Williams) is an author of detective fiction hired by a newspaper to expose three business profiteers. He finds out one of them is the father of his sweetheart, but is able to redeem the old man. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 41

At a dinner party given by Webb Standish, Austin Crane, an author of detective fiction, is accused of writing improbable stories. Eve, Webb's daughter, shares Crane's belief that his stories can be duplicated in reality. Accordingly, Crane fabricates a case to prove that Standish is a profiteer, discovers that he is really guilty, but for Eve's sake hesitates to expose him. His editor insists that he continue the game, however; and entering Standish's home with a former crook, Spike Dawson, Crane obtains incriminating evidence. *American Film Institute Catalog of Feature Films*

"It Can Be Done"

*Vitagraph Production Starring Earle
Williams as Author-Adventurer Has
Novel Plot*

Reviewed by Mary Kelly.

The interesting discovery that there are times when truth becomes fiction and when fiction becomes truth, comes to light in the novel plot in "It Can Be Done," a plot which is unfolded in lively, entertaining style. A new channel for the screen writer's imagination, this story, a type which might easily have been made cumbersome or absurd, moves gracefully, dramatically through unusual situations to a clever ending.

A young author, accused of writing exaggerated, impossible stories, proves the logic of one of his plots, by enacting the role of his famous detective hero, and victimizing, for the sake of carrying out a make-believe robbery, the very man who had belittled his ability as a writer.

This role fits Earle Williams ideally. Romantic rather than realistic; breezy rather than serious, his personality is, in itself, a complete characterization. Alfred Aldridge as the ex-crook who turns detective and then turns crook again, is a capable actor, and the other members of the cast in well-thoughtout character delineations show excellent directing.

Cast

Austin Crane.....	Earle Williams
Eve Standish.....	Elinor Fair
Webb Standish.....	Henry Barrows
Jasper Braden.....	Jack Mathies
Bill Donahue.....	Jack Carlisle
Spike Dawson.....	Alfred Aldridge
Byron Tingley.....	William McCall
Mrs. Standish.....	Florence Hart
Mrs. Faire.....	Mary Huntress

Story by Frederick J. Jackson.

Direction by David Smith.

Length, Five Reels.

The Story

Austin Crane, author of a series of famous detective stories about a character named Hammond Knox, is entertained at dinner by Webb Standish, who, in agreeing with his guests, remarks that Crane's stories are clever but altogether impossible. Eve Standish, the daughter, shares Crane's embarrassment at his accusation and betrays her great interest in the young writer, who promptly vows that he will prove the possibility of one of his popular stories.

This he proceeds to do by victimizing Standish in a raid on profiteers. When he discovers that Standish is really guilty of cheating the public, he defers exposing him on account of Eve, but through the insistence of Tingley, editor of the Morning Clarion, who has hired Crane to write these slanderous articles, Crane is forced to go on with the game. He masks himself, gets into the Standish home with Spike Dawson, a former crook who has joined the detective force and who double-crosses Crane by stealing the Standish jewels. Crane gets the papers that incriminate Standish and the two escape to Crane's apartment but not before Standish has detected Crane's identity. He calls the police and sends them to Crane's apartment. Spike, terror-stricken, has confessed his theft to Crane and has turned over the jewels. Standish arrives and Crane offers him the surprise of his life by revealing that it was all a game.

Program and Exploitation Cathlines: Showing How An Author Proves the Logic of His Detective Plots.

A Romantic Story—A Drama Within a Drama—A Hero-Author Who Plays the Role of His Own Character.

Exploitation Angles: The title and unusual character of the story are the best angles. Exploit it on idea that "Nothing is Impossible."

"IT CAN BE DONE"

(Vitagraph)

Rather Unusual and Offers Fair Entertainment

CROOK stories have become so orthodox in plot and characterization that any development away from regulation channels is bound to be appreciated by the steady picturegoer. Take Earle Williams' newest offering, "It Can Be Done" for example. Here is something new in crook plot construction, but because of its very character the interest is not maintained with the attention which the ordinary mystery story demands. It is developed in a spirit of make-believe with the protagonist acting a part as it were. Thus the suspense centers more on the incident than it does on the anticipation of the ending. An editor of a muck-raking newspaper employs a prominent author of crook stories to expose a ring of profiteers. It happens that one of these captains of industry is the father of his fiancée while another is his hated rival. He has no scruples in exposing the latter, but resigns rather than humiliate his sweetheart.

Here is where the picture develops a twist. The profiteer picks up one of the author's hooks and declares that it is illogical—that the events never could happen. So the hero plays one of his own burglars, climbs into his prospective father-in-law's house, steals the incriminating papers from the safe without his identity being known except to the daughter. A counter-plot revolves around a real thug who is working in the interests of the editor. The reformed crook forgets his conscience long enough to steal the jewels, though he is caught by the author. Since they are friends the latter advises him to seek safety in his home. Meanwhile the profiteer has called up the police and informed them of the identity of the author.

The succeeding sequence becomes a trifle arbitrary since the officers investigate in a haphazard fashion. In fact they are unduly polite. In real life the suspects would have been lugged off to the station and allowed to offer explanations there. The profiteer arrives but is advised in a confidential whisper not to press the case, but to state that it is a huge joke. So the author impresses him with the fact that his stories can be real after all. He gives up the papers on the promise that the profiteer will reform. The picture offers moments of captivating humor, especially when the reformed thug holds the scene. There are a number of clever twists and surprises and the production has been done in good taste throughout. But its suspense is lost because the plot is thoroughly mapped out ahead. The star gives a polished performance. The offering should get by in any neighborhood house.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Austin Crane.....	Earle Williams
Eve Standish.....	Elinor Fair
Webb Standish.....	Henry Barrows
Jasper Braden.....	Jack Mathies
Bill Donahue.....	Jack Carlisle
Spike Dawson.....	Alfred Aldridge
Byron Tingley.....	William McCall
Mrs. Standish.....	Florence Hart
Mrs. Faure.....	Mary Huntress

By Frederick J. Jackson.
Directed by David Smith.

PRESS NOTICE—STORY

"It Can Be Done," is a photoplay adapted from a popular magazine story by Frederick J. Jackson. This is the second of the author's tales to be picturized by Earle Williams, and presents the popular star in a role that fits him perfectly. The character is that of a wealthy American youth who takes up writing stories as a profession and who is unusually adept at capitalizing crime and detection. His friends, while interested in the tales, tell him that they are illogical. To prove the truth of his plots he attempts to live one of his characters.

In fulfilling the requirements of the bet, he here has many strange and startling adventures as well as a love affair that is certain to hold the interest of the average picture patron. The story is one that should prove popular as it contains the elements of suspense, mystery, humor and romance in the right proportions. The scenic backgrounds are pleasing to the eye and the production is also marked for its atmosphere. Mr. Williams gives a finished performance as the author who took up a life of crime to show that his plots "could be done." In his support are Elinor Fair and other competent players. "It can Be Done" comes to the theatre next ——— and ———.

PROGRAM READER

They ridiculed his stories and told him that his ideas and characters were far removed from life. Just to show them that they were wrong he placed a bet that he could live one of his figures. How he did it makes a very interesting picture. "It Can Be Done" comes to the ——— theatre next ——— with Earle Williams as the star. We don't intend to detail the plot to you. It furnishes so many surprises and carries such a wealth of incident and action that such a course would rob the story of its suspense. But come next ——— and be royally entertained. It is a picture which is excellently blended with romance, mystery, intrigue and suspense. Elinor Fair plays opposite the star.

SUGGESTIONS

The title can come in here for some novel exploitation. Cards for window displays can be featured such as—"Girls Dress Attractively On an \$18.00 a Week Salary." "It Can Be Done." These cards can be placed in the windows of shoe, furniture and women's specialty stores. And they will certainly excite attention. Blind ads distributed on the amusement page of the newspaper featuring the title will stimulate curiosity. Play it up in this fashion for some weeks in advance of the showing. Play up the picture as a really novel offering which carries a wealth of entertaining moments. Tell that it is well balanced with humor, mystery, intrigue, suspense, and romance. Play up the star and announce that he has one of his finest pictures here. Bill it as a timely subject.

EARLE WILLIAMS IN
IT CAN BE DONE

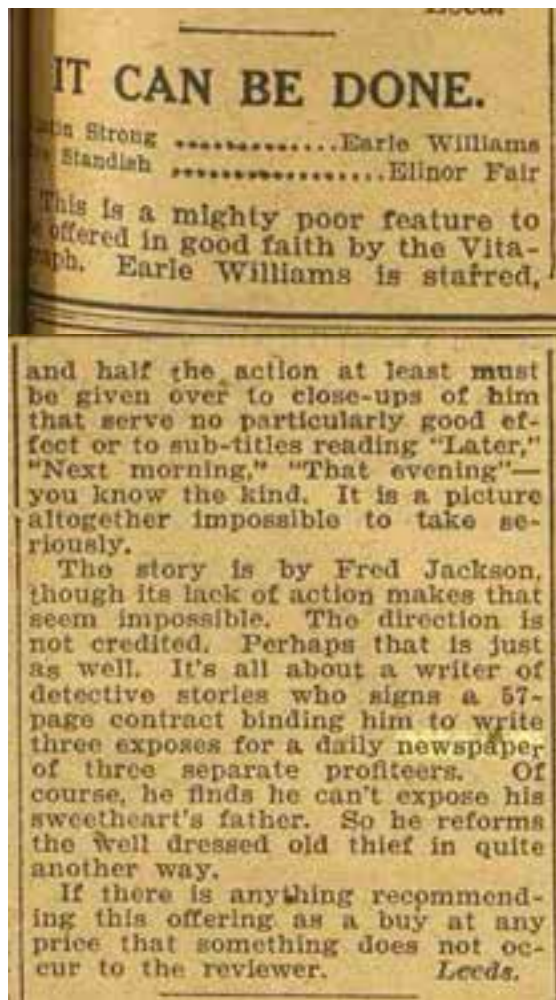
(VITAGRAPH)

Intelligent story, well acted and carefully produced. Williams in the role of an author, who wins a bet and saves his sweetheart's father from disgrace.

Earle Williams' latest starring vehicle is a satisfactory bit of screen entertainment. The star is surrounded by a capable company and the picture as a whole should please. The plot is not unusual nor very different from hundreds of other screen dramas but it contains an interesting love story and has been given a good production.

The story centres around a successful writer of fiction who is employed by a newspaper to expose several profiteers. The father of his sweetheart, a broker in foodstuffs, is on his list and to shield the family he refuses to go on with the assignment. The editor, however, determined to get the facts has a reformed crook steal the data from the profiteer. The same night, the author, on a bet, has entered the house to warn his sweetheart's father and there is a mix-up when he is discovered and the thief escapes with the papers and the family jewels. The author secures the jewels and restores them and tells the police it is all a joke, that it was part of the plot of a story he was writing.

There is some good character drawing and Williams gives an intelligent and forceful performance as the young author. There are mighty fine sets in this picture, too. Elinor Fair has an important role.



Variety, May 13, 1921, p. 43

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Adventure

Gender: Male (Byron Tingley, Austin Crane)

Ethnicity: White (Byron Tingley, Austin Crane)

Media Category: Newspaper

Job Title: Editor (Byron Tingley). Reporter (Austin Crane).

Description: Major: Byron Tingley, Negative. Austin Crane, Positive

Description: Minor: None

The Kentuckians (1921)

Journalist Colton (John Milten) covers elections and mountain feuds in Kentucky.

Boone Stallard, elected to the Kentucky Legislature by a mountain district, clashes with Randolph Marshall, a Blue Grass aristocrat who is engaged to Anne, the governor's daughter. When a feud breaks out in the mountains between the Keatons and the Stallards, Boone returns home and with the help of Marshall restores law and order; later, Marshall obtains a commutation of the sentence of Stallard's brother, who has been condemned to death. Boone, now realizing the differences between a rugged, simple mountaineer and an aristocrat, decides not to ask Anne to marry him. *American Film Institute Catalog of Feature Films*

"The Kentuckians"

Paramount Presents Monte Blue in a Realistic Picture of American Life

Reviewed by Louis Reeves Harrison.

"The Kentuckians" is a sincere attempt to do more than merely reflect the surface of our national life—it tries consistently to get beneath the surface and, like the greatest dramas, reveal the causes of human growth. It is a picture of Americans in evolution, giving one perspective of our complex existence, and it is successful in treatment with one grave exception. That exception is the introduction of a revolver duel between two leading characters at ten paces in which neither receives a scratch. This unnecessary scene, having no effect on the main line of action, seriously injures the very ideals which the leading characters are struggling to establish. Besides, it is one of those perilous incidents in a serious story which is liable to cause a laugh and lessen interest in the outcome. Aside from this blank cartridge exchange of shots, ordinarily relegated to farce, the treatment is not only impressive, but superb in some of the grand interior ensembles.

An admirable quality of "The Kentuckians" is the typing. It is of the highest order as a rule, and this means the selection of several score of people who hold the mirror up to nature. Monte Blue is every inch a tall Kentuckian of the mountains, and his interpretation is thrown into powerful contrast by the fine acting of Wilfred Lytell as a representative of the Blue Grass aristocracy. The two men are admirably balanced against each other, splendid specimens of youthful egotism struggling to give itself noble expression. These two hold attention through sheer force of personality and represent in their characters almost the sole element of true drama in the story. They held a large audience at the Rialto Theatre and, with their exceptional support, provide a high quality of entertainment.

The Cast.

Boone Stallard.....	Monte Blue
Randolph Marshall.....	Wilfred Lytell
Anne Bruce.....	Diana Allen
Mace Keaton.....	Frank Joyner
Governor.....	J. H. Gilmour
Colton—Journalist.....	John Milten
Jake Stallard.....	Thomas S. Brown
Boone's Brother.....	J. W. Johnston
Constable.....	Russell Parker
Young Keaton.....	John Carr
Young Stallard.....	Albert Hewitt
Ma Stallard.....	Eugenia Woodward
Uncle Cadmus.....	Wesley Jenkins
Mrs. Marshall.....	Grace Reals

Directed by Charles Maigne.
Scenario by Frank W. Tuttle.

Author, John Fox.

Length, six reels.

The Story.

"The Kentuckians" of mountain and those of Blue Grass plains are represented in the Legislature respectively by Boone Stallard and by Randolph Marshall, both young and ardent, both in love with the Governor's daughter, Anne. Stallard inspires her by his fiery defense of the mountain people, though he is an uncouth genius. Marshall is a gentleman of splendid family, whose refinement and culture is taken as a matter of course. Anne is discontented with him, because of his easy poise and disinclination to appear at his best in the legislative duel with Stallard.

Marshall has been denouncing the mountaineers and their feuds as a disgrace to the state, when he decides to go amongst them for personal observation. He comes upon Stallard getting the worst of an encounter with some lawless characters and takes the side of his rival in a fight they jointly win. On returning to Anne, Marshall does not mention saving Stallard. That information comes from the young mountaineer himself, operating against him with the girl. She begins to see that she has not done Marshall justice.

It is Marshall who obtains from the Governor a commutation of sentence for the brother of Stallard, a murderer condemned to pay the death penalty. It is the quiet and modest fellow of high intelligence and social position who shows himself the superior in magnanimity to the flaming young Stallard. To Marshall, in the end, Anne turns as the better of "The Kentuckians."

Program and Exploitation Catchlines: A Story of Real American Life in the Course of Evolution.

Adaptation of the John Fox Drama.

Monte Blue in a Story of the Blue Grass Plains.

Exploitation Angles: Play on Monte Blue and interest in the local color, as suggested that this is not the usual feud story, but by the title, but give emphasis to the fact something different. Play heavily on this or the title may keep some away who will enjoy the novelty.

"THE KENTUCKIANS"

(Paramount)

Very Little Drama Here; Backgrounds Are Interesting

IT doesn't take a great deal of imagination to penetrate the idea behind a John Fox story. In "The Kentuckians" he dwells upon his favorite theme—the conflict between the mountaineers and the blue grass aristocracy. The plot being obvious, the director should have hidden its shortcomings with moving incident or substituted action which would make it resemble something else than a picture of illustrated subtitles. A goodly portion of the story details the conversations between a small group of characters. One will walk into a scene and argue and a shot will show him making an exit. Such a bit will be followed by a long and explanatory caption. There is a small representation of a feud depicted which is more or less subordinated for the talky conflict between the rugged legislator from "them thar hills" and the aristocrat from the Blue Grass.

The homespun hero is dreadfully serious and is guided by a sense of honor which destroys sympathy. Rather than aid in releasing his convict brother he permits the law to take its course. This attitude will save the mountain counties from being absorbed. There is a play at romance which is easy to guess if one knows the author at all. The girl marries the aristocrat when she realizes that he has developed some character. The director has staged the picture among truly enchanting backgrounds. In fact the Kentucky atmosphere looks like the genuine thing. The hills, the ram-hackled homes of the mountaineers, the valleys and the winding roads—these are much more interesting to watch than the obvious thread of story. There are two scenes which carry a little color—one shows a fight between the rugged hero and his kinsmen and enemies from the hills, the other shows an attempted raid on the jail.

It strikes us the jail delivery should have been shown to compensate for the talky tone of the picture. As it is there is no suspense generated. And the aristocrat and the girl jumping through the lines of the raiders at the psychological moment smacks of movie heroics. There isn't any comedy relief. And humor could have been found by incorporating some homespun touches in the hill scenes even though it would be unfaithful to the story. The action is serious; the same may be said of the characterization. Monte Blue as the mountaineer is a good type, but it isn't a clearly defined portrayal because of the subdued key in which he is guided. Wilfred Lytell as the aristocrat is called upon to orate and walk in and out of sets. And he does it with excellent poise. Local color may be found in some of the extras. "The Kentuckians" has too much conversation and descriptive matter and very little drama.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Boone Stallard.....	Monte Blue
Randolph Marshall.....	Wilfred Lytell
Anne Bruce.....	Diana Allen
Mace Keaton.....	Frank Joyner
Governor.....	J. H. Gilmour
Colton-Journalist.....	John Milern
Jake Stallard.....	Thomas S. Brown
Boone's brother.....	J. W. Johnston
Constable.....	Russell Parker
Young Keaton.....	John Carr
Young Stallard.....	Albert Hewitt
Ma Stallard.....	Eugenia Woodward
Uncle Cadmus.....	Wesley Jenkins
Mrs. Marshall.....	Grace Reals

By John Fox, Jr.
 Scenario by Frank W. Tuttle.
 Directed by Charles Maigne.
 Photographed by Andre Barltier.

PRESS NOTICE—STORY

"The Kentuckians" is the name of the feature which comes to the theatre next _____. This is an adaptation of John Fox's stirring story of the same name and presents a cast of notable players among whom are Monte Blue, Wilfred Lytell, Diana Allen, J. H. Gilmour and John Miltern. It is a story of a mountain man, of a distinguished son of the Blue Grass, and of the Governor's daughter. With the avowed ambition of obtaining emancipation for his people in the mountains of Kentucky, Boone Stallard goes to the Kentucky Legislature.

He discovers that the aristocrats of the Blue Grass regions are in conflict with him but he triumphs in the end through his honesty of purpose. The picture is told against backgrounds which are rich in spectacular appeal. The mountains, the hills, the valleys, the streams, the winding roads, the sunsets,—these are all brought out and give the picture much of its atmosphere. The action presents a deal of clever incident which always interests. And the acting is of high calibre. Charles Maigne directed.

PROGRAM READER

"The Kentuckians" will come to the _____ theatre next _____ with a cast headed by that sterling actor, Monte Blue. This is a picture version of John Fox's story of the same name and deals with the ever present conflict between the hardy mountaineers and the aristocrats of the Blue Grass region. It is filled with tense moments, big dramatic situations and climaxes which exert a powerful appeal. A plain story of bitter struggle—of vital contrasts—of love, romance, pathos and sentiment—that is "The Kentuckians." The picture retains the fine characterizations, the simple mountain atmosphere and the appealing romance of the book. Monte Blue is ideal for the leading role. Others in the company are Wilfred Lytell, Diana Allen and John Miltern.

SUGGESTIONS

A John Fox story is sure in its appeal. So exploit this by telling that this true son of Kentucky is the author. Play up that the picture is a faithful adaptation of the book and that it features that fine type, Monte Blue. This actor is not only a splendid type but he knows something of his art. You might mention that he scored a big hit in "The Jucklins." Play up the appealing romance, the fine atmosphere, the wonderful characterizations. Have your orchestra play "The Southern Rhapsody," by Lucius Hosmer.

SPECIAL CAST IN
THE KENTUCKIANS
(PARAMOUNT)

John Fox, Jr.'s novel of Kentucky people reproduced on the screen in a talky, spiritless form.

The big thing in the novel, "The Kentuckians," was the keen understanding of the author, John Fox, Jr., of the psychology of the Kentucky mountaineers. This should have been the big thing in the picture, but the spirit of the book was missed by a wide margin, thus making the picture nothing more than a listless tale with only occasional touches of dramatic life, told with the aid of innumerable sub-titles. And these titles are by no means a paragon of the title writer's art. Many of the quoted titles are unnecessary while those of the descriptive sort are written in a manner so stilted that it jars. Even if the titles of the latter classification were taken bodily from the author's text they are out of place in the picture because the spirit of the picture is different than that of the book.

The theme of the story is the good influence of woman upon man. Inspired by the daughter of the Governor, an ambitionless assemblyman with proud antecedents is transformed into a purposeful man; while a mountaineer, with the spirit of feudal factions in him, becomes a champion of law and order. The incidents leading to these conclusions being involved besides listless never really seize one. Only once does one respond to any extent and that is during the march of the band of mountaineers upon the jail to free one of their number. Though but fairly well done it is the most effective bit in the picture. It is an incident that will always hold a share of popular appeal.

In one respect the picture is uncommonly fine. Its exterior backgrounds are beautiful and the photographic composition delightful. It is to be regretted that because of obvious painted backings the sum total of this phase could not have been one hundred per cent.

The picture is a Charles Maigne production. Monte Blue plays the mountaineer; Wilfred Lytell, the Blue Grass seion, and Diana Allen the Governor's daughter.

"THE KENTUCKIANS"

Grauman's

John Fox, Jr.'s story, "The Kentuckians," which was recently cinematized by Paramount, is released locally this week. The scenario embraces a huge cast, a somewhat ponderous plot, and much uninteresting speech making. The subtitles attempt to provide the information which is not clearly told by the slow-moving action, but many of them miss. Everything considered, a po-

litical fight between two sections of one state is not sufficiently entertaining to occasion a motion picture.

Scenically the production is a huge success. The photography is standard.

Monte Blue heads the list of players as Boone Stallard, a mountaineer. Mr. Blue always pleases in this type of thing, but his action gives him little opportunity to either

gain sympathy or create a characterization.

Wilfred Lytell plays Randolph Marshall, a son of the Blue Grass section. His work holds the attention as much as does that of the other principals, although his lack of action is also against him.

His sweetheart, the daughter of the Governor, is enacted by Diana Allen. She does more than could have been expected with her role.

J. W. Johnston as Daws Stollard, a murderer, plays a few good scenes.

Frank Joyner, J. H. Gilmour, John Miltern, Thomas Brown, Russell Parker, John Carr, Albert Hewitt, and several more, have much jumbled minor parts and bits.

Charles Maigne directed this picture, which somehow missed its punch.

Sunday, February 13, 1921

Wid's DAILY

13

Good Acting And Pretty Southern Atmosphere Its Features

"THE KENTUCKIANS"

Charles Maigne Prod.—Paramount

DIRECTOR Charles Maigne
AUTHOR John Fox, Jr.
SCENARIO BY Frank W. Tuttle
CAMERAMAN Andre Barlatier
AS A WHOLE Realistic Southern atmosphere
 and a sincere performance by the featured player
 its mainstay
STORY By well known American author; will
 interest some, but can't be credited with having
 a universal appeal
DIRECTION Has secured wonderful Kentucky
 atmosphere and managed players very well but
 allows dull moments to creep into story's telling
PHOTOGRAPHY Excellent
LIGHTINGS Always good
CAMERAWORK Effective
PLAYERS Monte Blue again distinguishes
 himself in role of featured player; others quite
 satisfactory
EXTERIORS Real Kentucky
INTERIORS Correct
DETAIL Satisfactory
CHARACTER OF STORY Kentucky feudal
 mountain folk seek emancipation against power-
 ful repression of aristocrats
LENGTH OF PRODUCTION 5,581 feet

A fine performance by Monte Blue, the featured player, and a realistic and beautiful Kentucky atmosphere are the points of appeal that stand out most prominently in Charles Maigne's production of "The Kentuckians" from John Fox's well known novel. But it isn't the sort of story that can be said to have a universal appeal because everyone isn't interested in whether or not Kentucky mountaineers still continue their feudal troubles with the aristocrats or not.

Director Maigne has succeeded in the main in making the atmosphere realistic and in handling the players he has done well but whether he worked with a poorly prepared scenario or whether he just didn't "hit" it right, there are dull moments in "The Kentuckians" and it takes sometime before the spectator can "find" himself. This is due to the fact that in the opening of the picture there are more titles than scenes and they depend almost entirely on the captions to tell the story.

Monte Blue's performance is well worth seeing and when he is not on the screen his presence is missed. Willfred Lytell hasn't an altogether attractive role and he often appears to be ill at ease. Dinna Allen is a pleasing heroine and there are some splendid mountaineer types. The camerawork and photography generally deserves mention for it's excellence.

Boone Stallard (Monte Blue) goes to the Kentucky Legislature to plead emancipation for his people in the mountains. He meets his first opposition in the person of Randolph Marshall, an aristocrat. Stallard's plea is so sincere that he gains the admiration of the members and later is invited to a reception at the Governor's home. Anne, the Governor's daughter, who secretly admires the young mountaineer for his sincerity introduces him to her fiance, Marshall, but the mountaineer refuses to shake hands.

Matters grow worse and Boone and Marshall decide to settle the dispute by duel but each escapes a disastrous end and they shake hands. At this time Boone is informed that the Keatons, another clan, have broken truce with the Stallards and he returns to fight for his own honor. Boone talks them into law and order and through his influence gains the respect of the aristocrats. Boone is really in love with Anne but realizes the difference in their places in life and the story closes with Randolph winning the girl.

You Can Most Likely Please The Majority With It

Box Office Analysis for the Exhibitor

You can probably satisfy the majority with "The Kentuckians" regardless of whether or not they will all like the story. To some it won't make much difference because they will be pleased with the performance of Monte Blue and the picture is always good to look at. You can promise them real Kentucky atmosphere. Make good use of the featured player's name. His work deserves it and you can recall his work in "The Jucklins" if you played that picture.

Use the author's name if you think that will interest them. And if they recall producers' names in connection with previous productions you can tell them "The Kentuckians" was made by Charles Maigne who directed Barrymore's "The Copperhead." This line might attract: "Would you aid the law in sending your own brother to death even though you knew him to be guilty? It happens in 'The Kentuckians.'"

THE KENTUCKIANS

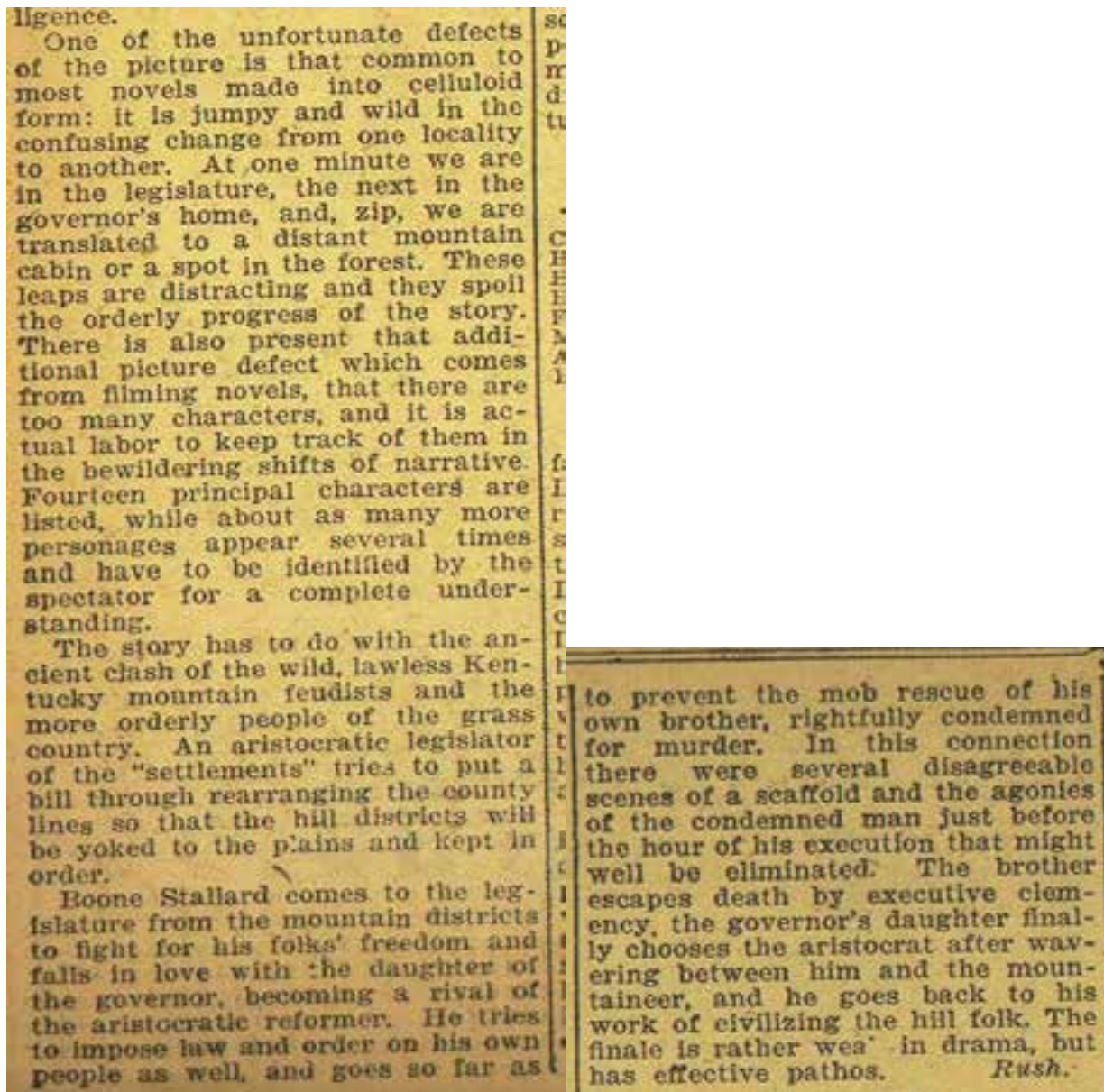
Boone Stallard.....	Monte Blue
Randolph Marshall.....	Wilfred Lytell
Anne Bruce.....	Diana Allen
Mace Keaton.....	Frank Joyner
Governor.....	J. H. Gilmour
Colton—Journalist.....	John Miltern
Jake Stallard.....	Thomas S. Brown
Boone's Brother.....	J. W. Johnston
Constable.....	Russell Parker
Young Keaton.....	John Carr
Young Stallard.....	Albert Hewitt
Ma Stallard.....	Eugenia Woodward
Uncle Cadmus.....	Wesley Jenkins
Mrs. Marshall.....	Grace Reals

"The Kentuckians," this week's attraction at the Rialto, takes a whole paragraph for its lineage. It is presented by Adolph Zukor, is a Charles Maigne production, and was made into screen form by Frank W. Tuttle from the novel of John Fox, Jr. Monte Blue as the star gets the blackest type on the program.

The feature is an accurate picture of the locale which Fox knows and writes about so colorfully, and it must be said that this screen translation of the book reproduces to an astonishing degree the spirit of the novelist, both in character drawing and in settings. It carries complete conviction in its sincerity, and only falls down occasionally in minor details.

It must have involved a considerable outlay in investment, for there are numerous elaborate interiors and the producer has apparently set wide limits for his payroll. The photography is extraordinarily good. In the mountain scenes exquisite light and shadow effects and splendid forest scenes are noted, although there was a moonlight scene where the shadows were all wrong, casting crosswise with the moon (from the artificial lights) instead of straight away.

Monte Blue was happily cast as the mountaineer who comes down to the State Legislature to champion the cause of the hill folk against the oppression of the "grass country" aristocrats. There is a strong sympathetic appeal in the character of the crude mountaineer, a portrait doubtless inspired by an earnest study of Lincoln. Blue plays it with real intelligence.



Variety, February 4, 1921, p. 43

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Colton).

Ethnicity: White (Colton).

Media Category: Newspaper

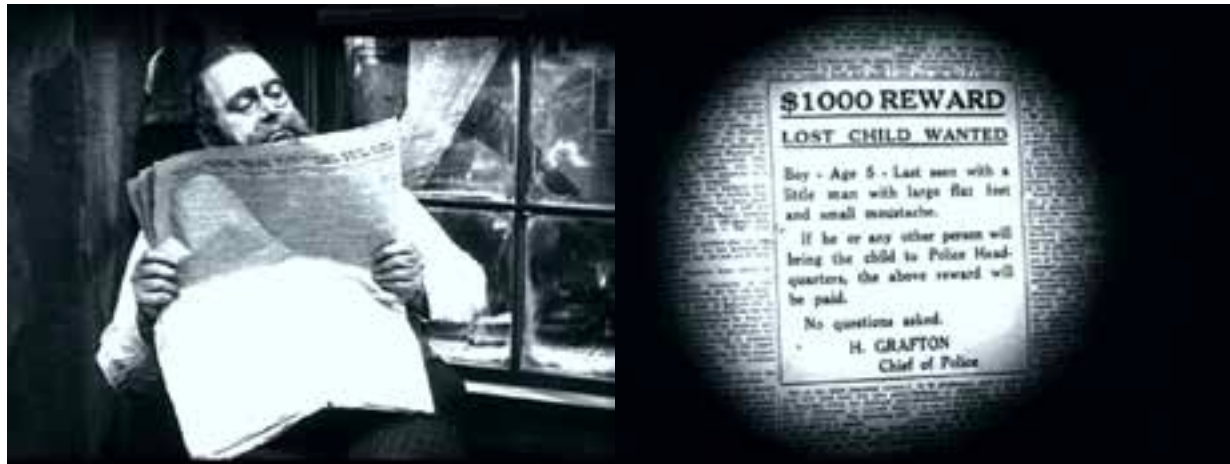
Job Title: Reporter (Colton)

Description: Major: None

Description: Minor: Colton, Positive

The Kid (1921)

Newspapers print a reward offer for a sick boy's return to his mother.



Scenes from *The Kid* (1921)

Desperate and alone, a suicidal young woman named Edna decides to abandon her newborn son, leaving him in the back seat of a limousine parked outside an affluent household with a note imploring the reader to love and care for the child. Moments later, two petty criminals steal the car and discard the baby in an alley. A tenement tramp finds the infant and, unsure what to do, names the boy John and raises him as his own. Plagued by guilt, Edna returns to the house, where she learns of the theft and collapses with grief. Five years later, the kid works as the tramp's business partner, throwing rocks through neighborhood windows that the tramp then offers to repair. During this time, Edna has achieved fame as a singer, but struggles to fill the void in her heart left by her child. While performing charity work in a poor neighborhood, she finds the kid lying ill in the street. Unaware he is her long-lost son, she calls upon a country doctor to nurse him back to health. Concerned about the boy's condition, the doctor uncovers the truth about his unknown parentage and orders him to be sent to the county orphan asylum. Distraught, the tramp retrieves the kid from authorities before they reach the orphanage and sneaks him into a cheap lodging house. Meanwhile, the doctor shows Edna the note left by the baby's mother, which she recognizes to be written in her own hand. Realizing that the sick boy is her son, she posts a notice in the newspaper. That night, the lodging house proprietor abducts the child and returns him to the police station in hope of collecting a reward. Disconsolate over the loss of the kid, the tramp returns home, where he is found by a policeman who reunites him with Edna and the boy. He and the kid embrace, and Edna invites him inside their home. *American Film Institute Catalog of Feature Films*

THE KID.

The Man.....Carl Miller
 The Woman.....Edna Purviance
 The Kid.....Jackie Coogan
 The Tramp.....Charlie Chaplin
 The Policeman.....Tom Wilson

Charlie Chaplin, after a long absence, comes back in "The Kid." It is a six-reeler, 5,300 feet long, and a corker. It will be called better than "Shoulder Arms" or "A Dog's Life," and is to be sent forth by Associated First National.

In this, the longest subject he has ever released, Chaplin is less of the buffoon and more of the actor, but his comedy is all there and there is not a dull moment, once the comedian comes into the picture, which is along about the middle of the first reel.

"The Kid," for which a year's labor is claimed by the distributors, has all the earmarks of having been

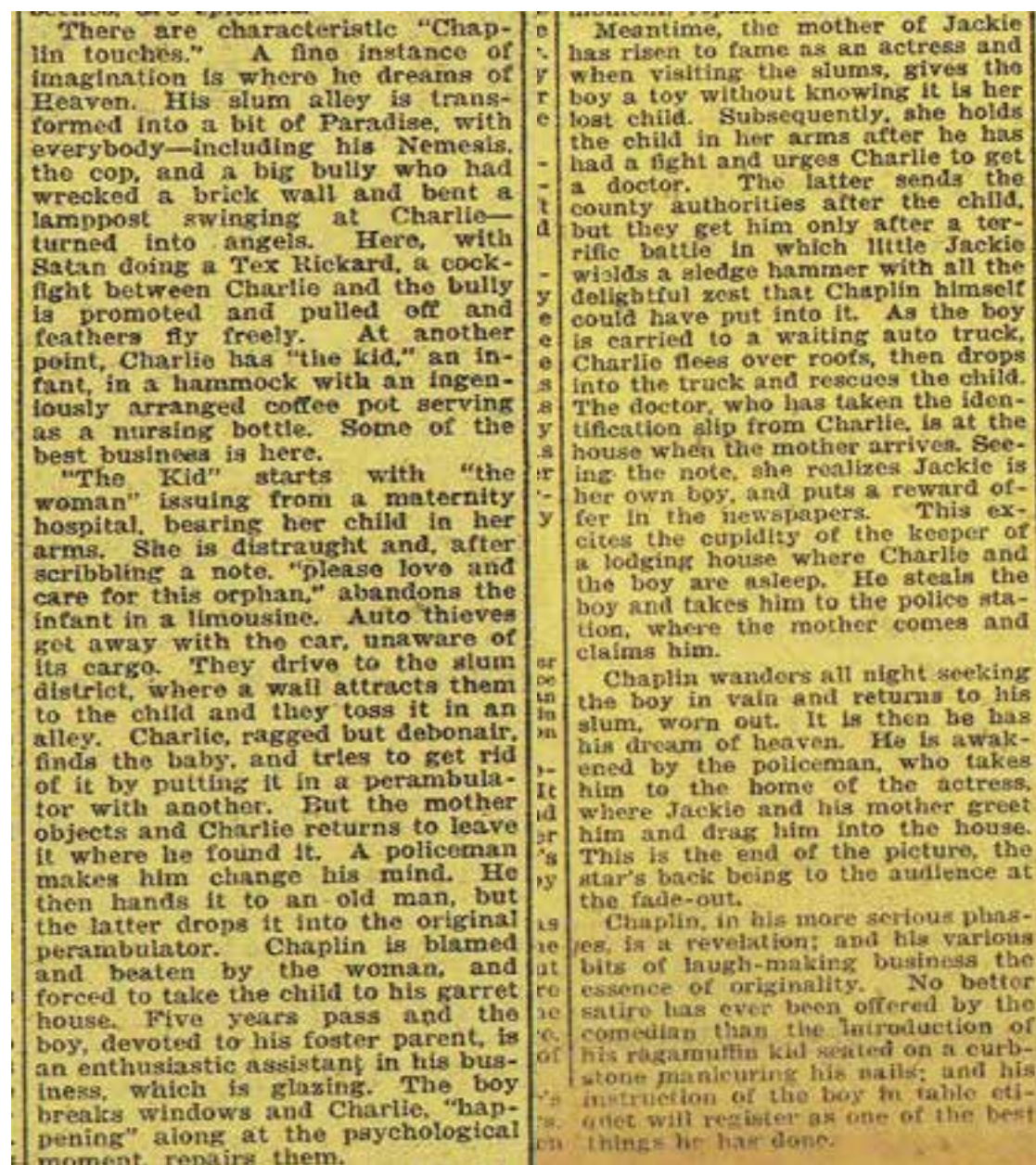
carefully thought out and painstakingly directed, photographed and assembled. The cutting, in some places, amounts almost to genius. Introduced as "a picture with a smile—perhaps a tear," it proves itself just that. For while it will move people to uproarious laughter and keep them in a state of unceasing delight, it also will touch their hearts and win sympathy, not only for the star, but for his leading woman, and little Jackie Coogan.

It is almost impossible to refrain from superlatives in referring to this child. In the title role his acting is so smooth as to give him equal honors with the star. Usually Chaplin is the picture; but in "The Kid" he has to divide with the boy, whose character work probably never has been equalled by a child artist. Edna Purviance is attractive as the unmarried mother of the kid, but hers is comparatively a small role.

Chaplin indulges in the usual broad references where he handles a moist infant, and rather overdoes it. Some of this play could be cut out to advantage, and he might also eliminate the flash of the Savior bearing the cross, a piece of symbolism flashed on the screen to emphasize the burden of "the woman whose sin was motherhood," and, perhaps, to give the film tone.

Outside of these two spots, the picture is flawless in treatment and has so many good points, artistically and dramatically, it would seem the better discretion if the cited spots, potential points of attack, were discarded. The action is lightning-fast and the tempo never lags.

The picture, as is to be expected, does not have its action in regal splendors, but in tenements, police stations and back alleys. So there are no "sets" to it. But the photography is sharp all the way and the lightings, especially in the night scenes, are splendid.



Variety, January 21, 1921, p. 40

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

Kinograms No. 2071 (1921)

Newspapermen. President Harding wins a golf prize when he enters a tourney for newspapermen as a regular competitor and finished second.

KINOGRAMS NO. 2071 (Eastern edition. Released by Educational).—President Harding won a golf prize when he entered a tourney for newspapermen as a regular competitor and finished second. He went around in 76. Robert Bender was the winner. Jousting is revived as a water sport in Paris. The next scenes show "Big Bill" Tilden and Mrs. Mallory playing tennis at Brookline, Mass., and following this workmen are seen blasting for a new hotel in New York City. We then see Americans presenting a modern tuberculosis sanitarium to France and Mr. and Mrs. McAdoo visiting the Boy Scouts at their summer camp. This is followed by pictures of the crew of the ill-fated dirigible, ZR-2, senators called to hear the German treaty and American girls pupils of Helen Moller, snapshots around Coney Island and colored members of Elks in parade at Boston.

Exhibitors Trade Review, September 17, 1921, p. 1107

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Newspapermen)

Description: Major: Pack Journalists, Positive

Description: Minor: None

The Last Card (1921)

Newspaper account of a murder brings a man home and he is arrested as the murderer.

Tom Gannell, a criminal lawyer, detects an intrigue between his wife, Emma, and a college student, Sorley, who tends furnaces on their block. When Sorley goes to the cellar, his wife goes to the piano and plays "The End of a Perfect Day." Maddened by his wife's faithlessness, Gannell follows Sorley and kills him. The following day, the Kirkwoods leave on their annual trip to Florida; a coat belonging to Kirkwood and a pack of his cigarettes are found near the body. Hearing of the murder, he returns home and is arrested for the crime. Kirkwood is defended by Gannell and found guilty. Mrs. Kirkwood, who suspects Gannell, induces the police to tap a telephone conversation between herself and Gannell: while talking she has her maid play "The End of a Perfect Day" on the piano. Finding his living room empty and hearing the sound of the furnace being raked, Gannell breaks and confesses his guilt but defies her to prove it. *American Film Institute Catalog of Feature Films*

"The Last Card"

Gripping Crime Drama Produced by Metro Has May Allison as the Star
Reviewed by Edward Weitzel

Adapted from "Dated," a Saturday Evening Post story, the Metro production "The Last Card" is a gripping crime drama, in which May Allison plays the part of a devoted wife whose brave spirit and clear head save her husband from being convicted of murder. Directed by Bayard Veiller, the author of the stage and screen thriller, "Within the Law," the story is not one of those mystery plots that keep everyone guessing as to who committed the murder, but it will set the spectators to wondering how an innocent man is going to escape from the web of circumstantial evidence which the real murderer has woven around him. In spite of its theme "The Last Card" has its cheerful moments, and there are a number of charming scenes and laughable incidents, in which little Stanley Goethals is the prime mover. The clever way this five year old is used to brighten up the story and develop the action does great credit to all concerned.

May Allison is sweet and womanly as Elsie Kirkwood and makes no effort to give undue prominence to the character. The supporting company is evenly balanced.

The Cast

Elsie Kirkwood.....	May Allison
Ralph Kirkwood.....	Al Roanoe
Freddie Kirkwood.....	Stanley Goethals
Tom Gannell.....	Frank Elliott
Emma Gannell.....	Irene Hunt
Sorley.....	Dana Todd
Chief of Police.....	Wilton Taylor

Story by Maxwell Smith
 Scenario by Molly Parro
 Directed by Bayard Veiller
 Cameraman, Jackson Rose
 Length, 5,817 Feet

The Story

The wife of Tom Gannell, a criminal lawyer, is caught by her husband carrying on an intrigue with a college student named Sorley, who takes care of a number of furnaces on the block. Gannell does not rush in and confront the guilty pair. He hears Sorley go to the cellar; a moment later his wife goes to the piano and plays "The End of a Perfect Day." Maddened by his wife's faithlessness, Gannell follows Sorley into the cellar next door and kills him. The next day the Kirkwoods leave for their annual trip to Florida. A newspaper account of the murder brings Ralph Kirkwood home, and he is arrested as the murderer. A coat of his and one of his private brand of cigarettes were found near the body. At the trial, in which he is defended by Gannell, the innocent man is found guilty. His wife puts her wits to work and recalls certain actions of Gannell's that set her on the right track. She arranges to have the chief of police listen in over the phone to an interview she plans with the real murderer. While she is talking to him her maid, as prearranged, starts to play "The End of a Perfect Day" on the piano in the next room. Gannell rushes to the room but it is deserted. The rattling of the furnace handle finishes his overstrained nerves. He confesses his part in the crime, but tells Mrs. Kirkwood that no one will believe that he confessed to her. The chief of police drops the phone in his office, hurries to the Kirkwood home and arrest Gannell.

Exploitation Angles:

Sell Miss Allison to her fans, but get all you can from the story which attracted attention in the Saturday Evening Post.

Moving Picture World, June 18, 1921, p. 748

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

Lavender and Old Lace (1921)

Reporter Captain Charles Winfield/Carl Winfield (Louis Bennison) for a Boston newspaper.
Newspaperwoman Ruth Thorne (Seena Owen).

Winfield, a reporter for a Boston paper, falls in love with Reporter Ruth Thorne (Seena Owen), who also works at the paper. Her aunt lives in a small town and when Winfield shows up there he meets Mary Ainslie (Marguerite Snow), who has been waiting thirty years for her lover to return. Winfield looks like her lover and is later revealed to be his son. The elderly woman learns that her lover is dead and she passes away, happily, in Winfield's arms, while he and Thorne decide to marry. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 41.

For 30 years Mary Ainslie has waited for Capt. Charles Winfield to return and make her his wife. A young man, a journalist on a Boston newspaper, is passing through the village and has trouble with his vision. He is taken to Miss Ainslie's by Ruth, the niece of a friend, Jane. The gray-haired woman is startled by his resemblance to the man for whom she promised to wait, and when she learns he is the son of Captain Winfield, now dead, she faints. From this moment, she slowly fades away, but before she dies she tells Carl that his father was once her sweetheart. Ruth and Carl, now in love, take this as a timely lesson in great devotion. *American Film Institute Catalog of Feature Films*

‘LAVENDER AND OLD LACE’ MAY MAKE YOU WEEP

‘LAVENDER AND OLD LACE’
 Released Through Pathe.
 Presented in Loew's New York Theatre.
THE CAST.
 Mary Alisie.....Marguerite Snow
 Carl Winfield.....Louis Bennison
 Jane.....Seena Owen

By McELLIOTT.

Young ladies who take their films sentimental-like, with the dash of a salt tear here and there, will please remain after class to discuss "Lavender and Old Lace." Yes, it is Myrtle Reed's novel, made into a picture, setting forth in leisurely way the pathetic story of a girl who kept faith with her lover for thirty years.

Of course, she was not a girl at the end of that time, really, although the subtitles say "nothing about her had changed but her hair." And as Marguerite Snow plays her, she's most extraordinari-

ly youthful, perhaps a shade too much so to be especially convincing.

Louis Bennison plays father and son, a not so difficult task, since his only need is to change costumes. Amazing, isn't it, how like people are to each other, in pictures? Anyhow, Mr. Bennison is quite satisfactory, especially in his newspaper man guise. We are so used to seeing our confreres hopelessly burlesqued that it's a relief to meet a regular person, once in a way.

The youthful romance, in which the poor lavender lady finds her own tragically reflected, is supplied by Seena Owen and the young man aforesaid. Also, there is our old time friend, Victor Potel, in a pleasant bit of New England comedy.

"Lavender and Old Lace"

Screen Version of Myrtle Reed Story Is Rich in Sentiment and Has Good Comedy Types.

Reviewed by Edward Weltzel.

Renco Film Corporation's screen version of Myrtle Reed's story, "Lavender and Old Lace," distributed by Hodkinson through Pathe Exchange, is rich in sentiment. It is the history of a woman whose love endures through years of neglect and weary waiting for the lover of her youth who had promised to return from sea and make her his wife. There is very little action in the story, comedy relief being furnished by a number of New England types of the regulation variety. The subtitles are commonplace and the director was seldom touched with inspiration, but everyone connected with the making of the picture has worked conscientiously, and most persons will respond to its emotional appeal.

The cast is an able one. Marguerite Snow acts with fine feeling the woman who sacrifices her youth and happiness to her faith in a false lover. She makes up physically too old but her mental anguish is sincerely portrayed. Seena Owen as Ruth Thorne, Louis Bennison in the dual role of the Winfields, father and son, and the actors of the comedy types are entirely satisfactory.

The Cast

Mary Ainslie.....	Marguerite Snow
Ruth Thorne.....	Seena Owen
Captain Charles Winfield }	
Carl Winfield }	Louis Bennison
Joe Penfield.....	Victor Potel
Hepsey.....	Zella Ingraham
Jane Hathaway.....	Lillian Elliott
Jimmy Ball.....	James Corrigan

Story by Myrtle Reed.
Directed by Lloyd Ingraham.
Cameraman, Ross Fisher.
Length, Six Reels.

The Story

At twenty, Mary Ainslie promises to wait until Captain Charles Winfield returns from another voyage before becoming his wife. Every night she places a lighted lamp in the window for him. She waits thirty years but he never comes. A friend of hers, Jane Hathaway, is visited by a niece from Boston. Ruth Thorne, the girl, has been employed on a Boston paper. She knows that a member of the staff whom she has never met is stopping in the village. His name is Carl Winfield and he is having trouble with his eyes. Ruth's aunt goes over to Europe to hunt up a youthful sweetheart, and Carl and the girl become acquainted and fall in love. Ruth takes her sweetheart to see Miss Ainslie. The gray-haired woman is startled by his resemblance to the man she promised to marry. When she learns that Carl is Captain Winfield's son and that the captain died some years previous, she falls in a faint. From this time the faithful woman gradually fades away. Just before she dies she tells Carl that his father was her sweetheart of thirty years ago. He takes her in his arms. Smiling happily, she awaits the end. Ruth and Cary take the lesson of her great love to themselves.

Program and Exploitation Catchlines:

Myrtle Reed's "Lavender and Old Lace" Has Been Beautifully Told in the Screen Version Produced by Renco Film Corporation.

A Story of Love Enduring Is Beautifully Told in Myrtle Reed's "Lavender and Old Lace," a Hodkinson Picture.

Marguerite Snow, Seena Owen, Louis Bennison, and Victor Potel Head a Fine Cast That Interprets the Romance of "Lavender and Old Lace."

Exploitation Angles: Play up the cast, but Myrtle Reed is your headline because of her following. Sell her, with the bookators hook-up and with a library card.

"LAVENDER AND OLD LACE"

(Renco Film—Hodkinson)

Beauty of This Delicate Romance Is Kept Intact

MYRTLE REED'S novels are chiefly atmosphere. They are romances whose main charm is not their twists of plot or new situations, but the fragrance of a simple love story, simply told, laid in languid old New England. "Lavender and Old Lace" is a picture before which the sentimentalist will fall down and adore, and one that should stir up tender feelings in the breasts of even the most materialistic and matter-of-fact persons. In other words it will be as popular as the best.

Filming a story whose main ingredients are love goodness, tea in fragile china cups, bundles of sweet-scented love letters, and white haired old ladies, and which is devoid of action in the motion picture sense, may appear to be risky business. And had this picture been entrusted by a less capable cast, and especially had the direction been in less able hands than Lloyd Ingraham's, the result might have been in doubt. But Mr. Ingraham not only keeps this simple tale from being tawdry, but he raises it, by clever human touches, and by remarkable perfection of detail, to an intensely appealing romance. He alternates the sequence of the trining old lady, waiting through thirty years for the return of her lover, with a comely relief of the love affair of two rustic lads in excellent fashion. Mr. Ingraham deserves the credit for keeping Myrtle Reed's story just as delicate, sweet, and fragrant as it was on the printed page.

The plot is simply that of a New England woman, whose lover, a sea captain, disappoints. For thirty years she watches and waits in her cottage, with the lamp ever burning as the daily train from Boston puffs into the village. Confident of his return she keeps sacred the memories of her one romance, and reads in the sea leaves her fortune which never comes true. Then when she learns that the young man from Boston, who has fallen in love with the niece of her life long friend, is the son of the man who promised to be faithful to her, she hugs the bundle of love letters to her breast, lets the house light burn out, and dies. There is a romantic romance between the two young people, who are played very capably by Stella Owen and Louis Burroughs. This romantic tale is set in a musical score of "Tremont," "Love's Old Sweet Song," "Mimosa," and others dear to the heart of sentimentalists. Marguerite Snow plays the part of the old lady and brings into it plenty of pathos without overacting. James Corrigan has a small part, which is big enough, however, to show what a stirring actor he is. The two bush parts are played by Zella Ingraham and Victor Pursh. They, with the titles, provide high class comedy.

The one fault we find with the picture is that it drags too much after the climax. The old lady takes a considerable time to die. "Lavender and Old Lace" will undoubtedly find its greatest appeal among the ladies, but most humans have enough old-fashioned romance in their make-up to find it entertaining.—Length, 1 reel.—*Matthew A. Taylor.*

THE CAST

Mary Annals	Marguerite Snow
Emily Thorne	Stella Owen
Carl Wentworth	Louis Burroughs
Joe Pennington	Victor Pursh
James Corrigan	Zella Ingraham
John Matthews	Lillian Elliott
James Hall	James Corrigan

From the novel by Myrtle Reed.
Directed by Lloyd Ingraham.
Photography by Russ Fuchs.

PRESS NOTICE—STORY

"A story of love seduction" is the way the producers announce "Lavender and Old Lace," which will be the feature attraction at the _____ Theatre on _____.

As the beloved novel by Myrtle Reed from which this screen romance was adapted proved to be one of the most delightful love stories of the twentieth century, so it is expected that the picture version will be one of the most entertaining offerings of the screen day.

It is estimated that thirty million people have read this delightful story of a woman whose love suffered all time. Although Myrtle Reed's book was published twenty years ago, it is still popular. The wonder part of this gifted writer has left a story which will never be forgotten and the producers have made an earnest and successful effort to have this story remodeled and performed on the screen.

"Lavender and Old Lace" is interpreted on the screen by a highly capable cast, and one which can be honestly called "all-star," for it includes such well known players as Marguerite Snow, Stella Owen, Louis Burroughs, and James Corrigan. It was directed by Lloyd Ingraham, who shows a remarkable knowledge of life in a quiet New England town, for it is there that the story is laid.

"Lavender and Old Lace" is recommended to those who wish to see a clean, sweet, fragrant love story. It is one which will bring back memories of romances of the past, or dreams of romances of the future, to all who see it.

PROGRAM READER

It is estimated that thirty million persons have read the novel "Lavender and Old Lace," the significance of the beloved novel, Myrtle Reed, which has been remodeled and which will be the attraction at the _____ Theatre on _____.

None of the charm, the delicate fragrance, of this most delightful romance of love and New England has been lost in the screen version. It is in the atmosphere what is seen on the printed page—a clean, delicate story of a woman's romances here. As you laugh and read with the latest developments and quiet humor of Mary Annals in the novel, so will you laugh and cry in the screen picture, which brings the characters who lived, and loved in that languid New England village, before your eyes on the screen.

"Lavender and Old Lace" is reported by an all-star cast, which includes Marguerite Snow, Stella Owen, and Louis Burroughs. Stella Owen will be introduced from her work in "Lovers' Lane." Louis Burroughs has been in the speaking roles for some time as well as on the screen. James Corrigan, who has made such a hit in "Puck's Bad Boy," has also an important role in the picture.

SPECIAL CAST IN
**LAVENDER AND
 OLD LACE**

(HODKINSON)

This is a picturesque adaptation of Myrtle Reed's famous novel. Marguerite Snow, Seena Owen and Louis Bennison excellent in the principal roles. A New Eng-

land story that makes a very pleasing feature. Directed by Lloyd Ingraham.

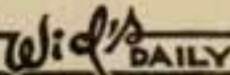
"Lavender and Old Lace" is a creditable depiction of a New England idyl that holds attention because of its quaint humor and the character types which are exceedingly well done. In contrast to the North Shore background, a Japanese sequence has been inserted in a logical manner, providing an appealing bit of romance that holds considerable charm. Most audiences will consider this good entertainment because it is a combination of cheeriness and pathos, reflecting an out of the way corner of life. Seena Owen has never been photographed to better advantage, and both she and Marguerite Snow give splendid performances.

The story is that of Mary Ainslie who has waited thirty years for her fiance, always keeping a light burning in the window to guide him home. His son (by another woman) comes to spend his vacation in the New England village. The resemblance is so startling that when she learns that he is the son of her old flame, she is overcome and falls in a faint. The son has fallen in love with Miss Ainslie's youthful comrade and she upon her deathbed bequeaths to Carl and Ruth the happy romance that had been denied her.

Besides the leading players, the balance of the cast—Victor Potel, Zella Ingraham, Lillian Elliott and James Corrigan—extract every iota of humor from their parts. Director Ingraham has faithfully picturized the atmosphere of the serene New England village and in doing so has produced a picture that really does possess heart interest.

As a whole this feature is considerably better than the average program attraction. The names of the author, the director and Seena Owen are the best assets for the exploitation of the feature. Myrtle Reed's stories have an unusually large sale and of them all, "Lavender and Old Lace" is the best known.

Exhibitors Herald, May 14, 1921, p. 79



Sunday, May 1, 1921
13

A Bit of Comedy Relieves Rather Unhappy Story

Renco Film Corp. presents
"LAVENDER AND OLD LACE"
 Hodkinson

DIRECTOR	Lloyd Ingraham
AUTHOR	Myrtle Reed
SCENARIO BY	Lee Royal
CAMERAMAN	Ross Fisher
AS A WHOLE	Adaptation of favorite novel has strong heart interest and is well acted
STORY	Not a happy atmosphere but is relieved by slight comedy vein
DIRECTION	Very good for the most part, but has prolonged the ending unnecessarily
PHOTOGRAPHY	Good
LIGHTINGS	Satisfactory
CAMERA WORK	Average
PLAYERS	Marguerite Snow does well in most prominent role; others all suitable
EXTERIORS	All right
INTERIORS	Correct
DETAIL	Appears adequate
CHARACTER OF STORY	Woman waits a whole life time for lover who never returns
LENGTH OF PRODUCTION	5,270 feet

Perhaps it doesn't sound likely, but it is a fact nevertheless, that there are people who occasionally want to see a picture that is the direct opposite of a "Pollyanna" atmosphere. They like to feel the chinks in their throats and weep with the heroine. Myrtle Reed's novel has much of that sadness and it may be that the characters of Joe and Hepsey were included in the original. At any rate as they appear in the screen version they offer a thoroughly acceptable comedy relief.

Director Ingraham has retained the quaint charm of the novel in the atmosphere which he has created, and it stands out particularly in small matters of detail such as the costumes of the players and the dressing of the sets. He might, however, have improved his picture by reaching the end earlier than he does. Once Mary Ainslie learns that she has waited all her life for her lover to return it seems only natural that the breaking of the long suspense would kill her. Perhaps Mr. Ingraham was trying to avoid criticism for "killing off" his heroine too quickly, but it would have been appropriate in this instance. The heart interest throughout is quite strong.

Marguerite Snow is thoroughly pleasing in the role of Mary Ainslie. Zella Ingraham and Victor Pottel handle the comedy business very well and Lillian Elliott makes a good deal of a minor part. Louis Ben- nison and Seena Owen give satisfactory performances, as does James Corrigan who appears late in the picture.

Mary Ainslie has lived all her life in a little New England village believing that some day her lover would return. Jane Hathaway, her friend since child- hood, also waiting for Jimmy Ball to return, tires of waiting and goes after her man. In the meantime Jane's niece Ruth visits in the town. She spends much of her time with Mary and later tells Mary of her coming marriage to Carl Winfield, a writer. Mary invites Carl to her home and recognizes in him the son of the man who deserted her. Carl's conversation confirms Mary's presumption and gradually she dies of a broken heart. Carl, whose father died when he was five, learns that Mary's lover was his own father.

Novel is Well Enough Known to Have Title Attract

Box Office Analysis for the Exhibitor

Because of the popularity which the novel attained, the picturization of Myrtle Reed's story will undoubt- edly attract attention by the mere announcement of the title. Of all her books it is conceded that "Laven- der and Old Lace" was the favorite, and the title should be your best selling point. If you go in for exploitation stunts you might use the one which was used by some exhibitors in connection with a Mary Miles Minter picture called "Sweet Lavender," and that is to distribute small envelopes containing lavender.

Appeal largely to your women patrons. It is the kind best liked by women but men may call it foolish. Sob stuff doesn't usually appeal to them. Catchlines can be used if you are in the habit of getting good re- sults with them.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Carl Winfield). Female (Ruth Thorne). Group
Ethnicity: White (Carl Winfield, Ruth Thorne, Group).
Media Category: Newspaper
Job Title: Reporters (Carl Winfield, Ruth Thorne). Miscellaneous
Description: Major: Carl Winfield, Ruth Thorne, Positive
Description: Minor: Miscellaneous, Neutral

Life's Darn Funny (1921)

Art Critic Prince Karamazov (Mark Fenton) comes to the rescue of two clothes designers.

When Zoe Robert, a young violinist, has nothing suitable to wear at a concert, her artist friend Clay Warwick improvises a gown from several yards of brocade to provide a sensation. Considering Clay a genius of design, Zoe takes advantage of the offer of a prima donna's apartment and goes into partnership with Clay to design clothes for wealthy customers. Their materials are charged to the account of the absent friend, but when their customers neglect to pay their bills, a collection agency strips the apartment of its furnishings. All looks bleak until celebrated art critic Prince Karamazov assures their future by ordering a new gown for his daughter. *American Film Institute Catalog of Feature Films*

“Life’s Darn Funny”

*Viola Dana Is Bright and Entertaining in
Metro Production of Light but
Amusing Theme.*

Reviewed by Edward Weitzel.

According to Viola Dana's latest Metro release, life is not only darn funny, but ducedly obliging. The way the god of coincidence stacks the cards for a pair of young geniuses in this picture should plant a large crop of hope in the breast of every struggling young musician and painter in Bohemia. "Life's Darn Funny" is a light but amusing yarn, that has that fairy tale quality so much sought after by the public. The sub-titles are occasionally quite silly, and there is a prince from overseas who is supposed to be a wonderful art critic and a most generous patron, but who is more of a burlesque than anything else. And he has a princess daughter who appears foolish when she tries to be cute. But if they were any more real it might make their being in the story more difficult to accept, and after the titled gentleman has handed a fat advance to the young painter on all of his pictures and told the young violinist that she has a great future ahead of her the stickler for the happy ending will vote the prince a darn good fellow.

Viola Dana plays Zoe Robert with a French accent and many expressive shoulder movements and is bright and entertaining all through. Gareth Hughes is clever as Clay Warwick, but he might have varied the bewildered look on his face with greater frequency and improved his impersonation.

The Cast

Zoe Robert.....Viola Dana
Clay Warwick.....Gareth Hughes
Miss Dellaroc.....Eva Gordon
Gwendolyn Miles.....Kathleen O'Connor
Prince Karamazov.....Mark Fenton

Adapted from Christine Jope Slade's story,
"Caretakers Within."

Scenario by Molly Parro and Arthur D.
Ripley.

Directed by Dallas M. Fitzgerald.
Length, Six Reels.

The Story

Zoe Robert, a hopeful young violinist, and Clay Warwick, a struggling young painter, live in the same boarding house near Washington Square. When Zoe has no frock to wear at a concert, Clay pins several yards of green brocade about her and her appearance creates a sensation, even if her playing does not. A request for the name of her dressmaker by a wealthy society leader puts an idea in Zoe's head. Clay shall become a famous designer of gowns. A friend of the girl offers her the use of her fine apartment while away for the summer, and the scheme is started. Orders are plentiful, but the rich customers take their time about paying. In the meantime the new firm has been having material put on the charge account of the owner of the apartment, intending to pay for it as soon as their own accounts are squared. Settling day arrives at last, and the account is put into the hands of a collection agency. The firm of dressmakers has no money, and the agency strips the apartment of all its furnishings. The future looks dark for Zoe and Clay until Prince Karamazov, a celebrated art critic, walks in to order a new gown for his daughter. He sees Clay's pictures and hears Zoe play. Their futures are assured. Also the fact that they will wed.

Exploitation Angles: Recall the story origin of the play, for the tale is pleasantly remembered, and sell Miss Dana and Hughes, hooking the latter to "Sentimental Tommy," if that has been shown in your own or a nearby house.

VIOLA DANA IN
LIFE'S DARN FUNNY
 (METRO)

Adapted "Saturday Evening Post" story gives Miss Dana and Gareth Hughes ideal vehicle. Pleasing comedy and characterization of two youthful players holds attention throughout feature. Directed by Dallas M. FitzGerald.

Christie Jope Slade's story, "Care-takers Within," telling a whimsical little tale of the struggle of two impractical Greenwich villagers, will delight both those who have and have not read this *Saturday Evening Post* story. Seldom do magazine stories lend themselves to screen adaptation as neatly as this one does, and Dallas M. FitzGerald has given it a worth-while production.

There is a fascination about Miss Dana's work that has won her a large following. And these will not be disappointed in "Life's Darn Funny," for she is given plenty of opportunity to act and she puts the necessary punch and pep into the part of Zoe Robert as the author originally intended. Gareth Hughes comes in for high honors, too, in the role of a young artist, Clay Warwick, starving for art's sake. Others in the splendid cast are Eva Gordon, Kathleen O'Connor and Mark Fenton.

There are but few sets used. These, however, are artistic and effective. John Arnold photographed it and Molly Parro and Arthur Ripley adapted the story. Each contributed in no small share toward its success.

The story tells of a young violinist, Zoe Robert, living in Mrs. McGinnis' boarding house in Washington Square, New York. In the same house lives Clay Warwick, who prefers a career as a painter to that of a tailor. When Zoe cannot get a dress at the cleaner's, he, overhearing her sobs, saves the situation by draping her form in some green jade cloth he owns. This gives Zoe an idea. They will establish an exclusive dress-

making shop. An artist's studio, which is left in Zoe's keeping, gives them their chance. They contract innumerable debts, because their wealthy customers are slow pay, and finally a collection agency carts off the furniture and leaves them in the bare studio. A wealthy foreigner, however, saves the day when he buys two of Clay's paintings and redeems Zoe's violin which she had pawned to "pay something on account."

There are endless possibilities for exploitation here and the astute exhibitor will do well to tie up with local merchants dealing in ladies' dresses. Arrangement of special musical programs will help considerably in putting the picture over, using violin soloists to accompany the picture.



Variety, August 12, 1921, p. 34

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Prince Karamazov)

Ethnicity: White (Prince Karamazov)

Media Category: Newspaper

Job Title: Critic (Prince Karamazov)

Description: Major: None

Description: Minor: Prince Karamazov, Positive

Little Lord Fauntleroy (1921)

Newspapers print a story with photographs of a boy who claims the title of Lord Fauntleroy.

The widow of Captain Errol, youngest son of the Earl of Dorincourt, and her young son, Cedric, live in New York City in the early 1880's barely able to subsist. The earl, now heirless, commissions his solicitor, Haversham, to bring young Cedric from America to be trained for the title of Lord Fauntleroy. When they arrive at the castle, the mother (Dearest), wrongly accused of marrying for pecuniary reasons, is forced to live outside the castle while Cedric with his innocent and childish wit captivates the earl and wins the hearts of his royal guests. Haversham appears with a woman who claims that her son is the nearest relative of Bevis, the eldest son, and she demands the title for him. When New York papers print the story with photographs, Cedric's friends--Dick, Hobbs, and Mrs. McGinty – journey to England to expose the conspiracy. The earl is overjoyed at the news, and there is a reconciliation between Dearest and the earl; all three live happily together in the castle. *American Film Institute Catalog of Feature Films*

New York newspapers print a story about a woman who claims her son is the worthy heir for the title of Lord Fauntleroy, rather than Cedric, three friends journey to England to expose the conspiracy.



Scenes from *Little Lord Fauntleroy* (1921) and *Viewing Notes*

Little Lord Fauntleroy

Mary Pickford Photoplay in Ten Reels. Released by United Artists. Directed by Jack Pickford and Alfred E. Green. Scenario by Bernard McConville. Cameraman, Charles Rosher.

THE CAST

Cedric Errol (Little Lord Fauntleroy).....	} Mary Pickford
Dearest (his mother).....	
The Earl of Dorincourt (his grandfather).....	Claude Gillingwater
Bevis Errol (eldest son of the Earl).....	Colin Kenny
Wm. L. Havisham (the Earl's solicitor).....	Joseph Dowling
Mrs. McGinty (the applewoman).....	Kate Price
Dick (the bootblack).....	Fred Malatesta
Hobbs (the grocer).....	James A. Marcus
Minna	Rose Dione
Her Son	Frances Marion
Rev. Mordaunt	Emmett King
Mrs. Higgins	Madame de Rolaniere

SYNOPSIS

Cedric Errol, Jr., and his mother, Dearest, widow of Captain Errol, youngest and disinherited son of the Earl of Dorincourt, live in a poor New York neighborhood. The Earl, now old and sick in England, learns that his eldest son has been killed in a quarrel with a drunken woman. Now heirless, he commissions his solicitor, Haversham, to go to America and bring Cedric back with him. The Earl plans to kill Cedric's love for his mother. When they arrive at the castle mother and son are forced to part. Cedric, however, with his innocent and childish wit captivates the old Earl. A dinner is given in his honor, and Cedric steals the hearts of the royal guests. After the dinner Haversham appears with a woman and her son. She claims to be the widow of Bevis, the eldest son, and demands the title for her boy. Cedric writes to his New York cronies stating that he is no longer Lord Fauntleroy. Dick, the bootblack, one of the cronies, sees pictures of the principals of the case in the newspapers. He believes he has important news for Cedric, and leaves for England with two other cronies and a stranger. They arrive just as the Bevis woman is trying to establish herself in the castle. It develops that the stranger is the husband of the woman, who had forsaken him and run away with his child. She confesses and begs forgiveness. At this news the Earl is overjoyed, and a reconciliation is effected between Lord Fauntleroy's mother and the Earl, and all three will live happily in the castle together.

A splendid picture, technically and artistically, this newest of Miss Pickford's productions should be one of the most successful of all time. Her characterization of young motherhood as well as her portrayal of the child in the story of Mrs. Hodgson-Burnett are finely drawn. She has screened in her dual rôle two distinct kinds of lovability, that of the woman and that of the child who has been the unwilling victim of mother tenderness and become something of the "little gentleman" in spite of himself, even to the extent of curls. The boy instincts, however, true to very young life, are permitted expression at times during the story, and especially during Fauntleroy's fight with Francis Marion. This fight is distinctly Fairbanksesque. "Doug." is written all over it, especially the flying leap by Miss Pickford from the stairway, a leap which crashes her antagonist to the floor and defeat.

The action of the first part of the picture is not rapid, but the suspense is held throughout and there is not a moment during the entire picture when the keen interest of audiences will not be firmly held.

Miss Pickford undoubtedly has scored another great triumph, probably her greatest, and the box office value of this production is certain to prove tremendous. Her supporting cast is splendid. Miss Price and Joseph Dowling render very capable support in their character work, and Claude Gillingwater as the irascible, gouty old Earl is marvelous. The character of the Earl is a perfect foil for that of Fauntleroy. And the manner in which Gillingwater has portrayed the meanness and bitterness of this lonely old man whose grouch melts before a little boy's charm is perfect.

Photography, Lighting, Direction.—The sets are magnificent. They record faithfully the atmosphere of old time New York homes and the massive majesty of titled land ownership in England. There is that convincing quality of reality about them that makes audiences forget the picture and live the story.



The photography and lighting are very near perfection, and the interiors, some of which are necessarily deep shots, are most noteworthy. Alfred Green and Jack Pickford have accomplished a remarkable feat in double exposure work. The timing of Miss Pickford's performances in her several rôles must have been under stop watch, so absolutely do her appearances synchronize. Doubles are used for *Dearest* as well as *Fauntleroy*, but not even the most experienced eye can discern at what second the figure of either character, with her face partly away from the camera, has ceased to be Miss Pickford and is now the double. Embraces, kisses and caresses are accomplished in a most mystifying manner that nevertheless sacrifices none of the interest of the story. Patrons of picture houses everywhere will flood the fan magazines and newspapers with queries as to how Miss Pickford as *Dearest* is made to appear almost a foot and a half taller than she is in the rôle of *Fauntleroy*.

It is a great picture.

Exhibitors Trade Review, October 1, 1921, p. 1237

"Little Lord Fauntleroy"

Mary Pickford Reaches the Pinnacle of Her Career in Photodramatization of Famous Book

Reviewed by Fritz Tidden.

It is hardly necessary to go into the financial possibilities of "Little Lord Fauntleroy," Mary Pickford's long-awaited picturization of Frances Hodgson Burnett's childhood classic that few persons have never read and do not hold in sentimental regard. The combination of the star and title not only speak for themselves, they shout.

Once upon a time a little girl read "Little Lord Fauntleroy" and then later saw the stage version of the book, probably with Elsie Leslie in the title role. She already had been what is commonly called stage struck, with a terrific wallop. She dreamed of playing some day the role of the poor little boy who became a nobleman and the dream persisted as she took on year after year. The little girl was Mary Pickford. She has realized her dream at last, and has given to the world, both the children and grown up divisions, something that has all the fineness of the realization of a high ideal.

And in carrying out a life long wish, Miss Pickford reaches the pinnacle of her career. This is stated with full regard to her other acting triumphs. In "Little Lord Fauntleroy" she decided to play two roles, Cedric Errol and Dearie, his mother, and the decision from a standpoint of a display of talent was a notable one. She plays the little lord as well as a woman possibly can depict a boy and at all times she was the delightful comedienne she has always been known—a little better if anything. As Dearie she gives a characterization whose appeal is gripping, pulsating with the woman's quiet, self sacrificing life and constantly enforcing her loveliness in a restrained and finished acting manner. The double exposures were astoundingly adept—too good in fact, if such a thing is possible. They had the tendency to take the onlooker's mind away from what was transpiring owing to a natural wonder at the mechanics of the scenes and how they were done.

The thing that marks the picture most emphatically, and for every foot, is the absolute finish of the production in every department. Not one item seems to have been carelessly done and the result of not one ounce of energy is thus wasted. The atmosphere is perfect, the lighting and photography leaves nothing to be desired and the acting is of the highest calibre. In the latter department Claude Gillingwater gives a performance that is as fine a characterization as has been seen for some time, and an exact reproduction of everyone's preconceived notion of the earl. Gillingwater materially aids in making the picture the fine thing it is. Joseph Dowling is most excellent as Havisham. The direction, which is done by Jack Pickford and Alfred E. Green, is expert and the scenario by Bernard McConville upon which they worked furnished an especially sound ground plan.

The present film version is an unusually faithful adaptation of Mrs. Burnett's novel, and above all the translators have kept the spirit of the famous book. The story is simple in the extreme and the ultra critical will call it a little too "sweet" and wishy washy, but the manner in which it is presented positively disarms them of all reasonable criticism.

The Cast.

Cedric Errol (Little Lord Fauntleroy),

Mary Pickford

Dearest (his mother).....Mary Pickford
The Earl of Dorincourt..Claude Gillingwater
Havis ErrolColin Kenny
Wm. L. Havisham, the Earl's solicitor.

Wm. L. Harrison, the artist	Joseph Dowling
Mrs. McGinty, the applewoman	Kate Price
Dick, the bootblack	Fred Malatesta
Hobbs, the grocer	James A. Marcus
Minna	Rose Dione
Her son	Frances Marion
Rev. Mordaunt	Emmett King
Mrs. Higgins	Madame de Bodamere
Adrian, from Frances Modoux	Barnett

Adapted from Frances Hodgson Burnett's
novel.

Scenario by Bernard McConville
Direction by Jack Pickford and Alfred E. Green

Photography by Charles Rosher
Length, 2.284

The Story.

A brief synopsis of the plot is all that is necessary, owing to everyone's familiarity with the book and play and its utter simplicity. Cedric Errol, the son of a disowned English nobleman, lives with his mother, affectionately called "Dearie," in New York in the days of high bicycles and leg of mutton sleeves. They are poor. When the boy has passed a score of years he is taken to England to be trained for the title of Lord Fauntleroy which he will assume at the death of his grandfather. This grandfather, the old Earl, will have nothing to do with the boy's mother, wrongly accusing her of marrying his son for pecuniary reasons, so when she and Cedric arrive at the feudal castle home the Earl makes Dearie live in the lodge house while the son enjoys all the splendors of the castle.

The boy wins his way into the heart of the old man and is the direct cause of changing his nature from a grouch to a pleasant old fellow. He has become so loved that when the mother of a hopeful claimant for the title turns up, it nearly breaks the earl's heart to lose Cedric, as seeming incontrovertible claims are set forth. But they are proved false and Cedric can remain Little Lord Fauntleroy and he is allowed to bring his mother into the castle to live with the family.

Program and Expectation Catchlines:

Different statements of the fact that Mary Pickford is appearing in "Little Lord Fauntleroy," one of the world's most famous books.

Moving Picture World, October 1, 1921, p. 573

LORD FAUNTLEROY

ledric (Little Lord Fauntleroy),

	Mary Pickford
Dearest (his mother).....	Mary Pickford
Carl Dorincourt.....	Claude Grillingwater
Bevis.....	Colin Kenny
Havisham.....	Joseph J. Dowling
Mrs. McGinty.....	Kate Price
Dick.....	Fred Malatesta
Hobbs.....	James A. Marcus
Minna.....	Rose Dione
Her son.....	Francis Marion
Rev. Mordaunt.....	Emmett King
Mrs. Higgins.....	Mme. de Bodamere

From the novel of Frances Hodgson Burnett; directed by Jack Pickford and Alfred E. Green; scenario by Bernard McConville; photographed by Charles Rosher; music by Louis F. Gottschalk; presentation by Joseph Plunkett.

Offered as a high-priced attraction at the Apollo theatre (Selwyn's) with Miss Pickford and Douglas Fairbanks present at the opening performance, this interesting production was seen under ideal conditions and in the future of tremendous enthusiasm, before a society audience. Police reserves tore their way through crowds on the sidewalk before and after the showing, as the stars entered and returned between their automobile and the theatre. Mary and Doug made speeches. She seemed truly nervous, and he was undeniably embarrassed.

But, to the picture:

Stripped of any extraneous and extraordinary personal factors, "Little Lord Fauntleroy" is a perfect Pickford picture. It exploits the star in dual roles, one of them one of the immortal and classic boy parts of all times. Miss Pickford shows a range of versatility between the blue-blooded and sombre mother and the blue-blooded but mischievous kid, that is almost startling. She meets herself many times in double exposures, and she is taller than herself and different from herself, and incredibly true to each.

A strange and perhaps predominant factor is the influence of both Jack Pickford and Douglas Fairbanks in the finished product of their sister and wife, respectively.

Only Jack could have introduced the whimsical and always amusing touches of raw boyishness in the fighting, grinning, scheming, lovable kid that Mary Pickford again turns out to be, but this time she is more boy than girl; heretofore her charm in boy parts has been her glorious girlishness; now it is her genuine youthful Tom Sawyer masculinity, a scrapping, two-fisted kid who tears off his laces and velvets and goes to it with the dirty-eared roughnecks.

At other times Doug's classic propensities are obviously exhibited. She jumps off high perches onto other boys' backs, she wrestles and does trick flu-jutsus, she dodges and climbs and leaps and tumbles and hand-stands.

Fauntleroy could scarcely have made a poor picture for any little star, least of all for Mary Pickford, who couldn't make less than a great picture of any ordinary story—anyhow, she never has within the observation of this amateur film reviewer. In this one she is transcendent. While Fauntleroy is not sensational, it is a human and appealing story, and, whereas it may not be Mary's foremost draw because it lacks any sex or important love interest, it is doubtful whether she ever made a finer picture or a more amusing, entertaining and charming one.

What Fauntleroy may lack in its punch appeal to the wise, it should make up in its manifold attraction for the youngsters. It helps to restore Miss Pickford to the innermost hearts of an audience, if she ever left those sacred recesses for more than perhaps an occasional mischosen subject.

Nobody can go wrong in booking "Little Lord Fauntleroy" in any house at any prices that any audience will pay for any picture.

Lait.

Status: Print exists in the Mary Pickford Institute for Film Education film collection. Also on out-of-print DVD. Also, archive.org and YouTube.

Viewed

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Little Miss Hawkshaw (1921)

Newsgirl Patsy (Eileen Percy) runs a newsstand in the poverty-stricken New York Bowery district. Newsstand Vendor Mike Rorke.



Stephen O'Neill's daughter, Patricia, secretly marries a poor chap against her father's wishes and leaves for America when her husband is imprisoned on false charges. She dies enroute, after giving birth to a daughter. Eighteen years later Patsy, the daughter, is living in the Bowery with the family of Mike Rorke and works at his newsstand. Meanwhile, Patsy's grandfather sends his nephew, Arthur Hawks, to America to find his

daughter. Hawks acquires the services of J. Spencer Giles, a private detective who has incurred the enmity of Inspector Hahn. The inspector, hearing of the lost heiress, persuades Patsy to impersonate Sir Stephen's granddaughter; and Sir Stephen, struck by her resemblance to her mother, proves that she is actually the heiress. Hawks finds himself in love with the girl, and they are destined for a happy future. *American Film Institute Catalog of Feature Films*

"Little Miss Hawkshaw"

Eileen Percy Gives Pleasing Impersonation in Familiar Type of "Lost Heiress" Story—Fox Production.

Reviewed by Edward Weisau.

The story of "Little Miss Hawkshaw" ranges from the castle of Sir Stephen O'Neil, in Ireland, to New York's lower East Side. Eileen Percy is called upon to enact the character of Sir Stephen's daughter, Patricia, and also that of a Bowery waif known as Patsy. She gives a pleasing impersonation of a warm hearted girl who refuses to carry out a plan to pass her off as a lost heiress and discovers that she is the very person wanted. Much of the material is of the familiar type, and the star might have been given more to do, but the finish is all in her favor.

Eric Mayne is excellent as Sir Stephen. The other members of the supporting cast are capable.

The Cast.

Prologue

Patricia Eileen Percy
Sir Stephen O'Neil, her father.....Eric Mayne
Her husbandLeslie Casey

New York Sequence

Patsy Eileen Percy
Arthur Hawks Francis Freney
Mike Horke Frank Clark
Miss Horke Vivian Harnsom
Inspector Hahn J. Mac Donald
J. Spencer Giles Fred L. Wilson
Bock Wolf Glen Cavender

Story and Direction by Carl Harbaugh.

Photography by Otto Brautigam.

Length, 4,106 Feet.

The Story.

The daughter of Sir Stephen O'Neil has secretly married a poor young chap, and the nobleman has his game-keepers trump up a charge of poaching against his son-in-law. The young fellow is put in prison. He gives his wife all the money he has and she sails for America, the understanding being that he is to join her there. The wife dies on shipboard, after giving birth to a daughter. Eighteen years later Sir Stephen's granddaughter is living in New York with the family of Mike Horke and helping to run the news stand under a Bowery Elevated Railroad station owned by the shiftless Mike.

In the meantime, Patsy's grandfather has commenced to realize that he has not treated his daughter right. He sends his nephew, Arthur Hawks, to America to find out about her. Hawks goes to J. Spencer Giles, a private detective, who has incurred the enmity of Inspector Hahn. While waiting to thrash Giles, the Inspector hears Hawks telling his enemy about a lost heiress. Hahn gets Patsy to impersonate Sir Stephen's granddaughter, and takes her to Ireland. When brought face to face with her grandfather she refuses to go on with what, she believes, is a piece of deception. Sir Stephen is struck by her close resemblance to her mother, and the proof is brought out that she is the real heiress. Her grandfather is also surprised to learn that she and Arthur have become very fond of each other.

Program and Exploitation Catchlines:

In "Little Miss Hawkshaw," Starring Eileen Percy, the Heroine Goes from a News Stand in the Bowery to a Castle in Ireland and Becomes Its Mistress.

Exploitation Angles: Play on Miss Percy and make a strong appeal to the Irish in your clientele. There will be most likely to respond. A hidden treasure contest for girls might be worked under the title of "Little Miss Hawkshaw," each girl being given a badge which carries the tips.

“LITTLE MISS HAWKSHAW”

(Fox)

Cinderella Pattern Provides Program Offering for Eileen Percy

THE Cinderella formula provides the theme around which Eileen Percy's latest Fox offering revolves. And looking at it from every angle one feels justified in stating that it presents her in the most attractive role she has had in some time. Miss Percy is not a comedienne and her recent appearances in farce-comedies have not proven very successful. "Little Miss Hawkshaw," written and directed by Carl Harbaugh, is sweet and wholesome entertainment, and since the star is cast as a heroine who emerges from rags to riches, one can easily see that the role is an entirely sympathetic one.

The picture is pure fiction, there not being much similarity to life because of its convenient situations. It begins with a prologue which shows a proud and stern nobleman casting his daughter out because she has had the temerity to marry beneath her station. The aristocratic "blue-blood" is represented as jotting down his life and attempting to make amends for his harshness. And there is uncovered a wealth of subtiles before the action hits its stride. The setting is a castle in Ireland. The scene switches to New York with the time twenty years later. And the nobleman, grown old and gray, is endeavoring to locate his grandchild, the missing heiress. He has intrusted the mission of finding her to a detective who in reality is a crook. The Cinderella coincidence is uncovered when the gangsters, employed by the detective, present her to him for the purpose of black-mailing the wealthy Irishman.

The heroine is an East Side "newsy" who is having a hard time in life avoiding the brutalities of a foster-father. She is befriended by another detective who is as honorable as the more famous Sherlock is crooked. When the honest sleuth intercedes in her behalf good fortune places the crook in his power. And so a melodramatic touch is added when a fight takes place. There is a moment of kidnapping before she is rescued and brought to Ireland. And she registers surprise when she discovers that she is the rightful heiress after all. There is a slight love interest which might have been made more of had some of the convenient incident been eliminated. The youth in the case is the aristocrat's nephew, who has come to America to help locate the girl. The picture carries a fair sample of lively action and the Cinderella note is well emphasized—so much so that one's sympathy never wanders from the central figure. Mr. Harbaugh has shown more invention with his direction than he has with his story. However, it is equipped with first class atmosphere and settings, and the figures in the tale arouse the interest.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Prologue.

Patricia.....	Eileen Percy
Sir Stephen O'Neill.....	Eric Mayne
Her husband.....	Leslie Casey

New York Sequence.

Patsy.....	Eileen Percy
Mike Rorke.....	Frank Clark
Miss Rorke.....	Vivian Ransome
Arthur Hawks.....	Francis Feeney
Inspector Hahn.....	J. MacDonald
I. Spencer Giles.....	Fred L. Wilson
Sock Wolf.....	Glen Cavender

By Carl Harbaugh.
Directed by Carl Harbaugh.
Photographed by Otto Brautigan.

PRESS NOTICE—STORY

Eileen Percy in the role of a pretty little waif in New York will be the attraction at the ——— theatre next ——— and ——— when she appears in "Little Miss Hawkshaw." This Fox picture first brings Miss Percy to the screen as the mistreated foster-child of an old sailor, but later she comes into her inheritance and gets a husband, a castle and vast estates across the sea to make up for her earlier hardships. The story proper opens in Ireland and the opening scene presents an irate nobleman who ejects his daughter, Patricia, from his castle because she has married the son of a blacksmith. Patricia leaves for America while her husband is placed under arrest by the nobleman.

In the course of years she dies and the baby is left in the care of the old sailor. Eighteen years later the little girl is seen presiding over a news stand. And the nobleman, realizing the injury he has caused her mother, seeks to square the account by finding the grandchild if possible. A couple of detectives involve the story which charms and entertains because of its dramatic moments. Miss Percy gives an appealing performance and is well supported.

PROGRAM READER

Eileen Percy, the vivacious and lovely Fox star, appears in a wholesome and charming picture, "Little Miss Hawkshaw" which comes to the ——— theatre next ———. The story was written by Carl Harbaugh and also directed by him. Miss Percy is seen as a New York "newsy" in an environment of poverty. She rises above her sordid surroundings by sheer determination to better herself. Near the close of the story and after many exciting, amusing and sentimental incidents. She finds her rightful place and gains the love of a true man. It is a story replete with humor and tender emotion and Miss Percy gives a fine portrayal of a poor child who, reared as a waif, turns out to be an heiress.

CATCH LINES

She was reared in poverty and when riches and happiness came to her—well she couldn't believe it. See Eileen Percy in "Little Miss Hawkshaw."

The charming Eileen Percy is coming to the ——— theatre next ——— in "Little Miss Hawkshaw," a picture of charm, humor and sentiment.

Motion Picture News, October 15, 1921, p. 2053

EILEEN PERCY IN
**LITTLE MISS
HAWKSHAW**
(FOX)

Conventional tale of a little girl's rise from rags to riches. Entertaining and well produced but slight of plot. Written and directed by Carl Harbaugh.

Eileen Percy plays a dual role in "Little Miss Hawkshaw," appearing first as the mother, Patricia, who runs away from home in Ireland and marries a "commoner." They go to live in America where Patsy is born. Miss Percy also plays "Patsy."

There are a number of effective scenes of New York's East side and the scenes depicting Patsy's uncle's ancestral castle in Ireland are adequately reproduced. It is a much better role than the star has had in her last few pictures and one that awakens the sympathy of spectators and holds the interest. Francis Feeney, Frank Clark, Vivian Ransome, J. MacDonald, Fred L. Wilson and Glen Cavender are in the cast of the latter episode and give good performances. Eric Mayne and Leslie Casey appear briefly in the prologue.

Sir Stephen O'Neill objects to his daughter's engagement with a young clerk. The couple run away and years later Sir Stephen learns that they have died in America leaving a daughter. The story shifts to New York, where Patsy is a member of the Rorke household. She runs a newsstand and becomes acquainted with Inspector Hahn. Arthur Hawks, Sir Stephen's nephew, is sent to America to locate the missing heir. Spencer Giles, a crook, persuades Patsy to pass herself off as the lost heir, but when she arrives in Ireland and meets Sir Stephen, her grandfather, she revolts. A likeness to a portrait of her mother, however, establishes her real identity and the old man looks with approval upon the love match that has sprung up between young Hawks and Patsy.

Little Miss Hawkshaw

A William Fox Production. Story and Direction by Carl Harbaugh. Photography by Otto Brautigan. Footage, 4106 Feet.

THE CAST

Patricia	Elmer Percy
Sir Stephen O'Sullivan, her father	Eric Mayne
Her husband	Leslie Carey
John York, stepson	
Peter	Elmer Percy
Arthur Hawks	Francis Ford
Mike Burke	Frank Clark
Miss Burke	Virginia Ransome
Inspector Hahn	J. Max Donald
J. Spencer Allen	Frank L. Wilson
Rock Wolf	Glen Cavender

SYNOPSIS

Following a prologue that opens in Ireland with the stipulation of Patricia, daughter of Sir Stephen O'Sullivan by her father because she married against his wishes, there is a New York sequence that opens in Second Avenue. Patricia's daughter, now an orphan, has been adopted by Mike Burke. Besides household duties, she is required to sell papers at a newsstand and it is here that she is befriended by Inspector Hahn. Arthur Hawks, a young Englishman who has been commissioned by the now elderly Sir Stephen O'Sullivan to seek some trace of little Patricia in America. He encounters across a time and following it by Mike Burke, the newsstand girl, Inspector Burke, division of finding a good berth for his protégée suggests that Patricia impersonate the missing orphan between Hawks and Hahn take her back to Ireland and introduce her to Sir Stephen as his long lost granddaughter. And strangely enough, the old gentleman proves to be the satisfaction of all concerned that their little job is not a job at all, but that Patricia is in reality the heiress for whom they have been searching. Inidentally young Hawk's has found himself deeply in love with the girl and they were destined for a happy married life on the O'Sullivan estate.

Except for some freakish photography in the opening scenes this is a very satisfactory entertainment that follows closely the typical Fox schedule. There is a serviceable dramatic theme utilized in a rather novel manner, the incidents being built up in a brisk, rather abrupt way, but making a fairly interesting photoplay that will please the Percy following. It is the kind of picture that the whole family will enjoy and understand. And that's something!

Points of Appeal.—The Cinderella type of role assumed by Miss Percy has never failed to go big with fans, just as the story was a wallop with story book readers. The plot, while not intricate nor at any time very puzzling has sufficient appeal to give your audiences a corking entertainment.

The Cast.—Miss Percy in a dual role is pleasantly juvenile as the adopted waif and gives the role a personality and vivaciousness that is so necessary to get it across in the proper way. Types are O. K.

Photography, Lighting, Direction.—It is difficult to understand why portions of the first part of the footage are photographed through texture of some sort. Had this procedure been followed throughout it would have resulted in at least a novelty, but as it stands the experiment looks somewhat doubtful.



Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Patsy). Male (Mike Rorke).
Ethnicity: White (Patsy, Mike Rorke)
Media Category: Newspaper
Job Title: News Employee (Patsy, Mike Rorke)
Description: Major: Patsy, Positive
Description: Minor: Mike Rorke, Positive

The Love Charm (1921)

Magazine article on “The Love Charm” shows a young, old-fashioned girl how to win a man. She puts the philosophy to work and succeeds.

Ruth Sheldon, an orphan, goes to live with her Aunt Julia and Cousin Hattie Nast of Primpton. In the station she takes an interest in an article on "Love Charms." At the Nast home, she is obliged to serve as housekeeper, cook, and seamstress. Young banker Thomas Morgan is invited to dinner, and Hattie, noticing Morgan's attentions to Ruth, claims him as her own. Later, at a party, Ruth, in an effort to shock him, pretends to be a frivolous vamp but Harry Morgan informs Thomas of her plan. When Harry comes into money, Hattie decides that she cares for him rather than Thomas; this decision leaves Thomas free to marry Ruth. *American Film Institute Catalog of Feature Films*

"THE LOVE CHARM"

(Reelart)

Peg O' My Heart Story Carries Interesting Qualities

THIS picture is a variation of the slavey story with the country cousin emerging successful in the love stakes by being old-fashioned. Written by Harvey O'Higgins it details a familiar plot in a conventional manner but still manages to exude a sufficient amount of appeal and charm through the characterization and effective incident. The simple and unaffected cousin is willing to be the drudge. She is even willing to efface herself in the background so that her part relative may have a clear field for the youth's affections. Wanda Hawley can do the old-fashioned stuff to perfection. She makes an appealing figure in her quaint attire. But so much in contrast is she with her jazzy cousin that her appearance and manner make a decided impression with an equally old-fashioned youth.

The heroine, according to the conventions, is satisfactorily demure and she instantly wins sympathy because you are made to feel that she is unjustly persecuted. It is a light story which contains no plot of consequences, but it succeeds in telling its story with sufficient color and charm. The star, the title, and an old-fashioned heroine make the offering quite up to the Hawley standard. The girl imagines herself more or less in the way. But she knows something about the appeal of romance. She knows that her old-fashioned ways impress the youth simply because she is properly demure and registers the "clinging-ivy" type of femininity. She is a very good little girl, but when she tries to be bad she is certainly not naughty. In her attempt to steal some of her jazzy cousin's thunder, she appears in modern attire and dances on a table. This scene is not convincing because Miss Hawley cannot play the part with real sincerity.

There are a few improbabilities present, but they don't intrude to mar the story interest which certainly is intriguing enough in a modest way. The picture is valueless regarding suspense. But it is safe to say that it will please many screengoers because of the contrasts and the old-fashioned flavor of the characterization. The modern girl is treated in a rather scornful manner—much as the city boy looks out when compared to the country bumpkin. But the public is eager for triumphant virtue as expressed in the simple, unaffected gentry of the open spaces or the by-ways of the homespun world. The humor is well established, and the romance is highly effective in registering charm. It is not a picture of any depth. But it tells its little "Peg O' My Heart" story in straightforward fashion. Mae Busch lends vivacity and pep to the offering in her study of the gay cousin. The settings and photography are good—Length, 5 reels—Laurence Reid.

THE CAST

Eust Shelton	Wanda Hawley
Harold Hunt	Mae Busch
John Hart	Evelyn Ashmore
Thomas Morgan	Warner Baxter
Harry Morgan	Olga Bonomo
Monckmeyer	Carrie Clark Ward
Maybelle Mowery	Molly McGowan

By Harvey O'Higgins.
 Scenario by Peter Heath.
 Directed by Thomas H. Hedden.
 Photographed by William Collins.

PRESS NOTICE—STORY

In the role of a shabby poor relation Wanda Hawley will be seen at the theatre soon in "The Love Charm." This is an original screen story prepared by Harvey O'Higgins, a well known short story writer. He has taken up the poor relation who makes up her mind that the spoiled young lady of the house in which she toils without thanks shall not have all the honors and good times.

Miss Hawley shines in this picture. She creates two distinct types. First, as a sweet, old-fashioned girl, she wins a young man's love by heridity reminding him of the mother he recalled when he was a little boy. Then when she learns that her aunt and cousin are displeased, she promises to atone for his affection in the same way, by making herself typical of something he hates. She accordingly assumes the role of a queer, "jazzy" young person. Mr. O'Higgins makes use of his skill in laying bare the human soul. The star is excellently supported by Warner Baxter, a newcomer to the screen. "The Love Charm" is a delightful and charming picture.

PROGRAM READER

She was just an old-fashioned girl. She did not believe in jazz. She was content to sew. Yet she wanted to have good times. In fact she was a country cousin—just a poor relation in other words. Her cousin gave her a chance to win the attractive hero. But she picked up a magazine and discovered an article entitled "The Love Charm." It dealt with the idea of winning a man. She put its philosophy to work. And she certainly succeeded in winning him despite all the odds that surrounded him. If you want to see the nearest kind of modern rusing based upon an ancient love charm be sure and see "The Love Charm," which comes to the theatre next week with the pretty and talented Wanda Hawley as the star.

SUGGESTIONS

Wanda Hawley is getting over. Make no mistake about that. Her type of pictures are in wide demand. Tell them that the attractive star is coming in her latest romance—one that is quite unusual in plot and incident. Make mention that Harvey O'Higgins is the author and he is acknowledged to be one of the leading screenwriters of the day. Use a snappy line of exploitation, featuring catch lines and readers in throwaways. Make your prestige attractive and speak of the theme. A group of pretty girls attired in the modern clothes can dance and sing. Then for contrast present an old-fashioned girl dressed in raiment singing an old-fashioned song. This will put it over. Play it up as a delightful, charming picture of youth and romance.

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

Love's Penalty (1921)

Newsboy's cry about a steamship going down with all aboard has serious repercussions.

Sally Clayton commits suicide when she is betrayed by Steven Saunders, and the tragedy kills her mother. Determined to revenge them, Janis Clayton becomes Saunders' personal secretary and encourages his attentions when he sends his wife to Europe aboard a ship directed by him to take a dangerous course. During a supper at his home, Janis reveals her plan to ruin him. He then attempts to kill her but is shot by a Bohemian artist whose wife and child have gone down with the ship. Janis becomes an outcast until she finds refuge in a clergyman's home and is reunited with her former lover, Bud. *American Film Institute Catalog of Feature Films*

"Love's Penalty"

*Crude But Vigorous Melodrama Is Hope
Hampton's Production Released
by First National.*

Reviewed by Edward Weltzel.

One of the illustrated titles in "Love's Penalty" shows an angry viper darting his fangs into a human heart. With this bit of interpretive drawing as a guide, it is easy to surmise that Hope Hampton's latest production does not deal frivolously with human affairs. To come to the point, the picture is crude but vigorous melodrama. Plot, characterization and titles are as uncompromising and void of subtlety as a sign on a Fifth avenue bus. Physical action, love and hate of the primitive type, and a linking together of situations that stir the emotions of those who have no taste for a sprinkling of cold reason on a passionate outburst of revenge so long as it is acted with the throttle wide open and a full head of steam behind it—this grade of fiction has always enjoyed a large following. "Love's Penalty" is consistently melodramatic, and never tries to beguile the spectator into believing that he is looking at anything approaching high art. The story is acted in the strenuous manner that best harmonizes with the spirit of the plot and the sub-titles, and the director has let nothing hold up the action. When the dastardly Steven Saunders is making passionate love to Janis Clayton, in the dining room or his mansion, while a storm howls without, he hears a newsboy shouting that the steamship Dorian has gone down with all on board. This drives him crazy and he attempts to finish his attack on Janis, but is shot through the window by a Bohemian artist whose wife and baby have perished in the same disaster, Saunders having been the general manager of the line owning the Dorian.

Hope Hampton, as Janis Clayton, responds to the moods and key note set for her by the story with abundant freedom of expression, and is ably supported by Irma Harrison, Percy Marmont and Mrs. Phillip Landau.

The Cast

Janis Clayton	Hope Hampton
Sally Clayton	Irma Harrison
Martha Clayton	Mrs. Philip Landau
Steven Saunders	Percy Marmont
Bud Morgan	Jack O'Brien
Mrs. Steven Saunders	Virginia Valli
Little Jack	Douglas Redmond
Rev. John Kirchway	Charles Lane
Mme. Natalie	Mrs. L. Faure

Story written and directed by John Gilbert

Length, 4,685 feet.

The Story

The sister of Janis Clayton trusts Steven Saunders and is betrayed. When she finds that he has married another woman, the girl kills herself. Saunders is the general manager of an ocean steamship line. The disgrace of her daughter's suicide kills Mrs. Clayton, and Janis swears to revenge them both. Her lover, Bud Morgan, pleads with her to marry him and is met with the answer, "Not until the slayer of my sister and mother has suffered the tortures he deserves. Three years later Janis has become the private secretary of Saunders. He sends his wife and child to Europe and, encouraged by Janis, devotes his leisure time to his secretary. During a supper at his home Janis tells him that he has fallen into a trap. She lets him know her real name and then threatens to ruin him by claiming he attacked her during the supper. Half drunk, Saunders seizes her in his arms. The cry of a newsboy that the steamship on which his wife and child are returning has gone down with all aboard reaches him.

Crazed, he tries to kill Janis but is shot by a Bohemian artist whose wife and baby went down with the ship, Saunders having ordered it to sail by a dangerous route. Janis becomes an outcast until she finds a refuge in the home of a clergyman, who brings her and Bud together.

Program and Exploitation Catechisms:

"Love's Penalty" Starring Hope Hampton
Is the Story of a Woman's Vengeance
Upon the Man Who Brings Disgrace to
Her Sister.

Hope Hampton's New Photoplay Is a
Strong Melodrama of a Sister's Love and
Devotion.

Exploitation Angles: Sell Hope Hampton and the melodramatic story, picking up Janis' vow as your selling point, and stressing it. Handle this in cleanly sensational style and you'll put it over.

Moving Picture World, June 4, 1921, p. 537

HOPE HAMPTON IN
LOVE'S PENALTY
(FIRST NATIONAL)

Story of a woman's revenge. Gives star excellent opportunity to do some dramatic and effective acting. Story was written and directed by John Gilbert.

"Love's Penalty" is the most ambitious effort of Hope Hampton's to date. She

excels her performance in "A Modern Salome" and equals that of "The Bait." The principal weakness in the present vehicle is the story itself. The outcome is quite obvious from the start, although a novel and happy ending is provided. The story is depressing melodrama for the most part.

It is a dramatic tale with the love interest subdued. Miss Hampton has the role of a young girl who dedicates her life to vengeance on the slayer of her sister.

The sister, Sally, is secretary to Steven Saunders, general manager of an ocean steamship line. Saunders invites her to his bungalow and a storm keeps her there all night. When he marries another Sally kills herself. Janis, the role played by Miss Hampton, thereupon becomes his secretary and soon Saunders is showering her with attentions. She goes to his apartment, while his wife and baby boy are abroad, and is attacked by the drunken Saunders. She is saved when a newsboy selling papers announces the sinking of a fast ocean liner upon which his wife and child are returning from Europe. A vengeful Frenchman, who has lost his wife on the boat, appears a moment later and shoots Saunders. A happy ending is supplied when Janis' sweetheart comes to her on Christmas day and agrees to forget the past.

Irma Harrison played Sally, Percy Marmont is the villainous Saunders, Virginia Valli, his wife, and Jack O'Brien, Janis' sweetheart. The feature is in five reels.

Exhibitors Herald, May 14, 1921, pp. 78-79

Sunday, June 12, 1921

Wid's DAILY

11

Star Shows Improvement in Poor Story

Hope Hampton in
"LOVE'S PENALTY"

Hope Hampton Prod.—Asso. First National
Exchanges

DIRECTOR John Gilbert
AUTHOR John Gilbert
SCENARIO BY John Gilbert
CAMERA MAN Alfred Ortlieb
AS A WHOLE Gloomy story hurts. Otherwise fairly interesting average program release
STORY Continuity messy which makes gloomy, heavy story unusually depressing
DIRECTION Lost many opportunities
PHOTOGRAPHY Excellent
LIGHTINGS Very good
CAMERA WORK Excellent
STAR Probably does best work as yet shown.
 Better than in either of her two previous productions
SUPPORT Fair
EXTERIORS Very good
INTERIORS A lot of money spent
CHARACTER OF STORY Sister of betrayed girl plans revenge and almost loses her own lover through this
LENGTH OF PRODUCTION 4,685 feet

Whoever picks material for Hope Hampton might well consider that she will show to much better advantage than when attempting to portray this heavy kind of characterization. In all events, whether they

give her light stuff in the future or not, they certainly handed her a tough one in "Love's Penalty." It is heavy, gruesome at times, and without particular appeal, excepting that the photography and general production lift it considerably over the usual class of the average program release.

Despite the difficult characterization given her to portray, Miss Hampton does better work than in her two previous productions. In the hands of a capable director she might do considerably better. But the director of "Love's Penalty" liked to have his people "act," and they do to the detriment of the production.

The chief difficulty, however, is the story. Hope Hampton has the part of the sister of the girl who is betrayed by her employer and subsequently kills herself. Hope plans revenge, and secures a position as his secretary. He is the owner of a steamship line and one of his vessels is scheduled to break the transatlantic record. The big punch scene comes when Hope, planning her revenge, tells him that she is going to make his name a byword, and a newspaper extra appears telling of the sinking of his ship, carrying with it thousands of women and children and his own wife and child. The relative of one of the afflicted families shoots the ship owner, and is later apprehended.

In the end Hope meets her former fiance who left her because he felt she was in love with the shipowner, and the clutch comes with the background of a Christmas festival.

Don't Make a Fuss Over This

Box Office Analysis for the Exhibitor

The production value and the splendid photography, lift this considerably over the usual average program release. But this is not big league and should not be figured from this basis. Just what will be your talking point will be up to you and you had better see the production first.

There is no particular thrill, the director having carefully avoided the shipwreck, which might have given box office value to this. Of course Miss Hamp-

ton wears beautiful gowns and all that sort of thing, but that is not really sufficient. You cannot talk about the story because the theme is old and too heavy and unpleasant to be attractive.

If you have this coming, slide it in gently and don't make a fuss about it. It may go over nicely. That is, you may not have any particular kicks, but you are not going to hear a terrible lot of pleasing exclamations later.

LOVE'S PENALTY.

Janis Clayton.....	Hope Hampton
Sally Clayton.....	Irma Harrison
Martha Clayton.....	Mrs. Philip Landau
Steven Saunders.....	Percy Marmont
Bud Morgan	Jack O'Brien
Mrs. Steven Saunders.....	Virginia Valli
Little Jack	Douglas Redmond
Rev. John Kirchway.....	Charles Lane
Mme. Natalie	Mrs. L. Faure

"Love's Penalty" is practically bullet-proof—from a mechanical construction standpoint. It is first rate "hokum" melodrama, magnificently produced, ably directed and well cast. Written and directed by Jack Gilbert it makes a vehicle for Hope Hampton that will satisfy the average exhibitor and picture patron. The entire assembling of the necessary ingredients, from the camera work of Albert Ortlieb to the fitting of the star with a story that will show her off to proper advantage, has been intelligently worked out.

Miss Hampton is given opportunity the joy and innocence of youth to

the uttermost depths of sorrow, emerging unsullied to what bids it for the display of her visualization of the elemental emotions from fair to be a marriage of love and future happiness. In the interim, however, she is placed in a series of tragic situations not generally encountered by a sweet young maiden from the country.

Her sister has been led astray by a conscienceless villain and commits suicide, which is the direct cause of her mother's demise a week later. "Damn him! I'll make him pay, pay, pay!" and she starts out to wreak vengeance. Providence intervenes before she can carry out her revenge.

While not a big "special," the feature is good enough to play most of the better class cinemas. *Jolo.*

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Status: Unknown
Unavailable for Viewing

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

Lure of the Orient (1921)

American Reporter (Jack Conway) is a carefree journalist in the Far East working out of China

"The Lure of the Orient"
Melodramatic Feature with Chinese
Atmosphere Distributed by Aywon
Film Corporation.

Reviewed by C. S. Sewell.

In "The Lure of the Orient," which is being distributed on the state right market by Aywon Film Corporation, the principal point of appeal is the Chinese atmosphere, two of the leading characters being members of this race. The locale of a large part of the action is laid among these people, and many of them are used in several of the scenes. The story is melodramatic, with scenes of the rescue of a white woman from the home of a Chinese mandarin. There is also a fight aboard an ocean liner between the white crew and a gang of Chinese coolies that are being smuggled into Canada. The principal characters are Jack Conway as an American reporter in the Far East and Frances Nelson as the ward of a merchant, who because of financial difficulties seeks to marry her to a Chinese mandarin. Her rescue from this predicament by the reporter and his friends forms the theme of the story.

The settings are adequate, there is plenty of action and despite the fact that technically it is not well directed and there are several inconsistencies in handling the scenes, it will probably prove, because of its novelty and melodramatic action, acceptable in a majority of neighborhood houses. One of its principal defects is the fact that the clothes worn by Miss Nelson and her manner of dressing her hair would indicate that the picture was made some time ago. The production does not show her to advantage, and neither is Mr. Conway of the accepted hero type.

The Cast

The American Reporter.....Jack Conway
 The Girl.....Frances Nelson
 Length, 5,800 Feet.

The Story

A newspaper reporter in China, while in an opium den, rescues a white man. Being hard up for big story material he gets him to pose as a millionaire. He soon gets on the trail of a story of a white merchant who to save himself from financial difficulties seeks to marry his ward to a rich Chinaman. He goes to the Chinaman's house, rescues the girl and takes her aboard a ship which belongs to the same Chinese mandarin and which has a cargo of coolies to be smuggled into Canada. One of the mandarin's servants gets aboard and finally persuades the coolies to mutiny. A terrific fight occurs and the coolies are finally subdued through the help obtained from a warship that happens to be passing. Arriving in America, the girl is followed by the mandarin. As he is about to get her in his control again, he receives word from China to return immediately, and rather than do so, commits suicide.

Program and Exploitation Catchlines: A Story with Chinese Atmosphere Enacted by Cast Which also Includes Many Orientals.

How an American Newspaper Reporter After Many Thrilling Experiences Rescues a White Girl Who Is to Be Forced into Marriage With a Chinese Mandarin. See the Big Fight Aboard Ship, Between Hundreds of Chinese Coolies and a Handful of White Men.

Exploitation Angles: Use this title and the locale for your punches, particularly playing up the rescue of the white girl from the clutches of a Chinaman and waving the flag a little. Sensational lines will probably make the best appeal to the lovers of the melodramatic who will best respond to this title, but keep them inoffensive.

Moving Picture World, April 30, 1921, p. 992

“The Lure of the Orient”

(Aywon—State Rights Feature)

THERE is no doubt about this feature being aptly named. It is unduly Oriental in characterization, although its plot carries an Occidental flavor—a flavor usually identified with serials. “The Lure of the Orient” crams a deal of action in its six reels and one cannot say that it fails to furnish the requisite amount of suspense. There are very few white people in the story, but those who do appear have a definite place in advancing the romance and thrills. The plot concerns the heroic task of rescuing an American girl from the clutches of a powerful mandarin. Her guardian gives her up to the Oriental to keep from disgrace, and at the hour of the marriage ceremony, the care free newspaper reporter comes to the rescue and takes her aboard a coolie ship bound for Vancouver.

Here is where most of the action occurs. A tong leader encourages the coolies to vengeance. So the conflict takes place. It defies logic to see the white men brandishing firearms and shooting with nary a Chink toppling over. The picture bears evidence of being made some time ago judging from the old-fashioned hair-dressing of the heroine and the peculiar cut of the men's clothes. Still the picture packs quite a punch, carries adequate atmosphere which is caught in the

Oriental interiors, types, sets and detail. It is easy to follow and the finish can be guessed from the opening reel. The continuity is a trifle ragged and the action becomes picturey too often. Yet it is good enough to be booked, if for no other reason than it will hold the interest. Length, 6 reels.
—LAURENCE REID.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (American Reporter)

Ethnicity: White (American Reporter)

Media Category: Newspaper

Job Title: Correspondent (American Reporter)

Description: Major: American Reporter, Positive

Description: Minor: None

Luring Lips (1921)

Newsreel shown in prison includes moving pictures of a convict's wife with the man who ruined him.

Dave Martin, receiving teller in a Wall Street bank, marries Adele, secretary to the office manager, Frederick Vibart, who visits their home and shows continued interest in her. When a loss of \$50,000 is discovered at the bank, Dave comes under suspicion and is arrested and convicted. Just before his release from prison, he sees Adele and Vibart together in a newsreel and becomes bitterly jealous. When released, he rushes to confront them as they are leaving for South America. Adele, however, has evidence that Vibart actually stole the money, and as Vibart is arrested she confesses to Dave that she lured Vibart so as to prove her suspicions. *American Film Institute Catalog of Feature Films*

"Luring Lips"

*Edith Robert's Latest Universal Picture
Is a False Accusation Story*

Reviewed by Fritz Tidden.

The story upon which "Luring Lips" is founded was the prize winner in a story contest conducted by a prominent fan magazine. Evidently originality of theme was not one of the conditions of the contest. Either that or the story has been altered in its translation to the screen by Universal, who commissioned George Hively to write the scenario and King Baggot to do the direction. It is a false accusation story, which does not deviate in any essentials from the routine of what has preceded it, except that not many authors or scenarists have dared to use the long arm of coincidence to such an extent. Coincidence has a certain amount of license in films, but the important episode of the news weekly shown in prison and what it contains is rather abusing this perfectly justifiable license.

Those directly concerned with the production of the picture have done the best they could with the material in hand. Edith Roberts, the star, makes all that is possible out of a role that gives her but one or two opportunities to do anything but smile and look pretty. These opportunities she grasps with avidity and puts them over with a wallop, through no fault of theirs. The rest of the cast are conventional. King Baggot has staged the scenes realistically.

The Cast

Dave Martin.....	Darrel Foss
Frederick Vibart.....	Ramsey Wallace
Jas. Tierney.....	William Welsh
Mark Fuller.....	Carleton King
Adele Martin.....	Edith Roberts
Detective.....	M. E. Stimson

Story by John A. Moroso.
Scenario by George Hively.
Directed by King Baggot.
Length, 4,262 Feet.

The Story

Dave Martin, receiving teller in a Wall Street bank, married Adele, secretary to Frederick Vibart, the office manager, who also has courted her. Vibart visits their bungalow home and shows he is still interested in Adele. Dave and Adele go on a vacation to an expensive summer resort. The bank discovers the loss of \$50,000. Suspicion points to Dave. He is arrested, convicted and sent to prison for a year.

Just before his release he sees Adele and Vibart affectionately talking in a news weekly shown on the prison screen at a welfare league's regular Saturday night show. His love for Adele is replaced by jealousy and bitterness. When released he rushes to confront them. Meanwhile Adele has accepted Vibart's advances, and agrees to elope with him to South America. At the gangplank Adele seizes the small grip carried by Vibart and causes his arrest just as Dave shows up, followed by a detective. Adele proves that Vibart has the missing \$50,000 in his grip. As he is taken to jail Adele tells Dave how she suspected Vibart and how she lured him so she could catch him with the stolen money.

Program and Exploitation Catchlines:

A Fortune Was Stolen From One of the Largest Banks in the City. It Was Recovered by Means of "Luring Lips."

When the Temptation of Money Sends a Man to Jail, What is a Wife's Duty? Does Edith Roberts "Stand By" in "Luring Lips?"

Popular Edith Roberts Characterizes a Woman Who Fought the Intrigue of Wall Street to Free Her Unjustly Accused Husband From Prison.

Exploitation Angles: If you have had "Lying Lips" or it has played in your territory, make it clear that this is something else. Whoop it up as a prize winner in a contest and get interest for that and then slide.

Moving Picture World, July 30, 1921, p. 539

"The Gossamer Web," is a prize story which recently attracted much attention in the Photoplay Magazine. It is scheduled to be produced with Frank Mayo in its starring rôle. It is the story of a man, sentenced to prison unjustly, who sees, in news reel moving pictures shown in prison, "shots" of his wife with the man who ruined him. This precipitates an amazing series of complications which give unusual zest to the story and make for suspense and a powerful climax.

Moving Picture Weekly, May 14, 1921, p. 10

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newsreel

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

The Magic Cup (1921)

Cub Reporter Bob Norton (Vincent Coleman). Newspaper.

Cub Reporter Bob Norton helps hotel maid Mary Malloy (Constance Binney) thwart pawnbrokers who substitute paste gems for real pearls. The couple first meet during Christmas, and Norton later comes to Malloy's aid when a con artist tricks her by posing as an English lord. His paper summons the real lord, who arrives and discovers Malloy is his granddaughter. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 41.

Mary Malloy, a scullery maid in a hotel, becomes acquainted with cub reporter Bob Norton, and he falls in love with her. When Mary sees a neighbor evicted, she helps by pawning an old silver goblet bearing her family crest. Two pawnbrokers plot to use Mary as a decoy when they substitute paste gems for real pearls, one posing as Lord Fitzroy, the owner of the goblet. Bob becomes suspicious and finds the real Lord Fitzroy, who is able to prove that Mary is his granddaughter. The couple live happily ever after. *American Film Institute Catalog of Feature Films*

“The Magic Cup”

*New Version of Cinderella Tale Is
Realart Production, Starring
Constance Binney.*

Reviewed by Jessie Robb.

Those spectators who enjoy romantic fiction in the Land of Make Believe will find this modern version of Cinderella, located in Greenwich Village, Fifth avenue and Long Island, with a magic cup instead of a magic slipper, thoroughly satisfactory entertainment. Mary Malloy as played by Constance Binney is a little scullery maid, always seeking to bring happiness to others a la Pollyanna. The dramatic demands of the role are not exacting but a certain knowledge and talent are necessary to avoid all sugariness. To Miss Binney's credit it may be said, that Mary is a wholesome, happy creature who will entertain the spectators.

The good-natured crooks who plan to use Mary as a means of obtaining fortunes for themselves are also creatures of fancy and are excellently played. Vincent Coleman, a good looking young man, is the cub reporter who succeeds in bringing Mary's real grandfather to her.

The scenic investiture is in good taste and the glimpses of Greenwich Village are free from the pseudo artist colony. Fine direction and photography.

The Cast

Mary Malloy.....	Constance Binney
Bob Norton.....	Vincent Coleman
Mrs. Nolan.....	Blanche Craig
Abe Timberg.....	William H. Strauss
Peter Venner.....	Charles Mussett
The Patrician.....	J. H. Gilmour
"Paste" Parsons.....	Malcolm Bradley
The Derelict.....	Cecil Owen

Story and Scenario by E. Lloyd Sheldon.

Directed by John S. Robertson.

Photographed by Roy Overbaugh.

Length, 4,587 Feet.

The Story

Mary Malloy, scullery maid in a hotel, becomes acquainted with Bob Norton, cub reporter, when he divides the Christmas money given by the guests. Much smitten with her pretty face, Bob goes with Mary to buy Xmas presents for her poor friends. Returning home, Mary finds a neighbor evicted. She promptly pawns an old silver goblet to get rent money.

At the pawnshop Abe and "Paste" frame a plot to use Mary as a decoy to substitute paste gems for real pearls. One of the crooks poses as Lord Fitzroy, who has come to America to seek his lost granddaughter through the ownership of the cup. The plot works beautifully. Bob has not forgotten Mary. When he sees her, while covering the story, he becomes suspicious. The paper cables the real Lord Fitzroy who comes to this country. It is proved that Mary is really his granddaughter. The crooks open a jewelry shop to sell false stones. Mary and Bob live happily ever after.

Program and Exploitation Catchlines:

She Pawned Her Only Valuable, a Silver Cup and It Spilled Romance, Love, Adventure, Home and Wealth for Her.

Constance Binney as a Scullery Maid, Who Is Heiress to the Fitzroy Title and Millions.

Modern Cub Reporter Is Fairy Godfather and Prince Charming When He Starts Things Going.

Exploitation Angles: Offer Miss Binney's personality as your chief appeal, and sketch the locale rather than the plot. This will offer a good tieup with a jewelry store.

"THE MAGIC CUP" (Realart)

Pleasant Little Picture Starring Constance Binney

WHILE this picture by E. Lloyd Sheldon does not measure up to some of the dramatic offerings of the past in which the Realart star has starred, nevertheless it catches moments of appeal in its Cinderella and Prince Charming characterization. It is all very much like a fairy tale and should not be taken too seriously. If one will just take its romance and its melodramatic conspiracy as something to entertain for an hour then one will not be disappointed. The star plays a pathetic seafarer's maid who is employed as a dishwasher in an apartment hotel. The early sequences are given up to a Christmas celebration in which she along with several other employees is made the recipient of a handsome reward. Straightway, she lays plans for the poor, being accompanied on the journey by the hero, a newspaper reporter.

The melodramatic trend of plot shows itself when the girl takes a highly valued cup to the pawnbroker. Realizing its worth the latter with his crooked companions concert a plot to become wealthy. The oldest figure represents himself as her long lost grandfather, an Irish nobleman. A country house is established, the girl is bedecked in the latest modes, some secret poisoning is installed in the house and the gullible jewellers are invited out to display their wares. The "grandfather" exchanges a string of pearls for the plate variety and the crooked work is on. Meanwhile the girl has regenerated a feeling of conscience among the crooks—one of whom is ultimately introduced as her own father—a man formerly a desperado. The reporter has looked up the "grandfather's" name in "Who's Who" and discovered him to be very much alive in Ireland. This seems like the blindest kind of coincidence. So the nobleman arrives in America and claims his business. And this girl, true to her generous nature, saves her crook family from going to jail.

There is a bit for pathos in the concluding scene which shows the girl's father dying without making his identity known. "The Magic Cup" is a new twist of Cinderella. Instead of the golden slipper it is a silver cup which lifts the seafarer's maid to the heights. John Robertson has made the most of the story in his direction. He has managed to keep the interest at attention through a compact arrangement of scenes. If there is any criticism to be made of his work it can be found in the manner in which he lines up the figures in opposite positions from one another. The picture is adequately staged and capably acted. There is no doubt but what it will please the average picturegoer.—Length, 2 reels.—Lawrence Reid.

THE CAST

Mary Holley.....	Constance Binney
Bob Horton.....	Vincent Coleman
Mr. Nelson.....	Blanche Craig
Alta Timberg.....	William H. Stevens
Peter Venable.....	Charles Munroe
Doc Ferguson.....	J. H. Colman
Paula Parsons.....	Marion Bradley
The Darricks.....	Carl Owen

By E. Lloyd Sheldon.

Directed by John A. Robertson.

Photographed by Ray Greenough.

PRESS NOTICE—STORY

Constance Binney is the star of "The Magic Cup," the Realart picture which comes to the theatre next. This is a John A. Robertson production, which means it is directed by the same man who produced "Sentimental Tommy" and "Dr. Jekyll and Mr. Hyde" for Paramount. "The Magic Cup" gives us Miss Binney's opportunity to display her charming personality to no least advantage. As Mary Holley she contributes a most fascinating portrayal of the seafarer's maid who longed for happiness and found it by never working hard enough. Her master how many clouds appeared during the day, Mary always found time to radiate cheer.

She possessed a silver cup which became a magic cup because it brought her riches, a home and romance. Mary was adopted by a pious grandfather—all on account of the cup. Then her Prince Charming rescued her from the clutches of the crooks. It wasn't long before she found happiness everywhere. Miss Binney is supported by Vincent Coleman, Blanche Craig, J. H. Colman, Marvonn Bradley and other talented players. "The Magic Cup" is charged with pretty music and heart interest.

PROGRAM READER

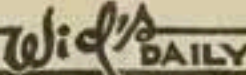
She was a seafarer's maid but no matter how rich and monstrous her daily life she always managed to radiate good cheer and happiness. She possessed a silver cup which eventually brought her riches and romance. She took it to a pawnbroker in order to raise money to feed the poor. And she found herself the figure of admiration. The cup had belonged to a nobleman and was handed down to his daughter, her heroine's mother. So the pawnbroker and his evil friends saw a chance to gain a huge fortune by hoodwinking gullible merchants. How they did it—how the girl found a way out of her difficulties—how she found romance—how she found her rightful grandfather—these are a few of the details of this most fascinating picture. "The Magic Cup," which comes to the theatre next, starring Constance Binney.

SUGGESTIONS

While this is nothing new to the screen and suggests the ancient and honorable Cinderella and Prince Charming tales, nevertheless it scores because of its new twist. Play up its new dressing of Cinderella. Play up that it is an excellent study in the art of leading happiness. Make a play for the young and old and tell that the world is so full of romance and adventure in this sweet picture. Play up the title. Ask your patrons if they have magic cups which might lead them to great wealth. Play up the star and tell that she is gaining a leading follow-up. Remember when the picture is doing. It is considered one of the best on the screen today producing "Dr. Jekyll and Mr. Hyde," and "Sentimental Tommy." Exploit it as a novel romance which radiates happiness and good cheer.

CATCH LINES

See Constance Binney in "The Magic Cup," a picture of happiness and romance.



Sunday, May 1, 1921

Poor Story for Constance Binney's Latest

Constance Binney in
"THE MAGIC CUP"

Realart

DIRECTOR	John S. Robertson
AUTHOR	E. Lloyd Sheldon
SCENARIO BY	E. Lloyd Sheldon
CAMERAMAN	Roy Overbaugh
AS A WHOLE	Just about hits the average program mark; has quite a mixture of entertainment
STORY	A poor continuity for a theme covering so much ground; coincident prominent
DIRECTION	Handicapped by weak story and probably restricted from a production angle
PHOTOGRAPHY	Good
LIGHTINGS	Good
CAMERA WORK	Up to standard
STAR	Has appeared to much better advantage
SUPPORT	Suit respective roles but no one is especially noticeable because of good acting
EXTERIORS	Very few
INTERIORS	Adequate sets
DETAIL	Fair
CHARACTER OF STORY	Poor little dishwasher suddenly finds herself a princess
LENGTH OF PRODUCTION	4,587 feet

Realart has turned out much better program releases than "The Magic Cup." And certainly after director Robertson's "Sentimental Tommy," it is difficult to believe that his name should appear as the director of this poor mixture of entertainment. It is obvious that he was handicapped by a weak story. Possibly the producer held the strings tight on the

money bags. Certainly E. Lloyd Sheldon's story wasn't worthy of an expensive presentation.

"The Magic Cup" contains about everything, or a smack of everything, that is offered in picture entertainment. It starts off with some kitchen comedy, introduces the reporter-hero, switches to a Cinderella atmosphere, gets in some crooks, followed by drama and eventually culminates in romance. What more could you want for one picture? The author tried to cover too much ground and the continuity which he has provided is poor. The action starts in Greenwich Village; moves to the Ritz; thence to Long Island with a jump-over to Ireland in between.

Constance Binney hasn't any opportunity to appeal to her audience in this picture for she has to share considerable footage with too big a cast. Vincent Coleman is the reporter-hero. William Strauss, as a Jewish gentleman, who furnishes the cash for the crooks' deals, makes a good deal of a small comedy role especially when he is requested to carve roast pig.

Every time Mary Malloy needs money she pawns a silver cup which her mother left to her. The Patriarch, a crook, tells Abe, the pawn broker, that Mary must be the granddaughter of Lord Fitzroy, an Irish nobleman. One of the crooks impersonates Fitzroy and Mary is established in a beautiful Long Island home as the long lost granddaughter. Bob, a reporter known to Mary in her dishwasher days, falls in love with her but is suspicious of her "relatives." He cables to Ireland and the real Fitzroy arrives. He recognizes the butler as his son, but at his request Mary never knows that he is her father. The man dies, Mary pleads for the freedom of the crooks and then goes back to Ireland with Bob and her real grandfather.

May Go Over Where Star is a Favorite

Box Office Analysis for the Exhibitor

If Constance Binney is a favorite with your patrons there are numerous ways in which you can get your folks interested in her latest picture and they'll possibly be satisfied with it as average program material. You might go at it from the Cinderella angle and use catchlines as follows: "Suppose you shaved every day as a scullery maid and then one day you were told you were really a Princess? But then suppose some crooks were just using you to further their own mercenary schemes. See the final outcome of this unusual situation in Constance Binney's latest Realart picture, "The Magic Cup."

Use the star's names conspicuously in your announcements and if you don't make too great promises you can get by with the picture. Strong promises aren't in order because the star has had better pictures and done better work.

CONSTANCE BINNEY IN
THE MAGIC CUP
(REALART)

Winsome star in captivating story of the crook variety. Well acted, beautifully photographed, and very well directed by John S. Robertson. Pleasing entertainment.

Constance Binney has been particularly fortunate in the matter of securing good screen material and "The Magic Cup" will go down in film history as one of the best vehicles she has ever had. The story moves along swiftly from one incident to the next at just the right tempo and the well written subtitles, the excellent acting by the entire cast, the splendid photography all go toward making this most satisfying screen entertainment.

At the State-Lake theatre, where it had its Chicago premier, it was greeted with as much enthusiasm as any of the high-priced vaudeville acts on the bill. And it deserved it. For here is an excellent example of clean, wholesome, well constructed picture drama, and much of the credit goes to Director John S. Robertson. He is an artisan at his trade.

Seldom does one find a cast of such unusual excellence as surrounds Miss Binney in "The Magic Cup." There is Vincent Coleman, Blanche Craig, William Strauss, Charles Mussett, J. H. Gilmour, Malcom Bradley and Cecil Owen, all well suited to the roles assigned them. And each and everyone gave a good account of himself.

Briefly, the story concerns Mary Malloy, a kitchen slavey in a big hotel, who repeatedly pawns a silver cup to alleviate the sufferings of her less fortunate tenement neighbors. On one of her trips to the pawnbrokers with the cup, she meets a pair of oily crooks, who see a way to raise some money by having her pose as an heiress. The scheme almost succeeds until a reporter uncovers the real Earl, whom one of the crooks is impersonating, and the theft of a valuable pearl necklace is frustrated. Through it all Mary finds her grandparent and marries the reporter.

THE HOWARD THEATRE

MONDAY
TUES.~WED.

12:30 — 2:15 — 4:00 —
6:45 — 7:30 — 9:15 P.M.

A BIT OF TARNISHED SILVER
Dug From A Seaman's Chest Brings Adventures Galore in

"THE MAGIC CUP"

Love--Thrills--
Romance--
Mystery

It Brims Over With
Wholesome Comedy
Starring Beautiful

**CONSTANCE
BINNEY**

THE STORY of a girl who fell among thieves and was for a time their unconscious tool. Until fate and a clever cub reporter brought the girl through entrancing adventures to fortune and happiness

"GIRLS WILL BE BOYS"
Newest
GIRL RICE
SPORT
PICTORIAL

NELLIE SULLIVAN
Popular Atlanta Dancer
And company of eight in a recreation of the famous
GEORGE PRIMROSE MINSTRELS

**HOWARD
Concert Orchestra**
ENRICO LEIDE
Director
OVERLURE—
Finely — — — — — TRILL

Exhibitors Herald, June 11, 1921, p. 64

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bob Norton).

Ethnicity: White (Bob Norton).

Media Category: Newspaper

Job Title: Reporters (Bob Norton).

Description: Major: Bob Norton, Positive

Description: Minor: None

Molly O (aka Molly O') (1921)

Newspaper. Molly falls in love with an eligible young bachelor millionaire's picture in the newspaper. She then pastes her own photograph over a question mark used by a sensational newspaper to indicate she is the young woman rumored to be engaged to a very wealthy, handsome and likable man.

Molly O'Dair, whose mother is a washerwoman and whose father is a ditch-digger, sees the picture of Dr. John Bryant, an eligible young bachelor millionaire, in the newspaper and falls in love with him. Later she meets him at the country club where she goes to deliver washing, and attracted by her charms, he gives her a ride in his car. Bryant's fiancée, Miriam, understands, and at a masked ball, when he mistakes Molly for her, she returns his ring. Molly is thrown into a compromising situation with the doctor owing to the interference of Jim Smith, Mr. O'Dair's choice for her, and consequently she is turned into the street. Finding her in Bryant's bedroom the following morning, O'Dair is about to shoot him, but he learns that they are married. Later, Molly is abducted by a society crook in a dirigible, but she is rescued and reunited with her husband. *American Film Institute Catalog of Feature Films*

Molly O

Mack Sennett Production, Starring Mabel Normand. Released by First National. Directed by F. Richard Jones. Running Time, Seventy Minutes.

THE CAST

Molly O	Mabel Normand
Tim O'Dair	George Nichols
Mrs. Tim O'Dair.....	Anna Hernandez
Billy O'Dair	Albert Hackett
Jim Smith	Eddie Gribbon
Dr. John S. Bryant.....	Jack Mulhall
Fred Manchester	Lowell Sherman
Miriam Manchester	Jacqueline Logan
Albert Faulkner	Ben Deely
Mrs. Jas. W. Robbins.....	Gloria Davenport
The Silhouette Man.....	Carl Stockdale
Antonia Bacigalupi	Eugenie Besserer

SYNOPSIS

Molly is the daughter of Mr. O'Dair, a washwoman. Her father is a hard-working man trying to rear a 'decent' family. He brings home Jim Smith and announces that Jim is an ideal son-in-law. Molly has seen in the newspaper a photograph of Dr. John Bryant, a millionaire bachelor, considered a catch, and a blank space with the question "Who?" speculating on his fiancée. A silhouette cutter counsels Molly to never give up hopes for better things. At various times Molly meets Dr. Bryant, who courteously offers to give her a lift in his car. His fiancée, Miriam, misunderstands, and when at a masked ball Bryant mistakes Molly for Miriam, the latter hands back his ring. That night Molly's father refuses to let her come home. Next morning he finds her in Bryant's bedroom and is about to shoot the latter when they explain that they were married. This is the logical finish, but an abduction in a dirigible is tacked on; and of course there is a pursuit by airplane, a fight and a thrilling descent in a parachute.

This is one of the best bits of entertainment presented this season. It is unfortunate that the picture does not end at the place where the father realizes he has been wrong in suspecting the intentions of his daughter's wealthy admirer. The rest of the picture is good film stuff, but seems like another episode to a serial, and in a feature is a decided anticlimax. The atmosphere is accurate and natural.

The characters live naturally on the screen. The cast has been admirably chosen, and it would be unjust to praise anyone to the exclusion of the others. Mabel Normand as Molly O and Jack Mulhall as Dr. Bryant figure most prominently in the story, and they are indeed a handsome couple.

The sub-titling is exceptionally clever, and brings many a laugh; the actors are really talking their parts, and it is possible to read their lips many times before the sub-title is flashed on the screen.

This is the kind of clean, wholesome entertainment that will be welcomed by any audience. Exhibitors will grab it; their patrons will ask for more. Why don't we have some more like it?

Photography is notably good.



"Molly O"

*Mabel Normand Is Simply Immense in
Mack Sennett Comedy Released by
First National*

Reviewed by Edward Weltzel.

The writer of this review is willing to go on record that, barring a few moments just before the sensational airship finish, he had never been more thoroughly entertained by any moving picture than by "Molly O," the Mack Sennett comedy starring Mabel Normand. The humor is, at most times, delicious, the human interest genuine and Mabel is simply immense as the spirited daughter of the honest and hard working couple who cannot recover from their surprise when Molly's beau brings her home in his swell limousine and is introduced as a fashionable and wealthy young physician.

The picture opens with an express train rush of dramatic comedy and maintains this pace with remarkable success. The good things in it are too numerous to mention. It is another "Mickey," and that tip should be enough for any exhibitor. The airship finish is a great sensational stunt, and the entire production is capital.

The Cast.

Molly O	Mabel Normand
Tim O'Dair	George Nichols
Mrs. Tim O'Dair	Anna Hernandez
Billy O'Dair	Albert Hackett
Jim Smith	Eddie Gribbon
Dr. John S. Bryant	Jack Mulhall
Fred Manchester	Lowell Sherman
Miriam Manchester	Jacqueline Logan
Albert Faulkner	Ben Deely
Mrs. Jas. W. Robbins.....	Gloria Davenport
The Silhouette Man.....	Carl Stockdale
Antonia Bacigalupi	Eugenie Besserer

Story by Mack Sennett.
Directed by F. Richard Jones.

Directed by F. Richard Jones.

The Story.

Molly O'Dair, whose mother takes in washing and whose father is a ditch-digger, sees the picture of a handsome and wealthy young doctor in the daily paper. In the blank space next to it is printed the query, "Who will be the doctor's bride?" Molly falls in love with the doctor and pastes her own photograph next to his picture. Later on she meets him at the country club where she has gone to deliver washing. He is so attracted by her pretty face and spirited manner that he ends by falling in love with her. Her father does not approve of the affair, and orders the young man from the house. Molly goes to a masked ball against her father's commands. Jim Smith, the honest young roughneck whom Mr. O'Dair has picked out for his son-in-law, is also there, the ball being for charity. Through Jim's interference, Molly is thrown into a compromising position with the doctor, and Mr. O'Dair turns his daughter into the street. In the morning he goes to the doctor's house, having learned that Molly has spent the night there. He tries to kill the doctor, but is over-powered, and learns that Molly is now Doctor Bryant's wife. An attempt to carry off Molly, a few days later, by a society crook, introduces a sensational airship episode.

Program and Exploitation Catchlines:

"Molly O" Is Another "Mickey." and That Means No End of Fun and Entertainment for All Good Fans.



Exhibitors Trade Review, December 17, 1921, p. 182

“Molly O” Unfolds Intensley Dramatic Story

THE synopsis of “Molly O” Mack Sennett’s production featuring Mabel Normand follows:

Molly O, daughter in a family which ekes out a precarious existence through cleaning jobs done by the father and washing done by the mother, starts the ball rolling by passing her own photograph over a question mark used by a sensational newspaper to indicate the young woman rumored to be engaged to the very wealthy, handsome and eligible Dr. John Spencer Bryant. She studies the photograph of the doctor to such extent that later when she sees him making a call, feels almost as if she knows him, and tries to attract his attention. He smiles at her amiably.

A neighbor’s baby falls ill and Molly O calls Dr. Bryant. He gives her a lift in his automobile to her home and the ride starts trouble for both of them. Molly O’s father sees them and rotundly upbraids her on the grounds that association with a swell like that doctor can bring no good to his daughter. He brings up the matter of marriage to his assistant.

The doctor circumvents his trouble when Molly O’s mother selects the newspaper on which she has pasted her photograph to cover the wash which goes in the home of the doctor’s fiancée. She has also seen the two of them riding together. Molly O delivers the wash and the denunciation which the fiancée makes of her indicates to the doctor the kind of woman he is engaged to.

The doctor accompanies Molly O home from church and her father makes no secret of the fact that he wants him to stay away from his daughter. The antagonism only increases their attraction for each other and Molly resolves to attend a big charity ball at which she knows the doctor will be present. She purloins a gown belonging to the doctor’s fiancée, which her mother has just finished cleaning and makes a sensation.

The fiancée recognizes the gown and demands that Molly O remove it. The doctor comes to her aid and the fiancée offers him his ring back. The doctor gladly accepts it.

Molly O seeks a lair nearby for the purpose of changing into her ordinary apparel before going home. She is attacked there by her father’s helper and the doctor comes to her rescue and takes her home. Her father when he sees her partially disheveled wearing the doctor’s overcoat orders her from his house.

The next morning the father and his helper go to a mansion to give it its weekly cleaning. There they discover Molly O in negligee and the doctor in a dressing gown. The old man calls a policeman only to discover that the couple have been married the night before.

Marriage however, only starts their real troubles. The added prosperity which the marriage brings to Molly O’s family proves too much for her brother and in an effort to shield him Molly O is forced into a position that is possible of only one interpretation on the part of her husband that she is unfaithful to him. Despite the fact that his love has grown after marriage he casts her off.

This gives Fred Manchester, who has secretly admired her, his chance. Working through her brother he entices her on board a ship and speeds away with her. The brother horrified, runs to the doctor, makes a clean breast of the real events which the doctor has misinterpreted.

The doctor gives a chase in an aeroplane and the fight and rescue that follow brings the picture to a dramatic and happy conclusion.

Motion Picture News, September 10, 1921, p. 1367

XVIII

EXHIBITORS TRADE REVIEW

Volume II, Number 6.

Critics from Coast to Coast Hail "Molly O" as the Sensation of the Year



"Molly O" opens the heart and sets new box office records as you will see by reading these reviews

"One of the finest comedy dramas that ever graced the silver screen."—*Cincinnati Post*.

"Enticing enough to charm any fairy prince."—*Los Angeles Examiner*.

"'Molly O' steals your heart away."—*Cleveland Plain Dealer*.

"It is something new, something different from anything before attempted."—*Akron Press*.

"'Molly O' is a revelation."—*Cleveland News*.

"Remarkably fine. Full of thrills and romance."—*Los Angeles Express*.

"Enjoyable and wholesome, with flashes of genius."—*New York World*.

"The engrossing charm of 'Molly O' grips you. You laugh and cry and pay strained attention to the thrills."—*Los Angeles Times*.

"'Molly O' has everything a good picture should have—genuine humor, pathos, heart interest, thrills, acting."—*Los Angeles Record*.

"It enraptures you and thrills you. Her best picture."—*Los Angeles Herald*.

"'Mickey' was great. 'Molly O' is greater."—*Chicago American*.

"An exceptional and a great production."—*Chicago Daily News*.

"A dashing photoplay, filled with thrills."—*New York Evening Telegram*.

"A revel of fun and excitement."—*New York American*.

MACK SENNETT

presents his big super
special comedy drama

"MOLLY O"

with

MABEL NORMAND

Directed by F. Richard Jones

Distributed by Associated
First National Pictures, Inc.



Released on the Open Market! Available to all Exhibitors

MOLLY O

Molly O.....Mabel Normand
 Tim O'Dair.....George Nichols
 Mrs. Tim O'Dair.....Anna Hernandez
 Billy O'Dair.....Albert Hackett
 Jim Smith.....Eddie Gribbon
 Dr. John S. Bryant.....Jack Mulhall
 Fred Manchester.....Lowell Sherman
 Miriam Manchester.....Jacqueline Logan
 Albert Faulkner.....Ben Deely
 Mrs. Jha. W. Robbins.....Gloria Davenport
 The Silhouette Man.....Carl Stockdale
 Antonio Bacigalupi.....Eugenie Besserer

A production that can be exploited into a box office attraction by the exhibitor. Not a whale of a picture, but one that is strong enough to permit of a campaign that will compel audiences to step up to the box office.

Mack Sennett is the producer and the picture has Mabel Normand, of "Mickey" fame, as the star. Sennett was also the producer of "Mickey," and it was a long while before that production got under way, for none of the regular releasing organizations of the time would take it, but finally when it was slipped over as a states right production it proved a veritable clean-up for those who took a chance.

"Molly O" was originally made for Associated Producers, but with the amalgamation of that organization and First National the latter stipulated that they were to have the right to accept or reject whatever they wished of the A. P.-made productions. They exercise the right to take "Molly O," and therefore it is being marketed as a First National picture.

It is on Broadway for a special run of four weeks at the Central theatre. The reason for that may be that the Strand, which is the First National franchise house, decided not to run the picture, or perhaps it may run it after the Broadway run has created a vogue for it. This seems rather doubtful, because the Central is only a stone's throw from the Strand and the most direct opposition to the big house.

The picture seems to have been chopped all to pieces as far as the last 1,500 feet are concerned. The fore part of the story is one of those sweet little Cinderella tales, somewhat of the "Irene" type, that is ended when the hero marries the little heroine, but in addition to this a couple of thousand feet have been tacked on that are totally unneeded.

It carries the story along after the marriage of the girl and the wealthy hero, and it is clipped in sections with the titles carrying the yarn. Incidentally that titling reflects credit on John Gray.

"Molly O" has the name role played by Mabel Normand, who is the daughter of a Tad family in a big town. Her dad is a day laborer, ma takes in washing to help along the cause, and Jim Smith has been picked to be Molly's hubby. He is a husky who works in the same ditch with dad. Molly, however, has other ideas, and she manages to capture the wealthiest young bachelor in town. He is a doctor, and they meet in a tenement where there is an infant ill. He takes her home in his car, and a few Sundays later they meet in church. He again takes her home and stays to Sunday dinner. Yes, a regular boiled one!

After it is all over, dad tells the wealthy young doc that he has been trying to raise a respectable family and that he'll be just as well satisfied if doc will forget the address.

But the church is giving a charity ball, and Molly steps in at the proper moment to lead the march with the young Prince (who is the doc) in place of the girl he is engaged to. The latter, who has been out on the balcony spooning with her real love and has missed the cue for the march, breaks off the engagement then and there, and Molly steps right in. But when she gets home that night dad is waiting for her with a strap and turns her out. She then turns to the doc, who marries her that night.



Variety, November 25, 1921, p. 43

Status: Print Exists in Library of Congress and UCLA Film and Television Archive film Archive. Also the Raymond Rohauer collection held by the Cohen Media Group.

Viewed on YouTube

Type: Movie

Genre: Romance

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Moonlight and Honeysuckle (1921)

Newspapers in Washington print a story about an elopement that results in denials and confusion.

U. S. Senator Baldwin of Arizona succumbs to the charms of a widow who refuses to marry him as long as his daughter is single. His daughter, Judith, would prefer a trial marriage properly chaperoned at the Baldwin's country lodge. She finds Congressman Hamil a bore, but the liveryman notifies the Washington press that they have eloped. Courtney, her other suitor, arrives early at the lodge, and the news brings Ted Musgrove, Baldwin's ranch manager who has always loved Judith. Meanwhile, Baldwin, who has secretly married the widow, arrives at the lodge; and after the turmoil Judith decides that Ted is her man. *American Film Institute Catalog of Feature Films*

"Moonlight and Honeysuckle"

Pretty Screen Adaptation with Variations, Made by Realart of Light Stage Comedy

Reviewed by Jessie Hobbs.

That light stage comedy of the perplexities of a pretty girl to decide which of her suitors would make the best husband has been put on the silver sheet by Realart with Mary Miles Minter as the star. The screen adaptation differs from the play in that the heroine invites the different aspirants for her hand to a lodge in the woods, there to be tested out in trial marriages over the week-end (she only invites them one at a time); instead of telling them her imaginary wicked past. With such material and a star of a different type, this picture might have been a spicy affair. But as Miss Minter is a calm and blond ingenue who behaves throughout in a sweetly dignified manner (indeed it is quite difficult to imagine her thinking of such naughty things as trial marriages, even if they are properly chaperoned), the entire picture is very mild and innocuous. The play is not one which is well suited to the screen, lacking necessary action, and the scenarist and director deserve credit for doing as well as they have. There is a mild attempt at some fun and wit in a few of the sub-titles.

Scenically, the backgrounds are pleasing to the eye, the photography good, the cast very good. On the whole this is just the picture for the matinee crowd, which, as all exhibitors know, is composed mainly of housewives and flappers.

The Cast

Judith Baldwin.....Mary Miles Minter
 Tod Musgrave.....Monte Blue
 Senator Baldwin.....Willard Lewis
 Hallie Baldwin.....Grace Goodall
 Congressman Hamill.....Guy Oliver
 Robert W. Courtney.....William Boyd
 Mrs. Langley.....Mabel Van Buren

From the Play by George Scarborough

Scenaria by Barbara Kent.

Directed by Joseph Henabery.

Cameraman, Faxon Dean.

The Story

Judith Baldwin, daughter of Senator Baldwin, of Arizona, is puzzled over which of her two suitors she had better accept. As father has fallen a willing victim to the charms of a fascinating widow who will not marry him until Judith is out of the way, there is need for haste. Judith hits on the plan of trial marriages, properly chaperoned, at their lodge in the woods. Congressman Hamill is the first tryee and Judith finds him a bore. The liveryman, who has taken Hamill to the lodge, thinks that he has made a discovery and sends a telegram to a Washington newspaper stating that Baldwin's daughter has eloped. Courtney, Judith's other suitor and society man, leaves for the lodge before the invited time and arrives when Hamill has gone to the village to telephone a denial to the paper. The newspaper item is also instrumental in bringing to the lodge Tod Musgrave, Baldwin's ranch manager, who has always loved Judith and who has come to Washington to ask her to marry him.

Meanwhile, Baldwin and his widow have secretly married and leave for the lodge with the expectations of a quiet honeymoon. They arrive in the thick of affairs when Hamill is trying to evade the reporters, Courtney is thinking the worst and Tod is threatening to shoot every man in sight. There are general explanations, and Judith learns that Tod is the only man for her.

Program and Exploitation Catchlines:

What Is a Poor Girl to Do When She Doesn't Know Which Man Will Make the Best Husband? "Moonlight and Honeysuckle," the Realart Production With

Mary Miles Minter, Shows How One Clever Girl Decided.

One Trial Marriage at a Time Is Enough for Any Girl to Manage, But When They Come in Bunches There Are Sure to Be Complications. This Happens to Mary Miles Minter As Judith Baldwin When She Finds Who Her True Love Is.

Exploitation Angles: Sell Miss Minter and then offer the story in connection with her name with the suggestion that it is just the sort of story the reader will want to see the star present.

MARY MILES MINTER IN
MOONLIGHT AND HONEYSUCKLES
 (REALART)
 Realart star in a suitable, light and amusing story that should please. Splendid cast, artistic settings and excellent direction offer strong combination. Joseph Henaberry directed from scenario by Barbara Kent.

Although the story is rather slight, the splendid skill of Joseph Henaberry brings out every ounce of humor of the situations, and "Moonlight and Honeysuckles" should please the vast Minter following. It is a clean, wholesome story and is sure to interest most picture audiences.

Miss Minter appears in the role of a young lady much sought after by two young men of Washington, D. C., whence she and her father, a United States senator, have gone to live. How she puts each to the test and eliminates all but the boy of her choice forms the plot. It is all worked out so pleasantly and satisfactorily that the interest never lags. Miss Minter's work is especially pleasing and she lends charm to the role of Judith Baldwin.

Monte Blue is a rough Western type of lover, Tod Musgrove; Guy Oliver, a shrewd politician; William Boyd, a wealthy Washingtonian, while Willard Louis is James Baldwin and Mabel Van Buren round out the cast.

Judith and her father move to Washington upon his election as senator from Arizona. They leave behind Tod Musgrove, a sweetheart of Judith's, who is soon forgotten in the excitement of Washington social affairs. Hamil, anxious to advance his political interests, proposes to Judith, and she, to test his love, proposes he spend a week-end with her at a lodge, where she is chaperoned by an old servant. She takes him horseback riding, with disastrous results, and when he insists upon reading his congressional speeches she falls asleep. Robert Courtney, the other suitor, arrives at the lodge a day earlier than expected and complicates matters. Then her father arrives with a newly acquired bride and the Washington papers hint at a scandal between Hamil and Judith. The arrival of Tod from the West forces matters to a head, resulting in Hamil and Courtney leaving hastily.

Exhibitors Herald, July 23, 1921, p. 49

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

Ned of the News #1 (1921) – The First in a Series of Twelve Stories (1921-1922)

Police Reporter Ned Hargraves (Percy Pembroke). The experiences of a newspaperman on a metropolitan daily. Ned travels out of “Central” with the Flying Squadron of Police. Editor. Hazel Couzons (Laura La Plante), the newspaper editor’s daughter.

NED OF THE NEWS

(UNIVERSAL)

Here is a series of two-reel dramas written around the exploits of a newspaper reporter that should prove entertaining and good business builders. There is a certain fascination about stories of newspaper life, and “The Leather Pushers” tales, by H. C. Witwer, breathe the very atmosphere of a Journalist’s busy existence. This series of twelve stories is being made by the Knickerbocker Photoplay Corp., headed by H. L. Messmore, and Harry Pollard is directing them under the supervision of the author. Those who play the principal roles are Sam J. Ryan, Hayden Stevenson, Charles Ascott, Danny Hayes, Frankie Ryan and Bob Armstrong.

Ned is assigned to get a big story concerning a political deal being engineered by the boss politician and his henchmen. The information he desires is included in an agreement which the politician has locked up in his safe. How he secures the papers, substitutes a blank sheet of paper for the agreement and brings the politician to time makes up this interesting two-reeler.

Universal to Make New Short-Length Series

CARL LAEMMLE has authorized production at Universal City of a series of short-reel features which will be based upon the experiences of a newspaperman on a metropolitan daily. The series will be sent to the screen as “Ned of the News.” Albert Russell will direct with Percy Pembroke, a well known young leading man, in the featured role. The stories were written by George Morgan. “Ned of the News” will travel out of “Central” with the Flying Squadron of Police to give playgoers a thrill and anyone who has any idea of the hourly activities of the modern police reporter will anticipate speed and suspense in every foot of the tableaux.

Exhibitors Herald, January 7, 1922, p. 50 - *Motion Picture News*, November 19, 1921, p. 2703

Universal to Produce Series of Short Reel Features Based on Experiences of Newspaperman

Carl Laemmle has authorized production at Universal City on a series of short reel features which will be based upon the experiences of a newspaperman on a metropolitan daily. The series will be sent to the screen as "Ned of the News." Albert Russell will direct with Percy Pembroke, a well known young leading man, in the featured role.

"Ned of the News" will travel out of "Central" with the Flying Squadron of Police to give playgoers a thrill and anyone who has any idea of the hourly activities of the modern police reporter will anticipate speed and suspense in every foot of the tableaux.

The stories were written by George Morgan, under the supervi-

sion of William Lord Wright, chief of the serial and short-reel feature department at Universal City, who was at one time one of the best known police reporters in the West.

Wright began his newspaper career under Warren G. Harding, on the Marion Star, and was appointed to an executive position in the short-reel feature and serial department at Universal City after a record of screen successes achieved in the service of other producers.

"Ned of the News" will be presented as short, graphic, action dramas upon each of which has been expended as much time, care and money as is usually given a five-reel feature.

Russell is now selecting a cast which will give Pembroke strong support.

Moving Picture World, December 10, 1921, p. 689

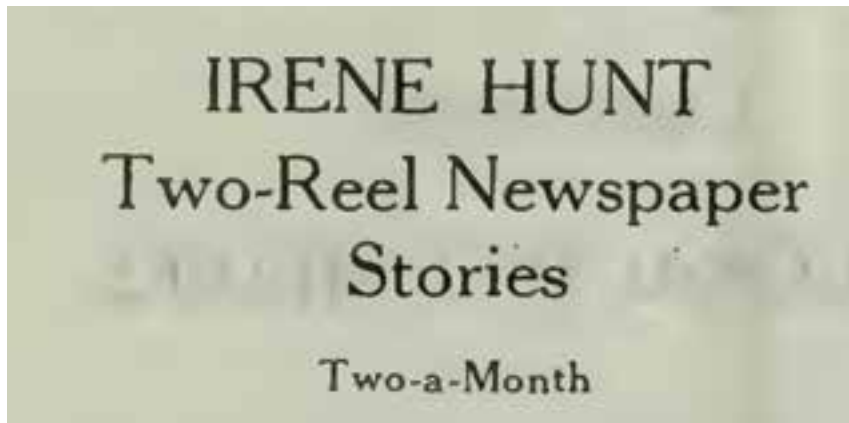
"Ned of the News," a short drama founded on the thrills of a reporter's life, has been filmed at Universal City, with Percy Pembroke in the featured role. It will be released during the third week of December.

Moving Picture World, November 19, 1921, p. 330

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Ned). Group.
Ethnicity: White (Ned). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Ned), Miscellaneous.
Description: Major: Ned, Very Positive
Description: Minor: Miscellaneous, Neutral

Newspaper Stories Featuring Irene Hunt (1921)



Camera! December 25, 1920, p. 27

Not enough information to encode.

No Defense (1921)

Newspaper accounts convince a woman that her husband has perished at sea so she remarries.

Mrs. Austin is a penniless society matron whose only hope is in a wealthy marriage for her daughter, Ethel, who favors engineer John Manning while the mother prefers wealthy lawyer Frederick Apthorpe. Manning, determining to secure his position, leaves with Milton Hulst, a crooked lawyer, in search of gold in the North, secretly marrying Ethel before departing. Manning, Hulst, and a third partner, MacRoberts, strike it rich, but Hulst steals the gold and murders MacRoberts with Manning's revolver. Manning is arrested but escapes the police and is cared for by an Indian. Meanwhile Ethel marries Apthorpe, who has become district attorney; when Hulst tries to blackmail her with evidence of her previous marriage, Manning intervenes and Hulst is killed by Ethel. Manning confesses to the crime, is prosecuted by Apthorpe, and is sentenced to be hanged. When Apthorpe is elected governor, he refuses to keep his promise to pardon Manning until Ethel threatens to expose Apthorpe and kill herself. When Manning is freed, Ethel and Apthorpe separate and she is reunited with Manning. *American Film Institute Catalog of Feature Films*

"NO DEFENSE"

(Vitagraph)

Adventurous Melodrama Carries Snappy Action

THERE are enough interesting qualities about "No Defense" to make it a satisfying offering for the average spectator. Even though it contains an arbitrary development there is presented sufficient action of a melodramatic value to please most every type of patron except the one suffering from dyspepsia. William Duncan possesses such a vigorous personality that he cannot help incorporating a vigorous quality to any subject he directs. "No Defense" is a type of story which gives him plenty of opportunity to inject vivid scenes, thrills, and that element known as suspense.

It treats of a man who woos and weds a girl secretly because her mother has ambitions to sell her to the highest bidder. The man makes a hasty departure for the West and becomes a hunted victim of the law. His partner, an Eastern gambler, has murdered a guide and stolen the wealth produced from the mine. The Mounted Police surprise the innocent man and arrest him, taking for granted, that their informer is telling the truth. It is a sympathetic role which Duncan portrays. He makes his escape in thrilling fashion and bobs up again in the East, to discover that his bride has married again, the girl believing that he has perished at sea, according to the newspaper accounts. The actor-director does not wait to build his action. He believes in thrilling incident. The first to occur is a rescue scene of the guide after he has tumbled over the cliff. The discovery of gold is well established, it being purely accidental and easy to believe.

Once back East, the hero is determined to bring the culprit to justice. He steals into his rival's home—the partner having become a successful shyster lawyer—and discovers that the villain has compromised his bride, now the wife of the district attorney. The latter, knowing the shady character of the lawyer's practise, is determined to punish him. Hence the intrigue. A quarrel ensues and the result is death for the culprit. The scene is well executed and builds a fine vein of suspense. It is melodramatic to the core. The woman's identity is carefully hidden from the authorities—so much so—that the husband is unable to establish her identity. Yet the hero refuses to tell, although his doom is sealed. The prosecutor unearths the mystery and learns that the victim is her husband. He is elected governor and promises his wife that he will grant a pardon in due time. It is only when she declares that she will tell the world of his innocence and shoot herself in the bargain that the executive grants a last-minute pardon to the doomed man. The scene would ring more genuine if the eleventh-hour reprieve had been awarded earlier. He indicates that a separation will occur in due time when the affair has blown over. There is much human interest in this picture, considerable pathos and no end of action. It is well acted. Length, 6 reels.—Laurence Reid.

THE CAST

John Manning.....	William Duncan
Ethel Austin.....	Edith Johnson
Frederick Apthorpe.....	Jack Richardson
Milton Hulst.....	Henry Hebert
Mrs. Austin.....	Mathilda Brundage
MacRoberts.....	Charles Dudley

By J. Raleigh Davies.
 Scenario by C. Graham Baker.
 Directed by William Duncan.

PRESS NOTICE—STORY

"No Defense," which will be shown at the _____ theatre next _____ and _____ is based on an original story by J. Raleigh Davies, and is a Western production in which William Duncan and Edith Johnson are co-starred. Some of the familiar Duncan rough-riding is seen in this feature. The story gives the star opportunity to play the business and society man, as well as the rugged Westerner, the type of role with which he is usually associated. Miss Johnson as the society debutante around whom revolves a story fraught with tense moments wins favor with an appealing performance.

There is plenty of action in the story. It is one that holds the suspense from the first flash and carries several stirring and spectacular scenes. A leap over a cliff on horseback, a perilous trip down a precipice on a rope and several thrilling fights make this production one of unusual interest. The hero is secretly married and goes West to seek his fortune. There an unfortunate circumstance makes him an outcast, hunted by men, and his return to civilization leads to an exciting denouement.

PROGRAM READER

He leaped through the window to get justice! Accused by his partner, with no chance to vindicate himself, this man was forced to go to extremes and fight his way back to civilization and society. Just as he was on the homeward stretch an incident occurred that blasted his hopes. He was condemned to die; but a brave woman who knew his secret saved him in a most unusual manner. This is the climax of William Duncan's stirring drama, "No Defense," which comes to the _____ theatre next _____ with Edith Johnson as the leading woman. It is a picture with a punch—a picture of mystery and suspense, with intrigue, love, honor and adventure in happy combination.

SUGGESTIONS

This is a typical William Duncan picture. Any exhibitor who has played the serials which featured him and which he directed will remember that he stresses action and thrills. So play up the adventurous angle of this picture, telling that it is replete with thrills, carries strong dramatic action and suspense and is colorfully staged and acted by a cast of favorites. The title can be worked out in several ways to stimulate patronage. Describe it as a story with a punch. Play up the climax outlined in the Program Reader. This will be giving an inkling to the plot without giving it entirely away.

Motion Picture News, January 28, 1922, p. 769

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

No Woman Knows (1921)

Newspaperman Clarence Hyle (Earl Schenk) has become “a brilliant newspaperman” and is love with the heroine, a childhood sweetheart.

In Winnebago, Wisconsin, a Jewish family comprising Molly and Ferdinand Brandeis and their two children, Fanny and Theodore, run a modest dry goods store. Theodore is studying violin and auditions for a famous violinist, The Great Schabelitz, who is giving a local concert. Schabelitz is impressed by the boy's talent and recommends that he plan to study in Dresden, Germany. After Ferdinand dies, the family makes many sacrifices to enable Theodore to study in Dresden, where he eventually marries a worthless chorus girl and causes his mother's death from a broken heart. Although she continues to contribute to Theodore's support, Fanny decides to live her own life and moves to Chicago. There she becomes a highly efficient businesswoman in a department store, spurred on by her colleague and admirer Michael Fenger, who is trapped in a loveless marriage. A former school friend, Clarence Hyle, also attempts to woo Fanny. Later, Theodore, who has been deserted by his wife, returns from Europe with his baby daughter and comes to live with Fanny. When he eventually becomes a successful performer, he leaves Fanny a message saying that he is returning to his wife. After so much self-sacrifice, Fanny decides to live only for herself and is about to sail to Honolulu with Fenger when Clarence makes her realize that her true happiness lies with him. *American Film Catalog of Feature Films*

No Woman Knows

**Universal-Jewel Production. From the Novel
“Fanny Herself,” by Edna Ferber. Di-
rected by Tod Browning. Running Time,
Eighty Minutes.**

THE CAST

In the order of their appearance.

Ferdinand Brandeis	Max Davidson
Herr Bauer	Snitz Edwards
Molly Brandeis	Grace Marvin
Little Fanny Brandeis	Bernice Radom
Aloysius	Danny Hoy
Rabbi Thalman	E. A. Warren
Little Theodore Brandeis	Raymond Lee
The Great Schabelitz	Joseph Swickard
Father Fitzpatrick	Richard Cummings
Little Clarence Hyle	Joseph Sterns
Fanny Brandeis	Mabel Julianne Scott
Theodore Brandeis	John Davidson
Clarence Hyle	Earl Schenk
Michael Fenger	Stuart Holmes

SYNOPSIS

Fanny is a typical American girl, although an odd mixture of bookworm and tomboy. Her parents own a small drygoods and notions store in a little middle Western town. The father dies, leaving the mother to run the business. She and Fanny scrimp and save so that the son, Theodore, can study the violin in Europe. This boy breaks his mother's heart by marrying a music hall dancer in Vienna. When the mother dies Fanny, through anger and realization of her futile years of sacrifice, breaks away from her home and becomes a highly efficient business woman—the head of a department in a Chicago mail-order house. Her soul is constantly torn between two forces, the materialistic and the spiritual. Fenger, the genius-like executive of the mail-order house, spurs her to material success. Heyl, her boyhood playmate, and now a brilliant newspaper man, tries to persuade her to let her spiritual side—the old Fanny, herself—come to the surface again. Fanny becomes herself again when her brother, Theodore, returns from Europe with his baby daughter. His wife had run away. Fanny takes him in, puts him on his feet and, with Fenger's help, arranges for his American debut. It is a great success. Then he disappears—to go back to his wife again. This is the last straw for Fanny. Her better nature is again submerged in business fatalism. She forgives Fenger for certain unwelcome attentions towards her and is on the point of running away with him, despite his invalid wife, when Heyl finally is victorious in his fight to make her give in to her better impulses. Fanny, again her lovable, unmaterialistic, sympathetic self, finally nestles into Heyl's arms, at last secure in the knowledge of her future love and happiness.

As an epic of small town life, if for nothing else, this production ranks high. It is a story of the lives of simple people in a small town. It grips and tugs at the heartstrings, and is presented in such a way as to be one of the most interesting and entertaining photoplays of the season. Neighborhood houses, especially those catering to family trade, can run it to advantage. The story is strung together with human incidents intermingled with humor and pathos.

Points of Appeal.—An unusually clever adaptation from a popular novel. Mabel Julianne Scott in a rôle that just suits her. As "Fanny Herself" she will carry the audience with her all the way through the picture. A beautiful love element, mother love, filial love and the faithful love of boy and girl are all interwoven into one of the greatest human documents ever screened. Tears and laughter are intermingled in the presentation in a most pleasing fashion and everyone should enjoy seeing it.

The Cast.—Mabel Julianne Scott, as the young girl who sacrifices her all, will win the sympathies as no other rôle of hers has ever done. She is exceptional in this one. Her supporting cast is all that could be asked. Truly an "all-star" cast is in this production. To single out one would not be fair to the others. It is the truly remarkable acting of this cast that makes such a human document of *No Woman Knows*.

Photography, Lighting and Direction.—Tod Browning has done excellent work in direction. The continuity is smooth and at no time is the interest allowed to lag. Some of the pathos might have been shortened, but as this can be fixed by a little editing it will no doubt be so fixed by the time it is released to the exhibitor. The photography and lighting are excellent.



"No Woman Knows"

Picturization, by Universal, of Edna Ferber's "Fanny Herself" Is Sure-Fire

Reviewed by Frita Tilden

In translating Edna Ferber's widely popular novel, "Fanny Herself," to the screen, and giving it a name that has not the slightest connection with the story nor is any better box-office magnet than the familiar title of the book, Universal has added a positive success to its Jewel rebus program. Colloquially speaking, "No Woman Knows" is sure-fire job stuff.

But it distinctly deserves more than a catch phrase classification, for the good reason that it is a human document. It pictures graphically the tragedy, pathos, irony and apparent futility of life itself. Its human appeal is enormous and there is no let down in compelling the interest of the average onlooker. Its sole important fault lies in the fact that the occasional humor that comes into even the most pathetic lives is not brought as far relief. The power that is already in the picture would be increased if the drabness were relieved now and again in a natural way. This may sound criticism, this finding fault when there is so much to praise, but the utter sombreness just escapes taking the edge off the picture. Nevertheless, there are many who like their pathos raw.

The excellence of "No Woman Knows" is due to a co-ordination of superior work in all production departments, everyone concerned working from the unusually sound foundation of the original novel. However, the result of the efforts of Ted Browning in directing the piece stand out even from the general excellence of the other features. He has accomplished something that he and the Universal company can well be proud. All through the picture he has injected touches that raise his work far above the average, and he is responsible for a great deal of the appeal. The tiling deserves special mention.

The Cast

Fannie Brandeis.....	Mabel Julianne Scott
Foster.....	Stuart Holmes
Theodore Brandeis.....	John Davidson
Molly Brandeis.....	Grace Marvin
Brandis.....	Max Davidson
Hubbi Tholman.....	E. A. Warren
Father Fitzpatrick.....	Dick Cummings
Bauer.....	Smith Edwards
Shaullette.....	Joe Warwick
Aloysius.....	Danny Hoy
Herl.....	Earle Schenck
Little Ted.....	Raymond Lee
Little Fanny.....	Bernice Hudson
Little Hoyl.....	Joseph Stearns
Little Bella.....	Dorothy Dehn

Adapted from Edna Ferber's Novel, "Fanny Herself."

Scenario by Ted Browning and George

Yehalem

Directed by Ted Browning

Length, 1,431 Feet.

The Story

Fanny Brandeis, a western small town girl, has to sacrifice all her young life for a brother, Ted, a musical genius. When Ted, in Dresden, marries a chorus girl and causes the death of his mother by breaking her heart, Fanny decided to not leave and live her own life. She became a highly efficient business woman in a Chicago department store. The general manager is attracted by her. Ted returns with a baby girl, his wife having deserted him. Fanny forgives and starts him up the ladder of success, backed by the general manager.

Clarence, Fanny's childhood sweetheart, has constantly tried to win her away from the cold business world. She has resisted. Then Ted runs away to go back to his wife. Fanny throws up the sponge and is about to accept the general manager's offer to sail with him to Honolulu, when Clarence hops up and

40

EXHIBITORS HERALD

September 10, 1921

"No Woman Knows" Fine Feature

EDNA FERBER's widely read novel, "Fanny Herself," telling the plain, matter-of-fact story of a small-town girl who sacrificed everything a young girl holds dear to enable her brother to attain success is simply and superbly told in this Universal production, titled, "No Woman Knows."

Human interest is the foundation of every successful photodrama. "No Woman Knows" is a page from the book of life. Its appeal is certain. It will live and be remembered long after many other and more spectacular pictures have been forgotten.

In adapting the story the director, Tod Browning, used rare discretion. He has preserved the original tale in a witty and in no way careful in drawing his characters not to overstep the mark. It is a fine achievement. It was no easy task to take a story as commonplace as "Fanny Herself," tacking in highly dramatic situations and physical encounters, and build therefrom an excellent screen play.

Director Browning gathered together a cast of unusual excellence, which distinguishes itself to an unusual extent. Mahel Julienne Scott, who portrays the leading role, that of Fanny, gives one of the best performances of her long career. She is Fanny, the self-sacrificing, the patient, the lovable, of the Ferber novel. Others in the cast deserving of special mention are Grace Marvin, who gives a finished performance as the mother, Mrs. Davidson, as old man Brandeis; Louis Edwards, as his friend Herr Bauer; Joseph Stickard, as Schabellin, a famous violinist; Earl Schenk, as Fanny's boyhood lover; and Stuart Holmes, the suave, urbane manager of a Chicago mail order house.

The elements of this touching story are present in the last degree. The story revolves around the privations of a devoted mother and her dutiful daughter, who skip and save to enable the baby of the family to study the violin both at home and abroad, because they believe he has in him the making of a genius. It doesn't sound like the plot of an ordinary motion picture and it isn't, too. Tod Browning has made a glimpse, well stirring drama of this untrodden material. There is a deep note of tragedy in the loneliness of the returned violinist, who, when he had vowed within his reach, turns back to join the wife he had married in his student days.



Mahel Julienne Scott, as Fanny, and Grace Marvin, as "Mama" Brandeis, in "No Woman Knows," the Universal-Jewel production.

THE CAST

Ferdinand Brandeis	Max Davidson
Herr Bauer	Louis Edwards
Molly Brandeis	Grace Marvin
Little Fanny Brandeis	Bernice Budum
Alcyon	Danny Hey
Rabbi Thabmann	E. A. Warren
Little Theodore Brandeis	Raymond Lee
The Great Schabellin	Joseph Stickard
Father Fitzpatrick	Richard Cummings
Little Clarence Hyle	Joseph Starnes
Fanny Brandeis	Mahel Julienne Scott
Theodore Brandeis	John Dorfman
Clarence Hyle	Earl Schenk
Michael Fenger	Stuart Holmes

The Brandeis family lives in Wittenberg, Wis., where they conduct a little dry goods store. There is Ferdinand, the father; Molly, the mother; Fanny, the daughter; Theodore, the son; and Alcyon, an adopted Irish youth. Theodore shows marked talent as a violinist and under Herr Bauer he practices for hours every day. Schabellin, a famous violinist, on concert tour, after hearing Theodore play, informs the Brandeis that their son should be sent abroad to study and become a great artist. Time is past, but Molly, with the assistance of Rabbi Thabmann, persuades "papa" Brandeis it should be done.

Molly waits on trade, does the housework and looks after the children and is happy in the thought that some day her boy will return famous and rescue her from drudgery. By and by "papa" dies. Fanny, grown to womanhood, denies herself every pleasure, even a new dress now and then, to keep Theodore at Wittenberg. She does not know that her brother's frequent requests for money are to keep himself and his wife, whom he married during his first year abroad, from starvation. Then grief, tragedy enters the home, when, upon returning from a skating party, the only pleasure she has had for years, she finds her mother dead. It is then the breaks down, and indulgence herself of her pent-up feelings.

Left to her own resources she goes to Chicago, where she gains employment in a large mail order house. The brother, having been deserted by his wife, returns and brings his baby with him. They take up their abode with Fanny and soon she becomes deeply attached to the youngster. She arranges through the influence of her employer to have Theodore give a concert and looks forward to the event as a personal triumph. On the evening of the event, however, Theodore receives a message from his wife, asking him to return to her. He leaves a note for Fanny, telling her to tell him, saying what he has done.

A fine picture, done in a big way, and one that deserves the attention of every picture patron who seeks the best in cinema entertainment.—J. R. M.



Mahel Julienne Scott, as Fanny, with Stuart Holmes, as Fenger, and Earl Schenk, as Clarence Hyle, her fiancé, in a scene from the Universal-Jewel production "No Woman Knows."

Status: Unknown
Unavailable for Viewing

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

The Nut (1921)

Cub Reporter Pernelius Vanderbrook Jr. (Morris Hughes) is a millionaire cub reporter who works for the *New York Times*.



Wealthy inventor Charlie Jackson (Douglas Fairbanks) uses his influence to win Estrell Wynn (Marguerite de la Motte), who believes poor children will be helped by being exposed to the homes of the rich. Vanderbrook, in what is regarded as a thinly veiled imitation of Cornelius Vanderbilt, plays a millionaire cub reporter who works for the *New York Times* and helps bring the couple together. Vanderbrook first gets onto a story that someone is pushing a cart full of bodies through Greenwich Village. He sneaks into the hero's apartment and discovers that the bodies are actually mannequins. The main plot involves the heroine being tricked by a gambler while trying to help poor children and having to be rescued by Jackson. The film incorporates a number of in-jokes, including a cameo by Charles Chaplin in a party scene. Fairbanks allegedly contributed to the script under the name Elton Thomas. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 41.

Office of the *New York Sphere* where Pernelius Vanderbrook Junior is breaking in as a cub reporter. The City Editor tells Vanderbrook, “Say, Vanderbrook, a man with a silk hat has been seen carrying bodies through the streets down Greenwich Village way. See if you can get the story. It’s a good chance for you.” Vanderbrook leaves to check out the story.



He follows a man in a silk hat and tux and discovers the dead bodies are wax figures. He tells the man in the silk hat (Charlie Jackson): "Some story! If I can get a scoop on it, I'll do a whole lot for you. Gosh, you're wonderful!" They make a deal to help each other.





The police arrive. Jackson dresses up as a policeman and he and the reporter escape so the hero can rescue his girl from a gambler who is trying to seduce her.



The police, chasing after Jackson, arrive at the gambling den and arrest everyone: "the more names we get in the paper, the better."



Reporter Vanderbrook thinks up a good gag. He has the police arrest Jackson and the woman he loves and take them to court where he arranges with the judge to marry them. The two, thinking they are arrested, are ready to face the music when they see the laughing reporter and realize they've been tricked into getting married.





Scenes from *The Nut* (1922) and *Viewing Notes*

Charlie Jackson, a Greenwich Village bachelor, is in love with his neighbor, Estrell Wynn, who has a theory that poor children can be made into proper citizens by being exposed periodically to homes of the wealthy. To aid her theory, he entertains rich patrons, but they leave in indignation at a premature fireworks explosion. After a number of wild adventures, Charlie rescues Estrell from rival Philip Feeney, and, with the aid of millionaire cub reporter Pernelius Vanderbrook, Jr., they are married. *American Film Institute Catalog of Feature Films*

"The Nut"

*Chuckles, Roars and Romance in Douglas
Fairbanks' United Artists' Corporation
Picture*

Reviewed by Edward Weitsel.

It is an extremely well groomed and natty brand of cheerful idiot that Douglas Fairbanks impersonates in "The Nut." Charlie Jackson, the hero of this romantic farce, has the natural talent of a bad scenario writer for mussing up the climax of everything he undertakes. He spends both time and money in planning delightful surprises for his sweetheart and his friends, that turn out embarrassing bloomers. The different devices he employs to accomplish his unhappy ends are mirth provoking for the spectator, and the mixture of chuckles, roars and romance in the story make it excellent entertainment. It is not so much of a stunt picture as most of the Fairbanks' output, but the farce business is neatly blended with the love interest and there is a rescue-the-heroine-act-at-any-cost scenes that is thrillingly novel.

In a portion of the best comedy "Doug" is assisted by a cast of wax figures and his friend, Mr. Charles Chaplin, who appears in his familiar tramp make-up for a moment.

The Cast

Charlie Jackson.....Douglas Fairbanks
Estrell Wynn.....Marguarite De la Motte
Philip Feeney.....William Lowery
"Gentleman George".....Gerald Fring
Pernellus Vanderbrook, Jr.....Morris Hughes
Claudine Dupree.....Barbara La Mark

Story by Kenneth Davenport.

Directed by Ted Reed.

Length, Six Reels.

The Story

A turn for invention and a burning love for Estrell Wynn gets Emerson Charlie Jackson and his friends into all sorts of scrapes. Estrell and Charlie live in the same apartment house in Greenwich Village. Miss Wynn has a fine plan for bringing sunshine into the lives of the poor children of the world, and her devoted Charlie does his best to help her by trying to get some society swell interested in the matter. Young Pernellus Vanderbrook, who is learning life as a cub reporter on a New York daily, is told that a man has been seen pushing a handcart loaded with bodies through the streets of the Village. He hurries down there, gets into Charlie's apartment and finds that the bodies are a number of wax figures stolen from a wax work show.

The melodramatics are furnished by a gentleman gambler who is in love with Charlie's sweetheart and tricks her into coming to his place for the purpose of meeting persons who will help her charity. The gambler does not give the girl a square deal, and she is rescued by Charlie and escorted to safety through the hot air pipes of the furnace.

Program and Exploitation Catchlines:

Douglas Fairbanks Rescues His Sweetheart in a Thrilling and Original Manner in "The Nut."

See the New Kind of Traffic Cop Which Douglas Fairbanks Puts to Work on Broadway.

Exploitation Angles: Play up Fairbanks with a plentiful use of paper and newspaper publicity. Make cutouts for the lobby and store windows and if you can get hold of a man who looks something like the comedian, send him through the sheet with a gasheart loaded with partly covered wax dummies from the dry goods store and a banner which can be exposed whenever sufficient attention is attracted.

THE NUT.

Charlie Jackson.....Douglas Fairbanks
Estrell Wynn.....Marguerite Delamotte
Philip Feeney.....William Lowery
"Gentleman George".....Gerald Pring
Cornelius Vanderbrook.....Morris Hughes
Claudine Dupree.....Barbara La Marr

Exhibitors and others who have wished for Fairbanks in a "different" sort of picture realize their desire in "The Nut." For in it Fairbanks is less of the acrobat and more of the comedian than usual. For this reason it lacks the machine gun rapidity characteristic of Doug's features; but the hokum and an amount of burlesque, combined with giggle-breeding titles, put it over for a howl.

Ted Reed directed the picture and did a good job, technically, though he let it sag in several places, and the author provided a mixture of farce comedy and lurid melodrama which serves its purpose. But the story is somewhat like a slack wire—and about as important—used by a comic tumbler. It serves only as an excuse for the star falling off whenever he sees fit and indulging in slapstick, with the result laughs are sprinkled around like small shot at a trapshoot.

Doug has one good knockdown and dragout fight, with incidental comedy, but the big laughs come at four distinct places. First, the opening. He is in his bed, which automatically travels to the bathroom, dumping him in the tub. There an automatic arrangement of brushes scrubs him, followed by towels automatically drying him. Next he is automatically dressed. This is trick stuff, but loaded with laughs. Later Doug and the heroine, through clever photography, are shown climbing through the hot air pipes of a house and escaping via the furnace door. He is at his funniest in a wax works museum, whence he swipes several figures for outside comedy, and lastly, after the picture is ended, the audience is provided with a laugh by the introduction of a squirrel finishing a meal, the final title, "The End of the Nut," dissolving in for a last howl. A funny situation is where Doug loses a wax cop in the street and it is mistaken by autoists for a traffic officer.

Fairbanks' support is, as usual, ace high. Miss Delamotte is prettier and more charming, if possible, than she was in "The Mark of Zorro," and Gerald Pring, with a fair bit as a crook, registers strongly. Morris Hughes, playing a thinly veiled imitation of young Cornelius Vanderbilt, who is a reporter on the New York "Times," is a new one to this reviewer, but a corking good juvenile. He has pep and personality and acts with an intelligence that is refreshing. Somebody should grab this lad for feature roles.

At the Strand, where "The Nut" received its initial showing in New York, a subtle prolog is used. A quartet, with a group of wax figures mixed in, was used and sang old songs with tunes that had nothing whatever to do with them. It had the audience guessing what it was all about until the finish, when one of the singers provided the tip-off by grabbing a wax figure and dashing off stage with it.

Some Good Comedy Bits, But Not Enough To Make "The Nut" Big

Douglas Fairbanks in
"THE NUT"
United Artists

DIRECTOR Ted Reed
AUTHOR Kenneth Davenport
SCENARIO BY William Parker and Lotta Woods
CAMERAMAN Harry Thorpe and William McGann
AS A WHOLE Not up to the usual standard of Fairbanks entertainment; laughs too few and far between
STORY Doesn't give star the kind of a part he needs; not enough of it for feature length
DIRECTION Fair; hasn't distributed his laughs advantageously
PHOTOGRAPHY All right
LIGHTINGS Several sets poorly lighted
CAMERA WORK Average
STAR Gets over some good comedy stunts but nowhere near enough to carry the picture
SUPPORT Marguerite Delamotte, leading lady, who hasn't much to do; others adequate
EXTERIORS Not very many
INTERIORS All right
DETAIL Fair
CHARACTER OF STORY Hero in love with girl, goes to extremes to introduce her to rich people she wants to meet
LENGTH OF PRODUCTION 5,800 feet

After "The Mark of Zorro" Doug is likely to disappoint his admirers with "The Nut." It isn't exactly his fault either, for the story, in the first place, isn't there. It's not big enough for a feature picture and it doesn't provide the star with the sort of opportunities which allow him to employ his usual line of

comedy stunts and certainly doesn't tax his athletic ability.

The main reason for "The Nut's" failure to meet up with the usual Fairbanks entertainment is that it isn't consistently funny. There's a stretch of comedy with some real laughs and then there's a long sober stretch with hardly a chuckle. At the Strand the heartiest laughter was accorded the sequence in which Doug goes to a wax museum to rent some "dummies." The proprietor refuses to rent them, so Doug stays around until closing time, joins a group of figures and remains so still that even the clean-up man doesn't observe him. Later he exits through the cellar with three figures, one a "cop." Crossing the street Doug drops the officer in the middle of the street. It lands on its feet and with hand upstretched, stops all the traffic. This is the biggest laugh in the picture.

Doug is in love with a girl who has a theory that if the rich people would take a number of poor children into their homes for an hour or so each day, the environment would cause the children to grow up properly. But Estrell Wynn, the sweetheart, does not know these rich people and in order to make good with Estrell, Doug volunteers to arrange a meeting. Doug decides that impersonators will do as well as the real people. His first attempt is to hire some men who turn out to be gamblers and burglars.

Hero finally resorts to using dummy figures to represent the rich men, but Estrell can't be fooled and becomes indignant. One of the rich men Estrell wants to meet is working his way as a cub reporter. He is sent out after a story regarding a man who was seen dragging a body through the streets. Doug is the man, and one of the dummies the body. In this way Doug meets the man he's after, makes good with Estrell and she consents to marry him.

They'll Like Doug, But They Expect A Better One From Him

Box Office Analysis for the Exhibitor

It shouldn't be necessary to advise exhibitors how to put over a Fairbanks picture. His name should be sufficient to fill your house and even though they may be somewhat disappointed with "The Nut," especially after his last picture "The Mark of Zorro" which was so splendid, they will get some good laughs out of Doug's efforts to satisfy his sweetheart's ambition.

The title may prove interesting to your patrons so you might give it equal importance with the star's name. If they like to know something about the story before hand catchlines should attract: "If your sweetheart insisted upon knowing the richest people in your city and you couldn't arrange a meeting, what would you do? Doug tries various stunts in 'The Nut.' See how he puts it over."

DOUGLAS FAIRBANKS IN

THE NUT

(UNITED ARTISTS)

A potpourri of nonsense with but a sprinkling of laughs. Just mildly interesting. Supporting cast is good. Ted Reed directed.

"The Nut" has been aptly titled. It is a hodge-podge with much ado about nothing more than a young man who invents a series of unique ways to reach Pernelius Vanderbrook, Vincent Castor and August Delmont in order to interest them in a sociological theory fostered by the girl he hopes to win.

In his characterization of "The Nut" the star goes through Keystone comedy paces, the usual Fairbanks acrobatics and a "boob" romance without striking his usual successful stride. His comedy foils this time are wax dummies which he steals from a museum. These he offers to the girl as being really the three wealthy young men he has promised to bring to her but has failed to reach. Finally, after a whole lot of needless comic chasing, he accidentally becomes acquainted with young Vanderbrook, who is working as a newspaper reporter, and gains his good will by helping him get a big story. Vanderbrook in return brings "The Nut's" romance to a happy conclusion.

Fairbanks gets some laughs out of his business with the dummies, but not enough to dole out the quota expected of him. A melodramatic climax, involving a raid upon a fashionable gambling den conducted by his rival, the heavy, who has locked the girl in a dining room, is introduced, but it hasn't the same dash and go that characterizes most Fairbanks pictures. A novel effect is achieved in the raiding episode, however, by showing "The Nut" and the girl making their escape through the furnace pipes.

The star has had much better roles in much better vehicles than "The Nut." It does not measure up to "The Mark of Zorro." Ted Reed directed. For some reason he has played the story away from the camera. Marguerite DeLaMotte looks well opposite the star and does all that could be expected of her in her part. William Lowery, Gerald Pring, Morris Hughes and Barbara LaMarr do satisfactory work.

"THE NUT" (United Artists)

Entertaining in Spots, But Needs Editing

As shown at the Strand theatre, New York, Doug's latest, "The Nut," seems to be in need of a judicious trimming that would eliminate numberless titles, mostly of a romantic or story telling nature, and the superfluous scenes that are neither entertaining or necessary in the development of the strictly farce comedy plot.

There are plenty of good laughs in the offering, but after an auspicious start covering about a reel, they are sandwiched in between sequences which are just continuity and in consequence the production drags at times. However, the finish is strong and possibly the fan will not be so critical especially when one considers that Doug is the star.

It is a truly humorous idea from which "The Nut" has been evolved. Doug is an eccentric resident of Greenwich village very much in love with other "nut" whose fad is preaching a theory that if the "best people" could entertain the children of the slums regularly, said children would become "best people" through the association. In an effort to aid the end Doug pulls all sorts of "nut" stunts, including the stealing of wax figures from a museum. There is, of course, a villain who has to be thwarted, with the star as the principal "thwartster."

Many new gags have been evolved and there is a wealth of original content of a humorous and semi-humorous nature. The star is less of the blithe and more of the farceur in this than in his previous pictures. In a way his work resembles Lloyd's to a considerable degree. Slapstick is resorted to at times and at no time is the story told to be considered risibly. The production is just good entertainment that might be better if some of the dead wood was eliminated, thereby quickening the tempo and giving the entertaining sequences a chance to register for their full value.—*ugh, 6 reels.*—J. S. Dickerson.

THE CAST

Julie Jackson.....	Douglas Fairbanks
Orrell Wynn.....	Margaret Delamotte
Phil Feeney.....	William Lowery
Jeanne Marie.....	Gerald Fring
Carlton Vanderbrook, Jr.....	Morris Hughes
Julius Dupree.....	Barbara La Marr

Story by Kenneth Davenport.

Scenarios by William Parker and Lotta Woods.

Directed by Ted Reed.

PRESS NOTICE—STORY

Doug's latest motion picture, "The Nut," is to be the show attraction at the theatre for a _____ days' showing beginning _____.

It is "The Nut" the star will be seen as a Greenwich villager, a "nut" among "nuts" with a passion for eccentric inventions and a willingness to do fool stunts the hope of winning the hand of his "nut" sweetheart who has a plan, based on her theories, of reforming the children of the slums by having them entertained regularly by members of the "400."

The story idea presents Fairbanks with many unique and humorous situations and the picture is a series of mirth provoking scenes, more or less ridiculous chaps, but for all that clean wholesome entertainment. The role played by the star is a new one for him in that he discards for the time being much of his dexterity and becomes a finished farceur. Those who remember Doug's first big success, "His Picture in the Papers," will best know what to expect in "The Nut." In support of the star is pretty Marguerite Delamotte and a picked cast of well known players. The picture is in six reels and was written by Kenneth Davenport. The direction was by Ted Reed. The release is through United Artists.

PROGRAM READER

The one and only Doug in his latest feature picture, "The Nut," is scheduled to be _____ for a _____ days' engagement beginning _____. This picture the most popular male star now appearing in pictures, has the role of an eccentric resident of Greenwich Village, New York, that presents opportunities for clean farce comedy stunts not unlike those of his first great success, "His Picture in the Papers," a Triangle release that many will remember. Many are new gags that are pulled in this fun maker. The star is assisted by a competent cast which includes pretty Marguerite Delamotte and others who are good ones and accomplished farceurs.

"The Nut" is the kind of photoplay entertainment that every American likes, of clean fun with lots of action, new stunts and some of Doug's athletics mixed in. It will amuse young and old, but it is an especial treat for the youngsters. The story is in six reels, every foot of which is entertaining.

SUGGESTIONS

The title of this picture lends itself well for break exploitation. Decorate your lobby with as many different varieties of nuts as you can find, with prizes for the person who names the greatest number correctly. Place nuts in windows on the floor of the old "guess how many coffee beans" stunt. Extract the meat from the shelled walnuts, insert small heralds advertising the attraction and give shells to other again for distribution as novelties. Get window tie-ups with candy stores and their nut varieties. Since one of the principal scenes of the production has to do with a museum, wax figures of famous historic characters or part wax and part rubber can be used in many ways. For a prologue adopt the idea which is being used by Manager Joseph L. Finkert of the Mark Strand theatre, New York, a week. Description of same will appear in next week's issue.

CATCH LINES

The "nuttiest" picture that Doug has made since "His Picture in the Papers," crisp and delicious as best nut you ever looked at. That's "The Nut," that nut is offering for your entertainment.

Status: Print Exists
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male (Pernelius Vanderbrook Jr., City Editor, Group)
Ethnicity: White (Pernelius Vanderbrook, Jr., City Editor, Group)
Media Category: Newspaper
Job Title: Reporter (Pernelius Vanderbrook Jr.). Editor (City Editor). Miscellaneous.
Description: Major: Pernelius Vanderbrook, Jr., Positive
Description: Minor: City Editor, Positive. Miscellaneous, Neutral

One Wild Week (1921)

Newspapers.

Woman will inherit a small fortune if she keeps her name out of the newspapers for a period of six months.

On her 18th birthday Pauline Hathaway is informed by the family lawyer that she will inherit half a million dollars, provided that her behavior meets with his approval; otherwise, the money will revert to her aunt. With new clothes Pauline sets out to visit her mother's friend, Mrs. Brewster. Framed enroute by a pickpocket, she is sentenced to a reformatory for thirty days. In court, however, she has been seen by Bruce Reynolds, an amateur investigator and nephew of Mrs. Brewster who is convinced of her innocence. Meanwhile, Mrs. Brewster's anxiety prompts a search, and Aunt Emma and Lawyer Tobin are confident that Pauline has forfeited her fortune. But Pauline escapes, and after proving her innocence she keeps her fortune and wins a husband.

American Film Institute Catalog of Feature Films

BEBE DANIELS IN
ONE WILD WEEK
(REALART)

Bebe Daniels in a tomboy girl role and a picture which combines cleanliness and humor. A well produced feature different but not too different from the star's past productions. Wholesome, humorous entertainment for any season.

"One Wild Week" marks a slight departure from custom for Bebe Daniels. In it she appears as a tomboyish girl of eighteen whose mischievous pranks are not without extenuation and whose influence is for good. A simpler role than usual, she makes good use of her time before the camera and should satisfy her followers.

Maym Kelso, Edith Chapman and Herbert Standing are prominent in support, giving performances of their respective standards. Other players are of like effectiveness in their various portrayals.

The humor of the play, its chief substance, is delivered in action and subtitle, the speeches of the star and the leading man being written for the obvious purpose of causing laughter and successful in that end.

Bebe Daniels is cast as Phyllis Hathaway, who attains her eighteenth year as the ward of a spinster aunt and learns that she is heir to a small fortune providing she keeps her name out of the newspapers for a period of six months. She goes to visit an old friend of her mother and is arrested falsely for theft.

Giving a fictitious name, she is sent to the girl's reformatory from whence she escapes with three other inmates and makes her way to the home of her hostess closely followed by her aunt and others who have become involved in the search for her. The final explanations are brought about interestingly and satisfactorily.

ONE WILD WEEK

Pauline Hathaway.....Bebe Daniels
 Bruce Reynolds.....Frank Kingsley
 Mrs. Brewster.....Frances Raymond
 Angelica Jessop.....Mayme Kelso
 Mrs. Dorn.....Edythe Chapman
 Judge Bancroft.....Herbert Standing
 G. Howitt Hertz.....Edwin Stevens

This is a thoroughly unfunny Bebe Daniels feature issued by Realart. No one in particular is credited with the story while the name of Major Maurice Campbell is compelled to plead guilty to the direction according to the screen.

Miss Daniels is the best selling bet Realart has on its flapper program, but it will only require a few stories like this one to place her stock on about a par with the others of the Realart string.

This story was manufactured (it couldn't have been written) with a view to capitalizing Miss Daniels' 10 days' free lodging which Judge Cox gave her in the municipal house in Santa Ana. But it is a very poor attempt at humor.

The star has the role of a flapper who at the age of 18 receives a legacy of \$50,000 from her grandfather, his will, however, providing that she manage to lead a most circumspect life for six months after she receives the money, otherwise the coin goes to a rather vinegary aunt. The girl goes on a visit to friends. On the train a man loses his wallet. Bebe has it thrust upon her and as she emerges from the train is arrested as a pickpocket. Fearful the publicity that may follow the arrest would cause her to lose the \$50,000 she refuses to give her name, or make any explanation, and is sent to a house of detention. After two days there she manages to escape and takes three other inmates with her. The aunt, who has been notified of her disappearance, arrives on the scene and corners the girl. The elder woman is congratulating herself on having stepped into a young fortune when the judge announces that the real culprit in the wallet case has been captured and thus the story ends. No one gives a whoop where the other 25 weeks of the six months were passed or whether the girl managed to keep her name out of print for that length of time and finally grab off the dough.

There is an effort made by allegedly humorous titles to get a laugh here and there in the picture, but it was fruitless.

"One Wild Week" is nothing to go wild about. *Fred.*

Bebe Daniels in "One Wild Week"

Realart's "good little bad girl," Bebe Daniels, in "One Wild Week" is well cast in the role of Pauline Hathaway for she hath a way with her that always appeals to her host of admirers. As Pauline Bebe Daniels has a regular "cut-up" part, the kind that best suits her peppy disposition.

The story was written by Frances Harmer and adapted for the screen by Percy Heath, one of Realart's staff scenarists. In substance it is the tale of a young girl whose antics always keep her in hot water. Especially as far as her maiden aunt is concerned. Aunt Emma, never having had any children, naturally thinks she knows all about their upbringing, and being a typical joy-killer, Pauline takes particular joy in disproving her theories.

Major Maurice Campbell keeps up his pace as a director of high-class comedies, "One Wild Week" being the sixth which he has done for Realart with Bebe Daniels as the star.

Frank Kingsley, who plays opposite Miss Daniels, is a newcomer with Realart and possesses a personality that fits in well with his role.

Maym Kelso again appears in the Daniels cast, as does Frances Raymond also. Herbert Standing acts the Judge's part and Edwin Stevens plays Oliver Tobin. Edythe Chapman, Carrie Clarke Ward and "Bull" Montana, well-known film artists, also appear in the cast.

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

Out of the Inkwell Series (1921)

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. These cartoons begin with live action showing Max beginning his day. He begins by opening his inkwell and eventually drawing the clown who comes to life on the drawing board and eventually ends up running around the room or ending up with some other live environment such as the beach. The *Out of the Inkwell* series lasted from 1921 to 1926.

22 EXHIBITORS HERALD February 4, 1922

A GREAT ARTIST HAS DIPPED
His pen—pointed with the artistry of genius—
into the inkwell
and has brought
OUT OF THE INK WELL
a series of fascinating artistic creations

DIVERTING ——— DISTINCTIVE

OUT OF THE INK WELL
By **MAX FLEISCHER**



ONE EVERY MONTH HUMOROUS FASCINATING

PEN PICTURES OF SINGLE REEL LENGTH
—ENTIRELY DIFFERENT—

A CREATION — NOT A CARTOON

CELEBRATED PLAYERS FILM CORPORATION
810 So. Wabash Ave.
CHICAGO

Toy Building
MILWAUKEE

Exhibitors Herald, February 4, 1922, page 22

22 EXHIBITORS HERALD January 14, 1922

EXHIBITORS !

The spice of YOUR program

A SINGLE REEL COMEDY

**THE GREATEST ACHIEVEMENT IN PEN-
AND-INK PRODUCTION FOR THE SCREEN**

OUT OF THE INKWELL
By **MAX FLEISCHER**



ONE EVERY MONTH **HUMOROUS FASCINATING**

FOR STATE RIGHTS ADDRESS OUT OF THE INKWELL COMEDIES 220 WEST 42nd ST. NEW YORK, N.Y.	FOR BOOKINGS IN NEW YORK & NEW JERSEY ADDRESS WARNERS EXCHANGE, 1600 BROADWAY, N.Y.
FOR BOOKINGS IN CALIFORNIA, NEVADA & ARIZONA ADDRESS S. L. WARNER SUNSET BLVD. LOS ANGELES, CAL.	FOR BOOKINGS IN WISCONSIN, ILLINOIS & INDIANA ADDRESS CELEBRATED PLAYERS FILM CORP. 810 So. WABASH AVE. CHICAGO.

Exhibitors Herald, January 14, 1922, p. 22

Out of the Inkwell: Automobile Ride, The (1921)

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 is planning to go on an automobile ride with his girlfriend, but the clown has other plans. He sabotages the trip by stealing the cartoonist's money out of his wallet and then dropping the gasoline hose into the street pouring most of the 12 gallons of gasoline into the sewer. Then the cartoonist has to rush back to the office because there is a fire in the cartoonist's desk. It turns out it is smoke from a cigar that the clown is smoking. *Viewing Notes*





Scenes from *The American Ride* (1925)

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer, Cartoonists-2)

Ethnicity: White (Max Fleischer, Cartoonists-2)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer, Cartoonists-2)

Description: Major: Max Fleischer, Positive

Description: Minor: Cartoonists-2, Positive

Out of the Inkwell: Cartoonland (1921)

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 as a “live character” in this lost cartoon.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleischer, Positive

Description: Minor: None

Out of the Inkwell: Fishing (1921)

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 and a friend go fishing and the clown follows them out of the house and to the beach eventually leaving them stranded on a rock where they were fishing, stealing their boat. "Isn't that little rascal at it again!" Max says. The two have to swim back to land furious at the clown who Max finds in an aquarium in the house swimming with the fishes. He grabs him and puts him back into the inkwell.







Scenes from *Fishing* (1925) and *Viewing Notes*

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

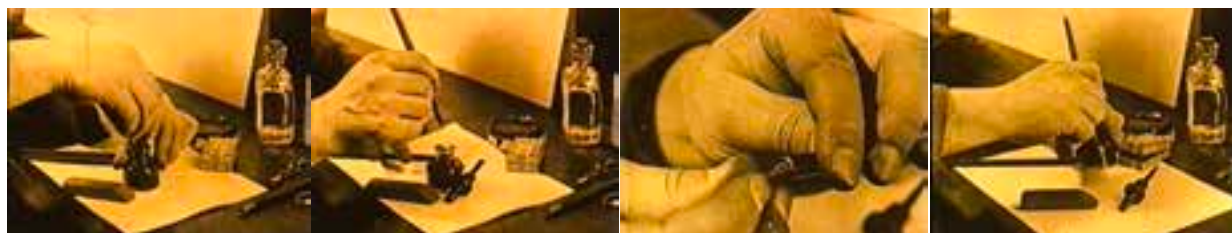
Description: Major: Max Fleischer, Positive

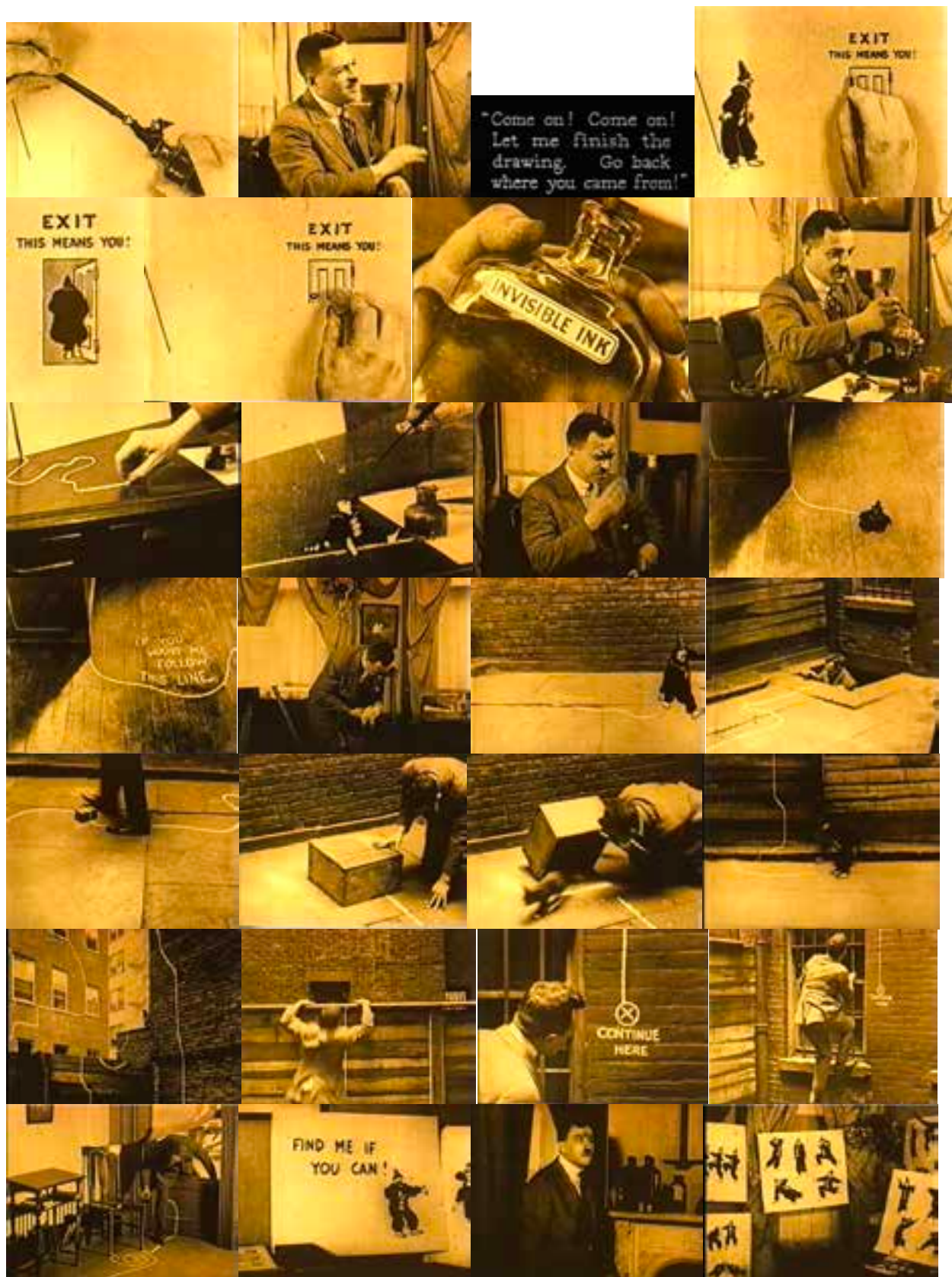
Description: Minor: None

Out of the Inkwell: Invisible Ink (1921)

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 pleads with the clown that he let him finish his drawing, but the clown has other ideas. Max finds invisible ink and draws a bicycle and other items for the clown to play with, but when the clown gets near the bicycle it disappears causing him all kinds of frustration. The clown leaves the drawing board taunting Max who chases him around the room. The clown drops a flower pot on the cartoonist's head. "I'll find you alright, you rascal," Max shouts chasing him around the room. The clown jumps into Max's mouth finally coming out of his ear before returning to the inkwell. *Viewing Notes*







Scenes from *Invisible Ink* (1925)

Status: Print exists

YouTube

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleischer, Positive

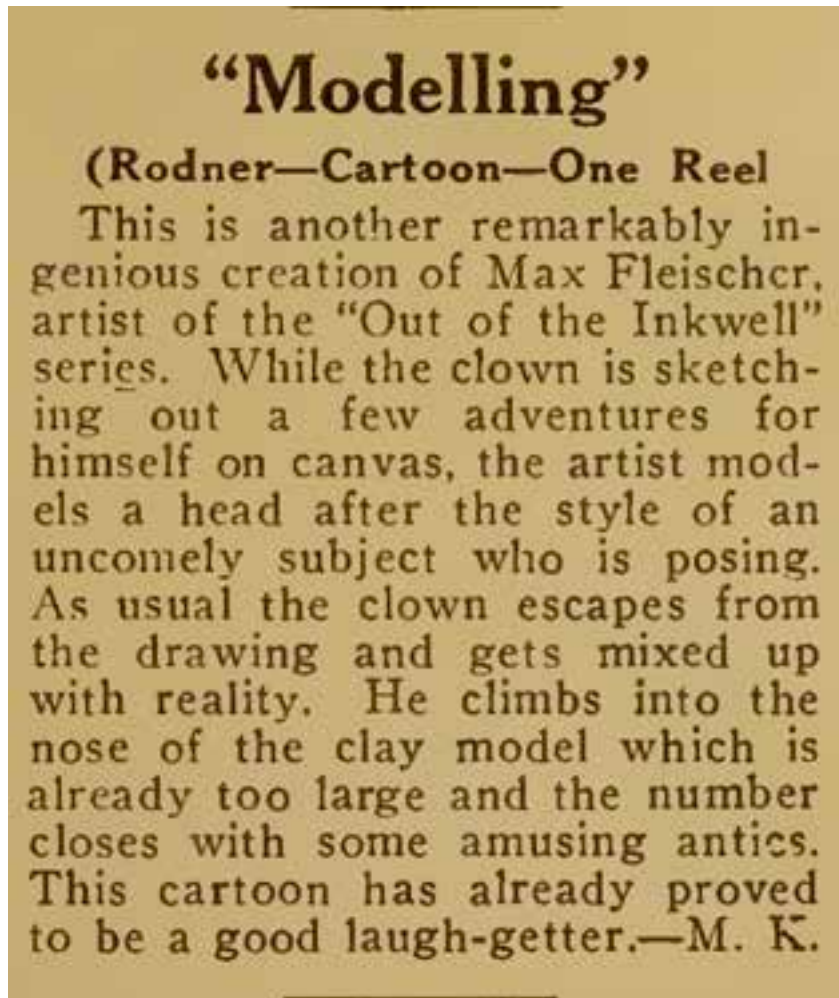
Description: Minor: None

Out of the Inkwell: Modeling (1921)

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 and a sculptor and his model interact with the animated clown as the clown causes all kinds of havoc including stealing the sculpture nose and running around the actual room with

it before he is chased back to the drawing board and puts himself back in the inkwell. Max talks to the clown via titles. *Viewing Notes*



Moving Picture World, February 3, 1923, p. 495







Scenes from *Modeling* (1925)

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleischer, Positive

Description: Minor: None

The Passionate Pilgrim (1921)

Journalist Henry Calverly/Stafford (Matt Moore). Sob Sister Marjorie Daw (Frankie Mann). Miriam Cantey, the late newspaper owner's daughter.

Writer Calverly serves a three-year prison sentence to protect his mother-in-law, who killed her husband. Following his release, Calverly gets a job as a reporter under an assumed name. He is committed to telling the truth because of his earlier experiences (presented in flashback) and writes an expose of a corrupt mayor, but the mayor's connections get Calverly fired. Sob Sister Marjorie Daw (Frankie Mann) finds Calverly a job helping the newspaper owner's invalid daughter to write a biography of her late father. Together they expose the mayor and his assistant and Calverly's kiss enables the invalid girl to walk again. *From Richard R. Ness, *Headline Hunter to Superman: A Journalism Filmography*, p. 41-42.*

Author Henry Calverly serves a 3-year sentence to protect Madame Watt, his mother-in-law, who killed her husband. During this time, his wife Cecily dies. Upon his release, he obtains a job as a reporter, under the name of Stafford, with a newspaper owned by the Cantey estate. He writes an exposé of Mayor Tim McIntyre, who through his alliance with Qualters, a trustee of the estate, has Calverly fired. Majorie Daw, a "sob-writer" for the newspapers, arranges for him to assist Miriam Cantey, invalid daughter of the testator, in writing a biography of her father. Calverly and Miriam fall in love, and her intense attachment hastens her recovery. Together they expose Qualters and McIntyre, who have been conspiring against her; and Miriam announces Calverly as her future husband. *American Film Institute Catalog of Feature Films*



A
Paramount
Picture

FAMOUS PLAYERS
LASKY CORP. ~
Presents

"The Passionate Pilgrim"

Cosmopolitan
Production

With:
Muri Moore
and
Rutha de Roman

HE was once world-famed, world-beloved. Until a prison sentence took away his name and fame. But now—a fearless reporter, fighting single-handed against a band of political crooks, for a girl's honor! You'll thrill with every romantic, pulsing moment of it!

By Samuel Merwin
Personally directed
by Robert Vignola

STANDARD FILM CO. COLUMBIA TRISTAR FILM CO.

Moving Picture World, February 19, 1921, p. 880

"The Passionate Pilgrim"

Paramount Presents a Cosmopolitan Production Adapted from Samuel Merwin's Interesting Story

Reviewed by Louis Reeves Harrison.

"The Passionate Pilgrim" is derived from an interesting work of fiction, and it would seem from the screen version that author and director have worked in harmony. Much of the spirit of the original story has been preserved in the face of obligations which all motion-picture producers are bound to accept. Samuel Merwin visualized through the difficult medium of language, the producers of his novel through a more easily grasped medium, but one in which the original mood is set forth through human personality. This required a very careful selection of types, and they are, with one exception, remarkably fine.

Matt Moore, though doing his best, does not represent the ideal "Passionate Pilgrim." On the other hand, in strong counterbalance, Rubye de Remer is exquisite as Miriam, a vision of delicate charm and sweetness completely realized. The balance of the company, containing such talented interpreters as Claire Whitney, Frankie Mann, Julia Swayne Gordon and Charles Gerard, contributes delightfully to the success of the pictured story. They seem to give the author's characters as he created them. General good direction and much beauty of background add to the sum of values. As shown at the Rivoli theatre, "The Passionate Pilgrim" can be rated as fine entertainment.

Moving Picture World, January 15, 1921, p. 324

GLOBE—It has one remarkable feature. The newspaper scenes are real.

Wid's Daily, January 4, 1921, p. 3 (Review in the Globe)

“THE PASSIONATE PILGRIM”

(Cosmopolitan-Paramount)

Better Than Average Picture From Well Known Novel

FOR about four reels this is one of the best productions of all time and then things take a flop, the end being conventional “movie” stuff, not up to the opening reels and disappointing because so much that was extra good was forthcoming in the beginning.

However, there can be no question, but that “The Passionate Pilgrim” is a much better than average film drama. It has been given a good production and the cast is exceptional.

Matt Moore, the best actor in the family when well cast, has a very likeable role as the diffident novelist and newspaper man, while Ruby de Romer is appealing as the invalid heroine. Others of a long and well balanced cast who are entitled to personal mention are Claire Whitney, Charles Gerard, Sam J. Ryan and Frankie Mann.

“The Passionate Pilgrim,” an adaptation of the story by Samuel Merwin, is rather episodic, long lapses of time being bridged by titles with fade-outs used to explain what has happened up to the time of the picture story.

A well produced trial scene, many beautiful exterior shots, correct and expensive interiors are features worthy of mention.

The story of “The Passionate Pilgrim” concerns principally what happened to Henry Calverly, a famous novelist, from the time his young wife committed perjury on the witness stand to save her mother’s life until after her death, when he finds new happiness in a second matrimonial venture with the invalid daughter of a deceased captain of finance. A “Miracle Man” theme is given some attention rather to the detriment of the dramatic value of the offering. Complications to the progress of the romance are brought about by the machinations of the trustees of “Miriam’s” estate who do not wish her to marry or regain her health.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Henry Calverly.....	Matt Moore
Cecily.....	Mary Newcomb
Madam Watt.....	Julia Swayne Gordon
Senator Watt.....	Tom Guise
Marjorie Daw.....	Frankie Mann
Esther.....	Claire Whitney
Miriam.....	Ruby de Remer
Mitt.....	Van Dyke Brook
Qualters.....	Charles Gerard
Mayor McIntyre.....	Sam J. Ryan
O'Rell.....	Arthur Donaldson
Amme.....	Albert Roccardi
Listerly.....	Bernard A. Reinold
Trent.....	Charles Brook
Nurse Russell.....	Helen Lindroth

By Samuel Merwin.

Scenario by George DuBois Proctor.

Directed by Robert G. Vignola.

PRESS NOTICE—STORY

The feature attraction at the _____ theatre next _____ is "The Passionate Pilgrim," adapted from a story by Samuel Merwin and which is presented with an all-star cast that includes among others, Matt Moore, Mary Newcomb, Julia Swayne Gordon, Tom Guise, Charles Gerard, Ruby de Remer, Claire Whitney and Arthur Donaldson. The passionate pilgrim is a newspaper man, one Henry Calverly, who journeys through life as an unfortunate victim of circumstances. He is a very interesting figure as drawn by Samuel Merwin and humanized upon the screen by the clever Matt Moore is made doubly so.

Calverly is a truthful reporter and he details his articles just as he sees life. The consequence is, he is discharged. However, he is rewarded eventually. He enters the life of a crippled heroine and his solicitude for her welfare effects a remarkable cure. The picture is wonderfully true to life, the scenes of the newspaper office being genuine. The offering points its conflicts and contrasts in a manner which appeals. Mr. Moore is supported by players who have, seemingly, been chosen for their adaptabilities as well as their talent. The picture enlists the sympathies.

PROGRAM READER

Patrons of the _____ theatre have a treat in store for them when Robert G. Vignola's Paramount picture, "The Passionate Pilgrim," comes next _____. This is an adaptation of Samuel Merwin's magazine story which many of the _____ patrons may have read. Mr. Merwin is always interesting, but when his stories can be given color on the screen, they are doubly interesting. "The Passionate Pilgrim" takes up the adventures of a young newspaper man, whose truthfulness, whose ability to detail life just as he saw it, causes him to be discharged. How he finds himself—how he wins love and happiness is told in scenes which are mighty effective in their dramatic contrasts and conflict. Rest assured "The Passionate Pilgrim" is rich and rare entertainment.

SUGGESTIONS

In the exploitation of this picture, our advice is to play up the author and the director and the all-star cast. Seldom has a picture carried such a galaxy of well-known names. So play them up to the limit. Tell that it is a story of a newspaper office—of a young reporter who wins sympathy for painting life as he saw it. Tell that it offers a story of intrigue and adventure—that it is well tinted with romance. Play up the title. It is a winner. You might use an allegorical prologue showing a pilgrim endeavoring to walk through life and overcome the obstacles. Treat your copy in a dignified fashion. Exploit the theme and advise your patrons that a rare treat is in store for them.

CATCH LINES

Is it safe to be interviewed by a newspaper reporter? See "The Passionate Pilgrim," adapted from Samuel Merwin's story. See the treat of the season.

He was discharged from his position for telling the truth. But his sincerity brought him unbounded happiness. See "The Passionate Pilgrim."

THE PASSIONATE PILGRIM

(PARAMOUNT)

An exceptionally well made production of a Samuel Merwin story which, while not fulfilling the promise held out for it in the early reels because toward the end it resorts to the conventional film tation, nevertheless strikes a point above the average. Robert G. Vignola directed.

"The Passionate Pilgrim" is none other than Samuel Merwin's "Henry Calvery," who has appeared between magazine covers for a number of years. From such an author and such a character one naturally expects much. Unfortunately, expectations are not fully realized. For the first few reels Henry Calverly in his trials is an interesting study, but toward the end he becomes involved in the conventional film plot and the story correspondingly suffers.

Calverly is here presented as a victim of circumstances. Once a famous author he has been reduced to the position of a newspaper reporter, unable to use his own name. His wife had tried to shield her mother of the crime of murder, and he in turn had tried to shield his wife. But his wife dies, and Calverly is captured and sentenced for aiding in the evasion of justice. He makes an appealing figure as he begins his work as a reporter.

Interest in him is sustained as he exposes to ridicule the self-contained mayor, who considered himself a second Napoleon. Powerful influences, in the shape of the trustees of the Cantey estate, who dominate the mayor, make themselves felt and Calverly is fired. The passionate pilgrim is about to continue his

induces her to take part in another game of bridge. The siren and the home-wrecker have a perfect understanding. The siren wants the husband and the home-wrecker wants the wife.

The wife's sister is given to understand that she is the cause of all the trouble, so she leaves. Yet the wife does not reform. She persists in meeting the home-wrecker. The husband agrees to give his wife reason for divorce. A shyster lawyer arranges the details. He says the only cause for divorce in the state is infidelity. The wife's sister steps in and unwittingly takes the place of the woman engaged for the occasion. The husband cannot allow her name to be defamed and stops the lawyer. Eventually the wife is taken ill. Husband and sister go to her. All is forgiven and all ends well.

An effort was made to make it an impressive production, but the sets, while richly furnished, are cluttered and lack taste. The photography and continuity are generally satisfactory. The cast is made up of well-known players, such as William Desmond, Marguerite Marsh, Martha Mansfield, Evan Burrows, Fontaine and Danton Vane, but no one registers convincingly. With such a cast and with a story from the pen of authors as well known as the Dazeys, the producers probably expected much, but this expectation was not realized chiefly because of the utter banality of the story and the lifeless direction.

Sunday, January 9, 1921

Wid's DAILY

21

Story Hasn't Much Life, But Is Well Told and Given Good Production

"THE PASSIONATE PILGRIM"

Cosmopolitan Prod.—Paramount

DIRECTOR Robert Vignola
AUTHOR Samuel Merwin
SCENARIO BY George Dubois Proctor
CAMERAMAN Al Ligouri
AS A WHOLE Stars off well enough, loses strength gradually until the end
STORY Rather a dull atmosphere for picture vehicle; some bright spots needed to liven it up
DIRECTION Handled the material on hand well enough but with ingenuity might have put some life in it
PHOTOGRAPHY Very good
LIGHTINGS Good
CAMERA WORK Good
PLAYERS Matt Moore hardly recognizable; all fulfill requirements
EXTERIORS All right
INTERIORS Adequate
DETAIL Well taken care of
CHARACTER OF STORY Man forced into assumed name through unfortunate circumstances is nearly cheated of his second start in life
LENGTH OF PRODUCTION 6,357 feet

"The Passionate Pilgrim" promises much more than it reveals. The early reels are very good and the flash backs very well handled, but after the hero's past life has been told and his present circumstances explained interest gradually fades and the end might have been reached at most any time. The trouble with the story is that it's dull. There is no life injected to relieve the listless sort of atmosphere that prevails.

Director Vignola has handled the material given to him to work with satisfactorily enough, but he might have used some of his own inventive power to brighten up a lifeless scenario. He has done well with the players, and his attention to detail is noticeably fine. Then too, his management of the first reels is splendid. The manner in which he makes known the past life of the hero is unusually effective and it's to be regretted that that part of the hero's life which follows isn't of the same interest.

Matt Moore is hardly recognizable in his specs and trick haircomb. He is 'The Passionate Pilgrim.' Charles Gerard is a good villain, while Ruby De Remer is the crippled heroine who finds she can walk after the hero has kissed her. Claire Whitney hasn't much to do as her sister. Frankie Mann is a sob-sister newspaper reporter who wears mannish clothes.

Stafford is put on the staff of the News but it isn't long before Margie Daw, a sob-writer, discovers who he really is. She goes back through files and finds that he is really Henry Calverly, the husband of Cecily Calverly, whose mother had been accused of murder.

And now Calverly was beginning life anew under the name of Stafford. Through an article written by him he exposed the city's mayor and his graft thereby losing his job. But through Margie's kindness he was given a position writing a biography of the late Mr. Cantey, whose crippled daughter Miriam personally managed the estate despite the interference of a trust which her father had created.

Stafford had a three-fold job on his hands before long—loving Miriam, protecting her from the trust and writing her father's biography. And Miriam loved Stafford. She even began to walk after he kissed her. Eventually all comes out right and they are happy.

Use the Author's Name and Play Up With Catch-lines

Box Office Analysis for the Exhibitor

Samuel Merwin's story was considered a "best seller," so you have something to work on in the title. Among the members of the cast you can use the names of Matt Moore, Ruby de Remer, Charles Gerard and Claire Whitney. Despite the rather dull atmosphere of the story there will be those who will be well satisfied with it because at any rate it is well told.

Announce it as a Cosmopolitan production and use Robert Vignola's name. Those who saw his produc-

tions "More Deadly Than the Male" and "The World and his Wife," may be interested in seeing "The Passionate Pilgrim." Catchlines should be effective in connection with advance announcement. You could say: "If you had faced notoriety and finally imprisonment though you were innocent, and then seemed to be blocked in every effort to live down the past, would you give up or fight it through? See 'The Passionate Pilgrim' for the answer."

PASSIONATE PILGRIM.

Henry Calverly.....	Bill Moore
Cecily.....	Mary Tootenbush
Madame Watt.....	Ida Eugene Gordon
Senator Watt.....	Tom Gower
Margerie Daw.....	Frankie Mann
Miriam.....	Hubert de Remet
Escher.....	Clara Whitney
Hill.....	Van Dyke Brook
Quilters.....	Charles Gerard
Mayor McIntyre.....	Harry J. Ryan
O'Hall.....	Arthur Donaldson
Amme.....	Albert Hunsford
Lester.....	Bernard A. Reynolds
Trent.....	Charles Brook
Nurse Russell.....	Helen Lindroth

In the first week of its third year the Rivoli offered Cosmopolitan's somewhat incomprehensively titled screen version of Samuel Mer-

win's story, "The Passionate Pilgrim" (Paramount).

It is singularly a combination of good and bad (not evil) that has come to the silver sheet in this or the past year. Moreover, it is one of those inevitable elements emphasizing more than anything else in a photoplay unit, those capabilities in direction—Robert G. Vignola's—which at times have the most satisfactory results, while in others sink to the level of utmost banality. Why is it that directors—Vignola and others—will not take to heart the first principle in art to seek and secure balance in their respective works? Instead they will take you momentarily to the peak, and with no other excuse than lack of ability ungraciously hurl you down.

Mr. Merwin's story has been badly damaged in the process of continuity by George Dubois Proctor, and its miscarriage in direction is hard to overlook. If the professional picture reviewer can be accredited with any ability to see beyond the surface of the present version of "The Passionate Pilgrim," then it appears that here was indeed a story—one which, with careful direction, might have counted.

Looking then beyond the surface of this vehicle there is an abundance of heart interest which it could have been invested with. Even in its present workmanship it shows a tendency of winning the interest, but never unfalteringly.

The scene calls for Miriam (Rube de Remer) and Henry Calverly (Matt Moore)—she is or has been indisposed practically all her life and moves about in a wheel chair. To be a participant in the action when not wheeled in her chair she must be carried. Calverly is a well-known author, who, for valid reasons, is masquerading under an alias. He has served a term in prison, secures work on a newspaper, is fired, but is re-engaged to write the biography of the owner. The owner is the late father of the helpless daughter. Time passes. Both are consumed by an admiration which can only have one result. Time and again he has raised her in his arms and conveyed her to the spot where she is enabled to open the safe. He can no longer resist. Their lips meet in ecstatic approval of each other, and the helpless girl for the first time is able to stand. It is perhaps true that an inspiring influence of this kind may sustain momentarily what under ordinary circumstances would seem exaggerated. But your lay audiences will not swallow the bait.

The mere fact that the director's tactics are anticipated is not complimentary. "Whereas, even if that incident is contemplated, no such criticism would have been given it by lay persons if it had been enacted in a manner to preclude any exaggeration.

The cut-back in the action which is one of the primary causes for the sequence of this story, wherein a confession is made by the woman who kills her husband, is too mechanically picturized to have human worth. The finale of the picture, in which the heroine introduces her future husband, is too theatrically portrayed. These and other instances lacking in the necessary human touch knock the bottom out of a picture that might have been.

What is arrestingly interesting in this picture is the character acting of Matt Moore, truly a triumph. The character itself is from the start sympathy winning, but it is the faculty of remaining in character that makes Moore the most valuable asset. It is difficult to pick any flaws in his performance for the simple reason that he holds the interest unwaveringly. Though not featured, he is supported by Rube de Remer, and it is hard to recall when she performed to better advantage. Seldom has she appeared as advantageously, both histrionically and pictorially as she registers in this. It seems very strange and almost inexplicable how Claire Whitney's talents were invited or secured in a secondary role. She is a most able actress, possessing an infinite amount of screen intelligence, but she is absolutely out of place here although what is required of her is done proficiently. The minor roles are well handled, with the exception of Julia Swayne Gordon as Madam Watt.

The production is worthy of its support in every respect, the photography is fair, although badly tinted in its nocturnal scenes. The title work is not exceptional, but comprehensive.

But will some one explain how it secures its title? Certainly it is a fine picture title, but wherein does it apply?

Steph.

Second Vignola Special Scores!

Robert G. Vignola's second special Vignola production for Cosmopolitan-Paramount, "The Passionate Pilgrim," by Samuel Mermin, made an unqualified hit at Dr. Hugo Riesenfeld's Rivoli theatre, New York, during the theatre's anniversary week, indicated by record crowds at every performance.

Chosen by Dr. Riesenfeld as the ultra attraction for the Rivoli's third anniversary, "The Passionate Pilgrim" was widely heralded and advertised a week before the showing, with the result that it drew tremendous business to the box-office. Hundreds were turned away nightly.

Samuel Merwin's "The Passionate Pilgrim," is known as one of the most widely read novels in contemporary American literature. It created a sensation when it came out a few years ago and even today it is still rated among the six best sellers. Following the excerpts from the newspaper criticisms:

New York World: "'The Passionate Pilgrim,' a story by Samuel Merwin, is featured. A mixture of love and big business, through which Robert G. Vignola as director, has woven a gripping thread of interest, this photoplay ranks with the finest presented in recent weeks."

New York News: "In 'The Passionate Pilgrim' the newspaper scenes are the real thing. For the first time in my experience I have seen a—

New York Times: "Mr. Vignola's treatment of the story is cinematographically good. Particularly his use of the cut-back is effective. The settings are excellent."

New York Globe: "Samuel Merwin's story of 'The Passionate Pilgrim' has one remarkable feature. The newspaper scenes are real. This announcement deserves to be labeled 'Wuxtry, Wuxtry,' for these are the first film shots we have seen that look like a newspaper office."

Read What the New York
Newspaper Critics Said of

VIGNOLA'S

Personally Directed Special

"THE PASSIONATE PILGRIM"

By SAMUEL MERWIN

When it Played the Rivoli Theatre
· · · Week of Jan. 2 · · ·

"The 'Passionate Pilgrim' ranks with the finest presented in recent weeks." <i>New York World</i>	"A beautifully acted picture with an absorbing story that is something a little different." <i>New York Telegraph</i>
"One of Mr. Vignola's best works, he has brought out a play of remarkable power and interest." <i>New York Journal</i>	"The play abounds in surprises with a frequent thrill and always an instant sympathetic appeal." <i>New York American</i>
"The 'Passionate Pilgrim' is a romantic drama of more than usual quality." <i>New York Sun</i>	"Mr. Vignola's treatment of the story is particularly good, especially his use of the cut-back." <i>New York Times</i>
"The story is interesting and the humanness of the various characters is refreshing." <i>New York Daily News</i>	"One remarkable feature. These are the first film stars we have seen that look like a newspaper office." <i>New York Globe</i>

◆◆◆◆◆◆◆◆◆◆

Vignola Productions

"The Ultimate Achievement in
Screen Entertainments"

MADE FOR COSMOPOLITAN
RELEASED BY PARAMOUNT

M. P. D. A.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Henry Calverly/Stratton). Female (Majorie Daw. Miriam Cantey). Group

Ethnicity: White (Henry Calverly, Majorie Daw, Mariam Cantey). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Henry Calverly, Majorie Daw, Miriam Cantey). Miscellaneous.

Description: Major: Henry Calverly, Majorie Daw, Miriam Cantey, Positive

Description: Minor: Miscellaneous, Neutral

Pathe News Reel No. 4 (1921)

Newsman meet Indian runners on the trail miles to the north of Cochrane with early reports of the rescue of balloonists.

Balloonists in Pathe News

Expedition to Mattice Gets Views of Rescue of the Three Balloonists

FLASHING upon the picture screen the long and anxiously awaited scenes of the Navy Balloonists' return to civilization out of the frozen North is the achievement screened in Pathe News, Reel No. 5. Pathe had every possible approach covered by cameramen whose sledge parties proceeded far into the white and frigid wilderness North of the farthest railway communication. With Mattice, for his base, it was the good fortune of Cameraman K. W. Fasold of the home staff and members of his sledge party to be among the first to meet and welcome the rescued adventurers.

The screen vividly shows the scenes of this meeting amid the snows tracked ordinarily only by hunters and trappers, guides and Indian runners. You see the arctic dogs tugging at the burdened sledge with the Northbound party accompanying it on snowshoes. You see the trail stretching out toward distant Moose Factory between "interminable rows of Christmas trees," as the returning balloonists were to describe it. And presently you are thrilled at the sight of an approaching sledge with weary men straggling along behind—first, Lieutenants Kloor and Hinton, and then Farrell. They throw up their hands in greeting. Their fatigue from the unremitting toil over two hundred miles of trail from Moose Factory forgotten—for they are meeting an advance guard from the world of railways, telegraph lines and all the comforts of modern civilized life.

The two sledge parties are shown proceeding southward to Mattice

at their best speed. The adventurers receive a rousing welcome when the town is reached. But they are all eagerness to start home and personally reassure their anxious families. You see them at the train—and that is the finale of the remarkable drama.

The preceding Pathe News reel, No. 4, shows interesting preliminaries. There are views of Moose Factory on St. James Bay, near where the balloonists landed. Indian runners are shown on the trail miles to the north of Cochrane meeting newsmen with the early reports of the adventurers' rescue.



Harry Sweet featured in Universal-Century comedies

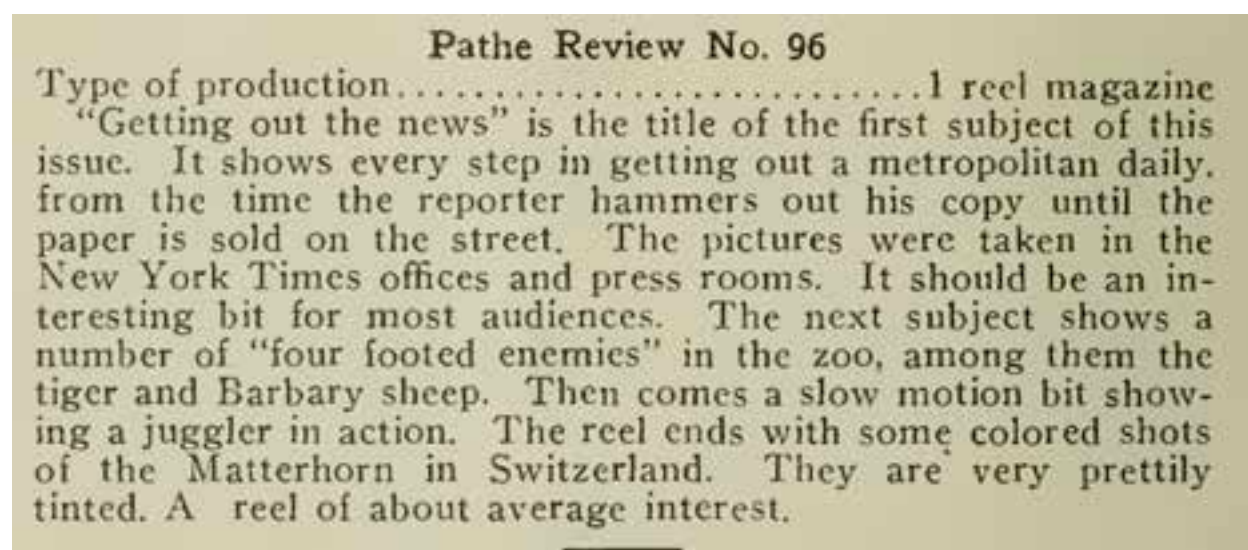
Motion Picture News, January 29, 1921, p. 1042

Status: Unknown
Unavailable for Viewing

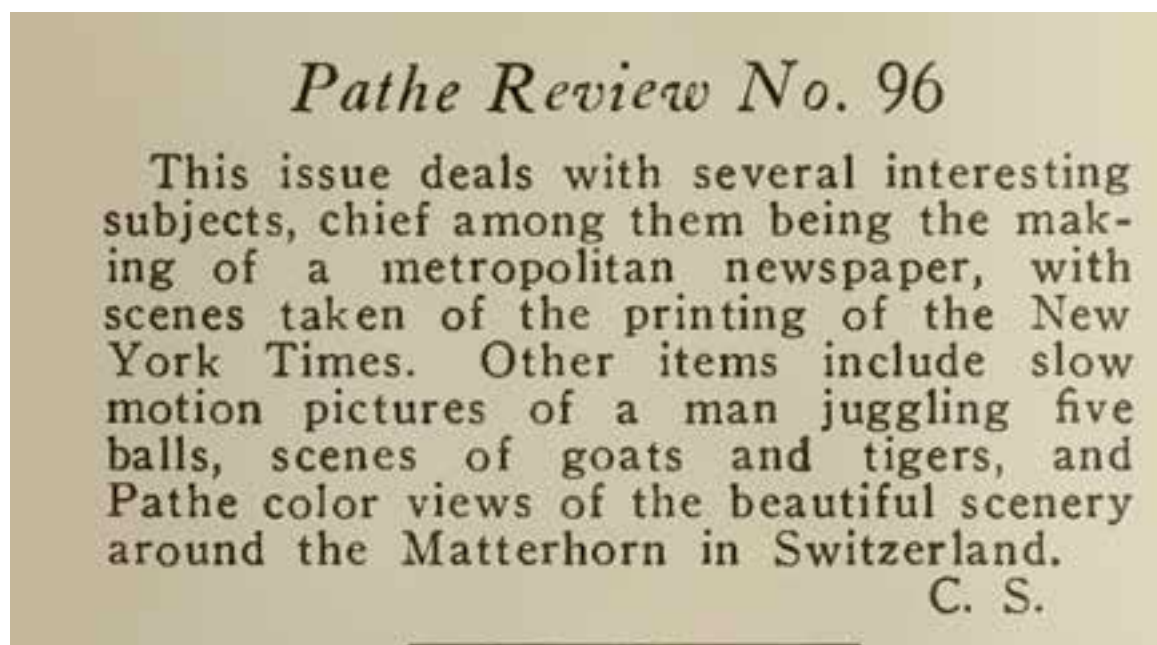
Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: Pack Journalists, Positive
Description: Minor: None

Pathe Review No. 96 (1921)

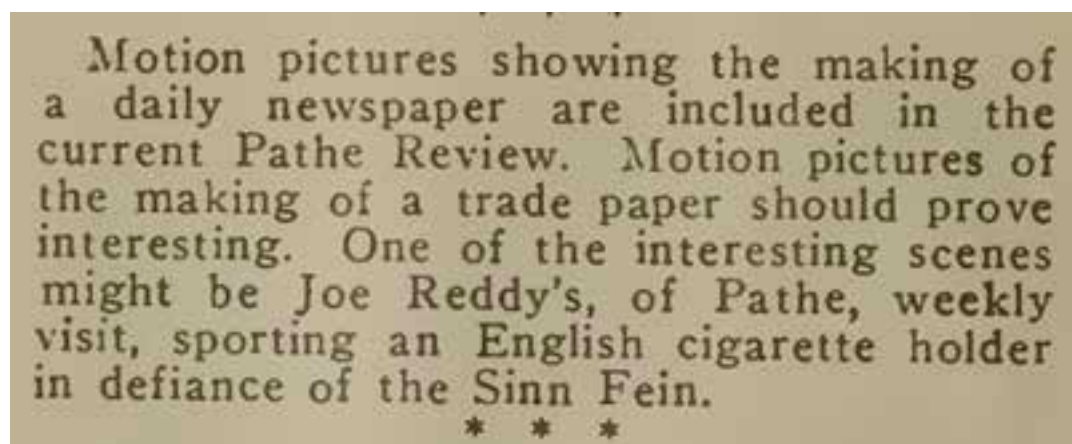
Newspaper. “Getting Out the News” shows every step in getting out a metropolitan newspaper from the time the reporter hammers out his copy until the paper is sold. The pictures were taken in the *New York Times* offices and press rooms.



Wid's Daily, March 20, 1921, p. 24



Moving Picture World, April 2, 1921, p. 513



Moving Picture World, April 2, 1921, p. 513

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group-4

Ethnicity: Unspecified-4

Media Category: Newspaper

Job Title: Reporter (Reporters). Editors (Editors). News Employees (Printers, Pressmen, Newsboys).

Description: Major: Reporters, Editors, Printers, Pressmen, Newsboys, Positive

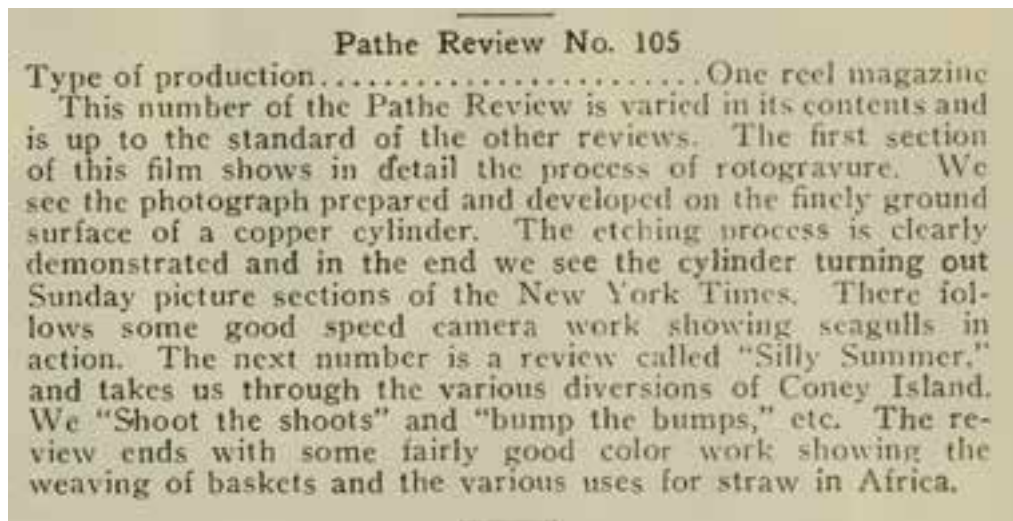
Description: Minor: None

Pathe Review No. 105 (1921)

Newspaper. “The Newest Thing in Picture Printing” shows the rotogravure pressrooms of the *New York Times* where the pictorial section goes through the different stages for the Sunday supplement.

An interesting and entertaining selection of subjects is included in Pathe Review No. 105, the current issue of the screen magazine. “The Newest Thing in Picture Printing” shows the rotogravure pressrooms of the New York Times where the pictorial section goes through the different stages for the Sunday supplement. “The Mystery of Irving-Power” is a remarkable study of actual bird flying filmed by the Novagraph slow-motion camera. “In the Silly Summer Time” is the current Capitol Trave laugh by Hy Mayer; and “The Straw Men of Africa” is a Pathecolor presentation of an ancient industry of Tunisia.

Moving Picture World, May 28, 1921, p. 420



Wid's Daily, May 22, 1921, p. 23



Moving Picture World, May 28, 1921, p. 435

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: News Employees (Pressroom)

Description: Major: Pressroom, Positive

Description: Minor: None

Pathe Review No. 114 (1921)

Magazine Illustrator C.D. Gibson. Profile of Gibson showing him in his studio with illustrations from his world-famous pen. Second subject in a series called "Masters of American Art."



Moving Picture World, June 18, 1921, p. 702

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (C.D. Gibson)

Ethnicity: White (C.D. Gibson)

Media Category: Magazine

Job Title: Illustrator (C.D. Gibson)

Description: Major: C.D. Gibson, Positive

Description: Minor: None

Payment Guaranteed (1921)

Reporter (Harvey Clark)

Harry Fenton, a Wall Street broker on the verge of bankruptcy, uses his fiancée, Emily Heath, to obtain a loan from wealthy young businessman Stephen Strange. Gaining Stephen's confidence, Emily is offered a check if she will break her engagement to Fenton. Following an automobile accident in which Stephen is rendered unconscious, she appropriates the check, but repudiating Fenton and his scheming she discovers a true affection for Stephen. *American Film Institute Catalog of Feature Films*

"Payment Guaranteed"

An Interesting Story Made by American Film Company for Pathe Distribution

Reviewed by T. S. daPonte

When Lois Zellner wrote the story and scenario of "Payment Guaranteed," she did a good piece of work. The continuity is excellent and the episodes dove-tail in a proper sequence. But there are faults of production that are too glaring to be easily overlooked. For instance, Margarita Fisher, the heroine, who is, of course, supposed to hold the spectators' sympathy, loses their good will to a large extent when, in one of the most interesting parts of the story she appropriates a check for \$10,000 which she knows was not meant for her and uses it in an attempt to keep her sweetheart's love.

Miss Fisher's acting as Emily Heath is all that could be desired, and she gets across with her dramatic appeal. George L. Cox made a good job of directing, and had the high lights of the story brought out to their utmost. The scenes and screen settings were all up to the requirements. Captain Cecil Van Auker as "Stephen Strange," played his part as well as could be desired, and Harry Lonsdale in the part of "Harry Fenton," the heroine's lover did well in a thankless role. Other minor parts were well carried out. The picture was made by American Film Co., Inc., in five acts, and distributed by Pathe Exchange, Inc.

The Cast

Emily Heath	Margarita Fisher
Stephen Strange	Capt. Cecil Van Auker
Harry Fenton	Hayward Mack
Jim Barton	Harry Lonsdale
Reporter	Harvey Clark
Myrtle	Marjorie Mannors
Gertie	Alice Wilson

Scenario by Lois Zellner
Directed by George L. Cox
Length, Five Reels.

The Story

Harry Fenton, "high finance broker," and engaged to Emily Heath, is on the verge of financial ruin. Ten thousand dollars will save him, however, and being unable to procure it he sees a way out of the dilemma by having Emily Heath obtain it by being attentive to his rich friend, Stephen Strange.

Emily naturally rebels, but finally consents to accept Strange's attentions. Gradually he wins her confidence and they go on an auto ride. Strange offers to present Emily with a \$10,000 check on the understanding that Fenton and Emily break off their engagement.

This Emily refuses to do, but when Strange misplaces the check Emily appropriates it. On their way from a road-house restaurant their machine turns-turtle and Strange is knocked out. Emily leaves him by the wrecked machine, makes her way home and gives the check to Fenton. When Strange regains consciousness he is set upon by foot-pads. He believes they stole the check and orders his bank to arrest anyone who attempts to cash it. Fenton turns up with the missing paper, tries to have it honored, and is detained. Strange is sent for by the bank officials. On reaching the bank he overhears Fenton and Emily, who has also arrived there, conversing in an ante-room. The result of their conversation is the breaking of their engagement, and Emily turns to Strange, whom the plot reveals, she has learned to care for without realizing it.

Program and Exploitation Catchlines: How She Managed to Get \$10,000 in an Effort to Save Her Lover from Financial Ruin. The Girl He Was Autoing with Left Him Unconscious Beneath His Wrecked Machine, Taking His Money with Her.

Moving Picture World, April 30, 1921, p. 991

“Payment Guaranteed”

(American Film Company)

“PAYMENT GUARANTEED,” the latest “Flying A” feature, offers a clean-cut story of financial intrigue built around a girl who adheres to her high ideals in the face of strong temptation, and director George L. Cox has balanced dramatic incident, heart interest and suspense in such a way as to give this picture excellent entertainment value.

The story deals with the efforts of Harry Fenton, a Wall street broker on the verge of bankruptcy, to borrow money from Steven Strange, a wealthy young business man, using Emily Heath, his fiancee, as the lure which will induce Strange to make the loan. Through her loyalty and trust in Fenton, Emily is entangled in his machinations against Strange in a way that might besmear her reputation. Then comes disillusionment and repudiation of Fenton and all further part in his plots, and Emily discovers her love for Strange, who has cared for her and believed in her high character since he first met her, despite her association with Fenton.

A thrilling incident of the story is a realistic auto accident when Strange and Emily riding in his big roadster along the mountain road are hit by a touring car driven by a crowd of joy riders, and are brushed from the road and plunged down the side of the mountain.

Margarita Fisher, cast as Emily Heath, has excellent opportunities for displaying her ability as an emotional actress and does excellent work in this role. Captain Cecil Van Acker is good as Steven Strange and Hayward Mack, as Harry Fenton, is a polished debonair villain, who would draw hisses if he were on the speaking stage.

Photography and direction are excellent, as are the interiors, and some very picturesque locations add to the general effectiveness of the picture.

Scenario by Lois Zellner. Length five reels.—
L. H. MASON.

Motion Picture News, March 26, 1921, p. 2277

Status: Unknown
Unavailable for Viewing

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

Peace and Quiet (1921)

Newspaper Editor (Eddie Lyons) in a small town. Newspaper office is pictured. A copy boy, to get revenge on the editor, mixes the type so a debutante is described as “wanted by the police.” The editor escapes the aftermath by going to a sanitarium for “peace and quiet.”



Motion Picture News, February 4, 1922, p. 891

"Peace and Quiet" is a story of a young newspaper editor who goes through all the trials and tribulations of the average small town editor, managing to struggle along after a fashion, until one of the force in revenge for a fancied slight, takes occasion to mix up the type just before the paper goes to press. Eddie takes to the woods where the girl is likewise seeking "Peace and Quiet."

Moving Picture News, December 10, 1921, p. 3058

**Arrow Announces First
Eddie Lyons Comedy**

ARROW FILM CORPORATION announces the release of the first Eddie Lyons super-comedy. Announcement is made by W. E. Shallenberger, President of the Arrow Film Corporation of the immediate release of "Peace and Quiet" first of a series of twelve two-reel super-comedies, being made by Eddie Lyons. Mr. Lyons has been quietly working for several months, making these comedies.

"Peace and Quiet" is a story of a young newspaper editor who goes through all the trials and tribulations of the average small town editor, managing to struggle along after a fashion, until one of the force in revenge for a fancied slight, takes occasion to mix up the type just before the paper goes to press.

Motion Picture News, December 10, 1921, p. 3058

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Editor, Copy Boy). Group.

Ethnicity: White (Editor, Copy Boy). Unspecified

Media Category: Newspaper

Job Title: Editor (Editor). News Employee (Copy Boy). Miscellaneous.

Description: Major: Editor, Positive.

Description: Minor: Copy Boy, Negative. Miscellaneous, Neutral

A Perfect Crime (1921)

Publisher.

Wally Griggs, a timid bank messenger, lives another life as a dashing young sport whose tales of wild adventure interest bank president Halliday and romantically fascinate Mary, who has been swindled out of a fortune by Thaine, now district attorney. When Wally decides to hide some bank bonds and is arrested by Thaine, he sues for false imprisonment and wins back Mary's money. He then returns the bank funds, pretending aphasia, and decides to become an author.

American Film Institute Catalog of Feature Films

"A Perfect Crime"

Allan Dwan Films a Saturday Evening
Post Story for the Associated
Producers

Reviewed by Epes W. Sargent.

"A Perfect Crime," one of the most ingenious stories recently offered in current fiction, has been done into a screen play by Allan Dwan with a love interest, which Carl Clausen, the author, forgot, to cater to the supposed demand for girls in a story. This gives a new twist to the plot since the objective is now the winning of the girl and not the success of the stratagem, but it works to a satisfactory climax through a leisurely but accelerating movement, and it gives Monte Blue a good opportunity to prove his mettle.

Jacqueline Logan, as the girl, plays prettily and responds to the moderate demands made upon her. Stanton Heck, as Thaine, wins sufficient dislike to point up the triumph of wrong over the law, and Hardee Kirkland, as the banker, is always in keeping with his part. The actor who has the small bit as the Mayor should have been programmed. His work merits this distinction. It is a trifle, but it is acting.

The early portions of the story are largely carried by the titles, most of which are well written, and the development is too slow to win immediate interest, but the tempo is timed to the climax and could not well be quickened without detracting from the more important end of the story. The direction is good at all points.

The Cast.

Wally Griggs.....Monte Blue
Mary Oliver.....Jacqueline Logan
"Big Bill" Traine.....Stanton Heck
Halliday.....Hardee Kirkland
Story by Carl Clausen.
Scenario by Allan Dwan.
Directed by Allen Dwan.
Length, Five Reels.

REEL FIVE REELS.

The Story

Wally Griggs, who plans "The Perfect Crime," is a bank worker, who passes up small chances for the sake of the big opportunity. He waits to make one big haul. He is a worm in the bank, but in the suburbs, where the bank president, Halliday, makes his home, Wally is "James Brown," a dashing young sport whose tales of wild adventure, primarily designed to win the interest of Halliday, attract the interest of a publisher who promises to put them into a book. Wally loves Mary, who has been done out of her father's fortune by Thaine, now district attorney, who seeks to press his unwelcome attentions upon her. Wally cannot marry on \$63 a month and support a young sister. His chance comes when he is given bonds to the value of \$25,000 to deliver. He hides them in the vaults and disappears, to reappear as Brown. He courts Thaine's suspicions and when he is arrested and given a third degree he sues for false imprisonment. Thaine is forced by the mayor to compromise the suit out of his own pocket, which brings Mary's money back to her. Then Wally returns the bank funds, pretending aphasia, and lives happily ever after with Mary on the proceeds of his new book.

Program and Exploitation Catechisms:

You remember the story. See what a great play it makes.

Do you want \$25,000? Here's a way to get it.

Exploitation Angles: Play up Monte Blue and tell his friends that he has all the chance in the world to prove that he is an actor. Play on the dual personality with cuts of the two phases used jointly. Slide over the morality of the idea, but make a teaser of the "Do you want \$25,000?" This can be worked in the newspapers or as a snipe and will give you a good break. Also announce it as a lesson to the timid.

"A PERFECT CRIME"

(Dwan-Asso', Producers)

Director and Star Make Character Study Interesting

THE human note is generously displayed in Allan Dwan's latest picture for Associated Producers. Since "A Perfect Crime" is not endowed with the customary screen ingredients which spell action and suspense, the director has relied upon the humanities, the details of humdrum life to make it interesting. Adapted from a magazine story it presents Monte Blue in a role which might have been conceived with him in mind, so easily does he grasp the psychology of the character. It is quite a novel idea which scores because of its resemblance to life in the general outline, although it offers several improbabilities. "A Perfect Crime" presents a hero who is suffering from an inferiority complex. He lacks personality and pep and ekes out a colorless existence in a bank without being noticed by his associates. The star makes the figure stooped and he certainly invites sympathy.

The novelty of the picture comes in the Jekyll-Hyde character of the hero. While he is ostensibly a failure to everyone including himself, he is in reality living a dual existence. The powers at the bank place temptation in his way in an effort to get rid of him. And to all appearances he takes advantage of it. He is depicted as taking the money which accounts for his grand splurge into society. But penetrating into the soul of such a character it doesn't seem reasonable that he would stoop to such length to assert himself. Carefully planting his other self and suppressing his bank personality he is able to hoodwink every person he meets. Which is where the logic disappears. A man would have to be a consummate actor to get away with it. Yet he appears in the society of his sweetheart and the bank president without raising suspicion. Immaculately attired and with a superb poise he is the perfect gentleman and liar. A detective is called in who penetrates the dual identity, but is frustrated by the gullible financier. And it turns out that the money isn't stolen at all but placed in a vault.

One will wonder how the hero can dress and disport himself on a salary of sixty dollars a month. So he slinks back into his humdrum personality and proves his honesty. There is a moral to this picture which establishes the idea that one can become anything he chooses by living the part. It is an effective argument for the "underdog" who can emerge a social lion by just spreading the "bull" and keeping up appearances. Mr. Dwan has made the most of the story and characterization. The flaws, doubtless, appeared in the original script. It offers romance, humor and pathos and keeps moving. Certainly it is a novelty, and there is no doubt that it offers good entertainment.—Length, 5 reels.—*Laurence Reid,*

THE CAST

Wally Griggs	Monte Blue
Mary Oliver	Jacqueline Logan
"Big Bill" Thaine	Stanton Heck
President Halliday	Hardee Kirkland

By Carl Clausen.
 Scenario by Allan Dwan.
 Directed by Allan Dwan.
 Photographed by Lyman Broening.

PRESS NOTICE—STORY

Allan Dwan's newest comedy drama, "A Perfect Crime," which appears at the theatre next ———, reveals the desirability of indulging in that American pastime, pretending to be what you aren't. The hero, Wally Griggs, is a grand pretender. With the aid of a little nerve he is transformed from a timid bank messenger to a dominant humbug whose latest book on faked travels brings him a fortune—and of course a girl. The picture is said to combine humor with pathos and offers clever characterization. The story is simple and true to life.

Monte Blue, considered one of the ablest actors on the screen, has the role of Wally Griggs, the awkward, bashful fellow. He quite suddenly decides to rob the bank where he is employed as messenger. From this weighty decision to the conclusion the picture is rich in humor and human interest. He blossoms forth into a dashing social lion. A uniformly good cast has been selected to support Mr. Blue. Jacqueline Logan, a former Ziegfeld girl, is seen in the leading feminine role. Stanton Heck and Hardee Kirkland are also in the company. The settings are attractive.

PROGRAM READER

All his life Wally Griggs was moved by fear. He worked a humdrum existence in a bank and when the day was over he had no place to turn to except a colorless room. He was governed by fear and timidity. No one ever paid much attention to him. Then one day he plucked up courage enough to rob the bank. But did he rob it? He came to a decision to enjoy life. But how? Could he rid himself of his excessive timidity and become a social lion? He craved companionship and love. Was he rewarded? When "A Perfect Crime" comes to the theatre next ——— patrons are certain to be entertained with one of the most original pictures of the year. "A Perfect Crime" is an Allan Dwan production.

SUGGESTIONS

The exploitation possibilities of this picture are numerous and varied. In the first place the original story appeared in the pages of the Saturday Evening Post. So the exhibitor should hammer hard on this angle. The title can come in for some good exploitation through linking up with stores. Signs prepared for women's specialty stores announcing that "It is a Perfect Crime" not to take advantage of our sale," et cetera, would be effective. The title can be exploited for most any kind of store, or phonographers, dentists, and social functions. You can work up a deal of interest with the title. Bill the picture as a human and humorous account of a timid man who found his courage. Bill it as a comedy drama and feature the cast. Make use of Dwan's name also.

CATCH LINES

What is a perfect crime? Isn't it a perfect crime to forget to bring home some candy to the girl? See Allan Dwan's fascinating picture, "A Perfect Crime."

Motion Picture News, March 5, 1921, p. 1859

SPECIAL CAST IN
A PERFECT CRIME

(ASSOCIATED PRODUCERS)

Good entertainment here in a pleasing amplification of Carl Clausen's "Saturday Evening Post" story, which humorously achieves the moral that success cannot be had by dishonesty but by self confidence and wit.

In "A Perfect Crime" Allan Dwan has made a picture that will please the multitudes. He has amplified Carl Clausen's story, adding to it more of a romance than the original possessed. Very wisely, too, he has picturized the story from a comedy angle.

Taken seriously as a probable thing, "A Perfect Crime" would be subject to criticism. But with comedy treatment, wherein rigid logic isn't insistently demanded, criticism of improbabilities are often forestalled. Mr. Dwan probably appreciated this fact and designed the picture, its serious theme notwithstanding, for entertainment purposes. If this is the case and entertainment was Mr. Dwan's uppermost purpose he has been successful. "A Perfect Crime" is good entertainment.

The chief figure in the story is a poor bank clerk. He steals a number of bonds from his employer, finding security against detection in his assumption of a confident, assertive characterization, a characterization totally foreign to his real self. The district attorney is out to revenge himself upon the youth for having interfered with him in his browbeating tactics to subdue the girl in the case, whose dead father he had robbed. The youth, with the confidence that goes with his assumed character, outwits the district attorney and recovers the girl's money. But he realizes that so long as he is a thief he is a failure so he returns to the bank, uncovers the money and is discharged. He gives a plausible excuse for his disappearance. His romance is concluded when he makes known his story to the girl who agrees to travel with him toward success.

The picture has been done with Mr. Dwan's usual directorial skill. His featured player is Monte Blue, who is likeable as the clerk. Jacqueline Logan, Stanton Heck and Hardee Kirkland, the remaining principals in the cast, give good performances.

Sunday, February 27, 1921

Wid's DAILY

19

Good Production And Interesting Philosophy In Story

Allan Dwan presents
"A PERFECT CRIME"
Associated Producers

DIRECTOR Allan Dwan
AUTHOR Carl Clausen
SCENARIO BY Allan Dwan
CAMERAMAN Lyman Broening
AS A WHOLE A good production and interesting philosophy with good acting its attraction
STORY Implausible in itself; character drawing of different Jekyll and Hyde idea
DIRECTION Very good
PHOTOGRAPHY Good
LIGHTINGS All right
CAMERA WORK Adequate
PLAYERS Monte Blue is the whole thing; Jacqueline Logan pretty heroine
EXTERIORS Not many
INTERIORS Correct
DETAIL All that's required
CHARACTER OF STORY Bank clerk who lives double existence in his plan to rob a bank and "get away with it"
LENGTH OF PRODUCTION 4,739 feet

Allan Dwan's second production for Associated Producers is an interesting combination of sound philosophy and a splendid character study with a little romance on the side. It is an adaptation of Carl Clausen's Saturday Evening Post story and while there are things in it that aren't naturally plausible, they hardly detract from the interest which is extended through the double life of the bank clerk who is a drudge by day and a gentleman by night.

Monte Blue is not even a featured player, but "The Perfect Crime" is all his. He handles the Jekyll and Hyde-like role of Walter Griggs and James Brown splendidly. In the former he has a part more after

the character which he does best and for which he will be remembered in "The Jucklins." The fact that some of the incidents aren't likely to be possibilities isn't a case so much of what you can get away with as how you get away with it, and in this philosophy of wits the story gains its point and Dwan's handling of it is excellent. He might not have gone to the extent of having a bank president crawling around the floor in his own home with a lion skin over him. Then, too, he neglects to say where Monte kept his little sister while he played the game of wits. A bit of detail which doesn't greatly matter.

Walter Griggs, a bank messenger, is called a "boob" because of his stupid expression, unkempt appearance and perhaps because of his lousy existence. But Griggs has a method in his madness. He is tired of working for meagre wages to support himself and his motherless little sister, so under the guise of a "boob" he watches his chance to get hold of some real money. In the meantime, as James Brown, he meets the bank president, who is struck by his resemblance to Griggs. Brown greatly interests the president by his wonderful tales of his adventures—all first-class lies—even to the extent of writing a book of them which is published at the request of the president.

Suddenly Griggs disappears and \$25,000 is missing. Then James Brown becomes James Brown by day as well as by night until the district attorney puts him through a third degree in an attempt to confirm his suspicions that Brown is Griggs. James Brown receives \$25,000 for false arrest. Griggs again appears at the bank, pleads aphasia and after getting the original \$25,000 from the bank vault where he had placed it, he gives it to the president and is then fired. That is the end of Griggs, but James Brown marries the pretty stenographer and can well take care of his little sister on the attorney's \$25,000 and the receipts from his adventure book.

Author, Blue's Name, Producer and Catchlines Should All Be Used

Box Office Analysis for the Exhibitor

This is rather unusual in theme and for that reason should be well received. And it isn't likely that some of its vague possibilities will spoil its value as entertainment or detract from the interest provided by the dual characterization handled so admirably by Monte Blue. Those who have seen him in "The Jucklins" and "The Kentuckians" will probably want to see him

in this. You can assure them they'll like his work.

Announce it as Allan Dwan's second for Associated Producers and recall his first, "The Forbidden Thing." Mention that the story is an adaptation of Carl Clausen's Saturday Evening Post story and use catchlines such as "Know what 'The Perfect Crime' is? Better look it up to be on the safe side. Go to the blank theater for the information."

A PERFECT CRIME.

Wally Griggs.....Monte Blue
 Mary Oliver.....Jacqueline Logan
 William D. Thaines.....Stanton Heck
 Richard Halliday.....Hardy Kirkland

Monte Blue is starred in this new Allan Dwan-Associated Producers feature. It is adapted from Carl Clausen's Satevepost story and co-directed by Wilfred Buckland and Mr. Dwan.

Blue does a sort of Jekyll and Hyde role, which, discounting any queries as to the realism of certain situations and motives, proved an interesting creation. As Wally Griggs, a bank clerk, he is a pin-head (to quote the subtitles) and in love with Mary Oliver (Jacqueline Logan), also a bank employe. How-

ever, Wally in the evening blossoms forth in new regalia as James Brown and mixes with the president of his bank, Richard Halliday (Hardy Kirkland). He effects this satisfactorily by discarding his customary stoop—which in reality is a planned affectation through the medium of a specially padded vest—and ditto with his goggles. Any question as to his striking resemblance to the browbeaten Wally Griggs he always easily explains merely as a coincidence.

As James Brown he tells his newly found influential friends a number of Munchhausen stories of adventure which a publisher-guest decides to exploit. This incident proves very handy for a fade-out when the hero and heroine are shown opening envelopes filled with \$5,000 checks as royalties. It is obvious by now the story is not strictly realistic, and one wonders whether that angle was not let go of purposely in sacrifice to its comedy values pure and simple. As such it is amply satisfying.

The hero recovers \$25,000 among other things, discomfits an officious assistant district attorney and disports himself in an adventurous fashion throughout the five reels.

The support is worthy and on par with the star. As the feature attraction at the Broadway theatre this week, where it is showing for the first time in New York, it satisfied.

Abel.

Status: Unknown
Unavailable for Viewing

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

A Poor Relation (1921)

Reporter Johnny Smith. Columnist Noah Vale. Newspaper Editor.

Slaving to perfect an invention, Noah Vale tries to keep two orphans--Rip and Patch--and himself by peddling books and is helped by Scallops, a girl who occasionally brings them food. He appeals to Fay, a wealthy relative, for help in marketing his invention and arouses the interest of Fay's pretty daughter. Sterrett, Fay's partner, steals the model but returns it when he discovers it to be worthless. Johnny Smith, Fay's secretary, is fired when he proposes to the boss's daughter; and visiting Vale's attic, he is comforted by his epigrams. Johnny takes them to a newspaper editor, and they are so successful that both Smith and Vale are hired. Vale decides to give up inventing for writing, and Johnny marries Miss Fay despite her father's opposition.
American Film Institute Catalog of Feature Films

A Poor Relation

Goldwyn Photoplay in Five Parts. Adapted from the Stage Play by Edward E. Kidder. Scenario by Bernard McConville. Director, Clarence Badger. Cameraman, Marcel Le Picard. Running Time, Fifty-Five Minutes.

THE CAST

Noah Vale	Will Rogers
Miss Fay	Sylvia Breamer
Johnny Smith	Wallace MacDonald
Sterrett	Sydney Ainsworth
Mr. Fay	George Williams
Scallops	Molly Malone
Rip	Robert De Villhiss
Patch	Jeannette Trebaol
O'Halley	Walter Perry

SYNOPSIS

Noah Vale, an old inventor, shares a garret with two orphan children he rescued from the gutter. Slaving to perfect an invention, he tries to keep Rip, Patch and himself by peddling hooks and is aided by Scallops, a girl neighbor who brings them food now and then. He appeals to Fay, a distant, wealthy relative, for help to market his invention and arouses the interest of Fay's pretty daughter. Sterrett, partner of Fay, steals the model of Vale's invention. Later when it is reported worthless by experts, he returns it and demands back \$100 which he advanced Noah to go to England, as the firm's representative. Young Johnny Smith, secretary to Fay, proposes to his boss's daughter and is fired. He visits Vale in his attic and finds comfort in the epigrams; Vale amuses himself by writing. Johnny takes the stuff to a newspaper editor and it makes such a hit that they both obtain jobs. Vale discovers that he can make enough money writing to care for his orphans and maintain himself in comfort. Johnny also prospers and marries his sweetheart in spite of her father's opposition.

This screen version of the famous old stage play in which the late Sol Smith Russell took the leading role is admirably directed, well acted and gives every indication of duplicating in the films the success attained by the original as a "legitimate" attraction. Will Rogers is always at his best in depicting odd, homely, lovable characters and that of Noah Vale is peculiarly well adapted to his personality. There is a wealth of honest sen-

timent in the story which never develops into forced or mawkish situations, every note rings true and one alternately sympathizes with the old philosopher and his little wards or rejoices when the clouds begin to roll away and the sunshine of happiness breaks through. *A Poor Relation* affords clean, wholesome entertainment and should prove a box office asset of sterling value to the exhibitor.

Points of Appeal.—The emotional urge holds sway to a considerable extent all through the picture, neatly balanced with those quaint touches of genuine comedy that Rogers knows so well how to employ to good advantage. There are many well written sub-titles, with some whimsical flashes of wit and a satisfactory climax is achieved.

Cast.—Will Rogers' delineation of Noah Vale is a triumph of artistic skill, natural and convincing. Sylvia Breamer is charming in the role of Johnny Smith's sweetheart and Smith is capably acted by Wallace MacDonald. The juveniles are appealing kiddies sure to win the hearts of movie patrons and the support as a whole is excellent.

Photography, Lighting, Direction.—Deep sets are utilized with artistic effects in filming the interiors, there are many pretty exteriors and good lighting prevails. The continuity is unbroken and the action is fast throughout.

Exhibitors Trade Review, January 14, 1922, p. 503

WILL ROGERS IN **A POOR RELATION**

(GOLDWYN)

Film version of old stage play furnishes Goldwyn star with unique vehicle. Rogers gives fine character study in role made famous by Sol. Smith Russell. Has appeal and is entertaining. Has no unusual scenes or stunts. Directed by Clarence Badger.

While not up to Will Rogers' former Goldwyn successes, principally because of the story's shortcomings, "A Poor Relation" nevertheless offers excellent entertainment. There are many heart-gripping scenes in the play and considerable subtle humor that sinks deep. Rogers puts more feeling into a role such as this than most actors and his "Noah Vale" is a pathetic figure indeed. Others in the cast who do good work are Molly Malone, as "Scallops"; little Jeanette Trebaol as "Patch"; Robert DeVilbliss as "Rip"; Sylvia Breamer as Julia Fay; Wallace MacDonald, as Johnny Smith; Sydney Ainsworth as Sterrett, and George Williams as Fay.

Noah Vale, shabby, lovable old inventor, shares his attic room with two orphans he has befriended. His lifetime ambition is centered in an invention he has slaved to perfect. In the meantime he tries to keep Rip and Patch and himself from starving by selling "The De-

cline and Rise of Rome" from door to door. He is dispossessed and Scallop, a neighbor's child, gives them shelter. Vale has a distant relative, a wealthy manufacturer by the name of Fay, and when he writes him for aid to put his invention on the market, Fay's daughter takes a deep interest in the case. Sterrett, Fay's partner, tries to steal the model, but returns it when he finds it is worthless. Johnny Smith, secretary to Fay, is discharged, and securing work on a newspaper, also secures a berth for Vale as a column writer. Vale gives up inventing and when Johnny marries Miss Fay, they provide a comfortable home for Rip and Patches.

Exhibitors Herald, December 31, 1921, p. 64

"A Poor Relation"

Will Rogers' Latest Goldwyn Picture Shows Him in New Role.

Reviewed by Frita Tidden.

Edward E. Kidder's famous play of a generation ago, "A Poor Relation," which was first introduced by Sol Smith Russell, has at last found its way to the screen, as Will Rogers' latest Goldwyn starring vehicle. This play has been used by many noted stage stars for the past thirty years and there are but few stock companies that have not and do not to this day include it in their repertory.

"A Poor Relation" enforces what many people have long contended, that Rogers is one of the most versatile character actors the screen boasts today, and that he is not by any means limited to the shy cowboy or self-sacrificing, hapful tramp role. Unless the writer's memory is at great fault, the comedian has not played a role like it before. He gives one of his superlative performances. The Rogers enthusiasts will like him in it. The excellence of Rogers' characterization is enhanced by his familiar ability to inject the little human touches that count for so much in a role of this type.

Although the story is rather lugubrious and lays on pretty thickly the pathos of the man's life, it is at all times consistent, and there is a happy ending that is a logical conclusion and not merely tacked on. Some persons may object that such an unusual amount of bad fortune could not fall on one man and not kill him or his spirit entirely. But through the remarkable performance given by Rogers it seems perfectly reasonable that the character, Noah Vale, may be flat down, but does not go out.

Clarence Badger, who has produced twelve consecutive Rogers pictures for Goldwyn, has directed "A Poor Relation" with his customary realization of values. There are an unusual amount of subtitles, and the action in one or two places seems rather jumpy, which may be due to cutting. Rogers is supported by a competent cast, which includes such well known names as Sylvia Breamer, Sidney Ainsworth, George Williams and Molly Malone.

The Cast

Noah Vale.....	Will Rogers
Miss Fay.....	Sylvia Breamer
Johnny Smith.....	Wallace MacDonald
Bierrett.....	Rydner Ainsworth
Mr. Fay.....	George Williams
Stollens.....	Molly Malone
Rip.....	Robert De Villiers
Patch.....	Jeanette Trehan
O'Halley.....	Walter Perry

Adapted from Edward E. Kidder's Play.
 Scenario by Bernard McConville.
 Directed by Clarence Badger.
 Length, 4,000 Feet.

LENGTH, 4,000 FEET.

The Story

Noah Vale is a shabby, lovable old inventor who started a tiny little shop with two orphan children he had picked up out of the gutter. Noah's life-time ambition is centered in an invention he has started to perfect. In the meantime he tries to keep Rip and Patch and himself in clothes and food by peddling books from door to door. His efforts are so unsuccessful that they would all have starved had it not been for Sullivan, a non-descript girl neighbor who bought them scraps of food whenever she could.

Vale appeals to a distant wealthy relative named Fay for aid in getting his invention on the market, and secures the active interest of Fay's pretty daughter. Bierrett, Fay's partner, steals the model of Vale's invention, thinking there is a great fortune in it, but when the firm's engineers report that it is worthless, he returns it and demands back the five which he had given Noah as part salary to go to England as the firm's representative.

Young Johnny Smith, secretary to Fay, gets fired because he proposes to the poor girl

with him, driving poor appeal at the church and the many followers and students of fortune. It will take handling to get it over, but it can be made to clean up.

ian. While he is seeking a job that will bring him enough money so that he and Miss Fay can marry, he visits Vale's attic and finds some comfort in the philosophy aphorisms which Vale has written from time to time to prevent himself from getting entirely discouraged.

He takes the synopsis to a newspaper editor and they make such a hit that both Smith and Vale are given jobs. Vale knows that he can make enough money writing to care for Rip and Patch, and gives up inventing. And Johnny proposes to her that he shall marry the sweetest daughter her father's opposition.

Explanation Angles: Appeal is a good revelation on the success of Sol Smith Russell in this play, and in the present playgoers with the able appeal of Rogers in a new type of character. Both angles should add ticket sales.

“ A Poor Relation ”

Goldwyn—Six Reels

(Reviewed by Eugene Carlton)

THERE is no question about this feature being a typical Will Rogers offering. The title suggests as much. It is when you are made acquainted with him in another homely, quaint, genial character that you appreciate that no one else but the poet “lariat” of the screen could have fitted the role. “A Poor Relation” is Will Rogers from stem to mizzen. Which is to say that he puts it over in his peculiar way—that homespun, droll, semi-pathetic way which expresses his personality. The star has no equal in balancing pathos with humor. He shades these elements so that they dovetail perfectly. A pathetic expression will flit across his face, to be followed by some quizzical look. It is a lovable role, this character of a quaint inventor, Noah Vale, who shares his garret with two adopted orphans. He forces many a laugh and excites frequent sympathy in his labor to perfect his invention. When it is finally returned to him as utterly worthless well, you can imagine the pathos of the situation. This character sketch is punctuated with some mild melodrama which introduces a shady partner of Vale’s wealthy relative. The latter’s secretary is discharged for proposing to the rich man’s daughter and the quaint inventor takes him under his wing.

There is a twist to the story when the old fellow turns to writing and the youth finds a market for his work. The love interest is renewed and the inventor is happy to discover that he is getting on in the world. The plot progresses smoothly and savors of the natural incidents of every-day life. “A Poor Relation” is well acted and directed. It is blended with genuine emotion and wholesome comedy.

The Cast

Noah Vale	Will Rogers
Miss Fay	Sylvia Breamer
Johnny Smith	Wallace MacDonald
Sterrett	Sydney Ainsworth
Mr. Fay	George Williams
Scallops	Molly Malone
Rip	Robert DeVilbiss
Patch	Jeanette Thebaud
O’Halley	Walter Perry

The Story: Old inventor shares his garret with two adopted orphans. Laboring night and day to perfect an invention, he appeals to wealthy relative for financial aid. The model of machine is stolen by rich man’s partner, who is told by experts that the invention is worthless. Relative’s secretary becomes interested in inventor and succeeds in marketing the old man’s stories. Youth marries sweetheart despite her father’s protest. The orphans are well cared for.

Classification: Heart interest character sketch revolving around quaint inventor. Typical Will Rogers story. Adaptation of play of same name.

Production Highlights: Quaint and appealing performance of Will Rogers, who is inimitable in such a role. His acting, or rather his interpretation, dominates story. Work of supporting cast. Smooth continuity and good photography. Wholesome humor and charming pathos. Total absence of “strained” situations. Everyday incident.

Exploitation Angles: Title suggests good “copy” to arouse interest in homely type of human being. Adaptation of well known stage play. Peculiar style of Will Rogers, who is exceptionally well fitted to play the leading character. Wholesome comedy and genuine emotion. Molly Malone, Sylvia Breamer and Wallace MacDonald in cast. Opportunities to get out the older generation who remember original play.

Drawing Power: Should go wherever Will Rogers is popular. Emotion, pathos and humor make picture highly attractive.

Motion Picture News, March 11, 1922, p. 1503

They Just Missed Making Another Like "The Kid" Here

Will Rogers in
"A POOR RELATION"
Goldwyn

DIRECTOR Clarence Badger
AUTHOR Edward E. Kidder
SCENARIO BY Bernard McConville
CAMERAMAN Marcel Le Picard
AS A WHOLE Good entertainment. Just misses being one of the great pictures of the same type as "The Kid"
STORY If someone hadn't bungled this and chopped it to bits it would have gotten a long way towards success—at that it will please
DIRECTION At times gifted; again dropped to ordinary business. In spots a rare delight
PHOTOGRAPHY Magnificent
LIGHTINGS Excellent
STAR Full of charm, but nobly aided by two very cute kiddies—Robert De Vilbiss and Jeanette Trebaol
SUPPORT Little for any of them to do
EXTERIORS Practically none
INTERIORS Good, although the attic in the tenement was overdone
DETAIL Satisfies. Usual original Rogers titles at times very funny
CHARACTER OF STORY Neighborhood houses particularly may do very well with this
LENGTH OF PRODUCTION 4,609 feet

You remember what a knockout "The Kid" was? Well, when Clarence Badger and Will Rogers were working on this they almost got another one as big as Chaplin's greatest. But the inspiration was but a flash in the pan and after they almost got it some-

where along the line they lost it and the result is just a fairly satisfying picture, which at times reaches the heights of greatness and then sinks back into the routine of just an ordinarily good picture.

But where it is good it is very, very good indeed. And this is particularly where little Robert De Vilbiss—a charming and beautiful little boy, and a good trouper—gets in a fight with the older boys in the tenement district and they tear off his little pants. He finally gets back to the security of his home and Will is starting to mend them when a visitor raps on the door. Will hides Robert in an empty barrel and then for a stretch Chaplin and Jackie Coogan are given a strong run for honors. But after this passes there is a dearth of real stuff until Will reaches the home of his wealthy relative and steals a piece of bread intended for the breakfast of a parrot. This is also great stuff. It is a fine sequence. But the rest of the material, which is along hackneyed lines, fails to hold to the heights reached previously and the ending is so unexpected that the Capitol audience did not seem to understand it. Apparently this has been cut and whoever did it made a bad job of it.

There is little to the story which tells of the big-hearted book peddler adopting two orphans and providing for them, how his wealthy relative will have nothing to do with his invention, and how, through a series of incidents, Will finally is given a steady job when his invention proves a good rat trap only. The kiddies make up for many deficiencies, and will aid a lot in gutting this over. Sylvia Breamer has little to do as the lead opposite Will and no one else counts.

Production values up to the Goldwyn standard, but at times the attic is so overdressed in the desire to make it natural that it is unnatural.

Talk About Will Rogers and the Great Work of the Kiddies

Box Office Analysis for the Exhibitor

You have a real chance to get them in with this one by making it clear to your people that this has two charming kiddies in it plus Will Rogers. Tell your people that the fun based on situations of these three almost make this as funny as "The Kid" at times and if you point out the incidents which make this a fact they cannot be disappointed. But make clear the facts. They will surely roar at these sequences.

You can also say that this is based on the famous old play which was for many years a great vehicle for Sol Smith Russell, and the oldtimers, remembering the play, may have a great desire to see it as a picture. Then you can tell them about Will Rogers and if he happens to be a favorite in your community this will help because those who like him are sure to like this one.

Get some stills showing little Robert losing his pants and use them in the lobby. They should prove a hit.

"A POOR RELATION"

Noah Vale.....Will Rogers
 Miss Fay.....Sylvia Breamer
 Johnny Smith.....Wallace McDonald
 Sterrett.....Sydney Ainsworth
 Mr. Fay.....George Williams
 Scollops.....Molly Malone
 Rip.....Robert De Vilbiss
 Patch.....Jeanette Trebaol
 O'Halley.....Walter Perry

"A Poor Relation" was made by Goldwyn, from the stage play of that name by Edward E. Kidder. Clarence Badger directed the film, in which Will Rogers is starred. It is a comedy-drama five reeler. The picture as a whole is draggy and uninteresting. Mr. Rogers playing a sort of Ezra Kendall role, that of a poor philosopher, who although poverty stricken maintains an optimistic spirit, meeting adversity calmly, and facing apparently unsurmountable difficulties with a smile and witty observation.

The story tells of the struggles of Noah Vale, an impoverished inventor, played by Mr. Rogers, to market a contrivance he has perfected and the ill-treatment accorded him by a rich relative. There is a commendable effort to mark the picture with a sort of Chas. Dickens atmosphere, carried out nicely in the scenes in the poor inventor's hovel. The photography also contributes materially in suggesting a likeable whimsical atmosphere.

Two children, a boy and girl, give excellent performances in the film. The other characters are incidental, George Williams making the rich relative convincing, and Wallace McDonald, playing the juvenile capably. Sylvia Breamer is an effective ingenue.

The situations are of the mechanically constructed sort, rather than of the natural type, that modern picture audiences have grown to favor. Scenically the film has been produced very well. The direction is satisfactory in every respect. Mr. Rogers makes the most of his opportunities, but the story does not give him sufficient scope to register more than passively.

"A Poor Relation" will do as a regulation program picture. Will Rogers should be provided with better vehicles, however. *Bell.*

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Johnny Smith, Noah Vale, Newspaper Editor)
Ethnicity: White (Johnny Smith, Noah Vale, Newspaper Editor)
Media Category: Newspaper
Job Title: Reporter (Johnny Smith). Columnist (Noah Vale). Editor (Newspaper Editor).
Description: Major: Johnny Smith, Noah Vale, Positive
Description: Minor: Newspaper Editor, Positive

A Prince There Was (1921-1922)

Magazine Publisher Jack Carruthers (Nigel Barry). Magazine Editor. Charles Edward Martin (Thomas Meighan) poses as an assistant editor of the magazine and eventually buys out the magazine.

Charles Edward Martin, a wealthy society idler, meets Katherine Woods, whose father was ruined financially by J. J. Stratton, Martin's broker, although Martin is unaware of his scheming. Katherine is unsuccessfully trying to gain an income by writing magazine stories; but Comfort Brown, who works in her boardinghouse, seeks a magazine editor to plead Katherine's case and encounters Martin, a friend of the editor, whom she likens to a prince she has read about in fairy tales. Under the name of Prince, Martin takes up residence in the boardinghouse, posing as assistant editor of the magazine; when he falls in love with Katherine, he buys out the magazine so as to publish her stories. Katherine is happy until Stratton reveals Martin's true identity and makes Katherine believe he ruined her father, but Stratton is eventually exposed and the lovers are reunited. *American Film Institute Catalog of Feature Films*

A Prince There Was

A Paramount Picture. Presented by Adolph Zukor. Adapted from George M. Cohan's Play, Based on the Novel "Enchanted Hearts," by Darragh Aldrich. Scenario by Waldemar Young. Directed by Tom Forman. Supervised by Frank E. Woods. Cameraman, Harry Perry.

THE CAST

Charles Edward Martin.....	Thomas Meighan
Katherine Woods	Mildred Harris
Comfort Brown	Charlotte Jackson
Jack Carruthers	Nigel Barrie
Bland	Guy Oliver
J. J. Stratton.....	Arthur Hull
Mrs. Prouty	Sylvia Ashton
Mr. Cricket	Fred Huntley

SYNOPSIS

Charles Edward Martin, a wealthy but discontented young man, has seen and had his fill of life's shallow pleasures. In a second-rate boarding house in the city is Katherine Woods, a young girl who has been thrown on her own resources through the suicide of her father, who was ruined in a financial deal engineered by J. J. Stratton, Martin's broker, with Martin's money, but without Martin's knowledge. Katherine is unable to sell her stories to the New York magazines, and Comfort Brown, the little drudge of the boarding house, in seeking a magazine editor to plead Katherine's case, encounters Martin, the editor's friend, and tells him the situation, likening him to the prince she has read of in the fairy tales, because of his luxurious surroundings and genial manner. Under the name of Prince, Martin takes up his abode in the boarding house, poses as an assistant magazine editor, falls in love with Katherine, buys her story, then buys his friend's magazine so that the story will be published. But Stratton, also in love with the girl, comes in with an expose of Martin's purchase of the magazine and also tells Katherine it was Martin's money which ruined her father. The story ends with a delightful finish to this rather tragic complication which threatens to shatter romance and spread gloom over the place.

Having seen George M. Cohan in the stellar rôle of *A Prince There Was*, it is difficult to reconcile Meighan with this rôle. Mr. Meighan is a handsome fellow and a good actor, but it just happens that he doesn't "fit," that's all, in this particular play. He seems to lack the energizing, dynamic personality that is necessary to successfully put over the unique character that was originated by Mr. Cohan, and the result is a picture that is interesting but lacks animation. The atmosphere has been well done. For the 10,000th time a boarding house with its long table, "types" and stewed prunes are set forth for the edification of film patrons and the general public will like the picture.

Points of Appeal.—The fairy tale that is a fundamental in children's literature is served up in a palatable dish for grown-ups in this feature. "Prince Charmings" who appear in some mysterious manner and perform twentieth century miracles are of course not numerous in the humdrum existence of everyday life. Perhaps that's one reason why it's so interesting to meet them in the motion picture theatre.

The Cast.—Thomas Meighan is fortunate in his support. Mildred Harris, whose beauty has won her a secure place in the motion pictures, plays opposite the star, while little Charlotte K. Jackson displays unusual cleverness as the child. Fred Huntley plays humanly the part of the quaint Mr. Cricket.

Photography, Lighting, Direction.—All of a high type.



“A Prince There Was”

Thomas Meighan Is Not the Best Selection for the George Cohan Comedy Based on the Novel “Enchanted Hearts”

Reviewed by Edward Weitzel.

As a stage comedy “A Prince There Was” turned out to be a modern fairy tale that drew well pleased audiences. Made into a screen play, it retains its charmingly youthful and simple hearted atmosphere but Thomas Meighan is not the best possible selection for the part of the very rich young man who finds friends, happiness and a wife among the lowly boarders of the tenement house district, after he has used his money to lighten the burdens of his fellow lodgers. Mr. Meighan bulks a trifle too large for the character and suggests that he is too full of good red blood to be a society idler until a pretty face arouses him and its owner ends matters by making him a real man.

There are many entertaining moments in the picture, and the supporting cast is excellent.

The Cast.

Charles Edward Martin.....	Thomas Meighan
Katherine Woods	Mildred Harris
Comfort Brown	Charlotte Jackson
Jack Carruthers	Nigel Barrie
Bland	Guy Oliver
J. J. Stratton	Arthur Hull
Mrs. Prouty	Sylvia Ashton
Mr. Cricket	Fred Huntly

Original play by Darragh Aldrich.

Scenario by Waldemar Young.

Directed by Tom Forman.

Cameraman, Harry Perry.

The Story.

Charles Edward Martin is a wealthy society idler until he meets Katherine Woods a young girl whose father was ruined financially by J. J. Stratton, Martin's broker. Martin's money was used in the matter but not to his knowledge. Katherine is trying to earn a living by writing magazine stories but is unsuccessful. Comfort Brown, the little drudge of the boarding house, goes to find the editor of one of the fiction magazines at the home of Martin and meets that young man himself. The little girl's story about Katherine so interests Martin that he goes to live at her boarding house, under the name of Prince, after buying the magazine and posing as its assistant editor. He makes all of the boarders happy; Katherine especially, until she finds out that he bought her story against the advice of the real editor and she has not won on her merits. Stratton exposes the truth and tries to make the girl believe that it was Martin who ruined her father. There are several days of heartache for Katherine, but Stratton is unmasked, and the lovers are united in the real old fairy tale way.

Program and Exploitation Catchlines:

"A Prince There Was" Is a Modern Fairy Tale with Scenes Laid in a Cheap Boarding House, and There Are Love and Romance All Through the Picture. Thomas Meighan Is the Star.

Moving Picture World, December 26, 1921, p. 2875

"A PRINCE THERE WAS"

(Paramount)

Attractive Little Picture on a Cinderella Theme

GEORGE M. COHAN'S popular stage success, "A Prince There Was," makes a compelling little picture which is certain to be appreciated everywhere for its generous amount of sentiment and heart interest, although the demands of the story are such that it reveals a sticky quality occasionally. It seems rather odd to discover Thomas Meighan playing the part of a good samaritan if you remember his adaptability for crook parts. That he is able to interpret the role with a good show of spirit and a vein of good-natured nondulgence is indication that he is not an actor of one character portrayals.

The idea behind this story is quite human and this quality will discount the fact that it has served the screen faithfully for many seasons. Place a wealthy young idler in the role of a "fairy prince"—allow him to find himself by recurring event and simple incidents in distress, and you have a story which is bound to rumpel interest and invite sympathy for the protagonist. Place the characters in a boarding house for a time and the picture takes on an appeal because a boarding house has served as a pivot and never been found wanting. It is not a picture which will stimulate the spectator with dramatic suspense. Really it is too simple for that. What it will do is to draw a sentimental sigh that all is quite well with the world when an impressionable girl is thrown into communion with an equally impressionable youth, and the latter responds with a chivalry which we all like to believe is a trifle positive in the most negative of the masculine sex.

Tom Fernan, the director, has fashioned the story in such a way that its little details of atmosphere and realism are ever dominant. He has not allowed theatricalities to intrude beyond a given point. He will show his contrasts and be done with them. His boarding house keeper is a woman of the genuine theatrical school. She would not be half so attractive if presented in any other way. Sylvia Ashton makes this woman conspicuous through a perfect characterization. Taking up the heroine—what type can engender greater sympathy than the underworked author of a story? The idler poses as a magazine editor, buys the script and publishes it. Then the fatal secret is discovered. Meanwhile there is some complication developed from the real editor. A bit of conflict and the identity of the hero is established. And he looks like a million dollars to the girl and the audience is extravagant in its sympathy for his welfare. Mildred Harris makes a pleasing heroine and Charlotte (Pearl) Jackson is an appealing youngster who provides the juvenile interest. The picture is adequately staged and certainly should be a winner around Christmas time. It carries a sort of juletide message all its own.—Length, 5 reels.—Lawrence Reid.

THE CAST

Charles Edward Martin.....	Thomas Meighan
Katharine Woods.....	Mildred Harris
Constance Brown.....	Charlotte Jackson
Jack Carruthers.....	Nigel Barrie
Siad.....	Gay Oliver
F. J. Sullivan.....	Arthur Hall
Mrs. Freney.....	Sylvia Ashton
Mr. Crickel.....	Fred Huntley

By George M. Cohan.
 Screenplay by Waldemar Young.
 Directed by Tom Fernan.
 Photographed by Harry Perry.

PRESS NOTICE—STORY

George M. Cohan, the celebrated author-playwright-actor-manager, is author of the popular stage success, "A Prince There Was," which has been adapted to the screen by Waldemar Young and which centers in the theatre seat with Thomas Meighan at the star. It is said to be a good, big, clean story with plenty of human interest and heart appeal. The star, who has had any number of popular successes to his credit, plays the part of a rich, young idler. His leading woman is Mildred Harris, who portrays a young writer, who formerly lived in luxury, but with her father's ruin and suicide is forced to write to earn a meagre living.

Her plight is discovered by the rich idler and he immediately falls in love with her, and then poses as an eminent magazine editor in order to buy her stories. He buys a controlling interest in a metropolitan magazine so that he may publish the girl's story which the magazine had previously refused. The story builds some complications which are all cleared up in happy fashion. A few cast notes: the star which includes Nigel Barrie, Sylvia Ashton and others.

PROGRAM READER

A pleasure loving rich man, who had never known a struggle in his life. A wonderful girl and a child, who had never known anything else. New York meeting, mingling, pulling them together into its orbit. The girl had wanted to write. She believed that she possessed talent. But the magazine turned down her story. Then came the "editor" who posed as an editor so that he might buy her story and publish it. See this human interest and heart appealing story which comes to the theatre seat with Thomas Meighan at the star. Mildred Harris is the leading woman. It is a picture which rings at the heart and is clean and wholesome. See "A Prince There Was." Based upon the play by George M. Cohan, and as big a success.

SUGGESTIONS

Have you had a previous stage success in feature in your advertising campaign. Tell them that the original was written by the talented George M. Cohan and scored a big hit upon the stage. Tell them that it makes a clever picture. Feature its heart interest and heart appeal. And bring forth that it is big, clean and wholesome and thoroughly entertaining. Mention that Mildred Harris supports the star. And play him up, outline of his past successes. Use such lines and matter as: Mention that Tom Fernan directed. Emphasize that it is a human document which will ring at the heart.

THOMAS MEIGHAN IN
A PRINCE
THERE WAS
 (PARAMOUNT)

Thomas Meighan's picture version of George M. Cohan's play scores another success for the popular Paramount star. Is abounding with heart interest, relieved by good clean comedy. Excellently directed, finely cast and well photographed. Directed by Tom Forman.

Thomas Meighan shines with fine humanity in "A Prince There Was," the Paramount picture version of George M. Cohan's famous play which was shown on the Biograph screen during the week of November 13. There is a child in the picture to whom he plays "the prince" and in that combination of Meighan and a youngster there is always opportunity for the star to show his finest side. Little Charlotte "Peachy" Jackson, who made her screen debut in a previous Meighan picture, "The Prince Chap," appears in the child role of "A Prince There Was," that of a slavey in a dingy boarding house. The little person, burdened with responsibilities far beyond her age, is quite a pathetic figure though not over-touched with humor.

"A Prince There Was" was presented by Cohan a few seasons ago at his own theater, the producer-playwright appearing also in the title role, the one played by Meighan in the picture. "The prince" has been leading a shiftless, luxurious life and takes no interest in himself or others until the little boarding house dredge calls on him to seek his and for a struggling young woman novelist who boards at Mrs. Pearty's. The young millionaire had previously been urged to assume the assistant editorship of a popular magazine, but preferring a golden life, had declined. The earnestness of the child interests the youth, and, more as an exploit than an ambition, he undertakes the work of playing "fairy prince" to the overcast. He moves to the boarding house—and here are some humorous character sketches—and almost immediately falls in love with the writer. He has assumed the name of Prince and the girl does not recognize in him the man whose money drove her father to financial ruin and suicide. She submits to "Prince" the manuscript of a novel which he buys immediately and hastens to his friend, the publisher, to print it. Here he discovers that it had been previously rejected by the magazine and, realizing the hope that sprang into the girl's eyes when he pretended to buy it, he purchases the whole magazine publishing establishment, to the consternation of his broker. The broker, a rather unscrupulous fellow, has manipulated the millionaire's funds in such a way as to ruin the girl's father without his client's knowledge.

The picture is brightly set and some of the boarding house scenes are realistic. The slavey's little bed under the stairs, a place from which she can tell of the coming and going of everybody by their footsteps, is an interesting touch that was not possible in the stage production.

Mildred Harris plays the novelist; Arthur Holt is the broker; Nigel Barrie is the magazine publisher; Guy Oliver is the hero's valet; Sylvia Ashton plays Mrs. Pearty and Fred Huntly is cast as an old legal authority who finds his best great success through the hero's efforts.

A PRINCE THERE WAS

Charles Edward Martin...Thomas Meighan
Katherine Woods.....Mildred Harris
Comfort Brown.....Charlotte Jackson
Jack Carruthers.....Nigel Barrie
HendGuy Oliver
J. J. Stratton.....Arthur Hull
Mrs. Prouty.....Sylvia Ashton
Mr. Cricket.....Fred Huntly

If there is any one anywhere that isn't able to tell the answer of "A Prince There Was" after the first few scenes are flashed on the screen then that person is ready to become an inmate of an asylum for the blind. As a play "A Prince There Was" was a hit while George M. Cohan played the title role; as a picture it becomes a very ordinary program feature, even though Thomas Meighan is starred in it.

The fact that the production was turned out as a Paramount picture makes it all the more lamentable. By titling it might have been a picture worth while, but the titles are the most trite and matter of fact that have been screened in a feature intended for the better houses in some time.

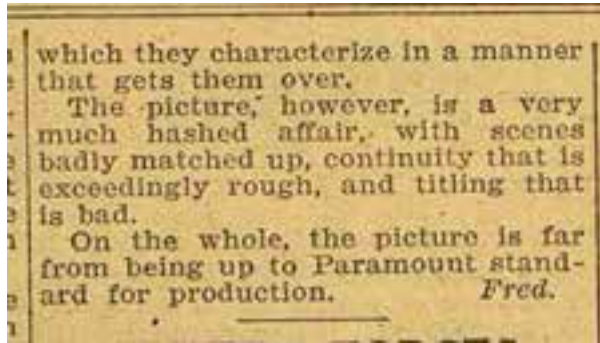
The screen version of "A Prince There Was" is taken from the Cohan play, which in turn was based on the story by Darragh Aldrich entitled "Enchanted Hearts." Waldemar Young provided the scenario under the supervision of Frank Woods, and Tom Forman supplied the direction.

Neither scenario nor direction help the story.

The first couple of hundred feet of the picture were shot on Fifth avenue, New York, and the balance was shot in the studio. The studio street depicting a scene near Second avenue is altogether too apparent as studio stuff.

Meighan plays the young millionaire who has looked on the cup and permitted a manager to handle all of his financial affairs. Mildred Harris is the girl whose father was ruined through the manipulation of the manager of the young millionaire's affairs. Little Charlotte Jackson is the little slavey of the East Side boarding house who is the medium of bringing the two together.

In addition, the cast holds several players who manage to score. Nigel Barrie is in the picture for a bit that amounts to but little. Guy Oliver as a valet manages to extract some comedy from his role and pulls a few laughs from the audience. Arthur Hull as the heavy has but little, and Sylvia Ashton and Fred Huntly have minor roles.



Variety, November 18, 1921, p. 43

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jack Carruthers. Magazine Editor. Charles Edward Martin)

Ethnicity: White (Jack Carruthers, Magazine Editor, Charles Edward Martin)

Media Category: Newspaper

Job Title: Publisher (Jack Carruthers, Charles Edward Martin). Editor (Magazine Editor)

Description: Major: Jack Carruthers, Positive. Charles Edward Martin, Negative

Description: Minor: Magazine Editor, Positive

Princess Jones (1921)

Newspaper Reporters interview a woman who is not a princess and when the real princess reads the story, she goes to a hotel resort to find out about the imposter. Newspaper.

Princess Jones, a country storekeeper's niece who dreams of wealth and position, takes a vacation at a nearby fashionable resort--without realizing its cost--and meets wealthy Arthur Forbes, whose uncle sent him to the country to become an artist. Arthur's love for Princess leads him to buy her an expensive gown (Princess has given him a small amount of money for the purchase of a gown), which causes her to be mistaken for a Balkan princess by both the other guests and kidnapers; but Arthur rescues Princess and receives his uncle's approval of their marriage; and Princess becomes friends with the real princess. *American Film Institute Catalog of Feature Films*

“Princess Jones”

*Vitagraph Picture With Alice Calhoun Is
Fairly Interesting.*

Reviewed by M. A. Malaney.

“Princess Jones” is the story of a simple country girl who longed to be a princess. Her wish is gratified in a strange way, and after some exciting adventures. Of course, not a real princess, but she becomes the wife of a modern money prince, so it's all the same. The picture is of an ordinary type, fairly well directed, but not having the best of photography. As the story proceeds, after we discover the country girl dreaming that she is a princess, events to follow seem obvious. Even if the heroine does not know what is in store for her, the audience does. And that is why this plot is like many others. The star of “Princess Jones” is Alice Calhoun. She is rather inexperienced in acting but works hard to put over the role. No doubt, the story is a handicap, and Miss Calhoun might do much better in a different kind of story. She is improving greatly with each new production, but not so with her stories. Neither is her support very strong.

This picture, while pleasing, contains no big punches, although there is a very surprising and fast finish when the heroine is mistaken for a Balkan princess.

The Cast

Princess Jones.....	Alice Calhoun
Arthur Forbes.....	Vincent Coleman
Matilda Cotton.....	Helen Dubois
Roger Arlington.....	Robt. Lee Keeling
Detective Carey.....	Robt. Gaillard
Jed Bramson.....	Joe Burke
Tessa	Sadie Muller

Directed by G. V. Seyffertitz.

Length—About 5,500 Feet.

The Story

Princess Jones is a girl of romance and imaginative ideas, who was given the name "Princess" by her mother to offset the familiar name of Jones. She works for her uncle in his general store at Cobweb Corners, where she meets Arthur Forbes, a young man who is sent to the country by his wealthy uncle in order to arouse his talent as an artist. She is planning a vacation at a fashionable beach resort nearby, where she can live up to her name, having no idea of the cost. She asks Forbes to buy her a gown while he goes back to the city, giving him \$17.50 which she had saved. He has fallen in love with her and buys her one for \$200.

Taking the gown, unmindful of its cost, she goes to the hotel, creating a sensation because a real Balkan princess is known to have arrived in the country. Newspaper reporters interview her. The real princess reads of Princess Jones, and goes to the resort to find out about the imposter. They meet and get along beautifully. Along comes Forbes' uncle who has learned of the dress purchase, and has decided that his nephew has fallen into the clutches of a vamp. But he meets Princess Jones, too, and is friendly. Three agents of the Balkan country come to the beach and at a dance one night Princess Jones is kidnapped instead of the real princess. Forbes sees the seizure of the girl he loves, and follows in another machine. There is a fight and Princess Jones is rescued.

Program and Exploitation Catchlines:

She Was a Princess, but Her Domain Was Cobweb Corners. See "Princess Jones."

A New Star in the Cinema Sky. Alice Calhoun in "Princess Jones."

Why Should a Princess Work for 80 Cents a Week. See "Princess Jones."

"Princess Jones" Wanted to Go to a Swell Place Where Women Undress for Dinner.

Exploitation Angles: There is a concern which makes "Prinzess" dresses. They are

sold all over the United States. Start a contest hooking up with the store that sells those dresses. In all probability they will give you a dress as a prize if you mention the trade name in your publicity and ads. Play up Alice Calhoun as "a new beautiful

and talented star." The Newspaper Enterprise Association with 400 newspaper clients in the United States, recently sent out art and a feature story in mat form on Alice Calhoun. Try and get your editor to use it, if he has not done so already.

ALICE CALHOUN IN
PRINCESS JONES

(VITAGRAPH)

A new and girlish star in a pleasing little romance with elegantly attractive settings and pretty gowns. The country maiden-city beauty transformation theme. Well played. An entertaining feature. Directed by C. V. Seyffertitz.

A tale of youth and love, light as this-tledown in weight of plot, but pleasantly performed, forms the first vehicle for this new ingenue star of Vitagraph, Alice Calhoun. It has a moderate degree of entertainment value and is pleasingly presented, although there is a trite trend throughout and many of the stock-in-trade plays and by-plays are employed. The star plays gracefully, but is at no time particularly appealing, the while she is sweet and winsome. The role is one demanding a different personality from hers. Vincent Coleman as the young lover is likable and plays well. Helen DuBois as Mathilda, an elderly spinster, does creditable work, as does Joe Burke as the girl's uncle. Sada Mullen appears as the real princess of the story to good advantage.

The story is that of Princess Jones, a

little village girl, whose mother gave her the odd surname because of her conviction that she "should have been a princess." To her home there comes one Arthur Arlington, seeking material for his masterpiece of the brush in the village quietness. A worried father employs a detective to trace the youth and learns that he has been buying an expensive gown and paying for rooms at an exclusive hostelry for "Princess Jones." She, insisting upon her vacation, is being mistaken for a real Russian princess. Father and son meet in her apartment, and the showdown comes with the capture of the Princess by plotters against the Russian. The usual happy ending tops this off.

Exhibitors Herald, February 19, 1921, p. 74

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group-2

Ethnicity: Unspecified-2

Media Category: Newspaper

Job Title: Pack Journalists. Unidentified News Staff.

Description: Major: None

Description: Minor: Pack Journalists, Positive. Unidentified News Staff, Neutral.

The Princess of New York (aka The Princess of N.Y.) (1921)

Newspaperman in New York, with some space to fill, makes up a story about a race horse who is ruined. The article causes repercussions.

American heiress Helen Stanton, while visiting London, England, is introduced to the Merethams, people of title but of bad repute. She meets Geoffrey Kingsward, who falls in love with Helen and tries to warn her but is unable to gain her confidence. Sir George induces his son, Allan, to woo Helen and thereby recoup the family fortune; when Sir George hears of her father's bankruptcy, he persuades her to pawn some jewels and lend him the money, with which he absconds. Helen is about to be arrested when Geoffrey comes to her aid; meanwhile, a letter arrives contradicting the report of her father's bankruptcy and advising her to marry Geoffrey.

American Film Institute Catalog of Feature Films

PRINCESS OF N. Y.

London, July 1.

Famous-Lasky (British), seven reels.

This dramatic feature brings the British studios of the American firm several steps nearer their goal. The story by Cosmo Hamilton is a strong one, well told. It is also clean and does not depend upon the sensational for its punch. As it stands the picture caan stand a drastic pruning and when it comes through the operation of cutting it will be a sound showman's proposition. Unfortunately, although we can see the reward of virtue, we do not see the punishment of villainy and can only hope that the crooks did not get clear away. The Princess of New York, called so because her father is the "Steel King," arrives in London with her chaperon. On the boat she has met and become friendly with Violet and George Marstham, "crooks" (the children of old Sir George Marstham, also a "crook") and Geoffrey Kingsward, a 'varsity man and "gentleman." Both men are in love with her, and for once Marstham's feelings border on genuineness, although he has an eye to the dollars.

The Marsthams persuade her to stay with them and soon hatch a pretty plot, although young Marstham has to be continually "gingered up" by his father and Violet. These nice people invite low friends to dinner and introduce them to the super-innocent Princess as members of the old nobility. She falls in eagerly and

is dazzled, according to plan. Having been told by her old man to buy the town she sets off at a swell jeweler's and obtains much valuable jewelry on credit. Later on Sir George persuades her to let him keep her money for safety, and as usual she is as easy as possible. He backs a horse with it and the horse goes down. Meanwhile the Kingswards, father and son, are on the track of the Princess's friends real worth. Having lost the money old Sir George does a little more plotting on his own account while his precious children arrange to take the Princess into the country where they will be safe from the prying Kingswards. Old Sir George tells her a wonderful hard luck story about a dear old friend of his, the Princess again falls for it, falls also when he proposes that she shall pledge the jewelry which is not hers so as to save his friend. She does so and hands over the money.

Meanwhile the jewellers have read that the Steel King is ruined and hasten to retrieve their jewels, hasten also to tell Scotland Yard who, discovering that the Princess has pledged the property, come to arrest her. Luckily the younger Kingsward is at hand and after a struggle rescues the Princess. They seize the car which the "crooks" have hired to take her away in and drive off. Hotly pursued they hide all night in a wood. Morning finds them both in custody, later they appear at Bow Street, where the matter is cleared up and they are dismissed. Of course, the Steel King is not ruined, that was only a stunt of some New York newspaper man who had some space to fill, and the end of the picture comes when His Majesty tells the Princess to go on buying "li' ol' London" and marry the man she loves.

David Powell is again excellent as Kingsward. Ivy Dawson (also the art director), is very good as the younger Marstham, while George Bellamy is inclined to burlesque the crook baronet. Dorothy Fane comes up to the standard of beauty set for girl "crooks" and also plays well and easily. Mary Glynee in the title-role gives another proof of the hidden talent which her British producers have failed to discover. "The Princess of New York" should prove a big winner.

Gore.



"The Princess of New York"

*Mildly Interesting London Society Drama
Is This Paramount-Famous
Players Production*

Reviewed by Jessie Robb.

One of the products of the English studios of the Famous Players-Lasky organization is this screen adaptation of a novel by Cosmo Hamilton. It concerns the events which are the fate of a young American heiress when she visits London and almost becomes the victim of a family of titled swindlers on the fringe of the metropolitan society.

The scenic investiture is in impeccably good taste and the exteriors have the advantage of the actual locations. Whatever vitality the novel may have, it has not been transferred to the screen. The screen version gives the sense of thinness and the ending is particularly weak.

Mary Glynné, an English actress, plays the American, Helen Stanton, and succeeds in making her thoroughly English in manner and appearance. As a young Oxford college youth, David Powell is mis-cast.

The rest of the characters are English and played by English actors.

The Cast

Geoffrey Kingward.....	David Powell
Helen Stanton.....	Mary Glynné
Mrs. Raffan.....	Mrs. Sabu Raleigh
Sir George Merstham.....	Geo. Ballamy
Violet Merstham.....	Dorothy Fane
Allan Merstham.....	Ivo Dawson
Col. Kingward.....	Philip Hewland
Mr. Grest.....	R. Heston Grey
Bardley Smith.....	Windham Quies
Mrs. Bardley Smith.....	Jane West
Moneylender.....	H. Lloyd
Reddish.....	Lionel Yorke
Magistrate.....	William Parry

Story from Cosmo Hamilton's novel.
Scenario by Margaret Turnbull.
Directed by Donald Crisp.
Length, Five Reels.

The Story

Helen Stanton, American heiress, visits London. Her chaperon is Mrs. Raffan, a hanger-on of London society. Helen is introduced to the Mersthams, titled persons who live by their wits. Mrs. Raffan's sister is taken ill and Helen becomes the Merstham's guest. Allan Merstham is induced by his father, Sir George, to become Helen's suitor. He sees a chance to rehabilitate the family fortunes by a marriage with the rich American. A frequent caller is Geoffrey Kingward.

Helen purchases some valuable jewelry. News reaches Sir George that Helen's father is bankrupt. He induces Helen to pawn her jewelry, saying he has a business obligation to meet. As the jewelry was only charged, Helen becomes, though innocently, guilty of fraud. Geoffrey, who is calling, helps Helen escape, assisted by Allan. Sir George has skipped the country. Helen receives a letter from her father discounting his bankruptcy and telling her if she loves Geoffrey to have them. Helen shows him the letter.

Program and Exploitation Catchlines:
A Tale of the Adventures of a Beautiful American Heiress in London Society.
Adapted from the Novel by Cosmo Hamilton.

A SPECIAL CAST IN
**THE PRINCESS
OF NEW YORK**

(PARAMOUNT)

The best of the British-made Paramount productions. A carefully made production showing plainly the influence of the American director, Donald Crisp. David Powell and Mary Glynne, the latter an English actress of much promise, head a big and well chosen cast.

Donald Crisp, veteran American actor and director, has made much of the English locations used in "The Princess of New York," a story of moneyed Americans and money-seeking Englishmen which holds attention from beginning to end and moves with alacrity. The picture should be popularly pronounced the best of the English-made Paramounts.

Mary Glynne an English actress who closely resembles Constance Talmadge and, with a bit more experience and coaching, should become popular, has the title role of the picture. At a Chicago neighborhood theatre she won numerous comments of approval from patrons for her work and her appearance.

David Powell, well liked by reason of his work opposite Mae Murray and other American actresses, is the leading man of the play and impresses favorably. Several Continental players in the cast do good work and fit well into the characterization of the piece.

Scenes in and around London, including near and distant views of London bridge and Oxford, together with beautiful scenes in the English countryside, add to the beauty of the production, brilliant photography prevailing throughout.

The story involves the efforts of English crooks to win through marriage the fortune of an American heiress abroad and the events through which a young Englishman of moderate estate, a student at Oxford, frustrates their plot and wins the girl for himself. There is more than the expected amount of action in the narrative, logic and realism obtaining in marked degree.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newspaperman). Group.
Ethnicity: White (Newspaperman). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Newspaperman). Unidentified News Staff.
Description: Major: Newspaperman, Negative
Description: Minor: Unidentified News Staff, Neutral.

A Private Scandal (1921)

Newspaper. Newspaper headlines create fears of scandal spurring two women into action.

French orphan Jeanne Millett is adopted by Philip Lawton and his wife, Betty, and lives with them on their California estate, where she captures the heart of horse trainer Jerry Hayes. When Betty fancies herself neglected and becomes involved with Alec Crosby, Lawton returns from a business trip, his suspicion and jealousy awakened by gossip. To shield Betty, Jeanne claims that Crosby is her lover, and Jerry injures Crosby in a fight; but Betty confesses that the innocent girl lied to save her. Jerry is convinced of Jeanne's loyalty, and the Lawtons come to a better understanding. *American Film Institute Catalog of Feature Films*



Story by
HECTOR TURNBULL
Directed by
CHESTER FRANKLIN
Scenario by
EVE UNSELL

WHAT TWO WOMEN SAW—

Two women cowering mutely before the stalking spectre of Scandal— The same terrifying vision confronting both—the older woman, who through a mistaken sense of neglect was about to have yielded to a wild impulse that would have led to ruin—the young girl who had prevented her and who had suddenly become guardian instead of ward.

Each saw Scandal written in the glaring headlines of every newspaper in the land—each saw Scandal pointing its cruel mud-stained finger at little Beny.

To the older woman silence offered an easy escape from the penalty of her folly; to the girl silence meant the sacrifice of her own hopes for enduring happiness.

A Triumph of Emotional Acting
MAY McAVOY
in
REALART'S BIRTHDAY PRODUCTION


REALART
PICTURES CORPORATION
40 FIFTH AVENUE - NEW YORK

"A Private Scandal"

*Realart's First May McAvoy Picture
Proves Wisdom of Making Her
a Star*

Reviewed by Edward Weltzel.

Realart specializes in youthful stars of the gentler sex—pretty girls who fascinate by their freshness and joy at being alive. May McAvoy is quite as pretty as the other Realart headliners, and is able to strike a deeper note in her acting than any of her sister stars. This quality stands her in good stead in her first starring part. As Jeanne Millette in "A Private Scandal," she has no difficulty in rising to the one big scene which comes her way. The story is not at all remarkable and Miss McAvoy is not permitted to hold the center of the screen for the greater part of the time, but as a Belgian orphan who sacrifices her good name that she may protect the American woman who adopts her there is never a moment when she is not easily the mistress of the situation. Jeanne is all loyalty and devotion, her sweetness is inborn and she has the clear eyed innocence of a child. Miss McAvoy indicates these attributes with absolute conviction, and shows plainly that she is worthy of a more sincere and natural story. Her method of acting is particularly well adapted to the screen, and she should be given the very best of material.

The Cast

Jeanne Millette.....	May McAvoy
Jerry Hayes.....	Bruce Gordon
Philip Lawton.....	Ralph Lewis
Carol Lawton.....	Kathlyn Williams
Alec Crosby.....	Lloyd Whitlock
Betty Lawton.....	Gladys Fox

Story by Hector Turnbull.

Scenario by Eve Unsell.

Directed by Chester Franklin.

Length, Five Reels.

The Story

Jeanne Millette is a Belgian orphan who is adopted by Philip Lawton and his wife, well-to-do Americans with a fine estate on Long Island. Lawton is greatly interested in race horses. His wife, believing herself neglected, has encouraged the attentions of Alec Crosby. Jeanne becomes the devoted slave of little Betty Lawton, and captures the heart of Jerry Hayes, the Lawton trainer. The orphan girl falls deeply in love with the handsome young chap, and the two build delightful castles in the air about the future and the home that is to be theirs. Jerry is happy until he is led to believe that Crosby comes to the house to see Jeanne. Circumstances seem to prove that Jeanne is encouraging the fellow. She finds out that he has prevailed upon Mrs. Lawton to consent to elope with him. Mr. Lawton and Jerry have started for a distant race track with several of the Lawton horses, and the way seems clear for the lovers. But Jeanne puts a stop to the elopement by begging Mrs. Lawton not to abandon little Betty. Just as she has promised to remain at home, her husband returns. His suspicions have been aroused about Crosby, and he enters the house determined to know the truth. Jeanne saves Mrs. Lawton by sacrificing her good name. Jerry also returns and discovers Jeanne trying to get Crosby quietly out of the house. There is a desperate struggle between the two men. Crosby falls from a balcony and is killed. Jerry is convinced of Jeanne's loyalty at last, and the Lawtons come to a better understanding.

Program and Exploitation Catchlines: May McAvoy's First Starring Picture for Realart Is the Story of a Belgian Orphan Who Is Adopted by an American Family and Saves Its Mistress from a Fatal Mistake.

Exploitation Angles: Remind your patrons of May McAvoy's work in "Sentimental Tommy" and tell them that she is destined to become the Maude Adams of the screen.

Moving Picture World, June 25, 1921, p. 848

“A PRIVATE SCANDAL” (Realart)

May McAvoy Saves This Very Ordinary Photoplay

REALART'S new star, May McAvoy, has not been given a very auspicious start in her first stellar vehicle. Those who remember her illuminating work in “Sentimental Tommy”—(how can anyone forget it?) are certain to sympathize with her in that “A Private Scandal” is not in keeping with her ability as an exceptionally talented emotional actress. The star is the redeeming feature of this antiquated and overdone formula which has been ground through the movie mill so often that it has lost its force and appeal. One again she demonstrates that she is entitled to the top-notch position occupied by a few screen players, recognized for their histrionic gifts.

The story revolves around the idea of a self-sacrificing heroine who steps into the breach in the nick of time and saves a trespassing wife from committing the supreme error of abandoning husband and child for the embraces of a treacherous family friend. The situations are mostly impossible and strain credulity, although the director has used his imagination in certain scenes and kept them from orthodox channels. This is apparent when the chief characters are found reading their letters at the breakfast table—the contents skipping over and dismissing the framework of the triangle. Less imagination here by certain directors would have made the plot utterly hopeless. The hero and the husband are represented as unduly stupid—the first in his condemnation of the girl at every occasion, because she refuses to straighten out the complications. There seems to be no reason why she remains silent with him since he is a rank outsider in the triangle.

The girl is an adopted French orphan, taken in by the American family, the breadwinner being more attentive to his race-horses than to his wife. Which of course paves the way for the latter's fall from grace. The philanthropist courts the neglected spouse for three years, seemingly, without getting very far in his advances. And this shows up the husband's stupidity. One can see the climax coming from the second reel. The horseman, getting a clue, returns home to catch his wife, but the orphan saves the situation by substituting herself. She paints vivid “scareheads” in the dailies to the wife—thus the latter is made to appreciate her folly.

The introduction of the villain is wholly arbitrary. The picture is certain to win patronage. Miss McAvoy will see to that. The director has dressed it handsomely, the interiors being in good taste. Hector Turnbull's titles are much better than his story. In our opinion he leads the field in title-writing. The play may be banal and theatrical, but the titles are deserving of a better medium.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jeanne Millerie	May McAvoy
Jerry Hayes	Bruce Gordon
Philip Lawton	Ralph Lewis
Carol Lawton	Kathlyn Williams
Alec Crosby	Lloyd Whitlock
Betty Lawton	Gladys Fox

By Hector Turnbull.
Directed by Chester Franklin.

Directed by Chester Franklin.

PRESS NOTICE—STORY

May McAvoy, the actress, who gave such a memorable performance in "Sentimental Tommy," is coming to the _____ theatre as a star in "A Private Scandal." Miss McAvoy is deserving of stellar position on the screen because of her abundant talent, charm and wholesome personality. It is said by those who have witnessed her work here that it even eclipses her portrayal of Orisel in "Sentimental Tommy." The picture permits her to flash her distinctive charm and talent in a role which is richly sympathetic.

She plays Jeanne Millette, a French orphan, who is adopted into the family of Philip Lawton, a wealthy racing man. Through love of his thoroughbreds he neglects his wife, which permits a family friend to usurp the husband's place in her affections. Jeanne develops a romance with Jerry Hayes, the stable manager. But clouds shatter the sunshine because it is her duty to protect the wife and take the responsibility. The picture develops several novel twists and carries considerable dramatic force. In the supporting cast are Bruce Gordon, Kathlyn Williams and Ralph Lewis.

PROGRAM READER

She took upon herself the responsibility of keeping a house in order. Being an orphan she felt it her duty to show some gratitude toward her benefactor. How better to do it than shelter his wife who, provoked at her husband's neglect, had invited the attentions of a philanderer. The pretty orphan found a romance, too—a romance which was tinged with sadness because her lover completely misunderstood her fine motives. Then one day she acted with the greatest self-sacrifice. Come to the _____ theatre next _____ and see the talented and charming May McAvoy in her first starring feature, "A Private Scandal." Rest assured it is wonderfully well acted.

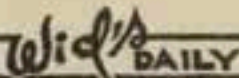
SUGGESTIONS

If you played "Sentimental Tommy" you doubtless realize that May McAvoy flashed some of the finest acting the screen has ever seen. Her work in that feature made her a star. So play up the fact that this charming and talented figure is coming to the _____ soon in her first starring vehicle. Make much copy over the fact. Concentrate all your attention over her rise to stellar heights. Use stills of her. Get the public acquainted with her wistful and charming personality. Play up the picture as a dramatic and appealing photoplay which is rich in romance and sentiment. The director should come in for some mention, since he has contributed a deal of worth-while pictures to the screen. Feature Kathlyn Williams, too. Vocal numbers would furnish a fitting prologue.

CATCH LINES

See May McAvoy in her first starring picture. See "A Private Scandal."

The talented and charming May McAvoy is coming to the _____ theatre next _____ in "A Private Scandal." See this delightful star in her greatest performance.



10
Sunday, June 19, 1921

May McAvoy Delightful But Story a Poor Selection For Her First

May McAvoy in
"A PRIVATE SCANDAL"
Realart

DIRECTOR	Chester Franklin
AUTHOR	Hector Turnbull
SCENARIO BY	Eve Unsell
CAMERAMAN	J. O. Taylor
AS A WHOLE	A charming little actress its only attraction; development very obelous
STORY	The same old eternal triangle for the millionth time and no original twists
DIRECTION	Commonplace except where he allows star's personality to predominate
PHOTOGRAPHY	Satisfactory
LIGHTINGS	Good
CAMERA WORK	Standard
STAR	Beautiful and always pleasing
SUPPORT	Well selected and capable company of players all handicapped by poor parts
EXTERIORS	One or two not at all real looking
INTERIORS	Adequate
DETAIL	Appears to be correct
CHARACTER OF STORY	French orphan brought into rich home takes the blame for wife's infidelity, nearly ruining her own romance
LENGTH OF PRODUCTION	4,363 feet

Since Realart decided to star May McAvoy, everyone has probably looked forward to her first picture with considerable interest and just because of this it is unfortunate that a better story was not selected. Hector Turnbull's "A Private Scandal" holds forth very little real opportunity for either the star or the capable cast selected to support her. In the first place its main situation has served so long and so faithfully that it is about time it was retired with a few other of the age old plots that keep making their appearance at regular intervals, regardless of your liking.

Chester Franklin's development of the time worn eternal triangle doesn't bring the feature any touch of originality nor give it any new twist. Everything happens just as you expect it to. Once the French orphan arrives in the home of the Lawtons, and you learn that Mrs. Lawton is friendly with Crosby, you know that the little girl is going to suffer somehow. And she does—nearly has her own romance shattered. Probably the director stuck to the scenario, and that accounts for something unusual failing to take place. The settings are all ordinary looking affairs, one or two of the exteriors being very unreal.

May McAvoy is the bright spot of the picture, and her appearance and delightful personality is quite likely to make you forget some of the things that would otherwise fail to keep you interested. Kathlyn Williams will satisfy her admirers, although she has a fairly unattractive part as the unfaithful wife. Bruce Gordon is the hero, with Ralph Lewis playing the husband who never knew of his wife's infidelity, a fact that most spectators will hardly appreciate, since his actions in the very opening of the picture indicate that he is aware of Crosby's attentions to his wife.

Mr. Lawton neglects his wife in his hobby for his thoroughbred horses. Jeanne, a French orphan adopted by the Lawtons, is engaged to marry Jerry, employed by Lawton, but when Lawton infers that Crosby comes to the house to see her, she accepts the charge rather than expose Mrs. Lawton, and later, when the unfaithful wife is about to run away with Crosby, Jeanne prevents her at the risk of losing Jerry's love. Eventually Jeanne and Jerry are happy and Lawton never knows what happened.

They'll Probably Like The Star Enough Not To Kick Otherwise

Box Office Analysis for the Exhibitor

This is a case where the star should be able to put the picture over, so if your folks have shown a liking for May McAvoy in the past they will in all probability be satisfied with "A Private Scandal." Play up the fact that she is starred in the picture and that this is the first of a series to be made with her by Realart. To refresh their memories you might recall her appearance in "The Devil's Garden" with Lionel Barrymore and more recently co-starred with Gareth Hughes in "Sentimental Tommy."

Perhaps the title may attract attention in which case give it prominence in your announcements. Catchlines might be employed to get them interested in the story if you find that they still approve of this familiar theme. "In 'A Private Scandal,' a little French orphan sacrifices her own happiness to preserve the home of those who gave her a home." Stills of the star displayed in the lobby should bring them inside as well.

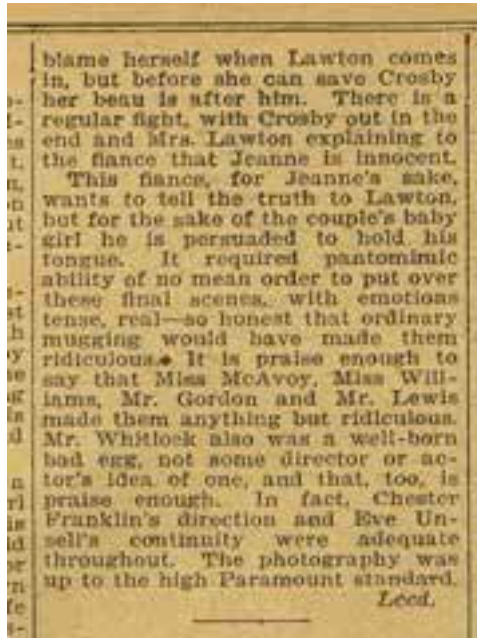
A PRIVATE SCANDAL.

Jeanne Millette.....May McAvoy
 Jerry Hayes.....Bruce Gordon
 Philip Lawton.....Ralph Lewis
 Carol Lawton.....Kathryn Williams
 Alec Crosby.....Lloyd Whitlock
 Betty Lawton.....Gladys Fox

When you see Hector Turnbull's name signed to anything look out for two-gun, regular stuff. He has scored again with "A Private Scandal," in which Realart presents May McAvoy at the Rivoli this week. Simple, straightforward, direct, moving the emotions with a rush straight to a heart-tight climax, and then making a quick, satisfying end, it's a smash right in the bull's eye. The little dark-haired star is like it. Unaffected, without pretense, a girlish, sincere, wholesome-appearing girl, she gets her points to you by entirely natural methods. She is more than welcome these days in these parts, and after some of the offerings seen here recently the play itself is worth a hallelujah.

And yet it is picture stuff in the market, anybody's candy sense of the word. This is thanks to Turnbull. The man knows realities and he knows drama. Best of all, he knows the screen. His subtle, experienced hand is everywhere apparent. By the use merely of the word "now," he left with those who saw his picture the impression that the injustices done the youngsters in those final scenes would be righted—eventually—and thus came the end of as near perfect a showing as it is possible to make in a program feature at the picture game's present stage of advancement.

Little Jeanne is a French orphan adopted into the home of the wealthy Lawtons. Lawton himself is interested in his race horses and neglects his wife. There is another man, Alec Crosby, and as the picture starts its pace you sigh and say here's another triangle, sex stuff, with the censor already aroused. But not at all. Three years later, when whisperings of scandal come to Lawton's attention, it is through his mother. She thinks it is the French girl, not Mrs. Lawton, who is attracting Crosby. All in a day the thing mounts to tragedy. Jeanne's beau, too, becomes suspicious. He is Lawton's trainer, and they are off to the track with the string when remarks overheard arouse their suspicions. Who is guilty? Master and servant tear back to the home, where Crosby is about to elope with madame. He fails. Jeanne interferes, taking the



Variety, June 17, 1921, p. 34

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.

Reckless Wives (1921)

Magazine picture of a handsome artist gives an unhappy wife an idea.

Wealthy Babette Corbin has everything but her husband's love. When by chance she sees in a magazine a picture of a handsome artist, George Cameron, she is determined to win his love. Babette and Florence, her husband's niece, then spend their summer at a hotel near Cameron's country home; and Babette, with flattery and wealth, soon wins his affection. Complications arise when both Florence and Joy, a young girl pursued by the village pastor, are also captivated by Cameron. Babette's husband finds out about the affair and is annoyed by the thought of the notoriety it may bring him. When Florence is rejected by Cameron, she drowns herself. Babette realizes the baneful affect her behavior has on others, and Cameron--also affected by the tragedy--settles down with Joy. *American Film Institute Catalog of Feature Films*

"Reckless Wives"

*Independent Films Association Releases
Modern Drama with Loveless
Marriage as the Theme*

Reviewed by Mary Kelly.

"Reckless Wives" is a bright, active treatment of a subject, highly popular with the average feminine fan—that of the unloved wife looking outside the home for happiness and, by her indiscretion, bringing tragedy to others. The story keeps to the love theme for its interest, and in the development of this, as affecting the lives of three women and one man, it offers many emotional climaxes, with a multiplicity of interesting situations and a variety of characters and pleasing sets that make for diversified entertainment.

A more convincing effect would have been obtained if the director had laid greater stress on bringing out real emotional sincerity rather than on the mere technical side of acting in the scenes of high tension. Especially is this noticeable in the performance of Myra Murray, the "reckless wife," who injures the effect of some of her biggest scenes by posing. This lack of naturalness and spontaneity is more or less in evidence in the work of others in the cast, as well, so that the fault seems to be directorial rather than individual.

The artist who is the object of so much feminine attention, is played by Leslie Austen attractively and enthusiastically. Jane Thomas is demure and appealing in a role of pathos, and Helen McDonald is charming in another ingenue role of a more happy type.

Cast

Babette Corbin.....	Myra Murray
George Cameron.....	Leslie Austen
Florence Corbin.....	Jane Thomas
Joy Ayres.....	Helen McDonald
Horace Black.....	Gerald C. Kaehn
Arthur Cameron.....	Richard Baker

The Story

Babette Corbin has everything that an indulged wife could hope for, except her husband's love. One day while looking through the pages of an art magazine she finds the picture of a handsome artist, George Cameron, whose face is so attractive to her that she decides to meet him.

George Cameron is at a country place, sketching landscapes, and has made the acquaintance of Joy Ayres, whom he regards as a mere child, but who falls in love with him without his knowledge. Babette locates Cameron and with Florence, her husband's niece, summers at a nearby hotel, and arranges for a meeting with Cameron, after paying him an immense sum for one of his pictures.

An affair rapidly develops between them, as her immense wealth and flattery have

won him over. Florence, too, has fallen in love with him, but Babette, who discovers this, goes recklessly on with her flirtation. An unknown spy sends word to her husband that his presence is needed. Corbin though really unconcerned about his wife's behavior, dislikes notoriety and hastens to warn his wife to keep his name out of print in connection with any scandal. She pretends that Florence is carrying on the affair. He believes at first, but watches her closely and discovers the lie. That evening, at a lawn festival, Cameron is alone with Florence for a few minutes, and learns that she is in love with him. He begs her not to be unhappy over him, as he is not ready to accept her love. Babette is jealous and meets him alone. He refuses her caresses, as he had begun to doubt her sincerity.

Meanwhile Joy is grieving over Cameron's neglect of her. She is found by a friend of Babette's in the woods one day and he makes ardent love to her. She is rescued by her country lover, the village pastor, who wants to marry her. He tells of his intentions to Cameron, who pleads his cause, without suspecting that he, not the pastor, is the object of Joy's affections. Joy bursts into sobs, without explaining the reason to him.

Soon after, Florence, desperately unhappy, drowns herself. Babette then realizes the extent of her crime, and Cameron, deeply affected by the tragedy, decides to live more soberly. Joy's affection for him wins him over and he asks her to marry him.

Program and Exploitation Catchlines: The Story of a Marriage Without Love, a Woman Without a Conscience, and An Innocent Girl Who Met Tragedy.

Is It Reckless for a Married Woman to Flirt? See How One Wife Played With Love and How Someone Else Had to Pay. A Tale of Two Women, of One Who Believed in Love With All Her Soul, and Another Who Believed in Nothing. Of How They Both Suffered and How Fate Strangely Solved Their Troubles.

Exploitation Angles: This is essentially a woman's drama and should be played up to women. The sentimental angle—of the good woman suffering because of her selfish sister's game is the best one to feature. The title is sure to attract and should be used in the well-known way—"What is a Reckless Wife? Are you a Reckless Wife? and How Would You Handle a Reckless Wife?"

“ Reckless Wives ”

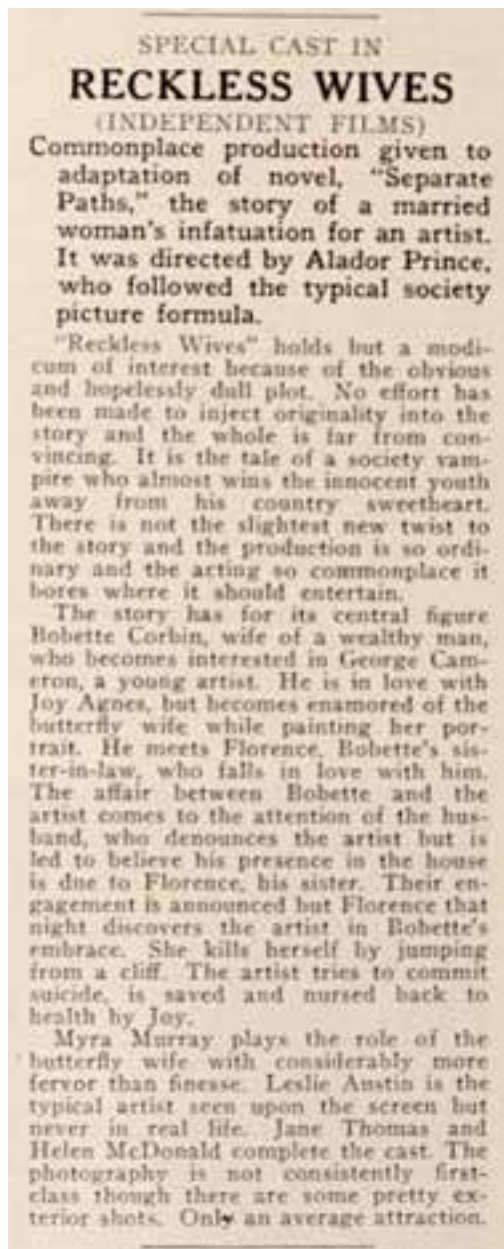
(Produced by Literary Art Films, Released by Independent Films Assn. Inc.)

HERE we have a drama of smart society with the country home of one of the idle rich and its beautiful lawns and grounds as the setting in which is portrayed the tragic consequences of a reckless wife's selfish infatuation for a young artist. The story is well told on the screen and holds the interest throughout, with several really tense situations which are well developed and a finish which will please those who want to see virtue triumphant and the conventional happy ending.

Mrs. Corbin, played by Myra Murray, wife of a millionaire, emotional and unhappy in her married life, idle and seeking excitement and diversion, becomes interested in George Cameron (Leslie Austen) a rising young artist who becomes a victim of her charms, ignoring the love of a sweet little girl in the home of whose parents he had been brought up. Florence Corbin, sister of Mrs. Bobette Corbin, also loves the young artist and when an ugly scandal develops from the flirtation of Mrs. Corbin and Cameron, the younger girl is used by Mrs. Corbin to hush the affair up and is driven to commit suicide when she learns the truth. Cameron suffers a nervous breakdown as a result and is nursed back to health by the “little girl” whom he has known since childhood and realizes that she is the one he loves and that his affair with Mrs. Cameron had been only a temporary infatuation.

Myra Murray is excellent as the reckless wife and Leslie Austin, who by the way is well known on the speaking stage, gives a fine portrayal of the young artist. Out of doors scenes are very beautiful and the interiors are adequate. The picture will appeal to lovers of society melodrama.—L. H. MASON.

Motion Picture News, February 5, 1921, p. 1233



Exhibitors Herald, February 26, 1921, p. 82.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Magazine

Job Title: Unidentified News Staff.

Description: Major: None

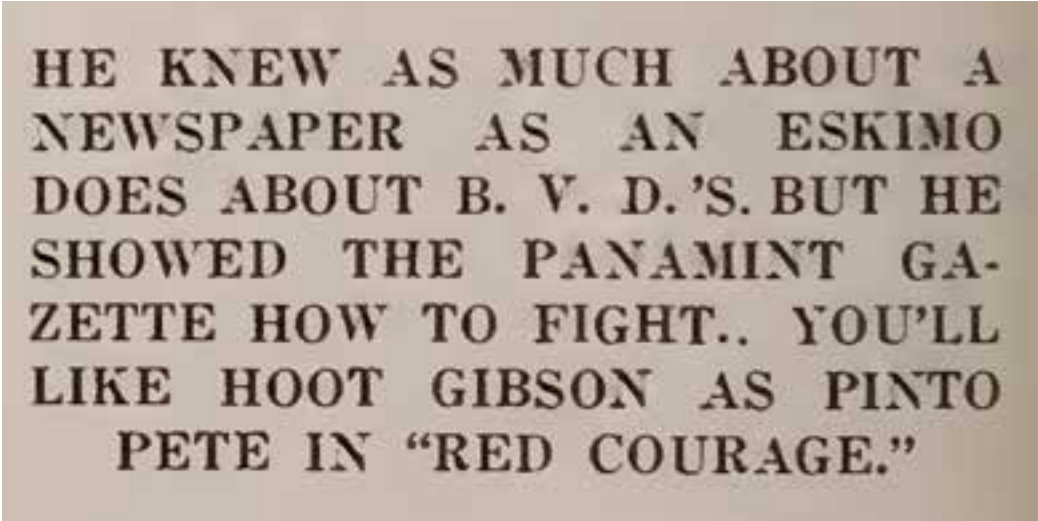
Description: Minor: Unidentified News Staff, Neutral.

Red Courage (1921)

Editors Pinto Peters (Hoot Gibson) and Chuckwalla Bill (Joel Day) buy the *Cinnabar Sentinel*. Editor.

Pinto Peters (Hoot Gibson) and Chuckwalla Bill (Joel Day) arrive in a western town to find the editor of the *Cinnabar Sentinel* leaving. He sells the paper and they start a reform campaign. Town boss Joe Reedly (Joseph W. Girard) owns the mortgage on the paper, but the heroes gamble to win the money needed to pay it off. They also have a conflict with gambling house owner Blackie Holloway (Joe Harris). In their efforts to clean up the town, they are assisted by a drunken judge, who they help to sober up. Reedly is killed trying to steal a fortune from Jane Reedly (Molly Malone), and Pinto Peters captures the killer. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 42.

Pinto Peters and his pal Chuckwalla Bill acquire a newspaper in the town of Cinnabar, which is run by the mayor and boss Joe Reedly, guardian of Jane with whom Pinto is in love. They decide to wage a reform campaign and are elected sheriff and mayor, respectively, through the efforts of Judge Fay, who speaks in their behalf. Jane, however, is won over by Blackie, owner of a gambling house. Pinto thrashes Reedly for bothering Eliza, the judge's daughter, and orders him out of town. When Reedly is mysteriously killed, Eliza's fiancé, Nathan, is blamed, but Pinto suspects Blackie and catches him trying to abscond with Jane and her fortune. He is jailed, and Jane is reunited with Pinto. *American Film Institute Catalog of Feature Films*



HE KNEW AS MUCH ABOUT A
NEWSPAPER AS AN ESKIMO
DOES ABOUT B. V. D.'S. BUT HE
SHOWED THE PANAMINT GA-
ZETTE HOW TO FIGHT.. YOU'LL
LIKE HOOT GIBSON AS PINTO
PETE IN "RED COURAGE."

Moving Picture Weekly, October 8, 1921, p. 17

SERVICE PAGE FOR "RED COURAGE"

PINTO PETERS and Chuckwalla Bill prevent two bandits from holding up the stage. The bandits escape. Jane, a passenger, compliments Pinto for his bravery. He learns her name and he and Chuckwalla go to Cinnebar, her home town.

Jane is welcomed in Cinnebar by Joe Reedley, her guardian, and Mayor Percy Gibbons, the editor of the newspaper, is chased out of town for printing statements offensive to the mayor. Percy meets Pinto and Chuckwalla and wishes his paper, by quit claim deed, onto the pair.

The mayor holds a mortgage on the newspaper. Pinto counts over their money with a view of paying it off—they haven't enough. Chuckwalla suggests the gambling hall. Pinto makes friends with Judge Fay. Pinto comes face to face with Jane, Reedley and Blackie. Pinto announces himself as the new owner of the paper. They take Nathan, the printer, into partnership; Nathan furnishes his savings to help pay off the mortgage. The three decide the town needs a moral awakening.

Pinto hands out his first editorial effort, the announcement of his and Chuckwalla's intention to run in the coming election for mayor and sheriff respectively. Reedley warns Pinto to abandon the paper, and when Caldwell appears with a copy of the paper, Pinto is threatened. Meanwhile the old judge, with his speechmaking, is stirring up the town.

Reedley's henchmen, Steve and another, try to shoot Pinto and Chuckwalla. Pinto rides around the bluff, intercepting their escape. Pinto ropes Steve and the other bandit, forcing them to confess they were sent by Caldwell, the sheriff. Pinto takes them back to town. Pinto informs Caldwell he must immediately withdraw from the election race. Shortly after Eliza comes to the printing shop to thank Pinto for regenerating her father and breaks down

through honest gratitude; Pinto tries to console her. Jane appears and observes what looks like a compromising attitude. Chuckwalla buys Blackie's gambling hall at his own price. The ex-sheriff tells Reedley of his being ordered out of town and demands money to take him East. Reedley refuses. Pinto and Chuckwalla overhear the quarrel

between the two in which Caldwell directly accuses the ex-mayor of stealing from Jane's property.

Jane arranges to sell her property and return East herself. That night, Eliza, having heard of it, and suspecting the cause, goes to Jane. Jane is absent, being with Blackie. Caldwell has secretly returned to town in disguise and is seen by Chuckwalla, who recognizes him. Reedley makes unwelcome advances to Jane, but is frustrated by the old judge, who has followed his daughter. Pinto hears Eliza's scream, rushes into the house and finds Reedley beating up the judge. Pinto proceeds to fight the ex-mayor, but is prevented from killing him.

Blackie catches Reedley in the act of making off with Jane's money. They quarrel. Nathan, meanwhile, has learned what has happened to Jane, the girl he loves, and gone gunning for the ex-mayor.

Twenty minutes later Reedley is found dead. But the money is not to be found.

The next day Nathan, the ex-sheriff, and Blackie are all under arrest as suspects of the murder. No grounds are found to hold Blackie on, yet Pinto is positive that he is guilty. Jane demands Blackie's release, and, to everybody's surprise, Pinto complies with her request. Jane elopes with Blackie. Pinto follows the pair into the night. A big fight follows. Jane realizes Pinto's true worth—that she loves him and confesses that she joined him in the scheme to force Blackie to play his hand. Jane insists the gambling hall be closed before she will marry Pinto. Chuckwalla, grumbling, consents.



HOOT GIBSON in "RED COURAGE"
IT'S A UNIVERSAL

AT A GLANCE

SUBJECT—"Red Courage."

STAR—Hoot Gibson.

PREVIOUS SUCCESSES—"Action."

DIRECTED BY—Reeves Eason.

STORY BY—Peter B. Kyne.

SUPPORTING CAST—Molly Malone, Joe Girard, Joel Day, Arthur Hoyt, Richard Cummings, Mary Philbin and Jim Corey.

THUMB-NAIL THEME—The story of two smiling ne'er-do-wells, who came into possession of a one-horse newspaper of a little western town.

How Pinto cleans up the town, is elected sheriff, runs out the corrupt mayor, solves a murder mystery and wins the girl against fearful odds.

ADVERTISING PUNCHES

1—The thrilling feats of horsemanship of Hoot Gibson, former champion cowboy of the world.

2—The famous "Sheriff of Cinnebar" story by Peter B. Kyne, from which "Red Courage" is adapted.

3—The red-blooded action and the he-man fight of Pinto Pete against the burly boss of Panamint.

4—The charm and appeal of the leading lady, Molly Malone.

CAST

Pinto Peters.....Hoot Gibson
Chuckwalla Bill.....Joel Day
Jane Reedley.....Molly Malone
Judge Fay.....Dick Cummings
Eliza Fay.....Mary Philbin

Regarding the Star of "Red Courage"

HOOT GIBSON, the smiling star of "Red Courage" is admirably suited to portray the role of Pinto Pete, the virtle young westerner who changes the politics of a town under the dominance of a crooked politician.

Mr. Gibson was born at Tekamah, Nebraska and has crowded his twenty-six years of life of picturesque adventure.

At Pendleton, Oregon in 1912 he won the gold belt as champion all around cowboy of the world.

Entering the tank corps he saw service overseas in the World War, returning to take up his screen career where he had left off at the moment when the United States entered the war.

At one time Mr. Gibson was a racing driver with the American Automobile Association.

For the past year the vivid young westerner has been starred by Universal in a number of scintillating cowboy stories, "Red Courage," his last one being unusually clever and full of thrilling situations.



Hoot Gibson, As Pinto Pete, Starring In Universal's Film, "Red Courage."

"Red Courage" is an adaptation of Peter B. Kyne's "The Sheriff of Cripplebar" and in it the smiling courage of Hoot Gibson flashes across the silver-sheet in a refreshing series of circumstances which include also a charming young girl.

The handsome young star comes of a family of theatrical people including his mother and sister, the former, Della Gibson, having been well known on the stage for many years.

In "Red Courage," his current vehicle, Hoot starts the role of Pinto Pete, a grinning, happy-go-lucky, devil-may-care, ne'er-do-well who comes into possession of a one-horse newspaper in a small Western jerk-water town. Aided by his lanky side-partner, Chuckwalla Bill, Pinto cleans up the town, replaces the crooked sheriff after a bitterly-contested election, runs out the corrupt mayor, solves a murder mystery and wins a charming girl against almost overwhelming odds. Hoot gets in and out of more trouble in a minute than most folks do in a lifetime.

ADVERTISING DISPLAY LINES

A RED-BLOODED STORY WITH A CLARET PUNCH. SEE SMILING HOOT GIBSON FIGHT IN "RED COURAGE."



HE FOUGHT LIKE HELL WITH A HEAVENLY SMILE. HOOT GIBSON MAKES A WONDERFUL HERO FOR "RED COURAGE."



HE FOUGHT LIKE THE DEVIL— HIT HARD AND TRUE—BUT KID CUPID KNOCKED HIM FOR A

WEDDING RING. HOOT GIBSON MAKES A WONDERFUL PINTO PETE IN "RED COURAGE."



YOU'RE NOT KIDDING ANYONE BUT YOURSELF IF YOU MISS SEEING HOOT GIBSON IN THE PUNCHY, FIGHTY "RED COURAGE."



HE NEVER TROUBLED TROUBLE 'TIL TROUBLE TROUBLED HIM. BUT PINTO PETE KICKED UP

THE DUST FOR MILES AROUND WHEN ONCE HE GOT STARTED. HOOT GIBSON IS MADE TO ORDER AS PINTO PETE IN "RED COURAGE."



HE KNEW AS MUCH ABOUT A NEWSPAPER AS AN ESKIMO DOES ABOUT B. V. D.'S. BUT HE SHOWED THE PANAMINT GAZETTE HOW TO FIGHT. YOU'LL LIKE HOOT GIBSON AS PINTO PETE IN "RED COURAGE."

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

AT A GLANCE SUBJECT—"Red Courage." STAR—Hoot Gibson. PREVIOUS SUCCESSES—"Action." DIRECTED BY—Reaves Eason. STORY BY—Peter B. Kyne. SUPPORTING CAST—Molly Malone, Joe Girard, Joel Day, Arthur Hoyt, Richard Cummings, Mary Philbin and Jim Corey. THUMB-NAIL THEME—The story of two smiling ne'er-do-wells, who came into possession of a one-horse newspaper of a little western town.	How Pinto cleans up the town, is elected sheriff, runs out the corrupt mayor, solves a murder mystery and wins the girl against fearful odds. 2 ADVERTISING PUNCHES 1—The thrilling feats of horsemanship of Hoot Gibson, former champion cowboy of the world. 2—The famous "Sheriff of Cripplebar" story by Peter B. Kyne, from which "Red Courage" is adapted.	3—The red-blooded action and the he-man fight of Pinto Pete against the burly boss of Panamint. 4—The charm and appeal of the leading lady, Molly Malone. 3 CAST Pinto Peters.....Hoot Gibson Chuckwalla Bill.....Joel Day Jane Reedley.....Molly Malone Judge Fay.....Dick Cummings Eliza Fay.....Mary Philbin
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Moving Picture Weekly, October 8, 1921, p. 17

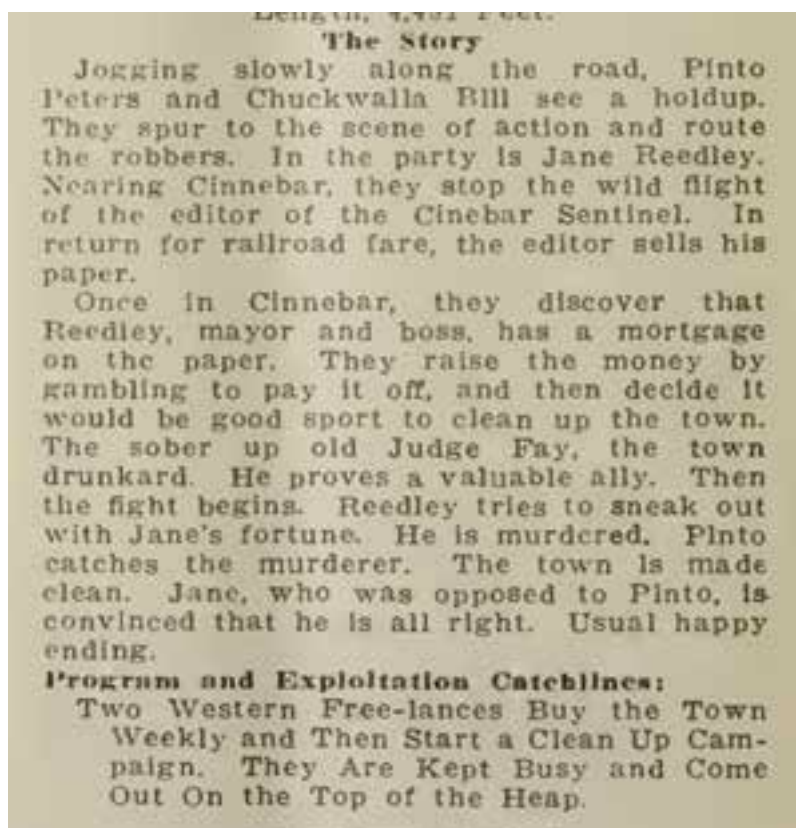
"Red Courage"
Actionful Western Is the Universal
Starring Hoot Gibson
 Reviewed by Jessie Robb

The Great West of the fiction writer's imagination is again made responsible for this Universal photoplay which stars the breezy Hoot Gibson. The spectacle of two adventurous Western swashbucklers buying a newspaper, sobering up a drunken judge and proceeding to clean up a boss ridden town in a slap-dash, hustle bustle style, at least is a departure from the usual rut. As Pinto Peters, Gibson starts things immediately, when he rescues the girl from a holdup, and keeps the action going steady until the final fade-out with the couple blissfully embracing. The production is well handled as a whole, although the sections which cover the election of the two "pals" and the running down and capture of the murderer are not coherently developed. As the rough and impetuous Pinto, Gibson is thoroughly at home. Joel Day is most amusing as Chuckwalla Bill, Pinto's pal. The large cast is satisfactory.

The Cast

Pinto Peters.....	Hoot Gibson
Chuckwalla Bill.....	Joel Day
Jane Reedley.....	Molly Malone
Joe Reedley.....	Joe Girard
Percy Gibbons.....	Wm. Merrill McCormick
Tom Caldwell.....	Charles Newton
Nathan Hitch.....	Arthur Hoyt
Blackie Holloway.....	Joe Harris
Judge Fay.....	Dick Cummings
Eliza Fay.....	Mary Philbin
Steve Carrol.....	Jim Corey
Sam Waters.....	Mac Wright

Story by Peter B. Kyne.
 Scenario by Harvey Gates.
 Directed by Reaves Eason.
 Photographed by Virgil Miller.
 Length, 4,481 Feet.



Moving Picture World, October 15, 1921, p. 808

Red Courage

**Universal Photoplay in Five Parts. Directed by
Reaves Eason. Story by Peter B. Kyne.
Scenario by Harvey Gates. Photographed
by Virgil Miller. Length, 4481 Feet.**

THE CAST

Pinto Peters	Hoot Gibson
Chuckwalla Bill	Joel Day
Jane Reedly	Molly Malone
Joe Reedly	Joe Girard
Percy Gibbons	William M. McCormick
Tom Caldwell	Charles Newton
Nathan Hitch	Arthur Hoyt
Blackie Holloway	Joe Harris
Judge Fay	Dick Cummings
Eliza Fay	Mary Philbin
Steve Carrol	Jim Corey
Sam Waters	Mac Wright

SYNOPSIS

Pinto Peters, and his pal, Chuckwalla Bill, acquire a newspaper in the boss ridden town of Cinnebar. Pinto falls in love with Jane, the ward of Joe Reedly, the town mayor and boss. This complicates the situation when Pinto and Chuckwalla decide to wage a reform campaign. Judge Fay, who takes the platform, eloquently, for Chuckwalla, as candidate for Mayor, and Pinto for Sheriff. The campaign is successful and they are elected. Jane is almost entirely won away from Pinto by Blackie, a gambling house keeper. Caldwell, the ex-sheriff is chased out of town. He thinks Reedly has double crossed him. Pinto catches Reedly bothering Eliza, the daughter of Judge Fay. He thrashes Reedly and orders him out of town. Reedly tries to sneak out with \$5000 belonging to Jane, but is mysteriously killed. Nathan, Pinto's printer and the fiance of Eliza, is suspected, but Pinto suspects Blackie. He frames the gambler and catches him getting away with the \$5000 and trying to force Jane to go with him. Jane and Pinto finally are re-united, while their enemies are either dead, jailed or afraid to come back.

There is nothing to say about this one from Universal that cannot be covered by the phrase "Hoot Scores Again!" This is the second of the Hoot Gibson series, and it is every bit as good as the first. Again, there is action every minute, and with the story from the pen of Peter B. Kyne interest is assured. There are fist fights galore, but very little gun-play. This latter makes it quite different from the regular run of Westerns. The interest holds all the way through, and as there are no risque sex situations nor anything bordering on them it is suitable for the young and old alike.

Points of Appeal.—An interesting story by a well known author. A breezy yarn of the West with a likable hero and heroine. A clean love element. Good exterior shots of the wild and woolly regions. Hoot Gibson in an original role.

The Cast.—Hoot Gibson makes a likable rough-and-ready young blood, while Molly Malone is most winning and lovable in her role of a young maid of the West who has been East for her schooling. The balance of the cast is exceedingly well chosen for their respective parts with Joel Day, Joe Girard and Dick Cummings doing excellent work on the male side and Mary Philbin, who is in evidence only a little while, deserves special mention.

Photography, Lighting and Direction.—All the scenes are clear and sharp and the technicalities are well looked after. The continuity is good and makes a smooth running story. Reaves Eason has done good work.



"RED COURAGE"

(Universal)

Good Type of Western Featuring the Picturesque Hoot Gibson

THEY don't make you wait very long for something to start in this Western. Before one has time to become acquainted with the arms of his chair, there is the picturesque Hoot Gibson riding his pinto pony like a mail horseman and lassoing a highwayman in the bargain. The heroine happens to be an occupant of the stage-coach and when she informs him (after a rough and tumble fight in which he is bested by his opponent) that her uncle is the mayor of an adjoining town and that she has just returned from an Eastern finishing school, Hoot moves over and buys the town newspaper. Not knowing the identity of the uncle the cowboy taunts him at every opportunity. But he has the courage of his convictions and his idea is to clean up the town by exposing its open sores through the press.

Some of the Gibson followers will be disappointed to find him living an indoor existence instead of representing the out-door man of the saddle. But the star has his work cut out for him because there is a good sample of villainy displayed by vicious characters. These figures seem to be vicious through a congenial weakness—as if they were born with hard hearts. Naturally they appear quite convincing. Since Hoot realizes that he might be weak with the editorial he lifts a man of letters from the gutter and this figure accepts the responsibility of putting virtue in the town. There is a picturesque array of characters, the drunk standing out conspicuously as being a member of the old school. And there are some healthy fights offered—one of which shows Gibson tossing his opponent right through the window of the saloon.

The keen observer may notice that Hoot and his pal are elected sheriff and mayor in pretty quick order. But this is excusable in view of subsequent events. The cowboy wears his badge as if he meant business. And before the picture ends one discovers him having a great time making the "ornery critters" live up to the law. The romance does not intrude to any extent, but the girl is convinced in the final scene that the sheriff is honorable. The story is mostly episodic and there are places where the continuity is a trifle hazy. For the most part the star holds the interest, and his players keep pace with him through being good types. Joel Day as his pal, Chuckwalla Bill, looks as if he might have stepped off the driver's seat of an old stage-coach. Molly Malone and Mary Philbin provide the feminine interest.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Pinto Peters.....	Hoot Gibson
Chuckwalla Bill.....	Joel Day
Jane Reedley.....	Molly Malone
Joe Reedley.....	Joe Girard
Percy Gibbons.....	William Merrill McCormick
Tom Caldwell.....	Charles Newton
Nathan Hitch.....	Arthur Hoyt
Blackie Holloway.....	Joe Harris
Judge Fay.....	Dick Cummings
Eliza Fay.....	Mary Philbin
Steve Carrol.....	Jim Corey
Sam Waters.....	Mac Wright

By Peter B. Kyne.

Scenario by Harvey Gates.

Directed by Reaves Eason.

Photographed by Virgil Miller.

PRESS NOTICE—STORY

Hoot Gibson, Universal's picturesque cowboy-star, is coming to the theatre next _____ and _____ in his latest western feature entitled "Red Courage," written by Peter B. Kyne, a recognized author of short stories. This photoplay permits the star to do the things that have established his popularity—such as hard riding, quick shooting and an ability to take care of himself in the pinches, and to come up smiling if the opposition is a trifle too keen. As Pinto Peters he rescues a girl in distress and in discovering that she lives in a neighboring town he moves over and buys the local newspaper for the purpose of cleaning up the place.

Pinto has a time on his hands before he succeeds, because villainy is rife and his enemies are many. However, he succeeds by the persuasion of a healthy fist. And if this is not sufficient he uses a trigger finger. The picture carries a plentiful supply of crackling action and is capably acted by the star and his able assistants among whom are Molly Malone and Mary Philbin.

PROGRAM READER

Whoopie! Here comes Hoot Gibson, that dare-devil, jovial, hard-riding, courageous cowboy. Whoopie! He rises to remark that he aims to give you all a picture which will send you away thoroughly satisfied. Hoot has a pinto pony, a lasso and two guns. Also a checkered shirt and a quick trigger finger. Also a magnetic smile. You cannot withstand such personality. Not in this picture. Why? Because the popular Universal star is up and doing. He cleans up a town for the pure fun of excitement. You will follow his adventures with plenty of interest. So come next _____ and see the picturesque Hoot Gibson. Come and see "Red Courage" written by Peter B. Kyne.

SUGGESTIONS

Hoot Gibson is getting over. If you don't believe it all you have to do is to consult your box office reports. So you can advise your patrons that this likeable star who possesses oodles of personality and pep is coming in one of his most interesting pictures. Make mention that Peter B. Kyne is the author. You might mention that he has contributed a score of stories to the screen. Also mention the director's name and tell that Molly Malone and Mary Philbin are in the cast. The usual presentation for this type of picture might be exploited. A cowboy quartette or an expert with the lariat could be employed for a prologue. And you could put over an effective lobby display. A prologue might feature a sheriff's office or a stage coach episode.

HOOT GIBSON IN RED COURAGE

(UNIVERSAL)

A Western story crammed full of action. You'll like Gibson as the rough stranger who runs a gang of crooked politicians out of town and cleans up the place. The plot, while not new, is excellently developed and will prove enjoyable. Directed by Reaves Eason.



Hoot Gibson in "Red Courage" (Universal)

"Action" established Hoot Gibson as a star in his own right, and "Red Courage," an adapted Peter B. Kyne story, "The Sheriff of Cinnebar," is a worthy successor to that Universal feature. In it Director Eason does some of the best work of his directorial career. He has carefully weighed each scene and in editing the picture has cut away all surplus footage.

Gibson gives a clean-cut performance as Pinto Peters and is ably seconded by Joel Day, Joseph Girard, Arthur Hoyt, Joseph Harris and the beautiful Molly Malone. Joseph Cummins in the role of a small town judge plays with rare judgment a difficult role. Mary Philbin appears in Gibson's support as the judge's daughter. A fine cast.

Pinto Peters and his chum Chuckwalla, ride into town just as the editor of the local paper is being urged to leave by a gang of toughs led by one Mr. Reedley. They give the editor a hundred dollars and get a bill of sale for the newspaper, only to find out later that Reedley holds a mortgage for \$200 against it. This they pay off and start a campaign to clean up the place. They meet with considerable opposition until they enlist the services of the Judge and when Pinto runs for Sheriff and defeats the tool of Reedley, everything is smooth sailing. They run the crooks out of town, restore money about to be stolen, to Reedley's ward, and Pinto after several hard fights wins the girl's hand.



Variety, September 20, 1921, p. 36

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Pinto Peters, Chuckwalla Bill, Editor of the *Cinnabar Sentinel*)

Ethnicity: White (Pinto Peters, Chuckwalla Bill, Editor of the *Cinnabar Sentinel*)

Media Category: Newspaper

Job Title: Editors ((Pinto Peters, Chuckwalla Bill, Editor of the *Cinnabar Sentinel*)

Description: Major: Pinto Peters, very Positive, Chuckwalla Bill, Positive

Description: Minor: Editor of the *Cinnabar Sentinel*, Positive

Reputation (1921)

Photographer (William Archibald). Photographer's Assistant (Harry Webb). Press Agent. Newspaper.

Actress Fay McMillan finds her child, Pauline, whom she deserted years ago, in an orphanage, but Monty, her financier, objects to her taking the girl back. In Paris, France, she becomes a sensation as "Laura Figlan." While intoxicated, however, she cancels her American engagement. Meanwhile, her daughter, having left the orphanage and "inherited" her mother's talent, tries to substitute for Laura and carries out the impersonation successfully. The mother, now a dope addict, hears of the imposture and comes to the theater and shoots Dan Frawley, leaving Pauline to take the blame. As Pauline is about to be sentenced, Laura discovers that she is aiding in the prosecution of her own child, and after writing a confession, she kills herself. *American Film Institute Catalog of Feature Films*

Novel Stunt for "Reputation"

THE exploitation campaign for "Reputation," the latest Universal-Jewel film starring Priscilla Dean, already promises to be greater than the one being staged on "Outside the Law," which has so far proven to be the costliest and most far reaching ever put behind a Universal picture.

In the campaign press sheet which will be distributed by the Universal exchanges are a number of strong and interest compelling exploitation ideas. These are suitable to both large and small towns and many of the chief ones capitalize the title of the photoplay.

One of the best of the exploitation stunts devised for "Reputation" is the "Scandal Sheet," the tabloid newspaper prepared to be used as a throwaway. Nearly a million copies of this paper, in size 9½ by 12½ inches, have been printed to be distributed at cost by the exchanges to exhibitors hooking the Dean picture.

On the first page of the paper which has a scare headline in red ink there is a dramatic account of the scene in a large New York theatre when the real Laura Figlan accuses her daughter of stealing her "reputation." The main story is supplemented with an interview granted by the woman who claims that she is the real Laura Figlan.

Stories relating to the life history of the great French actress and the life of the daughter who rose from obscurity to achieve fame on Broadway are printed on the inside pages. Other news dispatches all relating to "Reputation" are also contained on this page.

The back page contains an editorial on "Reputation" and a newspaper advertisement of Priscilla Dean in "Reputation."

These "Scandal Sheets" were made for exhibitors to put around their towns just as newspapers are distributed.

The sensational appearance of the Scandal Sheet and its novel nickname will cause people to read it from cover to cover and form the topic of conversation for your town.

In addition to the Scandal Sheets your exchange can supply you with maxims of Reputation all written by Priscilla Dean and printed on a good grade of heavy coated paper. Universal recently has enlisted the aid of many newspapers throughout the country in the movement which has for its fundamental purpose the popularization of the name of the picture and the star.

The national campaign is based on a group of maxims or "commandments" having to do with "reputation" and purposes to instill a better understanding of the importance of good reputation in business and social life.

The "commandments" originally were sent out under the name, Priscilla, with the explanation that they formed the code with which women the country over were trying to concentrate the attention of young men and young women on the vital importance of guarding their good names.

The "code" has been printed far and wide, accompanied by requests that readers send in their own thoughts on the subject of "reputation" in verse or essay form to the various newspapers.

Praise for "Reputation"

Chicago, Ill.

Carl Laemmle
Universal Film Mfg. Co., N. Y.
Congratulations on picture
"Reputation." Priscilla Dean
does greatest work of her life.
This picture will be bigger than
anything we have ever had.
I L LESERMAN

Kansas City, Mo.

Universal Film Exchange, Inc.
1600 Broadway, N. Y.
My opinion "Reputation best
thing Dean ever did Harding
Liberty Theatre at private
screening also says Deans great-
est work give us more like it.
J H CALVERT

REPUTATION OF FAMOUS ACTRESS STOLEN, CHARGE

**STAR'S ASSAULT
SAYS SHE IS REAL
LAURA FIGLAN**

**SPECIAL
EXTRA**

**THE MINNEAPOLIS
SCANDAL SHEET**

**HALF CRAZED WOMAN
ATTACKS LAURA FIGLAN
ON NIGHT OF DEBUT**

ALL THE NEWS BY MAIL TO PRINT

WHO IS LAURA FIGLAN?



STAGE and SCREEN

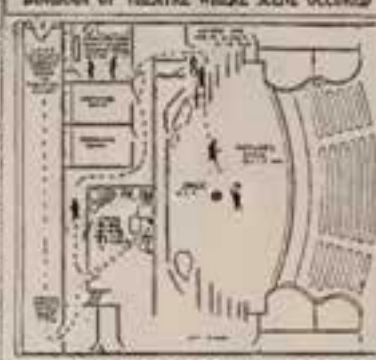
**RUMOR THAT PAIR ARE
MOTHER AND DAUGHTER**

**Conservative Climate of Season's Most
Protective Strangers Offending
Shocks Huge Audience.**

**IDENTITY OF
ACCUSED STAR
KEPT SECRET**

THE RED SEAS WOMEN

DIAGRAM OF THEATRE WHERE SCENE OCCURRED



**"RECEPTION" IS TALK
OF ANNE BOLEY**

*Effective "Reputation" Herald Designed By New Lyric Theatre,
Minneapolis, Minn.*

"Reputation"

*Universal-Jewel's Production Starring
Priscilla Dean Is Great Picture and
Has Tremendous Box Office
Possibilities.*

Reviewed by Fritz Tilden.

Combine a tensely dramatic story, fine direction, a well planned scenario, an extremely talented star and a competent supporting cast and there can be but one result. "Reputation" is a great picture. And being such in a season noted for an unusually large number of fine productions increases the significance of its classification as great.

There is no one thing upon which to place the responsibility for the excellence of the production, although, of course, Priscilla Dean, the star, and the direction of Stuart Paton, figure most prominently. It impresses the spectator as a co-ordination of talent that results in an accumulation of finely executed component parts. Naturally this is the reason for its high entertaining value and dramatic power. "Reputation" is based upon a story that has as wide appeal as there are average emotions to play upon. Taking this basis the scenarists have performed a fine piece of playmaking. Next comes the work of the director. Paton decided to build up the dramatic interest in a deliberate tempo. He does this evenly and with a result that does not allow the spectator's attention to lag for a moment, working up to the big "moment" with increased speed and finally coming to the "big scene," where an audience on the screen is played against the audience watching the picture, with an intensity that overwhelms the onlooker.

Miss Dean does not seem to play the three roles the story calls upon her to essay. She is each character, and two of them (the other is hardly important) are widely divergent in type. Her dynamic personality, genuine appeal, and distinct talent in registering the complete gamut of emotions results in a performance that is among the outstanding pieces of acting on the screen. Miss Dean's support does fine work. Boiled down to a single statement, "Reputation" is an "audience" picture of the first magnitude, suitable for any class theatre. An exhibitor deciding to show it can bank on its entertainment value and he will have a commodity that is easy to sell to the public because of the many exploitation possibilities.

The Cast

Fay McMillan	{	Priscilla Dean
Laura Folan		
Pauline Stevens		
Pauline Stevens as a child.....		Mae Givrai
Morty Edwards.....		Harry Van Meter
Dan Frawley.....		Harry Carter
Jimmy Dorn.....		Niles Welch
Max Grossman.....		William Welsh
Karl.....		Spottiswoode Aitken
Theatre Owner.....		Rex De Roselli
Photographer.....		William Archibald
Photographer's Asst.....		Harry Webb
Matron.....		Madge Hunt

Story by Edward Levin
 Scenario by Lucien Hubbard and Doris Schroeder
 Directed by Stuart Paton
 Length 7.153

The Story

The theme can be best described as woman

against woman and the using of one woman's reputation by another to advance her in her career. Most of the action revolves around the pivot of a girl impersonating her mother, a famous actress, but who does not know the woman she is impersonating is her parent; appearing in her stead at the opening of a famous Broadway production and being a witness of the culmination of her mother's life tragedy, the end of an amazing series of sordid and picturesque adventures along the red lane of unrestrained desire.

Program and Exploitation Catchlines: Something No Woman Can Afford to Be Without. You Can't Afford to Live Without It. Can You Afford to Lose It? "Reputation."

Tremendous Drama of Woman Against Woman, Starring Priscilla Dean, the Most Dynamic Personality On the Screen.

Exploitation Angles: Sell Miss Dean and her past work to get interest in this and tell that it will more than bear comparison with "Outside the Law." The main plot idea is also a strong one and can be played to the limit, and for special exploitation you cannot do better than to follow the Universal campaign book, particularly the similarity contest, which works on new lines.

Moving Picture World, May 14, 1921, p. 205

"REPUTATION"

(Universal-Jewel)

Interesting Picture Might Have Been More Dramatic

UNIVERSAL has found an exceptionally good story for Fricilla Dean—one adapted with an attractive title and well fortified with sound ingredients and which permits the emotional star to display her expressive talent and vibrant personality. A story of the theatre, there is no question that it will interest the majority of patrons who are fascinated with life behind the footlights. Whether it is real or not there is glamour which cannot be denied. "Reputation" enables the star to display more emotion than any of her previous pictures with the single exception of "Outside the Law." But in casting a dual role of mother and daughter it seems to us that the director has erred in not giving the elderly part a sympathetic development since the manner of "Madame X."

The subject has much in common with the latter play. Certainly Miss Dean has her big moments as the mother, yet despite the emotional stress, she is never allowed to sympathize with her because she is painted in unattractive colors. Naturally the younger figure dominates the attention, according to screen ethics, though her life is far from being complete with sorrow, despair, and adventure as the mother's. Yet the picture is thoroughly interesting because of its story quality and the good arrangement of the individual scenes. It has one fault it may be found in the way the director has outlined his action. The picture is lacking in cumulative value because a sequence is explained and then allowed to be shut. The star enacts the two roles of actresses. The mother is painted a frivolous figure and entirely lacking in the finer instincts. She is unaware that her daughter has grown to womanhood and is facing a bitter struggle to obtain a livelihood in the profession, since one resides in America, the other in England. It is when a cabaretman announces that Laura Fygar, the mother, is unable to come over that the younger woman takes advantage of her resemblance to hoodwink the manager.

The picture develops an effective climax when the real Laura Fygar arrives, though the manner of her coming is glossed over by a subtle film Dean puts over some real emotion as the wretched woman who has lived with the gutter in her insatiable desire for pleasure. The theatre is crowded and the pseudo star is giving a bad performance because of her being discovered as an impostor. It is a clever scene when the mother hides in a closet and kills a philanderer, responsible for her downfall. Then she has her revenge in having her part stolen since the impostor is indicted for the crime. When the audience discovers the identity of her daughter she commits suicide without revealing her relationship. The picture is well constructed in its individual sequences, though many of them are marred by cloudy lighting. A few subtitles of a flowery nature could be dispensed with, also one or two crude scenes which show harrowing detail. Nina Welch gives a creditable performance as the hero's protégé. Indeed he acts like a regular fellow. William Fylich as the manager gives a good account of himself. He looked out of focus, however, in the scene which showed him accepting a stage box on opening night.—Length, 7 reels.—*Laurence Rod.*

THE CAST

Mr. McWilliam (later known as the great Laura Fygar)	Fricilla Dean
Pauline Stevens	Fricilla Dean
Pauline Stevens as a child	Wae Grant
Harry Edwards	Harry Van Meter
Art Freeling	Harry Carter
Sammy Dunn	Nina Welch
Max Goodman	William Welch
Earl	Spartanwood Allen
Theatre Owner	Ria De Bouché
Photographer	William Aitchard
Photographer's Assistant	Harry Welch
Manager	Widge Hays

By Edwina Lewis.
 Script by Louise Hubbard and Doris Schoder.
 Directed by Stuart Paton.
 Photographed by Harold Jess.

PRESS NOTICE—STORY

What is considered one of the most dramatic and entertaining phenomena of the year is coming to the ——— theatre next ——— starring Fricilla Dean. It is entitled "Reputation" and presents the Universal emotional star with a role which permits her to show her great talent. Certainly Miss Dean originates her own performance. "Reputation" is a story of the theatre—of its cruel and disheartened its glories and sorrows. It presents an actress, who unable to stand poverty, deliberately seeks the depths. She has a contract to appear in America, but days of despatching prevent her from fulfilling her obligations. Meanwhile an ambitious actress of little reputation takes her place, resembling the famous star and is successful in being given the part. Little does she know that she is the daughter of the man. Her only fear is the thought that the London theatre might come unexpectedly and she has at her one chance to reach the heights. The moment is as unexpected as it is dramatic and features a thrilling climax in an extraordinarily interesting picture. Prominent in the supporting cast are Nina Welch and Spartanwood Allen.

PROGRAM READER

Did you ever stop to think of the adventures that are encountered upon the stage? Did you ever stop to think of the hardships of the profession when one is striving for success? Think of the long, monotonous one night stands—the striving for fame and glory and prosperity. In "Reputation" Fricilla Dean's newest picture, the emotional star has a role which accentuates the quality with the "ups and downs" of the acting profession. It is a picture which enables the star to display her abundant talent. It is but a glimpse of the life of the actress which she has to make the most of it.

PRISCILLA DEAN IN
REPUTATION
(UNIVERSAL.)

The remarkable performance of Priscilla Dean is the outstanding feature of her latest production. In "Reputation" Miss Dean frequently touches and in certain scenes surpasses the finest previous work of her career. This is an interest-compelling production, excellently staged and directed. It is strong, suspenseful drama and affords entertainment of the very first class.

This production affords additional argument for the frequently expressed contention that Priscilla Dean is one of the foremost actresses of the screen. "Reputation" should materially assist Miss Dean up the ladder of fame; it is a strong, interesting picture and the many important acting requirements are discharged in a very satisfactory manner by Miss Dean.

"Reputation" is a colorful melodrama of a type that has an almost universal appeal. Miss Dean as the central figure portrays a dual role. One character is a famous actress and the other is the actress's own daughter. It is the story of an orphan girl seeking employment among the theatrical producers. After weeks of vain efforts she detects a resemblance to a famous player known as Laura Figlan who has failed to return from European successes to take an American contract which she had agreed to do. The orphan girl poses as the real Laura Figlan. On the evening of the play's premiere Laura Figlan, aged and broken from dissipations while abroad, returns and in the theatre confronts the masquerader.

The story essentially is one of more than passing interest, and it has been skilfully woven into effective drama by Stuart Paton, the director. The investiture of the production throughout is of a high order. There is a capable supporting cast including Niles Welsh, Spottiswoode Aiken, William Welsh and Harry Carter.

"Reputation" is a valid special production and offers bright promise of being a genuinely successful attraction. The work of Miss Dean doubtless will receive more than passing attention and it is eminently deserving of it.

"Reputation" Will Add To Priscilla's Reputation

Priscilla Dean in
"REPUTATION"
Universal

DIRECTOR Stuart Paton
AUTHOR Edwina Levin
SCENARIO BY Lucien Hubbard and Doris Schroeder
CAMERAMAN Harold Jones
AS A WHOLE Good entertainment values aided by excellent photography and character work of star
STORY Mother-daughter roles worked out to dramatic conclusion with stage career as background
DIRECTION Usually excellent; some sequences carried too long
PHOTOGRAPHY Seldom has better work been seen
LIGHTINGS Excellent, especially night scenes
CAMERAWORK Brings some splendid results in closing reels
STAR Gives excellent performance in dual role; her character work is unusually fine
SUPPORT Adequate
EXTERIORS Very good
INTERIORS Up to mark; theater shots good, but too many
DETAIL Faithful
CHARACTER OF STORY Sure to please certain type of audience which like stories of the stage
LENGTH OF PRODUCTION About 7,158 feet

Priscilla Dean steps forward in her latest Universal, and probably does the best character work of her career in "Reputation." An excellent vixen, boyden type, she goes into character in this, and in the closing reels as the drug-satiated mother gives a performance that is going to be liked and well remembered by those who see her. Just why they called this "Reputation" is difficult to conceive—it has nothing to do

with the story, except in a far-fetched way, and the average public is going to figure that the title has an entirely different significance.

Director Paton has done an excellent piece of work, and except that the picture needs cutting to bring the sequences to a clearer understanding and with a few titles properly placed, the production well merits a place as an important picture. Here and there, because of the dual roles of the star, sequences follow which are not at all clear, but which gradually work out, and at times this is annoying. Incidentally, the title writers take lines bodily from Shakespeare and Dickens without any qualification or quotation. The one from Julius Caesar many people may not know, but a lot of people surely recall the famous lines of Sidney Carton beginning with, "It is a far, far better thing than I have ever done, etc."

Miss Dean is on the screen practically all of the time, first as the mother, the one night stand star, and later as the rage of London and Paris, and then as her own daughter, who has also gone on the stage, and who, when her mother fails to appear at her New York premiere, takes her place—getting away with the deception through her natural resemblance to the famous artist. The mother, recovering from opium, fights her way back to New York and on the night of the premiere makes her way into the star's dressing room, intending to fight with the woman who has stolen her name and reputation. Before this ends she shoots the man who had been her own manager, leaves the blame upon the other woman, and not until later does she discover that she has placed the blame upon her own daughter. She leaves a confession and kills herself, and of course in the end the daughter is freed and marries the press agent of the company. Other than Miss Dean the support has no particular appeal, indeed all of their work is overshadowed by the almost constant appearance of the star. Yet the cast contains many well known people. There is an excellent lot of double exposures, and a chase scene of the final characters is unusually well handled.

Play Up Priscilla—Should Be Enough

Box Office Analysis for the Exhibitor

Universal has given you something good to work on with this. Priscilla Dean is well liked in a number of communities, and her work in this is surely going to add to her admirers. Incidentally the story is based on stage life, and you know how much your people like this sort of background for any play. Besides you can talk about the production values which are really worth while.

Be careful of the title. Some of your people may

figure that it has something to do with the reputation of a girl or woman, when really it has this significance only so far as the fame of the actress is concerned. So be careful. There are a lot of people kicking these days because they go into the theater as a result of the title, and leave kicking because the picture hasn't anything in common with the title. Be careful of catchlines because of this. Put your big play on the star. She's worth it.



Variety, June 3, 1921, p. 41

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Photographer, Assistant Photographer). Group

Ethnicity: White (Photographer, Assistant Photographer). Unspecified

Media Category: Newspaper

Job Title: Photojournalist (Photographer, Assistant Photographer). Unidentified News Staff.

Description: Major: None

Description: Minor: Photographer, Assistant Photographer, Positive, Unidentified News Staff, Neutral.

R.S.V.P. (1921)

Art Critic. Cartoonist Benny Fielding (Harry Myers).

Richard Morgan, a struggling young artist who refuses loans from his wealthy aunt, shares his luck with neighboring cartoonist Benny Fielding but has no money for models. Betty Plimpton, an old playmate of Richard's, pays him a visit, and mistaking her for a model he uses her for a portrait. When the picture is finished, Betty persuades her father to invite Richard to a dance at their residence. Richard and Benny lack presentable clothes, but both contrive to attend the affair and to dance and talk with the elusive model, whom neither realizes to be the daughter of the host. A suspicious butler sets the house detective onto them, and the chase ends in Richard's studio, where Betty's portrait clears up matters and brings about her marriage to him. *American Film Institute Catalog of Feature Films*

R. S. V. P.

Richard Morgan.....Charles Ray
 Mrs. Morgan, his Aunt.....Florence Oberle
 Benny Fielding.....Harry Myers
 Pimpton.....Tom McGuire
 Betty.....Jean Calhoun
 Private Detective.....Robert Gray
 Butler.....William Courtwright
 Mianle Meadows.....Ida Schumaker

A feature starring Charles Ray is always satisfying, and his latest, "R. S. V. P.," is not the least of them. The story is credited to Rob Wagner, directed by Ray, released via First National.

It is not easy to understand how Wagner, or any contemporaneous writer, can claim credit for the authorship of so familiar a story, but by the same token it is remarkable how so much clean, wholesome and amusing entertainment was extracted from so slight a variation of the elementary plot. Here it is in a few words: Two indigent young artists live in a studio apartment. Art connoisseur tells one (Ray) that what he needs is living models. He asks how they can be secured without money, to which the art critic replies they can't. Artist advertises for a model, promising payment and bonus when picture is sold. His childhood sweetheart calls after years of absence at boarding school. He fails to recognize her, mistakes her for model in answer to his "advert" and paints a fine picture of her without being aware of her identity.

The girl's father gives a reception in her honor and invites the artist; his friend wants to go along; there is but one dress coat between them, and the comedy arises through both going and taking turns in the dressing room of the mansion while the other disports himself at the party. Only recently there was presented a two-reel "comedy" with the almost identical story, but it was unfolded with the assistance of vulgar horse-play. Not once in the Ray production was such a method resorted to, yet it was equally uproarious and held attention for a full five reels. Perhaps it was the sub-titles, but it probably was the clever pantomiming of Ray and his able "runner-up" in the person of that all-round excellent screen actor, Harry Myers, who was the star of "A Connecticut Yankee," and who never failed to register a hit way back in the original Vitagraph days. Why doesn't somebody make a screen star of Myers? He would seem to be the surest kind of a bet.

A first-rate supporting cast, intelligent direction, admirable photography, etc., all contribute to the generally acceptable result. But the plot is a joke. It is Ray and Myers that count. *Jolo.*

CHARLES RAY IN
R. S. V. P.
 (FIRST NATIONAL)

While this is by no means one of Ray's best, it has a sufficient number of laughable situations to satisfy the Ray following. Photography is excellent and direction good. Story by Rob Wagner, direction by Chas. Ray and Albert Ray.

Charles Ray will soon have run the entire gamut of characterizations in his laudable efforts to lighten the cares of film fans by providing clean comedy provocative of many laughs. We have had him portraying almost everything from country yokel to society man with prize fighter and football player thrown in for good measure. In "R. S. V. P." he is an artist, in the impecunious circumstances that are supposed to surround such struggling young seekers after fame.

As Richard Morgan, the near-to-hunger artist, Ray shares a studio with Benny Fielding, similarly fixed, most acceptably played by Harry Myers. Having no money to hire a model Morgan advertises for one, promising payment and bonus when picture is sold. Jean Calhoun, as Betty Plimpton, petted daughter of the rich Augustus Jonathan Plimpton, answers the advertisement and poses for the picture which Morgan paints.

The artists reach a point where a ham sandwich looks like a Delmonico spread, when an invitation to a reception and dinner at the fashionable Plimpton home arrives. When they are ready to start they discover that in the combined outfit there is but one dress coat in wearable condition, so they agree to go 50-50 on the coat.

Arriving at the Plimpton mansion they are shown into a dressing room, where after divesting themselves of their overcoats, they agree to take turns in wearing the dress coat and appearing among the guests, with Morgan taking the first turn. The complications which follow give opportunity for many funny situations and, of course, none of these are overlooked.

Reaching the ball room Morgan discovers his model, with whom he has fallen in love and whom he does not know as the young society girl. His interest in her causes him to forget Benny, waiting in the dressing room for his turn with the coat. Benny finally gets the coat and Morgan does the waiting. Then follows a series of mix-ups, which finally end in Morgan and Betty being pursued to the studio by the irate father, who is so delighted with the picture of his daughter that he becomes reconciled and everything ends happily.

The plot is thinner than the usual Ray plots, but plots are really not as necessary adjuncts to Ray pictures as funny situations, and there are enough of these to satisfy even the most exacting Ray fan. It should prove a good box-office attraction.

R. S. V. P.

**First National Photoplay in Six Parts. Author,
Rob Wagner. Director, Charles Ray. Run-
ning Time, Seventy Minutes.**

THE CAST

Richard Morgan	Charles Ray
Mrs. Morgan (His Aunt)	Florence Oberle
Benny Fielding	Harry Myers
Augustus Plimpton	Tom McGuire
Betty Plimpton	Jean Calhoun
Private Detective	Robert Gray
Butler	Wm. Courtright
Minnie Meadows	Ida Schumaker

SYNOPSIS

Richard Morgan, struggling young artist, has no money to pay for models. Across the hall from his studio lives his chum, Benny Fielding, cartoonist. Benny shares Richard's good luck, but kicks furiously against the latter's pride when he refuses loans from his rich aunt. Betty Plimpton, an old playmate of Richard's, comes to visit him. He mistakes her for a model and paints her portrait. Betty plays her part well and Richard never suspects her identity. The picture is finally finished. Betty persuades her father to invite Richard to a dance at their residence. The invitation, with its formal R.S.V.P. in the corner is duly received. Richard and Benny resolve to accept. They are hard up for fitting clothes, but contrive to attend. They both get a dance and talk with elusive model, whom neither realize to be the daughter of the host. They are hunted down by the house detective, set after them by the suspicious butler. Finally the chase ends in Richard's studio, where the exhibition of Betty's portrait clears up matters and brings about her union with Richard.

R. S. V. P. offers fair entertainment, although it does not register among the best productions in which Charles Ray has starred. Mr. Ray directed the picture, as well as playing the leading role, and one gets the impression that the double task was a bit too much for him. Here and there a scene seems unnecessarily lengthened out, with the result that the action begins to drag, until relieved by those spontaneous bursts of dynamic energy with which the versatile Ray personality is wont to stir situations into crackling life. For the rest, the fun is clean and wholesome, and in those numerous localities where the name of the leading man is a sure-fire box office magnet, exhibitors ought to find the picture a good drawing card.

Points of Appeal.—The poor young man devoted to art and spurning the temptations of wealth usually wins a generous amount of sympathy on the screen, and this is the case with Richard Morgan, although the prevailing spirit of the picture is one of joyous comedy. The adventures of Richard and his faithful chum in the ornate home of the heroine are irresistibly comic, even if the probabilities are somewhat stretched thereby. A satisfactory climax is attained.

Cast.—Charles Ray is a most engaging hero and fills the role of the shy yet resourceful artist with all his usual charm and magnetism. Jean Calhoun is prettily alluring as Betty and Harry Myers lives up to his reputation as a comedian of the first rank by a clean-cut, amusing impersonation of Richard's bosom pal. The support is adequate.

Photography, Lighting, Direction.—The interiors are handsome, with many attractive deep sets; there is a variety of beautiful exteriors and the lighting is excellent. The action drags a trifle in the second reel, but speeds up considerably thereafter, and the continuity holds well together.



"R. S. V. P."

*Charles Ray Has Capital Role in Amusing
Comedy Written by Rob Wagner—
First National Release.*

Reviewed by Edward Weistast

The role of Richard Morgan permits Charles Ray to expose the startling fact that all the ingenious young gentlemen in the world are not farm or village bred. In "R. S. V. P." Mr. Ray plays a most likable young chap who prefers to paint pictures at nothing a day rather than become a business man and dine three times every twenty-four hours. This sort of ingenuitiveness in a youth born and raised on the Island of Manhattan is rare—but none the less pleasing when found. The Wagner story has many neat twists and turns in it and, in several ways the picture is the best piece of direction to be set down to the credit of the star. There are times when the action needs speeding up; other times when the movements of the characters should be slowed up. On the whole, it is a satisfactory production of an amusing comedy.

Charles Ray has dropped that over-worked hesitation trick which was the one blot on his previous performances. His Richard Morgan is a clean cut and thoroughly enjoyable characterization. Harry Myers as Benny Fielding, Tom McGuire as Mr. Plimpton, Jean Calhoun as his daughter and Ida Schumaker as Minnie Meadows are the high lights in the excellent supporting cast.

The Cast

Richard Morgan	Charles Ray
Mrs. Morgan, his aunt	Florence Oberle
Benny Fielding	Harry Myers
Augustus Jonathan Plimpton	Tom McGuire
Betty, his daughter	Jean Calhoun
Private Detective	Robert Grey
Butler	William Courtwright
Minnie Meadows	Ida Schumaker

The Story

When Richard Morgan refuses to become a business man with a large bank account and opens a studio he finds that art and appetite are as strangers. Forced to advertise for a model, he mistakes Betty Plimpton for one when she calls at his studio. Betty lived next door when a little girl and has never forgotten Dick. She enters into the humor of the situation and poses for Richard, who paints her as Priscilla. Benny Fielding, who has a studio next to Richard's, tries to flirt with the young lady. An invitation to a dance at the Plimpton home gets the pair of artists into no end of trouble. The mothers have ruined Richard's dress coat, and the pair try to get along with one dress coat between them. Their adventures the night of the dance gets Mr. Plimpton down on them, and they about break up the party. Richard is followed to his studio by Betty's father who is determined to give him a flogging, but when Mr. Plimpton discovers that the artist has painted a splendid picture of his daughter and that he is nephew of Mrs. Morgan, his old neighbor, he is ready to say "Bless you, my children."

Program and Exploitation Cautelines:

Charles Ray Has a New Character in "R. S. V. P." and Plays It for All the Laughs There Are in It.

"R. S. V. P." (First National)

Ray Turns Farceur in Slender, But Entertaining Story

CHARLIE RAY'S latest is a new departure for him, the bashful and unsophisticated youth being discarded for the time being in favor of a role in which he plays the highbrow nephew of a rich aunt, who chooses to make his way unassisted—for art's sake. He paints in an attic, along with another poor but proud disciple of the masters, Harry Meyers, and finally turns out the classic, besides winning the girl of his choice.

Mr. Ray, with the able assistance of Mr. Meyers, succeeds in making much of a half dozen comedy situations and fits his personality into a role that has likeable qualities, by stressing bits of business and becoming a farceur of the Harold Lloyd type.

The picture as a whole would stand some judicious cutting in the middle reels, but a good start and a strong finish, for farce comedy probably will disguise the evident necessity of overplaying some of the gags to make a feature length production.

With so popular a star in so likeable a role, with which an audience is not able to make comparisons, the average Ray fan is going to be satisfied with undenied moments of entertainment and overlook places that have a tendency to drag. The production is better than "Two Minutes to Go," even if it falls short of some of the Ray classics of the past.

Besides Mr. Meyers, Mr. Ray is supported by a good cast that includes Jean Calhoun as the heroine.

The photography is excellent and the detail in staging the artist's studio scenes commendable. The picture is from an original story by Rob Wagner and was directed by Mr. Ray, assisted by Albert Ray.—Length, 6 reels.—J. S. Dickerson.

THE CAST

Richard Morgan	Charles Ray
Mrs. Morgan, his aunt	Florence Olshie
Harry Fitching	Harry Meyers
Augustus Jonathan Plumpson	Tom McGuire
Betty, his daughter	Jean Calhoun
Private Detective	Robert Gray
Butler	William Courtwright
Missie Meadows	Ida Schenker

Story by Rob Wagner. Directed by Charles Ray and assisted by Albert Ray.

PRESS NOTICE—STORY

Charles Ray, popular juvenile star of the silver screen, is billed in his latest feature production, "R. S. V. P." for the _____ theatre, beginning _____.

In "R. S. V. P." Mr. Ray plays a poor but highbrow artist who has a hard time making ends meet while he paints his masterpieces. The picture is farce comedy and presents the star in an entirely new character. In his support is a strong cast, among which is Harry Meyers, star of "The Connecticut Yankee in King Arthur's Court." Jean Calhoun, a talented blonde beauty and others of equal ability, carefully selected as to types, appear. The picture was directed by Mr. Ray from an original story by Rob Wagner whose Saturday Evening Post yarns have pleased so many people.

PROGRAM READER

"R. S. V. P." is the title of Charles Ray's latest picture booked for a _____ days' engagement at the _____ theatre beginning _____.

In this production Mr. Ray turns to farce comedy, discarding for the time being the role of the unsophisticated and bashful youth for a highbrow but poor artist who struggles to paint the masterpiece that will make him famous.

In support of the star is a strong cast that includes Harry Meyers, star of "A Connecticut Yankee in King Arthur's Court," Jean Calhoun, Ida Schenker and others of equal ability and popularity.

The picture is from an original story by Rob Wagner of Saturday Evening Post fame. It was directed by Charles Ray with the assistance of Albert Ray. The feature is a First National Attraction and is offered as one of the most entertaining pictures of the season.

SUGGESTIONS

Repeat this along the usual Ray lines, giving the star the best of the billing for do not forget Harry Meyers who is popular with film fans and whose work in "A Connecticut Yankee" is well remembered. In your newspaper advertising stress the farce comedy angles giving a general idea of the plot. Use light catchy selling talk and scenes stills showing Meyers and Ray in the studio. For a program the studio scenes offer suggestions. An artist painting with his model, both excellent, is being used by Joseph L. Flunkin of the Mark Strand theatre, New York. A lobby display founded on the same idea would be out of the ordinary. Have artists and unfinished pictures about, an artist working on a canvas, etc.

CATCH LINES

Charlie Ray as a high-brow but hungry picture painter, Harry Meyers ditto, one dress suit for two, an invitation to dine, a girl supposed to be only an artist's model, an estate parent, a rich aunt, all mixed together in proper farce comedy proportions and with sufficient ingenuity to make "R. S. V. P." equal S. P. O. at the back office and B. P. (Picture) O. K. to the fan who likes comedy.

The story of two artists who had rather eat than paint, who owned one dress suit between them, an invitation to dine, R. S. V. P. and a girl who was an artist's model by day and a society lady by night. Mostly fun and goodnatured but entertainment with a big "T."

_____ 's most popular juvenile in a new role, that of a high brow artist who inherits the home of a dining and rich aunt, to make his own way as an artist. The story is developed in a light comedy vein and is exceedingly entertaining. The star is supported by a strong cast that includes Harry Meyers of "A Connecticut Yankee in King Arthur's Court" fame. The best story that Mr. Ray has presented in some time.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Art Critic, Benny Fielding)
Ethnicity: White (Art Critic, Benny Fielding)
Media Category: Newspaper
Job Title: Critic (Art Critic). Cartoonist (Benny Fielding)
Description: Major: None
Description: Minor: Art Critic, Benny Fleming, Positive

The Scarab Ring (1921)

Newspaper. A man threatens to go to the newspapers with a story if a woman doesn't convince her sister to marry him,



Constance Randall learns from her dying father that he has been blackmailed by a cashier in his bank who has knowledge of his part in a crime, and she swears to keep the secret from her younger sister, Muriel. Hugh Martin obtains documentary proof of the crime and threatens to give it to the press unless Constance induces Muriel to marry him. On the day Martin has threatened to reveal the story he is found dead, and a scarab ring, similar to one owned by Constance, is found near the body. She is acquitted of the crime because of insufficient evidence but is later forced to admit to her lover, Ward, that she killed Martin in defense of her honor and has kept the secret. He forgives her, and she accepts his proposal of marriage. *American Film Institute Catalog of Feature Films*

“The Scarab Ring”

*Alice Joyce Does Much with Leading
Role of Vitagraph Mystery Drama*

Reviewed by Fritz Tidden.

Edward Jose, the director, and C. Graham Baker, the scenarist, have handled the plot of “The Scarab Ring” in such a way that the suspense and the mystery it already contained have been heightened considerably. They have taken some time to get under way, however, but when they hit their stride the progress of the story is arranged so as to get the most value out of it. Several twists in the plot toward the end greatly increase the mystery of who committed the crime and the motive therefore. There are times during the progress of the action, when there seem to be entirely too many lengthy titles, giving the appearance of the story being told in printing.

Alice Joyce is a member of that group of players who can extract the greatest possible value out of any part given her. The public knows this well, and it also knows it will see a woman who will lend charm and attractiveness to any film. The parts of “The Scarab Ring” that progress slowly are greatly relieved by this beauty and talent of the star. Maude Malcolm has the most important role next to that of Miss Joyce; she handles it extremely well. The story of the picture has been adapted from a novel by Harriet Gaylord, called “The Desperate Heritage,” which would have been a better title for the film than the one the producers selected.

The Cast

Constance Randall	Alice Joyce
Muriel Randall	Maude Malcolm
Ward Locke	Joe King
John Randall	Fuller Mellish
Hugh Martin	Claude King
James Locke	Joseph Smiley
Kennedy	Armand Cortez

Story adapted from “The Desperate
Heritage,” by Harriet Gaylord

Direction by Edward Jose

Length, 6 reels.

The Story

Constance, the older of two sisters in the Randall family, promises her father on his death bed that she will keep his secret from her sister even at the expense of her life. The father, who was a bank president, made one false step, and in order to cover his crime paid a cashier to assume the guilt. The payments were maintained by the daughter after his death. Everything moved smoothly until Hugh Martin, a professional black-mailer, obtained possession of the letters written by Randall and his daughter to the cashier. Then Martin decided to marry the younger sister, a girl many years his junior. Constance objected, and Martin threatened to give the letters to the newspapers.

The day the correspondence was to be made public it is learned that Martin had been murdered. Constance is accused, as a scarab out of her ring is found beside the body. She is arrested and brought to trial. From that time on a succession of surprise twists to the plot hold the interest until the climax. Constance plights her troth with the man who has always been in love with her and who was the cause of upsetting the testimony that would have convicted her of the murder.

Program and Exploitation Catchlines:

No One Could Save Constance Unless the Inscription on the Scarab Lied. Great Is the Surprise When the Truth Is Revealed.

How a Scarab Saved the Life of a Girl Who Fell Under Its Spell Is Graphically Told in "The Scarab Ring."

Exploitation Angles: Tell them that it is Alice Joyce in a well-told mystery story, then make a separate drive on those who like mystery melodrama. Don't expose the plot, but tell the story in a general way and sell mostly the mystery.

"THE SCARAB RING"

(Vitagraph)

Alice Joyce Has Fair Mystery Melodrama Here

IT will be surprising to Alice Joyce's following to see her as the protagonist of a mystery melodrama. "The Scarab Ring" may be classified as such but it fails to maintain the quality of suspense—an element needed in this type of story to make it successful—because the incident is so clearly planted before the mystery begins. The beginning of the action is exceedingly mild with considerable walking around on the part of the characters attired in evening clothes. The introduction presents a death-bed scene, the victim being the father of the heroine and her younger sister. While he is represented as a benefactor, in reality he has lived a more or less crooked life. His dying request is that the older girl will not tell her sister of his shady business deals.

This shady business incidentally introduces the villain, who aware of it, attempts to compromise the heroine. He has threatened to expose the scandal unless she consents to his marrying the sister. The figures in the story are all assembled at a reception in the young woman's home. While rearranging her sister's frock she catches her ring and the scarab is torn from its setting. The mystery enters when the "heavy" is murdered on the night of his appointment. By introducing circumstantial evidence the heroine is indicted for the crime. The suspense is not exceptional here because the incident is so well mapped out in advance. Her fiance, a lawyer, takes up the defense and smashes the weak testimony by bringing forth that the scarab ring can be easily duplicated. Her innocence established it is something of a surprise to discover her admitting her guilt in a confession to her lawyer. However, sympathy is her reward because she killed the victim in self-defense.

The courtroom scene is weak and really has a small place in the action. The picture bears evidence of padding, particularly in its reception scenes and a counter play of romance between the sister and a callow youth who has altogether too much prominence in the story. From this outline one can see that the picture carries no evidence of originality in its theme and development. The ring itself is the one point of novelty. The director has not paid much attention to the mystery angle. He has treated his story without much imagination. The feature is well staged, some of the sets being expensive, and the acting is always acceptable. Miss Joyce plays the part with little expenditure of emotion. Fuller Mellish, always a capable actor, is deserving of bigger parts than a dying father who expires in the first reel.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Constance Randall.....	Alice Joyce
Muriel Randall.....	Maude Malcolm
Ward Locke.....	Joe King
Burton Temple.....	E. Phillips
John Randall.....	Fuller Mellish
Hugh Martin.....	Claude King
James Locke.....	Joseph Smiley
Mr. Kheres.....	Jack Hopkins
Kennedy.....	Armand Cortez

By Harriet Gayford.

Scenario by William B. Courtney.

Directed by William Jose.

PRESS NOTICE—STORY

"The Scarab Ring" is the title of the Alice Joyce production which comes to the theatre next week. There is no question that it will interest the average picture patron because of its unique and different plot, and because it carries such appealing qualities as crisp action and accumulative suspense. The picture offers Miss Joyce unlimited opportunities in the way of emotional acting. The role of Constance Randall is different from anything the star has previously assumed, and presents her in an entirely new light. The story of "The Scarab Ring" is one of unusual interest, holds the attention from the first flash and at times fills the audience tense with emotion, suspense and mystery.

The love element is introduced early in the story and is well developed. In fact two love stories run simultaneously. The element of mystery deals with the solving of a crime of which the heroine is accused, due to circumstantial evidence in the form of a scarab ring. This scarab is supposed to be the only one of its kind in existence. A clever lawyer, the father of the heroine's sweetheart, proves that there are scarabs and scarabs, and that it is foolish to claim any one thing as the original of its kind. Upon this theory hinges the action of the story. The picture carries several surprising twists and is well acted.

PROGRAM READER

A stirring melodramatic production of love, mystery, suspense, enacted by a strong cast of screen favorites, headed by charming and talented Alice Joyce, under the direction of Edward Jose, is "The Scarab Ring," which will be the feature attraction at the theatre next week. It is a film which grips the interest and holds it until the final scene. It is a picture which will keep you guessing until the end. If you like good mystery stories, one that keeps you on the anxious seat with suspense, then "The Scarab Ring" will entertain you. It revolves around an Egyptian antique, which is the only clue to a baffling mystery, and the police trace the ownership to the heroine. The girl is accused of the crime and tried. The state builds up a strong case, which is shattered.

SUGGESTIONS

This is a mystery melodrama which should be exploited for its mystery angle. Lay stress upon the solving of crime. Emphasize the picture as one which constantly interests through its amount of action and suspense. Play up the scarab angle, telling something of the Egyptian lore connected with the story—its history. Mention that Alice Joyce has a different picture here—one which employs her emotional talents to the fullest. You might get up some interesting copy concerning the description of a royal scarab which is missing. State that it was purchased in Cairo eight years ago by a gentleman named Randall. Last heard of in New York. Liberal reward for information. Such data will excite interest. Teasers will help a great deal, too. Play up catch lines. Play it up as a fascinating mystery romance.

Motion Picture News, June 4, 1921, p. 3483

ALICE JOYCE IN
THE SCARAB RING
(VITAGRAPH)

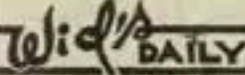
Well produced detective story containing fair amount of mystery and suspense. Popular star in emotional role. Beautiful scenic backgrounds. Directed by Edward Jose.

Based on the novel by Harriet Gaylord, entitled "A Desperate Heritage," which, by the way, is a more appropriate title than the one chosen for this screen play, Alice Joyce's latest starring vehicle contains much that is familiar to regular attendants of the cinema. There is the threatened scandal, the murder of the man threatening the exposure, the finding of a mysterious ring beside the body belonging to the heroine, a trial, acquittal, and then the cut-back to the actual murder justifying the heroine's action.

The outstanding feature of "The Scarab Ring" is the superb direction of Edward Jose, who has brought out the dramatic points of the story very well indeed, and the scene of the struggle in the apartment of Martin is a clever bit of craftsmanship. The flash of the revolver where it flares red is another unique touch of photography. Throughout the picture is well staged, the scenes in the Tomb, the court room and in the beautiful Randall home showing skill and taste in every respect.

Miss Joyce has the role of Constance Randall, who endeavors to keep from her younger sister, Muriel, a secret entrusted to her by her father. Hugh Martin secures papers which disclose the fact that Randall had committed a crime. He endeavors to force his attentions on Muriel and when repulsed threatens to expose the family skeleton. He is found dead, however, before he can publish the letters. A ring found near him is traced to Constance, who is forced to undergo trial. Her lawyer by a clever ruse discredits the ownership of the ring and she is acquitted. She refuses to marry the

young lawyer, her sweetheart, however, until her prospective father-in-law finally learns the truth of the murder.



Sunday, May 29, 1921

Alice Joyce Appears to Good Advantage in Mystery Picture

Alice Joyce in
"THE SCARAB RING"
Vitagraph

DIRECTOR	Edward Jose
AUTHOR	Harriet Gaylord
SCENARIO BY	William B. Courtney
CAMERAMAN	Joseph Shalderfer
AS A WHOLE	Mystery drama that gives star very good part and has been given good production
STORY	Has effective quality of suspense and a surprise ending that is never expected
DIRECTION	Builds suspense very well but leaves some things unexplained even at the close
PHOTOGRAPHY	Good
LIGHTINGS	All right
CAMERA WORK	Up to standard
STAR	Pleasing as usual
SUPPORT	Well suited and do satisfactory work
EXTERIORS	Not many
INTERIORS	Adequate
DETAIL	Appears correct enough
CHARACTER OF STORY	Daughter who swore to keep dead father's secret forced to commit murder for which she is tried
LENGTH OF PRODUCTION	About 5,000 feet

In creating an atmosphere of suspense for mystery stories of the type of Alice Joyce's most recent Vitagraph feature, it often happens that incomprehensibility creeps in despite the director's effort to clear up, in the last reel, the various situations and twists preceding which were used to build to the climax. That is just the case with "The Scarab Ring." Director Jose has brought the heroine to the court charged with the murder of a man, without the slightest hint to the spectator that she might be guilty. So far, so good. But she is acquitted, and then the surprise comes when she confides in a friend that she is guilty.

The explanatory flash-back skims the surface and while it discloses the more important details there are minor incidents that, while not prominent enough to detract from the mystery appeal, they seem to put the audience in the position having to take a lot for granted. With the exception of these small matters of detail, director Jose has developed the story very well, staged it adequately, and employed a good supporting cast which renders capable support. The list includes Maude Malcolm, Joe King, Claude King and others.

Picture patrons who favor Miss Joyce will be thoroughly well pleased with her appearance in "The Scarab Ring." She wears many becoming costumes which will attract considerable attention from the women in the audience.

Constance Randall promises her dying father that the world, and her younger sister Muriel, shall never know that he was not the honest man he was thought to be. After the period of mourning, Hugh Martin, an older man, makes known his desire to marry Muriel although she is in love with a younger man. Martin informs Constance that unless she intercedes in his behalf he will tell the world what kind of a man her father was. He gives her a week to decide. At the end of the week Constance goes secretly to Martin's apartment to make sure that he holds the evidence he says he does. Martin attacks her and in self-defense she shoots, killing him. A scarab ring, known to be her's, is found in his apartment and leads to her arrest. Ward Locke, a lawyer in love with Constance, presents evidence which brings about Constance's acquittal and they are happy together even though the girl confesses the details of her crime.

If They Like This Type, They'll Be Entertained

Box Office Analysis for the Exhibitor

Exhibitors can always find enough patrons who like a good mystery picture, to warrant booking this type of production at intervals. If you are due for one, secure "The Scarab Ring" and you may feel quite sure they'll like Alice Joyce in her latest Vitagraph picture. True, it's a murder mystery, but there is nothing that can be construed as objectionable, in the actual sequence. Play up the title and if you don't think it will mean much to them, use lines such as:

"What is 'The Scarab Ring?' An Egyptian gem or seal cut in the form of a beetle. It plays an important part in acquitting a girl of a murder charge."

Use the star's name extensively and for the benefit of the women talk about the beautiful gowns he wears. A Vitagraph press sheet contains a full description of her wardrobe in this picture. Get them interested and if they like mystery stories, they should be satisfied.

THE SCARAB RING

Constance Randall.....	Alice Joyce
Muriel Randall.....	Maudie Haindon
Ward Locke.....	Joe King
Boston Temple.....	E. P. Hiss
John Randall.....	Pauler Melman
Hugh Martin.....	Claude King
James Locke.....	Joseph Smiley
Mr. Khoras.....	Jack Haggins
Kennedy.....	Armand Carter

A well wrought, suspenseful melodrama with a surprise denouement is "The Scarab Ring," scenario by Helen Gaylord, directed by Edward Jose, starring Alice Joyce—a Vitaphone production. But clever as it is, all connected with it overlooked a vital defect that, when brought to one's attention, makes one smile indulgently.

It opens with a respected banker on his death bed, asking his elder daughter's forgiveness for having been a blackguard and a thief and asking her to swear she would not reveal his secret to the younger daughter. She swears.

The younger girl, Muriel, is loved by a youth of her own years and the elder, Constance, by a young lawyer whose father is a great criminal attorney. Hugh Martin, a former business associate of the father, holds papers proving the double life the banker led and threatens Constance that unless she persuades Muriel to marry him he will give the story to the newspapers.

Martin is found murdered in his apartment one night and a scarab ring is found on the floor by the police. Constance is arrested charged with the murder, being unable to prove where she was that evening. Her lawyer-lover gets her acquitted at the trial by producing a duplicate scarab which even the Oriental from whom it was originally purchased is unable to distinguish from the genuine.

On Constance's refusal to marry her lover his father questions her and she tells (flashback) that she was in Martin's apartment and did kill him. But it is shown it was in self-defense and when the father puts it up to his son to decide if he will marry Constance whether she be guilty or not the noble hero says he doesn't care what she did—he has faith in her integrity, and all ends happily. In the flashback is shown Constance telephoning Martin for an appointment the fatal night. The first thing the police would have done—one of the first things at any rate—would be to examine the phone records for just such a call.

Miss Joyce sustains the role with a dignity and womanliness that commands admiration for her art. She never once overacts, avoids all "Oh my Gauds," etc., and conducts herself throughout like a human being—a well bred lady. The supporting cast is fully competent and the direction intelligent throughout—with the one faux pas, the phone call. However could they let that pass?

An excellent program feature.

Jalo.



ALICE JOYCE IN "THE SCARAB RING"

Adapted from the widely read novel
"The Desperate Heritage"

By HARRIET GAYLORD

Directed by
EDWARD JOSE

A production of splendor, with many of its
scenes filmed at palatial Long Island and
Westchester estates. A society play with real
society trimmings.

The story is a human, pulsating reality.
Read the reviews on "The Scarab Ring." The
reviewers have called it Alice Joyce's best.
There is a breathless, quick-turn finish to the
story—a real surprise.

Elaborate gowning, a notable cast, clever
acting and, most of all, a story make "The
Scarab Ring" a truly big picture.

VITAGRAPH
ALBERT E. SMITH PRESIDENT



Alice Joyce
in
"THE SCARAB RING"

"Has that likable quality of holding its secret to the end. Fine vein of suspense." — *Screen Opinions.*

"Popular star in emotional role. Beautiful scenic backgrounds. The superb direction of Edward Jose has brought out the dramatic points of the story very well indeed." — *Exhibitors Herald.*

The poster features several black and white photographs. At the top left, a woman (Alice Joyce) is shown in a close-up. Below her is a circular inset showing a man and a woman in a romantic pose. At the bottom, a larger photograph depicts a man in a suit holding a woman who is lying on the ground, possibly in a dramatic or suspenseful scene. The text is arranged in a vertical column, with the title and actor's name at the top, followed by critical acclaim, and then the bottom photograph.

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

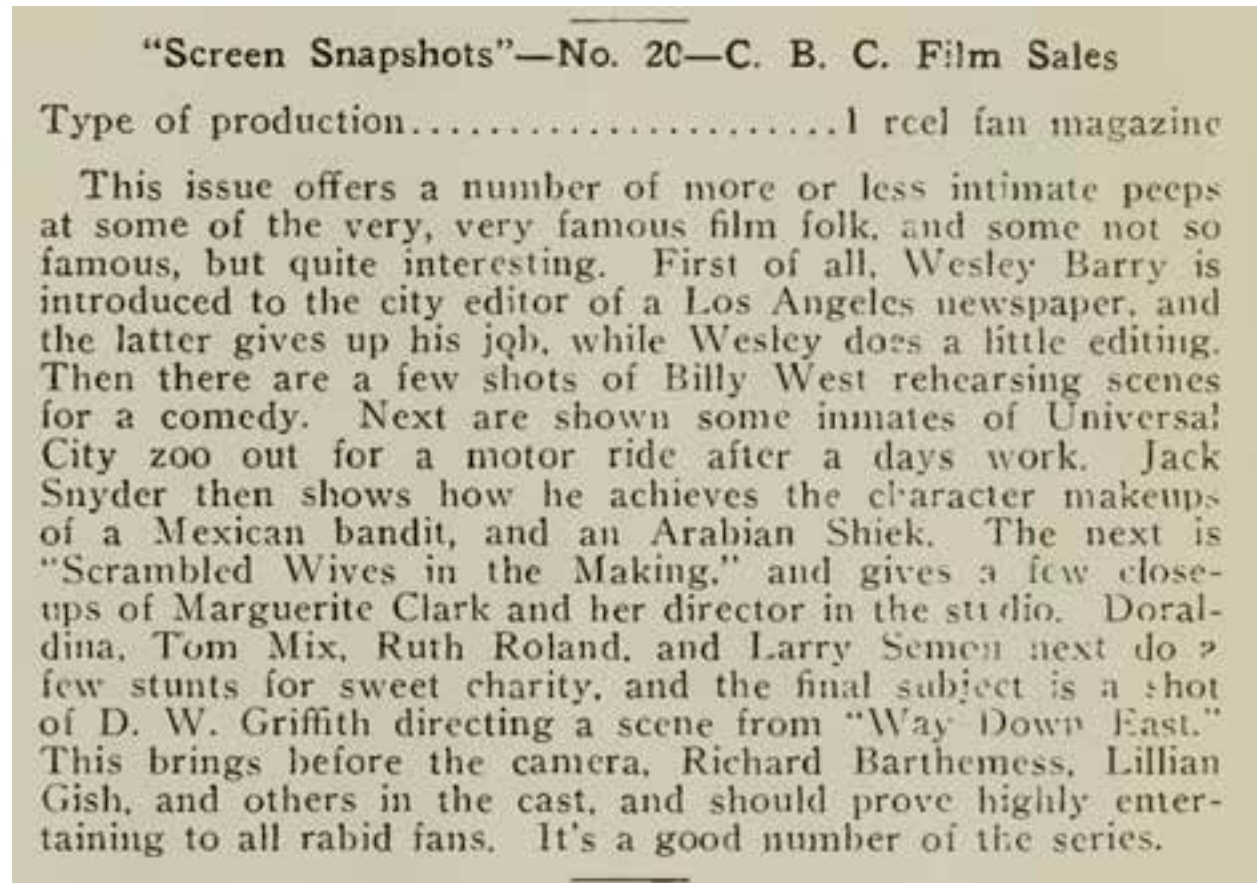
Screen Smiles (1921)



Not Enough Information for Encoding

Screen Snapshots No. 20 (1921)

City Editor of a Los Angeles newspaper.



Wid's Daily, February 27, 1921, p. 23

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (City Editor)

Ethnicity: White (City Editor)

Media Category: Newspaper

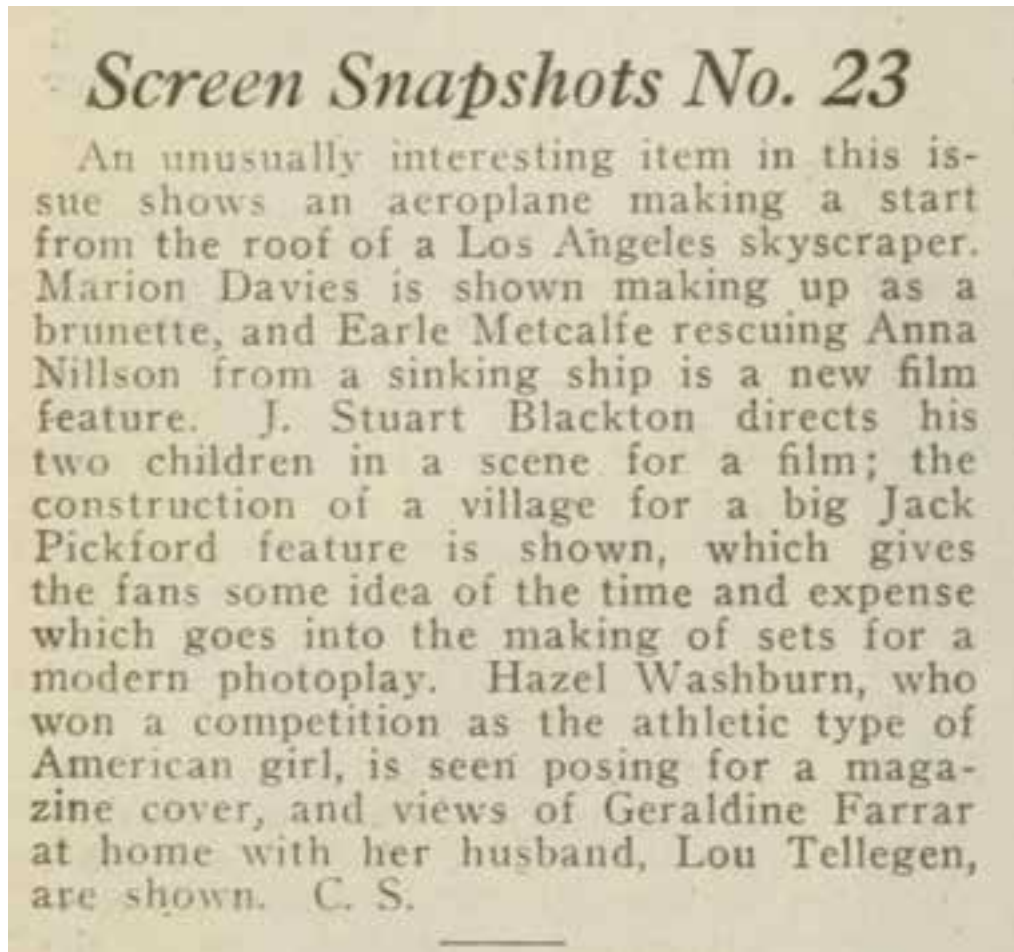
Job Title: Editor (City Editor)

Description: Major: City Editor, Positive

Description: Minor: None

Screen Snapshots No. 23 (1921)

Magazine. Model posing for a magazine cover.



Moving Picture World, May 14, 1921, p. 204

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Magazine

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Screen Snapshots No. 25 (1921)

Cameraman demonstrates double exposure technique.

Screen Snapshots No. 25

The outstanding feature of this issue of "Snapshots" is a number of views of "The Kid," Jackie Coogan, snapped during his recent visit to New York, when he made such a hit. He is shown getting "trimmed" in a barber shop while an admiring crowd looks through the window. Also, talking to Marcus Loew, and at a ball game with Mayor Hylan, while he also talked to "Babe" Ruth.

— Another scene shows Universal and Christie beauties in a fashion show. Lucille Lee Stewart is shown "making up" for a part, and May MacAvoy bidding goodbye to other stars before leaving for California.

The difficulties of a comedy director are also shown, as Earl Kenton has a hard time getting Louize Fazenda, Chester Conklin and others on the set in time.

Another set of entertaining shots shows amusingly what happens when a cameraman takes two films on the same negative, although some of the scene appear to be due to double printing.

Walter Heirs has a hard time and furnishes several laughs when he tries to get a drink of water. Everyone "butts in," as it has been whispered around the studio that he has hidden "hootch" in the water cooler.

Moving Picture World, May 28, 1921, p. 435

Status: Unknown
Unavailable for Viewing

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

The Secret of the Hills (1921)

American Correspondent Guy Fenton (Antonio Moreno).

In London, an American correspondent rescues a girl in danger and finds himself involved in a mystery complete with secret codes, creepy old mansions, counterfeiting, buried treasure and murder. “He dresses like a million-dollar fashion model and although he is supposed to be an American correspondent for an American news service in London, he is never without high hat and stick” (“Fred,” *Variety*, November 4, 1921).

Marion (Lillian Hall) is the ward of a historian who discovers a code leading to the crown jewels of King James III of Scotland. The historian is killed by a gang of international crooks. Enter American correspondent Guy Fenton (Antonio Moreno), who gets lost in the fog and stumbles onto the house where the crime has taken place. He gets the wrong overcoat, which has a map leading to the treasure. With the help of Lincoln Drew (Kingsley Benedict), he finds the treasure and clears himself of a frame-up. Critics commented that there were enough plot elements in the film for a twelve-episode serial. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 42.

While in London, American press correspondent Guy Fenton meets Marion Overton through an accidental exchange of coats with her guardian, who is found slain. Some papers are discovered in the coat, and Fenton's friend, Drew, uncovers indications of a lost treasure of King James III of Scotland. Although Fenton is threatened by the Miltimores and made prisoner in their house, he escapes by a secret trapdoor. After a series of adventures, Fenton is rescued by Drew, who pretends to be a chauffeur for the bandits; and they find the treasure. They return to rescue Marion, and in the struggle Miltimore is killed; but he makes a confession clearing Fenton. *American Film Institute Catalog of Feature Films*



Moving Picture World, July 16, 1921, p. 333

The Secret of the Hills

Vitagraph Photoplay in Five Parts. Author, Wm. Garrett. Scenario by G. M. Ingleton. Director, Chester Bennett. Cameraman, Jess Mackenzie. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Guy Fenton, Antonio Moreno; Miss Overton, Lillian Hall; Mrs. Miltmore, Olepa Otis; Richard, J. G. Davis; De Vrillesort, Frank Thorne; Sidney Coleridge, Arthur Sharpe; Benjamin Miltmore, Walter Rogers; Francis Freeland, George Claire; Clayton Drew, Kingsley Benedict.

Guy Fenton, a young American newspaper reporter, is given an assignment to proceed to London and follow up the trail of a band of daring counterfeiters. He is at a party in the British capital, and on leaving finds himself lost in a typical London fog. Groping about he blunders into the wrong house and enters a room, where he discovers the corpse of a murdered man. Hearing groans in the room above, he traces the source of the noise and finds a girl, Miss Overton, bound and gagged. He releases her and convinces her that he has had nothing to do with the slaying of her uncle, as the murdered man turns out to be. She informs him that her uncle possessed the secret of some concealed treasure, and that the assassins were aware of the fact. Fenton determines to run down the criminals. He locates a man who possesses a book containing the key to the hiding place of the treasure, acquires it by a daring ruse, and after many wild adventures finds the box containing the loot in a cave in Scotland and secures it, also winning the girl.

A murder mystery and hunt for hidden treasure, with a bit of love romance sandwiched in between the thrills, are generally reliable stock material for screen melodrama and *The Secret of the Hills* "gets across" very satisfactorily from an entertainment standpoint with the aid of these alluring plot quantities. If some of the situations may seem a trifle improbable, the story's interest doesn't suffer to any great extent thereby, allowance must always be made for a bit of exaggeration in straight melodramatic productions. Folks who like that sort of thing are never disposed to be hypercritical, and they form a very large and important part of the audiences to which exhibitors must cater. There is plenty of lively action, considerable suspense, and taken on the whole the film may be listed as possessing box-office value of no ordinary drawing power.

Points of Appeal.—The story in its early stages, when the hero prowls about confusedly through a genuine London fog, stumbles into the wrong house and across the body of a murdered man, keys the mystery angle up to high concert pitch right away and provides a weird atmosphere which helps the thrill element along amazingly. The ensuing complications are cleverly wrought out and a rattling climax is achieved.

Cast.—Antonio Moreno is always at his best in such roles as that of hero. Guy Fenton and his impersonation of that resourceful and audacious young gent registers as a remarkably forceful and convincing performance. Lillian Hall fills the heroine role acceptably and excellent support is furnished by the remainder of the company.

Photography, Lighting, Direction.—The fog scene in the first reel is extremely effective, some striking results are obtained in the interior views by the skillful use of the dark sets for which the Vitagraph studios have long been famous, and the lighting throughout is of splendid quality. The continuity is unbroken and fast, smooth action prevails from beginning to end.



SECRET OF THE HILLS

Guy Stanton.....Antonio Moreno
 Marion.....Lillian Hall
 Lincoln Deane.....Kingsley Bennett
 Francis Fordland.....George Claire
 Benjamin Mismore.....Walter Rogers
 Mrs. Mismore.....Otha Otis
 Richard.....J. Charles Davis

This Vitagraph mystery melior has enough action and plot to have been a twelve-episode serial. In action and story it resembles one of those blood-and-thunder affairs with which the screen rocked in the early days. It is a picture that will get over in great shape with the low-brow audience and in the better class of houses where there is a change of bill daily it will do to fill in on a double-feature bill providing the companion picture is a fairly strong one.

From a production standpoint the picture was cheaply put on. It runs to exteriors to a great extent, and what few interiors there are do not represent any great expense.

The story is by William Garrett, having been adapted for the screen by E. Magnus Ingleton. Chester Bennett handled the direction, and although there were times when he permitted the story to get very much muddled he managed to advance the yarn in a fairly plausible manner.

Antonio Moreno as the star has all the work to do, and he does it in the most approved Vitagraph style, which means the fashion in pictures of before the war. He dresses like a million-dollar fashion model, and although he is supposed to be an American correspondent for an American news service in London he is never without high hat and stick. Of course, Tony looks good with a topper and the cane helps dress him up some.

Of the support Lillian Hall makes a satisfying little ingenue lead, but that is all. She really has nothing to do in the picture. As a matter of fact, nobody except Moreno has anything much before the camera.

The story deals with sudden death, murder, kidnapping, buried treasure, secret cyphers and all the usual appurtenances of the serial thriller. The scenes are laid in London, one of the English shires and the hills of Scotland.

Miss Hall is the ward of a noted historian who has discovered that one of the ancient Scottish kings has buried the crown jewels, etc., and he has managed to discover the code that will make possible the recovery of the same. A gang of international crooks learn of his discovery and plan to get the information that he possesses and obtain the treasure. They kill him, but fail to obtain the map to the treasure. The young newspaper man, being lost in the London fog, stumbles into the house where the crime has been committed and convinces the ward that she should trust him and he will recover the jewels and capture the criminals. He manages to keep his promise, but the manner in which he achieves the desired end is so improbable that any adult audience with a grain of common sense will hardly believe it possible.

Fred.

“THE SECRET OF THE HILLS” (Vitagraph)

Satisfying Mystery Melodrama With Moreno as Star

VITAGRAPH is on the right track giving Antonio Moreno mystery melodramas. This star possesses a dynamic personality which calls for stories of considerable vitality. And since mystery tales embody plenty of color and action there need be no fear that he might possibly be miscast. “The Secret of the Hills” will please most any audience. It carries a satisfying vein of melodrama, though the incident which marked a previous picture, “Three Sevens,” is not so abundant. The plot revolves around the recovery of a chest of buried treasure and the planting of the mystery is carefully hidden by a certain code which must needs be explained before the hero solves the puzzle.

This code is found in a book which has been stolen by a counterfeiter from a wealthy adventurer. When the hero starts upon his quest there seems to be no clue which might enable him to gather the evidence. He has rescued a girl in distress and found her uncle murdered by the treasure hunters. And since he is an American newspaper correspondent residing in London, the spectators have a chance to respond to his courage and determination. The code takes him to the country home of the adventurer and the suspense mounts when you realize that the hero is constantly watched. The house is steeped in mystery which finds expression in various trap-doors and hidden panels and what not. He locates the hidden book and pieces the code together and discovers that the treasure chest is buried in a remote cave in the Scottish highlands. Meanwhile he has made a get-away through a trap-door placed in the bottom of a huge trunk and stumbles upon a secret chamber which harbors the paraphernalia of counterfeiters.

The mystery spends itself here to be replaced by melodramatic incident concerning the unearthing of the treasure chest and a fight to hold it against the villains. The arch-plotter is exposed through a revengeful woman, and his cohorts are duly punished. The picture builds well, there being the right proportion of emphasis placed upon the mystery element throughout. The love interest intrudes occasionally, but since it has no real purpose in the plot its appearance seems unnecessary. Moreno plays his part with adequate enthusiasm and persuasion and his company is efficient. The backgrounds are suggestive and the details entirely in order. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Guy Fenton	Antonio Moreno
Marion	Lillian Hall
Lincoln Drew	Kingsley Benedict
Francis Freeland	George Claire
Benjamin Miltimore	Walter Rodgers
Mrs. Miltimore	Oleta Otis
Richards	J. Gunnis Davis
De Villefort	Frank Thorne
Sidney Coleridge	Arthur Sharpe

By William Garrett.
Scenario by E. Magnus Ingleton.
Directed by Chester Bennett.

“The Secret of the Hills”

*Story of a Treasure-Hunt Is Thrillingly
Pictured by Vitagraph With An-
tonio Moreno As the Star.*

Reviewed by Mary Kelly.

The mystery and intrigue have been well handled in this feature, which is the story of a treasure-hunt executed under enough difficulties to make continued conflict. Laid in London, there is a fog opening and this with the incident of the murder at the start, gets the proper atmosphere at once. The action proceeds directly without meaningless interruptions and is as plausible in most parts, as can be expected with this sort of material. One exception to this occurs at the last, where the treasure box, after having been located with infinite risk, is abandoned rather foolishly, it seems, so that the finders may bring a man to appraise its worth. This delay is for dramatic purposes, of course, and does bring suspense—but it is not convincing. Antonio Moreno and Lillian Hall play the featured roles, and prove intelligently responsive to the directing. The lighting effects, or rather the darkening effects, add considerably to the scenes where suspense is the chief purpose.

The Cast

Guy Fenton.....	Antonio Moreno
Miss Overton.....	Lillian Hall
Clayton Drew.....	Kingsley Benedict
Francis Freeland.....	George Claire
Benjamin Miltmore.....	Walter Rogers
Sidney Coleridge.....	Arthur Sharpe
De Vrillesort.....	Frank Thorne
Richard.....	J. Gunnis Davis
Mrs. Miltmore.....	Olepa Otis

Adapted by G. Magnus Ingleton from the
Novel by William Garrett.

Directed by Chester Bennett.

Photographed by Jess Mackenzie.

Length, 5,120 Feet.

The Story

Guy Fenton, newspaper reporter, accidentally goes into the wrong home one night after a party and finds the body of a murdered man. The niece of the murdered man, Miss Overton, gives him the clue by telling that his uncle had a key to a treasure spot which his enemies were in search of. Fenton traces this and finds the man who has a certain book which gives the key. Fenton has a dangerous feat in getting away with the book, but succeeds. The treasure is found after much intrigue and Fenton marries the girl.

Program and Exploitation Catchlines:

A Search for Treasure—a Strange New Coat—a Man Who Possessed the Only Key to the Search—a Girl Left Without Protection — What Could be More Thrilling?

Moving Picture World, March 4, 1922, p. 85

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Guy Fenton)

Ethnicity: White (Guy Fenton)

Media Category: Newspaper

Job Title: Reporter-Correspondent (Guy Fenton)

Description: Major: Guy Fenton, Positive

Description: Minor: None

Sheltered Daughters (1921)

Reporter “Pep” Mullins (Warner Baxter)



New York policeman Jim Dark determines that his daughter, Jenny, will be shielded from any knowledge of evil, and consequently she lives in a dream world, imagining herself to be a descendant of Jeanne d'Arc. Her school friend Adele, also sheltered, is turned away from home for going out with a young man and gets a job at a fashion shop. Jenny visits her and falls into the hands of a bogus Frenchman, who through her aid collects funds supposedly for war orphans. Jim tracks the criminal to a rendezvous with his daughter, and with the aid of Pep Mullins, who is in love with Jenny, rescues her. *American Film Institute Catalog of Feature Films*

“Sheltered Daughters”

*Realart Production, Starring Justine
Johnstone, Is a Photoplay
with a Moral.*

Reviewed by Herbert Caryl.

“Sheltered Daughters,” a Realart production, starring Justine Johnstone, is a photoplay with a moral—tell your daughters of the pitfalls of the world, that they may recognize temptation and resist it. Jenny Dark, played by Miss Johnstone, is the daughter of a New York police sergeant. Another “sheltered daughter” is her friend, Adele. Jenny and Adele ventured into a world of which they really knew nothing. Adele falls into the hands of a crook but escapes and became a modiste’ model. Poor little Jenny, too, falls into the hands of a crook and is rescued by her father. Miss Johnstone is delightful both as the demure little daughter of the policeman and when posing as the wife of a Frenchman. A style show in which the star and others appear in beautiful gowns is one of the features of the picture. Warner Baxter is excellent in the part of “Pep,” the newspaper reporter who finally marries Jenny. Helen Ray as Adele and Riley Hatch as Jim Dark are well cast. Scenes of the picture are in New York, several being at the statue of Joan d’Arc.

The Cast

Jenny Dark.....	Justine Johnstone
Jim Dark.....	Riley Hatch
“Pep” Mullins.....	Warner Baxter
French Pete.....	Charles Gerard
Adele	Helen Ray
Sonia	Edna Holland
Cleghorn	James Laffey
“Pinky” Porter.....	Jimmie Lapsley
The Ferret.....	Dan E. Charles

Story by George Bronson Howard.

Scenario by Clara Leranger.

Director, Edward Dillon.

Cameraman, George Folsey.

Length, 4,587 Feet.

The Story

Jim Dark, a New York police sergeant, determines to keep his motherless daughter, Jenny, shielded from knowledge of the world's evils. Jenny's favorite dream is that she is a descendant of Joan d'Arc. Adele, a school friend of Jenny's, is also a "sheltered daughter." She gets acquainted at a soda fountain with a crook, dines alone at a questionable restaurant with him, becomes drunk, and is turned from home by her father. Adele gets herself a job in a modiste's shop. Jenny has a friend in "Pep" Mullins, a reporter, and little "Pinky" Porter, a boarding house boy. The lad and Jenny go to place a wreath on Joan d'Arc's statue. Jenny meets Adele, who takes her to the modiste's shop. Jenny is infatuated with the clothes she finds there. She, too, falls into the hands of a crook, a Frenchman posing as a wounded veteran who is in this country to collect funds for war orphans of France. Jenny agrees to pose as his wife at party tendered by wealthy New Yorkers. Jenny's plea for the orphans causes a quarter of a million to fall into the French crook's hands. Next day the international scandal is in the papers. Jim Dark, at work on the case, finds the Frenchman in a notorious restaurant with his own Jenny. Jim Dark has arrived just in time to save his daughter from the results of ignorance of the world. "Pep" catches the Frenchman after a fight and "Pep" and Jenny marry, and start for Niagara Falls on their honeymoon.

Program and Exploitation Catchlines:

"Sheltered Daughters," Starring Justine Johnstone, Shows the Traps and Pitfalls Laid for Young Girls in a Great City.

Exploitation Angles: You can do a lot with this title, but be careful always to add the explanation that it is a warning to parents and not merely an excuse for a lot of sex stuff. It deals cleanly with the pitfalls the uninformed girl cannot avoid and really conveys a lesson. Sell the lesson. Sell

also Miss Johnstone's beauty and Broadway favor, coupling up with her previous work. Get a plentiful supply of photographs and paper, and work for a style show to supplement that in the film.

'SHELTERED DAUGHTERS'

(Realt)

The Best Little Bet in Many a Month

A GEM. Has everything that goes to make a surefire audience picture; great story, having one slightly improbable sequence in which the heroine is made an accomplice of the crook, but which won't be questioned by the average audience; fine acting by a flawless cast; perfect direction that gets the most out of each scene; star truly beautiful and registering for the first time by the way, as an honest, goodness personality, and a great type for the part; a perfect continuity that carries suspense and builds with just the right amount of mystery; clothes that aren't dragged in by the cast; a theme of rare importance need not to preach but to teach; good sets and nicely selected exteriors; clever titles that land out an occasional laugh as well as tie the story together and good straight clear photography that strives not to be so artistic but that it will be appreciated by the fan. What more could an audience ask for?

George Brown Howard wrote "Sheltered Daughters." Edward Dillon directed. Justine Johnston is the star and important members of the cast who are entitled to much praise for putting the picture over, are Riley Hatch, Warner Baxter, Charles Gerard, Helen Bay, Edna Holland and Jimmie Lapsley. Clara Beranger wrote the scenario.

The story told concerns an unsophisticated girl who has been sheltered from all the bad of life, who through a series of circumstances and incidents, comes close to having her life wrecked because a tale in the picture says, "She is so green that I bet she still thinks there is a Santa Claus." Through the picture there is the thread of a romance, but the feature is principally a story of incident and action in which the whole cast is given about equal opportunity.

If this production doesn't please 'em they are hard boiled. Incidentally the feature is crowd proof. Go get it.—Length, 5 reels.—J. S. Dickerson

THE CAST

Janey Duck	Justine Johnston
Tom Duck, her father	Riley Hatch
Pop Mallon	Warner Baxter
French Pete	Charles Gerard
Adelle	Helen Bay
Edna	Edna Holland
Clapham	James Lapsley
Pinky Porter	James Lapsley
The Peters	Don E. Chase

By George Brown Howard.
Scenario by Clara Beranger.
Directed by Edward Dillon.
Photographed by George Fisher.

PRESS NOTICE—STORY

That ignorance is not always bliss furnishes the theme of Justine Johnston's latest picture, "Sheltered Daughters," which comes to the screen in a most interesting and unusual way. The beautiful star plays the role of a motherless girl whose father, a famous detective, has determined that his daughter shall be kept pure and unadulterated from any knowledge of the sin and crookedness of which he knows so much. The girl is not even allowed to read the newspapers, let alone learn that scandal and crime are commonplace.

The hero of the story is a young cub reporter who informs her father that the girl ought to be told a few things about life. His father, however, in a moment of stern right on withholding and sheltering the girl, believing her safe because she was always at home reading. Of course she reads romances and leads a deal of romantic notions from them. Then a chance acquaintance brings her into contact with a polished rogue, who has on foot a daring scheme to fence a rhinoceros, but of course, he needs a woman accomplice and the girl becomes an unconscious tool to his scheme. She is extricated in the nick of time. The picture builds a number of clever scenes and builds the interest.

PROGRAM READER

Since babyhood her father had kept her ignorant of the ways of the world and sheltered from all contact with evil. And now, when the first man came into her life, how was she to judge whether his intentions were honorable or not? So the trap was set and sprung all too easily, and only a kind providence saved the great "sheltered daughter" from her father's folly. Is it any wonder that even the man who had deceived her should turn upon the father with the scathing denunciation—"Don't blame the girl, blame yourself." "Sheltered Daughters" is a play that every parent and every boy and girl should see. The picture appears at the theatre next with beautiful Justine Johnston as the star.

SUGGESTIONS

The theme of this picture would make excellent copy for exploitation. This can be put out in the shape of a reader campaign, newspaper synopsis and program readers. Ask your patrons—those who are parents if they are pursuing the right course in bringing up their children. Play up that ignorance is not always bliss. Stress the fact that children cannot be shielded from all contact with evil—the ignorance may reap the consequences. Play up the star and her previous pictures. You can state that she is the most beautiful woman on the screen. The author is well known and his name should come in for some special exploitation. Bill it as a dramatic study which carries romance and thrills.

CATCH LINES

Her father had surrounded her with a rich atmosphere of blue laws. The "Don't Tread" sign was up on all sides. What were the consequences? See "Sheltered Daughters."

Do you believe in shielding your daughter and forbidding her to see or talk with any evil, and hear no evil? See Justine Johnston in "Sheltered Daughters."

She had grown to womanhood as sheltered as a rose. She revelled in romance, but was ignorant of the world. What happened? See "Sheltered Daughters."

ADVANCE INFORMATION OF FILM RELEASES
WILL APPEAR NEXT WEEK

JUSTINE JOHNSTONE IN
**SHELTERED
DAUGHTERS**

(REALART)

Entertaining story of the machinations of a couple of crooks who play on the unsophistication of two New York girls. Has good incident and interest is well maintained. Subtitles have punch. Directed by Edward Dillon.

The moral behind this picture, which was adapted from George Bronson Howard's story, is quite obvious. It is, let your daughter know of the city's pitfalls that she may avoid them. Miss Johnstone is cast as one of the "sheltered daughters" and because of her innocence of the city's ways, becomes involved in a scheme to mulct a large sum of money from kind-hearted society people who are touched by her plea for aid for the thousands of hungry French orphans, a cause she has been tricked into joining.

By her pleasing personality and careful shading of the part assigned her, Miss Johnstone fits into the role nicely. It is not a role calling for many emotional moments and the photographer has refrained from giving too many closeups, a weakness of her last picture "The Plaything of Broadway."

There is a splendid cast appearing in her support. W. Riley Hatch has the role of her father, a police detective; Warner Baxter is excellent as a reporter; Charles Gerrard a smooth and malicious villain; Dan Charles another villain, and Helen Ray is Adele, the other "sheltered daughter." There are several interesting scenes along Fifth avenue, and Riverside Drive, New York, and a style show in a modiste's shop is a legitimate part of the picture. The photography, sets, and direction are up to Realart's high standard of excellence.

The story revolves around two girls

who have been shielded from the city's evils by their fathers, one a detective and the other a retired business man. Jenny Dark and her friend, Adele, venture into the world of which they know little and are soon involved in schemes with two crooks that nearly lead to their downfall. Jenny's father arrives in time to save her from the results of her ignorance, and she marries the reporter of a New York daily.

Exhibitors Herald, June 4, 1921, p. 85

SHELTERED DAUGHTERS.

Ivan Abramson or the Fox people might have made of "Sheltered Daughters" a seething, ebullient, foaming, sensational picture. The title alone should be sufficient inspiration for an offering calculated to appeal to the muckworm, the proletary and the clodhopper.

But Clara Beranger has made of George Bronson Howard's underworld story a scenario designed to teach a lesson to the Austere, intolerant parent, well worth proselyting. It is good propaganda in that it shows the necessity for showing growing girls the way of the world, instead of keeping them entirely sheltered—or apparently so. This insures them against gulli-

bility and protects them from being led astray by conscienceless villains who prey upon the innocents.

The heroine (and star) is Justine Johnstone, a reincarnated Jeanne D'Arc, whose father, a police sergeant, has brought her up ignorant of the ways of the world. Full of enthusiasm she becomes the innocent accomplice of a bogus French soldier seeking to raise money ostensibly for the French orphans. In a quite plausible manner he persuades the girl to pose as his wife and make an appeal to the American public for funds.

There are a number of other unexaggerated types of the underworld, the whole making for an interesting melodramatic story that might readily have been highly colored and magnified into a lurid dime novel narration of hectic events.

Miss Johnstone is seen to her best advantage in "Sheltered Daughters," starting off in simple garb, running through plausibly to a display of sartorial art and concluding as a simple, but wiser, unsullied bride.

Riley Hatch is convincing as a stern but kindly father; Warren Baxter is a consistent reporter; Charles Gerrard is an unexaggerated heavy and so on. The tale winds up with the girl looking straight at her father and saying: "I didn't know—you never told me there were such men in the world."

The picture was well directed by Edward Dillon. It is a Realart release.

Jolo.

Variety, May 20, 1921, p. 41

Sunday, May 22, 1921

Wid's DAILY

19

A Splendid Entertainment With a Strong Moral

Justine Johnstone in
"SHELTERED DAUGHTERS"
Realart

DIRECTOR Edward Dillon
AUTHOR George Bronson-Howard
SCENARIO BY Clara Beranger
CAMERAMAN George Folsey
AS A WHOLE A good story with a powerful
 moral for parents, well done and ably presented
STORY The near tragedy of a girl who grew
 up ignorant of the ways of the world
DIRECTION Good and at times excellent
PHOTOGRAPHY Uneven
LIGHTINGS Fair
CAMERA WORK Very good
STAR Does good work in a quiet way
SUPPORT All adequate
EXTERIORS Well chosen and artistically com-
 posed
INTERIORS Very good
DETAIL Quite good
CHARACTER OF STORY The book girl un-
 prepared for the real world; and the dangers of
 ignorance
LENGTH OF PRODUCTION 4,895 feet

The sum total of this entire picture is expressed in one of the flashes—"If you want to keep her off the rocks, she's got to know where they are." Like the traditional minister's son, daughters, too, may be kept in ignorance of the real world only at their own peril.

"Sheltered Daughters" is a good story that brings home a powerful moral. The presentation is in every way ably and well-planned. The dramatic events pile on in good sequence and lead up logically to a splendid climax.

While the story itself has not the elements of great drama, still it is handled and directed to ably that a splendid picture is made thereof. The photography and lighting too, add a good deal to the success of this picture.—Another case where the director's work contributes materially to the putting over of the idea.

Justine Johnstone, as Jennie Dark, plays her part well in her own quiet and charming way. Miss Johnstone is not an emotional actress and does well to keep away from violent roles. Her strength lies in simplicity and charm—quiet roles. Her facial work is also very subtle, so much so that at times it does not register, and unless the lighting is carefully adjusted its best effects are lost. Her characterization as the innocent girl is well done and little exaggerated.

The story deals with an underworld plot to collect money for the French orphans and make a getaway. Jenny Dark, who greatly admires Joan d'Arc wife of a supposed French officer, and at a banquet collects two hundred thousand dollars for the French orphans. But Jenny's father is a plain clothes man, so the crooks do not get away. The big scene in the picture is where Jenny's father goes to arrest the imposter and finds his daughter in the same room. Then all is explained and a near tragedy is avoided.

Heleen Ray as Adele, and Charles Gerard as French Pete, both add greatly to the support and success of the picture. The settings and costumes are all carried out with great care and detail.

A Picture With a Moral for Parents and Daughters

Box Office Analysis for the Exhibitor

You will be glad to get "Sheltered Daughters," for it carries a message that can be taken home by your audience. It will cause talk and discussion and draw the crowds. It is timely and a well pictured film ably directed.

You can promise your people an intelligent and logical drama based on an alive and appealing subject. Catch lines could read: "The ignorant girl is not necessarily the safe girl," or "There is evil in ignorance."

The star, Justine Johnstone gives a satisfying performance. Realart could probably furnish you with some attractive posters and lobby displays.

If possible, obtain some big photographs of Miss Johnstone, who is one of the handsomest women on the screen. You should be able to obtain considerable local publicity by working up a good story that she has just left for Europe, where she intends making a big special production.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Pep Mullins)

Ethnicity: White (Pep Mullins)

Media Category: Newspaper

Job Title: Reporter (Pep Mullins)

Description: Major: Pep Mullins, Positive

Description: Minor: None

Short and Sweet (1921)

Reporter Billy makes a bet he can find a missing heiress. He not only finds her, but he also marries her.



Moving Picture Weekly, April 16, 1921 p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Billy)

Ethnicity: White (Billy)

Media Category: Newspaper

Job Title: Reporter (Billy)

Description: Major: Billy, Positive

Description: Minor: None

The Sign on the Door (1921)

Newspaperman (Edward Brophy) photographs a woman arrested in a raid.

Ann Hunniwell, innocently accompanying Frank Devereaux, her employer's son, to a questionable New York cafe, is arrested in a raid and is photographed by a newspaperman, although Devereaux manages to obtain the negative. Five years later she is the wife of "Lafe" Regan, a man of high character and social standing. Her stepdaughter, Helen, becomes involved with Devereaux, who has also had an affair with the wife of Colonel Gaunt. When the colonel threatens to shoot Devereaux, Regan stalls him, while Ann follows Helen to Frank's apartment; after an oral conflict, Regan shoots Devereaux and leaves a "Not To Be Disturbed" sign on the door. Ann tries to take the blame and shield her family, but the district attorney, having posed as the photographer years before, believes Ann is equally guiltless now and frees her and her husband, stating that no jury would convict Regan on his plea of "Self-Defense." *American Film Institute Catalog of Feature Films*

"The Sign on the Door"

Norma Talmadge Does Strong Emotional Work in Screen Version of Channing Pollock's Stage Play
—Released by First National.

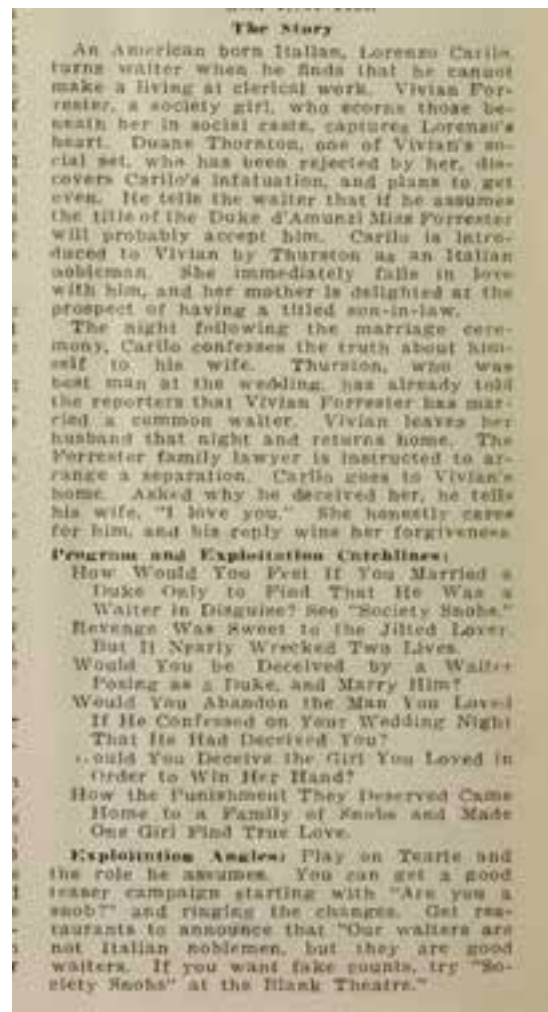
Reviewed by Edward Weitzel

Made from a stage play of excellent workmanship, the screen version of "The Sign on the Door" has the true dramatic qualities. Nothing is told at second hand. The story develops before the eyes of the spectator, and the suspense never slackens. The relationship of the characters to one another is always right, and sympathy for the heroine is steadily maintained. The plot is vitalized by a combination of physical and mental action, and the element of surprise is cleverly handled. Briefly, the picture is a photodrama—of which the screen is always meagrely supplied. Correct studies of character and artistic landscape shots may appeal to the intellect and please the eye, but it takes drama to stir the blood, and a brisk clash of human emotions, a conflict between the forces of good and of evil, has been the goal of every dramatist since the days of the Greek Masters.

"The Sign on the Door" is not great drama, by any means; but the fight that Ann Hunniwell makes to protect those nearest and dearest to her will enlist the sympathy of everyone, and the playwright has seen to it that she is given the widest scope in her emotional appeal. Such a character is well within the grasp of so capable an actress as Norma Talmadge, and, in the expressive vernacular of the street, she goes after it for all she is worth. Fine support is given her by Charles Richman and Lew Cody, and the other members of the cast. Herbert Brenon's direction correctly translates the spirit of the play throughout all the scenes.

Cast

Ann Hunniwell	.....	Norma Talmadge
Mrs. "Lafe" Regan	.....	Charles Richman
"Lafe" Regan	.....	Lew Cody
Frank Devereaux	.....	David Proctor
Colonel Gaunt	.....	Augustus Balfour
Ferguson, Devereaux's Valet,		Mack Barnes
"Kick" Callahan	.....	Helen Weir
Helen Regan	.....	Robert Agnew
Alan Churchill	.....	Martinie Burnlay
Marjorie Blake	.....	Rud" Whiting, the District Attorney,
"Rud" Whiting, the District Attorney,		Paul McAllister
Inspector Treffy	.....	Lew Hendricks
Batea, Regan butler	.....	Walter Bussel
Scenario by Mary Murillo and Herbert Brenon		
Cameraman, J. Roy Hunt		
Length, 7,100 feet		



Moving Picture World, July 30, 1921, p. 541

NORMA TALMADGE IN
**THE SIGN ON
THE DOOR**

(FIRST NATIONAL)

Splendid adaptation of the Channing Pollock stage success. Gives Miss Talmadge an opportunity to act such as she does not often get. Her work and that of the supporting cast is of the highest order.

"The Sign on the Door" is a photoplay, adapted from a Broadway success, that proves it is not necessary to change a plot and rob a story of its superior points in order to make it into screen material. Here is swift moving drama, convincingly acted, written by a dramatist that knows the tricks of the trade. There is a smashing climax and unique situations not met with in the ordinary adapted story.

Miss Talmadge is at her best and gives a performance that will long be remembered among the vast repertoire of screen plays in which she has appeared. The cast includes also a long list of screen favorites, all exact types for the parts and artists as well.

Lew Cody, in an important role, is a lovable villain and while the part wins him little sympathy, his work, nevertheless, is finished and artistic. Charles Richman, as Lafe Regan, gives one of the best performances of his career. He has a difficult role and gets all there is possible out of it.

The story is strict melodrama, one concerning a girl who works as a secretary in the office of a rich man with a no-account son. The son endeavors to add the girl to his long list of conquests and string of broken hearts. He induces her, against her better judgment to go to the opera, and from there to an after-theatre place to dine. The girl, innocent in the ways of the world, and especially of the set in which Devereaux is a figure, trusts him, and is led into a private dining room, where she is induced to partake of an intoxicant. It is a questionable, though smart resort, and watched by the police. A waiter, assigned the private room, sees that the girl is unused to her surroundings and deducing that she does not know where she is, plans to get Devereaux out of the room long enough to tell her. She is about to leave when he returns, but diplomatically feigns a headache, incurs his anger and protests against his forced attentions. In the midst of a scuffle there is a loud knocking at the door. The place is raided. The girl is caught in a flash-light photograph with Devereaux and is taken to the station and then we hear no more of her until we find her as secretary to Lafe Regan, a wealthy, influential and prominent widower, of spotless reputation. They are married, and the girl-wife assumes the role of mother to Regan's daughter. Then the cause of the final intrigue is the attention of Devereaux to the daughter, the embarrassing position of the young wife, and the disastrous outcome. Devereaux

induces the debutante to come to his apartment, alone. But the foster mother, in order to prevent the inevitable, sacrifices herself by going there first, and compromising herself irreparably, until, after many exciting, intensely dramatic happenings, the villain is wiped out and the family reunited.

A sure-fire interest holding entertainment, in six reels.

Exhibitors Herald, August 13, 1921, p. 39

Status: Print Exists in the Library of Congress film archive and in the film holdings of Cohen Media Group (Raymond Rohauer collection).

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Newspaper Photographer)

Ethnicity: White (Newspaper Photographer)

Media Category: Newspaper

Job Title: Photojournalist (Newspaper Photographer)

Description: Major: None

Description: Minor: Newspaper Photographer, Positive

Small-Town Idol (1921)

Magazine picture of her former fiancé as a star in Hollywood makes a woman wonder if she made a mistake.

Sam Smith is engaged to the village belle until he is accused of stealing by J. Wellington Jones and is driven from town. Chance leads him to a film studio in Los Angeles, where, in desperation, he stands in for an actor who declines to jump off a bridge. Becoming a success as a result, he returns to the town rich and famous but finds himself jailed and threatened with lynching. A confession by the heroine's father finally frees him, and he becomes the "small town idol." *American Film Institute Catalog of Feature Films*

Viewing Note: Mary sees a picture of Sam in Hollywood as a famous movie star and when he comes to town, falls in love with him again.

"A Small Town Idol"

*Associated Producers Offer a Mack Sennett
Melodramatic Farce of Studio
and Village*

Reviewed by Louis Reeves Harrison

"A Small Town Idol" is a travesty on life in a country town to a small extent, to a much larger one a parody on melodrama and a cynically truthful portrayal of studio happenings as well. It excels in those parts which hold so closely to the style of melodrama as to approach it in thrilling interest. It is sensational enough in spots to pass for true melodrama, arousing a feeling of doubt whether one should laugh or take it seriously, and many of the studio scenes are elaborate enough to form a part of a purely spectacular screen production. This is to say that "A Small Town Idol" is amusing chiefly because of skilled treatment.

While the cast is made up largely of figures well known in Mack Sennett farces of smaller proportions, and there are some tremendous ensembles, it is a matter of no little uncertainty whether or not the parts are well typed, especially in view of the fact that slapstick characterizations are giving place in popularity to those of true comedy. All members of the company

work hard, notably Ben Turpin, but the lack of illusion in what they represent affects their strenuous efforts somewhat unfavorably at times. On the whole, however, there are laughs in some of the caricatures, those the least exaggerated, and such a redundancy of good material provided that the melodramatic farce will probably prove highly amusing to almost any audience in the land.

Cast

Sam Smith	Ben Turpin
J. Wellington Jones	James Finlayson
Mary Brown	Phyllis Haver
Martin Brown	Bert Roach
Joe Barnum	Al Cooke
Sheriff Sparks	Charles Murray
Marcelle Mansfield	Marie Prevost
Mrs. Smith	Dot Farley
Bandit Chief	Eddie Gribbon
Bandit's Rival	Kalla Pasha
Studio Director	Billy Bevan
Studio Cameraman	George O'Hara

Written by Mack Sennett
Directed by Eric Kenton
Length, Seven Reels

The Story

"A Small Town Idol" is Sam Smith as a polite church sexton engaged to the village belle until he is falsely accused of stealing and ignominiously driven from town. Chance directs his course to a studio in Los Angeles, where he proves to be more or less of a joke until driven to desperation by a forged note from his sweetheart. He is contemplating suicide when a leading actor in melodrama declines to risk his life by jumping from a high bridge. Sam offers to take his place, hoping to be killed, and turns the trick so successfully that he is given a leading role and featured in melodrama. He is rich and famous when he returns to the small town, and he is received as a hero where he was banished as a thief.

The same insidious influence charges him with the murder of his sweetheart's father, though the latter has accidentally shot himself. Sam finds himself jailed and threatened with lynching. This time it is not in moving pictures. He narrowly escapes death a dozen times before a written confession by the heroine's father liberates him and points out the true villain. At last, and in reality, Sam becomes what he has always aspired to be. He is safely and forever entrenched as "A Small Town Idol."

Program and Exploitation Catchlines: A Melodramatic Comedy-Drama With All The Comedy Favorites.
Ben Turpin in the Role of The Small Town Idol in a Comedy of the Studio and the Village.

Moving Picture World, February 19, 1921, p. 967

Status: 19-minute narrated excerpt available
YouTube

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

Society Snobs (1921)

Newspaper Reporters find out from a rejected suitor that a society girl has married a common waiter and the story is spread all over the front page of New York newspapers.

Italian American Lorenzo Carilo, failing at clerical work, becomes a waiter and falls under the charms of Vivian Forrester, a society girl contemptuous of her social inferiors. She rejects the suit of wealthy Duane Thornton, and in retaliation he presents Carilo to Vivian as the Duke d'Amunzi. Abetted by her ambitious mother, she responds to Carilo's advances. On their wedding night he confesses the deception, and Vivian promptly leaves him to make arrangements to have the marriage annulled. She does forgive him, however, and they are reunited. *American Film Institute Catalog of Feature Films*

SOCIETY SNOBS.

Conway Tearle courts professional suicide with both barrels in "Society Snobs" (Selznick) by acknowledging authorship and appearing as the star of the picture. Martha Mansfield is his leading woman. It is hard to believe that Mr. Tearle, a man of culture and experience, could have written the story accredited to him on the screen.

Tearle plays the part of a Ritz waiter who is introduced to a society girl by a discarded suitor as a Duke traveling incognito. The waiter has loved the girl silently and now, accepted by the heroine and her supercilious mother as a nobleman, he courts vigorously. He marries her, then tells her he is a waiter disguised. The rejected suitor sees to it that the story of the misalliance is spread all over the front page of a New York newspaper. The mother has the marriage annulled. Then, apparently, the erstwhile waiter turns out to be some sort of engineer and is given a big commission in South America. As he prepares to leave, love triumphs and the girl, evidently believing a good waiter a handy thing to have around the house, walks in on him and avows her undying affection. Curtain.

Aside from the fact the story is silly and a breeder of class hatred, it is totally lacking in virility and contains not one flash of comedy. It seems to promise something, but the promise never is fulfilled and the play ends with the spectator wondering what it's all about.

Tearle, one of the best actors and "troopers" on the screen today, is absolutely colorless here, slow-moving and seemingly witless. Miss Mansfield, reputed to be a beauty, gives not a semblance of ability and is so disappointing in her stiffness of expression, gesture and stride as to create wonder why she has been called to the screen for star honors.

"Society Snobs" lacks even photography to recommend it and, except for one or two close-ups of Miss Mansfield, mere portrait studies to display her pretty hair, has pictorial individuality. Unless Miss Mansfield has more talent than she displayed in this feature, she will not get far as a star, because the day of pretty faces masquerading as actresses has passed; and her promoters will realize that the make-up of a lasting star does not come in a paint box only.

The picture may get by on Tearle's name, but his reputation will suffer wherever it does.

CONWAY TEARLE IN **SOCIETY SNOBS**

(SELZNICK)

The third of the Tearle starring vehicles and a thoroughly entertaining picture. Has a strong plot and is logical in development. Directed by Hobart Henley.

Conway Tearle is here presented in a role so vastly different that his followers will "sit up and take notice" and admire the more.

The director is to be complimented upon coaxing several real smiles to the perpetually stern lips of the star, an innovation that might be repeated with no serious results.

Tearle has the part of a waiter—a head waiter—and he is induced to woo a society girl whom he wins for his wife. She marries him, not knowing his real identity, but she is told on their wedding night. She leaves him and their marriage is annulled, but ultimately she begs him to re-marry her.

Tearle has a charm of quiet and easy playing that combines strength with the grace that is admirable in a man. He has Martha Mansfield for the feminine lead, an attractive and skillful co-star.

Scenes of the wedding party will catch the feminine favor. There is noticeably good posing for the love-making scenes in and about a country

club and before a fireplace in the home of the bride. The play teaches the disgust of snobbery, for it is the snobbishness of the mother of the girl that inspires the friend to encourage the waiter to take the name of a visiting lord and woo the girl whom he really loves.

The part of the friend, Thurston, is played by Huntley Gordon. Ida Darling plays the part of the mother. George Stewart is the snobbish young brother.

Sunday, March 20, 1921

Wid's DAILY

Well Sustained Interest Makes This Entertaining

Conway Tearle in
"SOCIETY SNOBS"

Hobart Henley Prod.—Selznick

DIRECTOR Hobart Henley
AUTHOR Conway Tearle
SCENARIO BY Lewis Allen Brown
CAMERAMEN Jack Brown and Lester Lang
AS A WHOLE Entertaining picture of society life; not unusual but told in a straightforward way; never lags
STORY Not a whole lot to it but effective appeal; maybe a bit implausible
DIRECTION Very good; reaches the ending so quickly you can't believe it
PHOTOGRAPHY Good
LIGHTINGS All right
CAMERA WORK Good
STAR From waiter to Count in capable manner
SUPPORT Martha Mansfield attractive heroine; "anob" types all correct
EXTERIORS All right
INTERIORS Adequate
DETAIL All that's required
CHARACTER OF STORY Rich mother who insists on daughter marrying a Count, learns that he's only a waiter

LENGTH OF PRODUCTION About 4,500 feet

Following the example of Bill Hart, Harry Carey and a few others, along comes Conway Tearle with a story written by himself, for himself, under the title, "Society Snobs." Hobart Henley has handled the production end of it and together they have turned out a really pleasing picture, not unusual, but a good piece of entertainment. A noteworthy feature of the production is the fact that they waste no time in the telling. They didn't have material for a long picture

and they haven't made it long by padding, and even the ending surprises you, so quickly is it reached.

Tearle does very well in a part that from a waiter makes him a Count. No one is supposed to know he has been a waiter. He is also supposed to be traveling "incognito." He is asked how much longer he will have to wait before he will be at liberty to disclose his identity. Some humorous body volunteers that "he should worry, he's a good waiter." Hero register's "I'm caught," but the speaker was merely being funny. Martha Mansfield is the heroine who decides to keep her Count even if he isn't one.

There is one angle of the story which might have been made less implausible. It isn't likely that a Ritz waiter would have the capital to establish himself in a suite at the Waldorf and live in a manner befitting a Count. You're about prepared to have it turn out that he really is a Count or somebody more than a waiter.

Martha Mansfield is the daughter of a woman, a "Society Snob," who wants Martha to marry a title. For this reason Martha refuses a perfectly good American suitor. The latter consults Caroli (Tearle), who is a waiter at the Ritz where Martha often lunches. Caroli admits he is in love with the heiress but on account of his position satisfies himself with sending her anonymous boxes of orchids. Caroli agrees to impersonate a Count. As such he wins and marries Martha but immediately following their marriage tells her who he really is.

The mother insists that the marriage be annulled. Caroli agrees and the papers are signed. But Martha informs her mother that henceforth she will think for herself. She joins Caroli and they go to Buenos Aires where Caroli has accepted a position with a construction company.

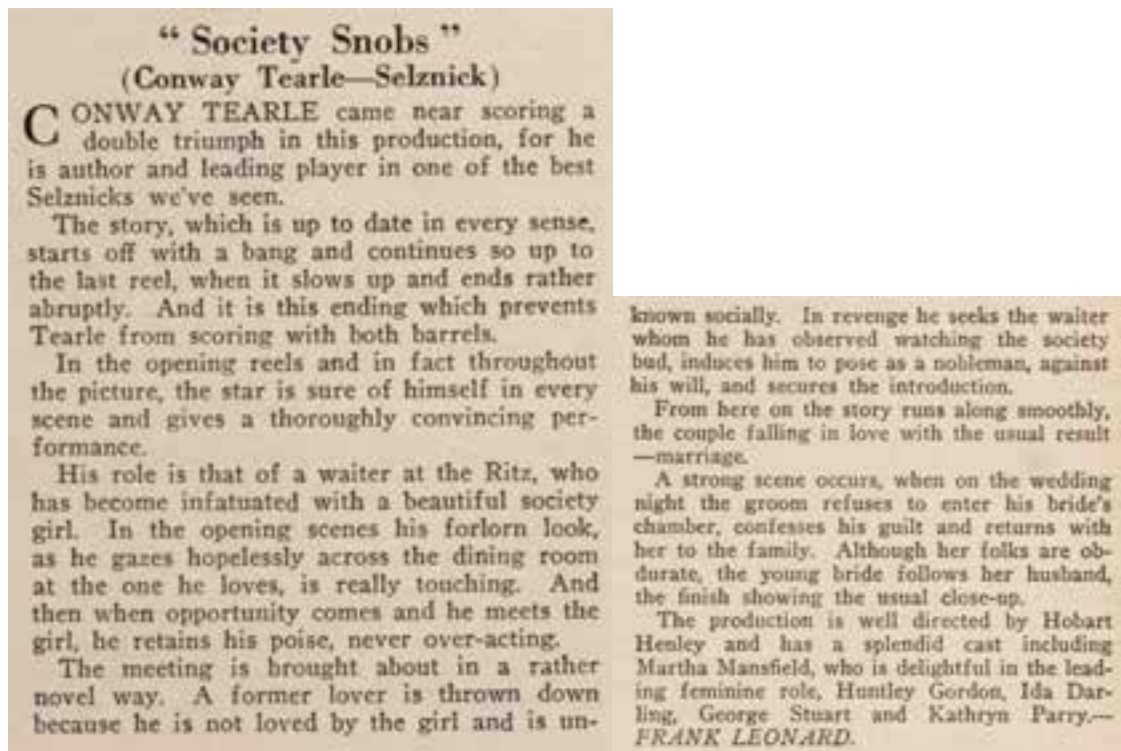
Another Of Selznick's Recent Good Ones For You

Box Office Analysis for the Exhibitor

You can be sure you are giving them a thoroughly entertaining picture if you show "Society Snobs." It's just what the title implies and sticks to it all the way through. The development is logical and there is no time wasted in padding a story that of itself isn't complex. All those of your patrons who like Conway Tearle will be well pleased with his work in this picture. His usual sober countenance is often guilty

of smiles, too. It's a bet his admirers will wonder why he doesn't smile more often.

Be sure to tell them Conway Tearle is the author. That should interest them. Also mention Hobart Henley's name and recall his William Faversham picture, "The Sin That Was His." If you played it, they will want to see this one.



Motion Picture News, April 2, 1921, p. 2396

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Newspaper Reporters)

Description: Major: None

Description: Minor: Pack Journalists, Negative

The Soul of Man (1921)

Newspaper Office.

A rich, arrogant man, in his desire to gain the whole world and be a power god, almost loses all when his own flesh and blood double-crosses him. But a grandson, who refuses to permit greed of gold to destroy his ideals, and a sweet blind girl, one of God's innocent children, show the old man and his unscrupulous kin that the greatest possession is love. *Motion Picture News Booking Guide*, 1:104, December, 1921.

· “The Soul of Man”
Producers Security—Seven Reels
(Reviewed by Charles Larkin)

SOME day directors will learn that their job is big enough without devoting their time to presiding at the small end of the megaphone and acting in the picture at the same time. Charlie Ray tried this experiment with disastrous results. Here William Nigh tries it with the production suffering as a consequence. There is some excellent story material in “The Soul of Man,” and properly handled and edited should make a whirlwind five reeler, but there is no excuse for dragging it out for seven reels. As it is there is a lot of padding and slowed-up action and so many explanatory sub-titles that the feature takes on the aspect of an issue of Topics of the Day.

The story has a good theme and once one gets out of the “preachy” first few reels, there is some entertaining action. It would have been better to eliminate the Roman scenes. The interiors in the home of the millionaire are attractively furnished. The

newspaper office views, as usual, are grotesque as is the finale where all the principals in the story suddenly bob into the cramped shack scene at once. There is too much "stalling" in the early reels as the old capitalist shows his grandsons how other big figures in history won their way in the world.

Maurine Powers, who came into the limelight in "Why Girls Leave Home," has the principal feminine role and does well with the character of the blind girl who is cured and is taken into the home of the millionaire. J. H. Gilmore is convincing as Henry Fortune, the capitalist. Leslie Austin is acceptable as John Fortune, the grandson, who tries to "carry on" with his dominating relative's "crushing of the masses" ideas.

Edit this one to about five reels and there will be a good feature as a result. This picture was given a Broadway run some time past under the title of "Democracy." Since our review of that time the production has been recut and retitled.

The Cast

Henry Fortune	J. H. Gilmore
David Fortune	William Nigh
John Fortune	Leslie Austin
Mary	Maurine Powers
Doctor	Hal Brown
Old Toiler	Albert Tavernier
The Butler	Charles Sutton
The Millionaire	Frank Hanna
John's Wife	Elsie de Wolfe

By Lee Francis Lybarger. Directed by William Nigh. Scenario by Nina Wilcox Putnam. Photographed by William Crolley and Sid Hickox.

The Story—A Wall street magnate in his desire to "own the world" amasses a tremendous fortune, but almost loses all when his grandson "double crosses" him. Another grandson, however, who refuses to carry out his arrogant ideas destroying all in the greed for the yellow metal and a blind girl, show the capitalist and his unscrupulous henchman that the greatest thing in this life is not wealth and power—but love.

Classification—A dramatic tale of high finance and romance, setting forth during its action a good moral.

Production Highlights—The work of Maurine Powers as the blind girl. The character of Henry Fortune as depicted by J. H. Gilmore. The interiors of the Fifth avenue mansion and the "Palace" on the millionaire's estate. The scenes in which John's real wife is introduced as a climax. The regaining of the girl's sight and the blindness coming to the old man. The ballroom scenes.

Exploitation Angles—Tell them that the heroine of "Why Girls Leave Home," is in this one. Might tie up with the labor-capital angle. The title.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Miscellaneous (Newsroom)
Description: Major: None
Description: Minor: Newsroom, Neutral

The Speed Girl (1921)

Newspapers. Press Agent Soapy Taylor (Walter Hiers) wastes no time in getting his clients' names in print.

At twenty years old, Betty Lee has become famous for movie stunts with airplanes and high-powered roadsters. While horseback riding, she allows Ensign Tom Manley to believe that he has saved her from a runaway. Later, at the studio, Tom meets her suitor, Carl D'Arcy. Betty evades Carl's marriage proposal and accepts Tom's luncheon invitation instead. By turning back Tom's watch, she delays him in meeting his ship, and at the last minute, Betty, along with Tom and her press agent, Soapy Taylor, burn up the road to San Diego. Thanks to a telephone call from Carl, the police arrest Betty for speeding and sentence her to ten days in jail, but only after she manages to deliver Tom to his ship on time. Trailed by revenue officers, Carl implicates Hilda, a chambermaid whom he has deceived, and she is sent to jail, where she meets Betty and tells her the truth about Carl's lack of character. Soapy plans a jail wedding for Carl and Betty as a publicity stunt, but Tom arrives in time to expose Carl and win the hand of Betty. *American Film Institute Catalog of Feature Films*

“The Speed Girl”

*Bebe Daniels Plays Herself in High
Powered Comedy, Realart
Production.*

Reviewed by Jessie Robb.

When Bebe Daniels, Realart star, served time for exceeding the speed limits “somewhere in California,” it was inevitable, that sooner or later her experience would serve as a basis for an eventual vehicle. The vehicle in this production is an umpty-steen cylinder, high-power comedy of the speedster type with just a touch of serious drama. Anything about people and the life of the stage and screen is of interest to the great general public. By having Miss Daniels assume the role of a moving picture star, glimpses of the making of a picture and a star’s life as it is portrayed in the “fan” magazines make excellent entertainment, especially when the action moves at the pace of this film. Director Campbell is an adept in developing light and clever comedies, and he hasn’t missed an opportunity for a laugh.

The cast is corking. Bebe wears the ultra sumptuous gowns a star is supposed to wear morning, noon and night. Jolly and rotund Walter Hiers as the press agent is immense. He never misses a chance to pull something and get his star’s name in print. Theodore Von Eltz and Frank Elliott are excellent as leading man and villain, respectively, while William Courtright as the judge does excellent character work.

The Cast

Betty Lee.....	Bebe Daniels
Tom Manley.....	Theodore Von Eltz
Carl D’Arcy	Frank Elliott
Soapy Taylor.....	Walter Hiers
Hilda	Norris Johnson
Mrs. Lee.....	Truly Shattuck
Little Girl.....	Barbara Maier
Judge Ketcham.....	William Courtright
Director.....	Major Maurice Campbell
Photographer	H. Kinley Martin
Author	Elmer Harris
Scenarist	Douglas Doty

Length, 5 Reels.

The Story

Since the tender age of four, Betty Lee has had the speed mania. She moved at such a pace that twenty finds her a movie star with aeroplanes and high power speedsters. One day while indulging her mania on horseback she meets Ensign Tom Manley, who saves her, as he thinks, from a runaway. Carl D'Arcy, man about town, is also a suitor. The two men meet at the studio. Betty evades Carl's proposal of marriage and accepts Tom's luncheon invitation to meet a group of naval officers. At the luncheon Tom tells Betty he must leave at 3 o'clock. She turns back his watch. Carl tries to force himself in the luncheon party but not succeeding puts a note in Betty's gloves which are in Tom's coat pocket.

When Betty learns that Tom was to meet his ship and is A. W. O. L. she determines that he shall get there. So she and her press agent, Soapy Taylor, along with Tom, proceed to burn up the road to San Diego. Carl phones the police about the speed breakers. Betty gets Tom through on time, but is arrested and sentenced to ten days in jail.

At his hotel, Carl meets the girl he had misused. She is working as chambermaid. He gets in trouble with the revenue officers and shifts the blame on Hilda.

Betty has read the note and believes Tom a villain. In jail she meets Hilda. Carl calls and renews his proposal and is accepted. Soapy plans a jail wedding as a good publicity stunt. In the nick of time Tom returns. Carl is exposed. Then Betty and Tom find that they are suited to each other.

Program and Exploitation Catchlines:

Speed Was Her Middle Name and She Went the Limit Until She Landed in Jail When She Had to Pause. Result, a Plunge in Matrimony.

Bebe Daniels in the Merriest, Maddest, Swiftest Comedy She Has Yet Had!

BEBE DANIELS IN
THE SPEED GIRL

(REALART)

Fairly amusing comedy in which Miss Daniel's recent incarceration is put to good use. Picture depends upon the charm of the star more than the plot or its development. Directed by Maurice Campbell.

It was but natural that the Realart company would use Bebe Daniels' recent experience in a California jail as the basis for a comedy-drama. However, audiences at the State-Lake theatre, Chicago, found it only moderately interesting and coming so long after the speeder's court incident probably few connected the two. She has had many better stories during her brief career as a star and "The Speed Girl" will add little to her Realart laurels.

Miss Daniels is Betty Lee, a screen star in love with Tom Manley, a naval officer. Manley, on shore leave, is due

to report aboard ship at a certain hour and Betty, not knowing the importance of his engagement, turns his watch back. She is told he will be court martialed if he is not on deck and thereupon endeavors to get him back to town. She is arrested for speeding and lodged in a cell. Hundreds of fans visit her and the judge who sentenced her brings her a bouquet and asks forgiveness. Betty befriends a fellow prisoner and is instrumental in helping her too.

A light little yarn, with Frank Elliott, Walter Hiers, Norris Johnson, Truly Shattuck, Barbara Maier and William Courtright helping considerable in the various roles assigned them.

If you have a Bebe Daniels following, it will probably please.

"THE SPEED GIRL"

Kinema

Coincidence is a great thing! If you don't believe it, ask Elmer Harris how it aided him to spin a romance and a fairly enlivening one, at that, around Bebe Daniels' famous incarceration in the Santa Ana jail episode. But whether he has or has not any secrets to reveal it remains to observe that he might have been hard pressed to turn out "The Speed Girl" even with the Realart publicity department's assistance had it not been for just the wonders that coincidence worked. Nevertheless, while(to quote the young matron one row behind us), "It isn't much of a picture," "still," (her husband responds with just a diplomatic degree of enthusiasm) "it's kind of cute." For what more can one gracefully ask? In any event once under way, it moves along with satisfactory alacrity and it has been given an adequate production by Maurice Campbell and his technical staff.

Bebe is markedly at home, as indeed she should be in Betty Lee, the title role, or an ingenue who speeds and is arrested! Her part fails to present the comedy moments which she has shown herself so competent to care for, but otherwise it is representative.

Theodore Von Eltz is well placed in the masculine lead which is, however, dropped for such lengthy intervals that it fails to comprise the leading male role, a position filled rather by Frank Elliott who is given all of the footage that he either needs or could desire in Carl D'Arcy, that sort of a cadish heavy in which he is seen to best advantage.

Walter Hiers also comes in for "honorable mention" in the uncomplimentary (to the press agent) part of Soapy Taylor, a publicist with a limited mental capacity.

A very interesting piece of work is managed by Norris Johnson who might easily have let Hilda, her "other girl" character, slip into the done-to-death sob sister class. This she valiently refrains from doing.

Truly Shattuck, William Courtwright and little Barbara Maier complete the cast.

H. Kinley Martin photographed "The Speed Girl."

Douglas Doty wrote the scenario.

Status: Unknown
Unavailable for Viewing

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

The Sports Review: Speed (1921)

Editor Grantland Rice edits this series. In this episode, a section of the sports pages is visualized on the screen giving the episode a feeling of authenticity.



"THE SPORT REVIEW" — (Presented and distributed by Goldwyn. Edited by Grantland Rice).—In "Speed," one of the initial offerings in this new series, a section of the sporting pages is visualized on the screen. It is a series that promises to be popular with patrons in any house. Mr. Rice's syndicated newspaper column, "The Sportlight," is well known and he has selected some excellent shots for this short subject. The Twentieth Century Limited, a U. S. mail 'plane, automobiles going 110 miles an hour in a race at Uniontown, Pa., speedway, hydroplanes skidding along at the rate of sixty miles per hour, motorcycle races and finally the Sport of Kings, all figures in this reel.

Exhibitors Trade Review, November 12, 1921, p. 1662

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major:
Description: Minor: Unidentified News Staff, Neutral

The Star Reporter (1921)

Reporter Anthony Trent (Truman Van Dyke) for *The Times*.

Anthony Trent (Truman Van Dyke) helps Nan Lambert (Billie Rhodes), whose father has been confined to a sanitarium by crooks. At the end of the film, he reveals that he is a newspaper reporter for *The Times* and has just been promoted to managing editor. Lambert is seeking the combination to a safe containing evidence, which will clear her father. The combination is in a watch owned by one of the crooks, and Trent is nearly drowned before the evidence is obtained. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 42

Determined to learn the cause of her father's confinement to a sanitarium, Nan Lambert gets involved in a series of hectic experiences, in which she frequently meets Anthony Trent, a daring young man who always helps her without revealing his purpose. Nan and Trent finally deliver to the district attorney evidence that Conington Warren (whose watch contains the combination to the safe containing the evidence) schemed with his associates to kidnap Nan's father and place him in the sanitarium. Trent reveals that he is a newspaper reporter, who has just been promoted to managing editor, and proposes to Nan. *American Film Institute Catalog of Feature Films*

Nan Lambert (Billie Rhodes) gets help from Anthony Trent (Truman Van Dyke) while investigating why her father has been confined to a sanitarium. They discover that Conington Warren (William Horne) schemed with associates to kidnap Nan's father and place him in the sanitarium. They give the evidence to the district attorney and Trent then reveals his real identity as a newspaper reporter. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 211

“The Star Reporter”

Arrow-State Rights—Six Reels

(Reviewed by Eugene Carlton)

AUTHORS who protest that directors fail to do justice to their stories in adapting them for the screen, should witness “The Star Reporter.” The picture portrays with exceptional vividness every significant detail that possibly could be contained between the covers of a book. Thrills that could be obtained from the printed pages only by the lending of the imagination are forced upon the audience by the picture, in which Billie Rhodes does some of the best acting of her career. The star reflects the character selected for her with the ease of an actress who has rehearsed her part for years.

The theme hinges about a girl's father who is illegally confined in an insane asylum. The methods employed by the daughter and a newspaper reporter to obtain her parent's freedom embody some real dramatic mystery. In fact the melodramatic elements so necessary for a work of this character—notably the elements of startling intrigue and surprise—have full value here. The plot never borders upon the improbable, remaining well within the bounds of human interest. Although the story includes only three principal characters, the action is unusually swift and comes to an abrupt but harmonious ending. The escapades of the girl and the reporter provide many tense moments and all the thrills that the average audience could desire.

The Cast

Nan Lambert.....	Billie Rhodes
Anthony Trent.....	Truman Van Dyke
Conington Warren.....	William Horne

Produced by Berwillia Film Corporation. From the story, “The Mysterious Mr. Trent,” by Wyndham Martyn. Directed by Duke Worne.

The Story—Father of pretty girl confined in sanitarium by rich associates who desire to hide their crookedness. The freedom of the father rests upon the obtaining of a watch, which holds a secret, from one of his associates. The girl and the reporter meet and work together, encountering many perilous situations and braving death to work for the freedom of the father and the exposure of his rich associates. They finally accomplish their task; the father buys the newspaper on which the reporter works, makes him managing editor, as well as his son-in-law.

Classification—A mystery drama from start to finish, but enough romance is intermingled with the plot foundation so as to make the story “balance” evenly.

Production Highlights—The river scene, where the reporter is rescued by the girl; police court scene, girl being charged with picking pockets, and interior scene in wealthy crook’s home, where reporter and girl are interrupted while seeking valuable papers.

Exploitation Angles—An exceptionally good opportunity for a “reporter contest” is offered. Small prizes could be awarded patrons who submit news items overlooked by daily papers, thereby opening the way for a tieup with newspapers for publicity.

Drawing Power—Should be good in either the rural or city theatre as the story holds interest for both types of patrons. Has a wide power of attraction as it contains dramatic appeal of many angles.

Motion Picture News, March 18, 1922, p. 1629

“The Star Reporter”

Arrow Presents Billy Rhodes in High-Pitched Melodrama Based Upon Story of a Newspaper Scoop

Reviewed by Mary Kelly

In theatres where a picture is judged by its weight in thrills, “The Star Reporter” should bring heavy results. It is not often that a melodrama with so much high pitched action is available, and because of this advantage, the production affords good exploitation possibilities and is well worthy of consideration. Even though it is somewhat crude in spots, and now and then runs wild, it will satisfy the craving for excitement, and is so far removed from prosaic experience that it is bound to be diverting.

As the title suggests, it is the life of a newspaper man that forms the basis for the story. The hazardous lengths to which this particular hero was willing to go so as to get his scoop will surprise even the most facile imagination. His escapes are miraculous, but they are interesting. The picture has a way of flashing surprises and anti-climaxes, of accumulating the mystery and introducing new conundrums that is bewildering almost to the point of being funny. It shows great skill on the part of author, scenario writer, director and cast.

A great improvement could be made in the sub-titles, which are much too long. They are reminiscent of pictures in earlier days, and not in keeping with the swift movement of the picture. Bill Rhodes is splendid, and gets fine support from Truman Van Dyke.

The Cast

Nan Lambert.....Billie Rhodes
Anthony Trent.....Truman Van Dyke
Conington Warren.....Wm. Horne
Adapted from the Novel, “The Mysterious Mr. Trent,” by Wyndham Martyn.

Scenario Not Credited.

Directed by Duke Worne.

Length, 5,622 Feet.

The Story

Nan Lambert's father was kidnapped and confined in a sanitarium because of the crooked schemes of Conington Warren and his associates. The secret combination to the safe which contains evidence of their villainy is in a watch owned by Warren. She starts out to get this. In her hectic experiences in tracing this, she often meets Anthony Trent, a charming young man, who never reveals his mission to her, but always helps her. They share one peril after another. When they are ready to put over the final stroke, Trent falls into a trap and is nearly drowned. The district attorney is on the spot to help him and Trent and Nan deliver the evidence that succeeds in freeing her father and incriminating Warren. Anthony explains that he is a reporter on the Times and has just been made managing editor.

Program and Exploitation Catchlines:

A Girl Who Was on the Trail of the Crooks Who Had Put Her Father Into an Asylum—a Man Who Crossed Her Path and Was On Hand Whenever She Needed Him, But Never Explained His Mission—a Picture Packed With Mystery and Thrills.

Exploitation Angles: Here is a good chance to try out the amateur reporter stunt, sending out the high school boys and girls and special interviews for the local paper. It's a space eater and ties up well with the title.

Moving Picture World, August 26, 1922, p. 701

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Anthony Trent)

Ethnicity: White (Anthony Trent)

Media Category: Newspaper

Job Title: Reporter (Anthony Trent)

Description: Major: Anthony Trent, Positive

Description: Minor: None

Sunless Sunday (1921)

Editor (Lilian Biron) of the *Morning Truth*'s Blue Law Brigade column. Her fiancé (Jimmie Adams) also works for the newspaper. Editor.

FILM RELEASE**SUNLESS SUNDAY**

SB
30047

A Comedy featuring
JIMMY ADAMS

**ONE
SUPER REEL**

In the offices of the "Morning Truth" the editor of the Blue Law Brigade is receiving a visit from the president of the movement—Miss Gaby Pussyfoot. The laws of the society have again been broken. Drinking and dancing have taken place on Sunday at the local working men's club, and this cannot be tolerated by any member of the society. The editor of the Blue Law column decides to go and investigate for herself. She dresses up as a boy and departs for the working men's club. Her fiancé, who also works in the office of the "Morning Truth," dislikes the idea of his future wife being alone in a place with such a rough reputation. He therefore follows to the workmen's hall, where, by a stroke of luck, he finds that the barman is his exact double. With a slight bribe he is able to get the barman's job for the evening.

The Blue Law reporter arrives in men's clothes on a Saturday evening. However, she is soon recognised by two of the best known characters in the club and trouble starts. Meanwhile, 12 o'clock has just struck, and as it is now Sunday the police arrive to see that the law is carried out. The dancing club is miraculously transformed into a mission hall. In the meantime the reporter is being held captive. However, the fiancé discovers her whereabouts and trouble starts again.

Eventually our hero is able to rescue his fiancée in the nick of time.

* * *

This is another of a series of comedies being provided for your entertainment as light relief from the more serious stories. They will be found unsurpassed, the films being funnier than the mere words of the review can indicate.



Status: Unknown
Unavailable for Viewing

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

The Supreme Passion (1921)

Reporter Jerry Burke (Robert Adams)

When his Irish fiancée is taken to America with her family, Jerry Burke (Robert Adams) follows them and takes a job on a newspaper. The two are reconciled after the heroine pretends to be disfigured in a fire to avoid marriage to another man. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 749.

Jerry Burke is engaged to marry Mary Manning, daughter of a wealthy old Irishman, but his father opposes the match and disowns him. Meanwhile, Lacey, a successful but crooked politician, returns to Ireland and persuades the retired Manning to emigrate with Mary to the United States. Jerry follows and finds a position on a newspaper, but he is disheartened to hear that Mary plans to marry Lacey. While she is preparing for the ceremony, her veil catches on fire and a doctor announces that her beauty is impaired, whereupon Lacey withdraws his suit. Returning to Ireland, she meets Jerry and reveals that the fire was a pretext to prevent her marriage to Lacey, and the lovers are reunited. *American Film Institute Catalog of Feature Films*

"The Supreme Passion"

*Robert W. Priest Offers An Attractive
Modern Irish Romantic Screen Poem*

*Based on a Well-Known Poem
by Thomas Moore*

Reviewed by C. S. Sewell.

An attractive state rights picture and one that will please the majority of audiences is "The Supreme Passion," distributed by Robert W. Priest of Film Market, Inc. It is a thoroughly clean and wholesome picture, devoid of sensationalism, the title referring to love as being the supreme passion. The theme was suggested by Thomas Moore's well-known song-poem, "Believe Me If All Those Endearing Young Charms," and contends that it is not physical charm but beauty of soul in a woman that causes lasting love in a man. The story is poetic and mildly melodramatic and is of a modern romantic Irish type.

The leading role has been entrusted to Florence Dixon, a very attractive blonde of vivacious type, who gives a good performance. Robert Adams appears opposite her and the remainder of the cast are well-selected types who give satisfactory portrayals. It is a pleasing picture and one which lends itself well to musical setting, affording many opportunities for use of the old Irish ballads. The picture is in the nature of a screen poem and is not of the thriller type.

The Cast

Jerry Burke.....	Robert Adams
His Father.....	William Mortimer
Dan Manning.....	Daniel Kelly
Mrs. Manning.....	Mrs. Chas. Willard
Gardiner	George Fox
James Lacey.....	Cecil Owen
Mary Manning.....	Florence Dixon
Clara	Madelyn Clare
Clara's Beau.....	Selmar Jackson
Dr. Jennings.....	Edward Keane

Story by Robert McLaughlin and Charles T. Dazey.

Directed by Samuel Bradley.
Length, Six Reels.

The Story

Jerry Burke is engaged to Mary Manning, daughter of an old-fashioned Irishman who has made money in Ireland and retired to a simple country home. Jerry's father disowns him, as he thinks Mary is not high class enough for his son. James Lacey, a crooked financier from America, visits the Mannings and persuades them to come to the United States. He is attracted by Mary's beauty. In order to force Mary to marry him he gets her father into trouble.

In the meantime Jerry comes to America. Dr. Jennings, a friend of the family, takes a hand in the matter. On the day of the wedding, Mary's veil catches fire and it is announced that she is badly burned and her beauty lost. Mary and her mother return to Ireland, and Jerry follows. He meets Mary at an old wishing well, and she takes off her heavy veil and shows him she is still beautiful, explaining that the burn was all a scheme of the doctor's to prevent her marriage to Lacey and see if Jerry loved her for herself alone.

Program and Exploitation Catchlines:

Adaptation of Poem by Thomas Moore.

A Romantic Story of Ireland.

Florence Dixon in an Irish Love Drama.

Exploitation Angles: Be careful to explain that this is not an erotic story as the title may suggest. If you make a sex appeal, you will not please those whom you attract and you will lose those to whom this story will appeal. It will make good for you with the cleaner minded, more desirable type of patron, so be careful. Play up the song with phonograph and music store hook-ups and work it in your ads.

Moving Picture World, March 12, 1921, p. 195

“The Supreme Passion”

(Film Market, Inc.—State Rights)

THE exhibitor in the state rights field who is looking for a wholesome photoplay which revolves around romance should take “The Supreme Passion” into consideration. The title is really a misnomer if one may judge from its suggestion to sex. In fact there is nothing of sex about it. The meaning of it is founded upon the idea whether a man's love for a woman is based upon physical appeal or upon her soul. The authors, Charles T. Dazey and Robert McLaughlin, found their inspiration in Moore's poem and song, “Believe Me If All Those Endearing Young Charms,” and it must be said in all credit that they have concocted an attractive little story—one which reaches out and conquers because of its romantic pretensions. There is nothing heavy about it—there is no bid for dramatic fireworks. Everything is dependent upon the romance and the attendant conflict.

The action begins in Ireland and presents a modest family, one daughter of which is wooed by a young man above her station in life. Her father is urged to come to America by an Irishman who has become successful in the land of the stars and stripes. The latter has an ulterior motive to win the daughter. Meanwhile the youth has parted with his father because of his devotion to the girl and soon follows her to America. The plot is obvious and certain scenes are amateurishly developed. Certain conclusions are jumped at, yet the interest is held. The director has carefully established the climax which is decidedly novel. The father stands on the brink of ruin, placed there by the scheming worshipper of his daughter. Unless he relents in his attitude the villain will destroy him financially. So to save her family, the girl consents to a wedding. At the moment of the ceremony, she is unable to appear because of an injury to her face. The villain, imagining her beauty will be destroyed, gives up his claim and releases himself.

The surprise finish shows that her plan is a hoax carried on to relieve her of her obnoxious suitor. So she consents to become the wife of the youth who has been willing to marry her despite her appearance. The picture might have been staged in sets which carried more appeal.

Some of these are out of place in bringing good atmosphere. And the lighting is rather harsh at times. The picture is well acted by Florence Dixon, Dan Kelly and Robert Adams.

LAURENCE REID

Motion Picture News, March 26, 1921, p. 2277

SPECIAL CAST IN
THE SUPREME
PASSION

(ROBERT W. PRIEST)

Pleasing picture, dealing in simple dramatic terms with the question of love for body and soul as suggested by Moore's poem. A well mounted production.

Following considerable discussion over its trade paper advertising "The Supreme Passion" proves to be an innocuous thing. It is as clean as a Chautauqua lecture.

The title is apt enough, for the story, written by Robert McLaughlin and Charles T. Dazey, is based on Moore's famous poem of love's endearing young charms. In bringing this thought to the screen the authors have made their chief figure a winsome Irish lass who is loved for her spiritual beauty by a young Irishman named Burke and is coveted by a political boss for her physical attractiveness. The girl loves Burke, but the political boss's machinations, involving the ruin of the girl's father, changes the complexion of the situation and to save her father the girl signifies her willingness to sacrifice herself. But just prior to the wedding ceremony there is an

accident and the attending doctor declares that the girl is badly burned and disfigured for life. The political boss declares the wedding off. Back in Ireland again, Burke comes for the girl, eager to marry her. Then he shows him that she hasn't been disfigured after all.

The story is told in terms of charming simplicity. The mood is poetically romantic and though the story moves along quietly toward an outcome that is always obvious, the interest is pleasantly maintained.

The cast, headed by Florence Dixon, plays adequately. The production is attractive. "The Supreme Passion" is a pleasing picture.

SUPREME PASSION

Playgoers Pictures production, released through Pathe. Florence Dixon and Robert Adams featured. Written by Robert McLaughlin and Chas. T. Dazey. Show at Loew's Circle, New York. Double feature bill, March 19.

A long drawn out, wearisome melodrama that is laughable, so impossible is it in the manner in which the action is made to conform to written titles so that the picture might be utilized at all. It looks as though this production has been made some little while ago and was chopped, re-edited and worked over time and again until finally in despair someone said: "We'll have to make the best of it."

The best about the picture is the title. For the five and ten-cent houses that might be a business getter, but when one thinks that the screen feature comes from a story suggested by the Tom Moore poem, "Believe me if all those endearing young charms, etc," that screen title is just about as laughable as the rest.

In length the picture seemingly is between six and seven reels. The story starts in Ireland, travels to New York and for the finish goes back to Ireland. It is the tale of a retired Irish contractor who is living with his wife and daughter in fair circumstances. The girl is loved by the son of a neighboring

lawyer, whose father objects to the match. A former friend of the contractor, who has been in America and amassed a fortune, returns to the old country for a visit, sees the girl and also falls in love with her persuading the mother and father to come to America with him and bring the daughter. The young lover follows and is on the job when it is time to balk the plans of the schemer, who is figuring on wrecking the father financially so that the girl will have to marry him.

The girl is about to go through the ceremony when a friend and the family physician decide on a plan that may present the sacrifice. The girl is to pretend to be burned by her bridal veil and her beauty of face destroyed for all time. The plan is carried out and the bridegroom to have been refuses to go through with the ceremony. The girl and her mother return to Ireland where prayer and the wishing well will restore her good looks. This gave the young hero another chance to make an ocean voyage and he arrives on the spot just as the girl reveals it was all a plan.

In direction the picture is a horrible mass of mishandling and it is just as well that no one is credited with having been responsible for it.

Frcd.

Another Satisfactory Offering For The State Rights Market

"THE SUPREME PASSION"

Film Market, Inc.—State Rights

DIRECTOR Samuel Bradley
AUTHOR Robert McLaughlin and Charles T. Dazey
SCENARIO BY Not credited
CAMERAMAN E. M. Reynolds
AS A WHOLE Story is easy to follow and production is adequate; is a trifle too long drawn out
STORY Rather attractive theme, not strikingly original but has good surprise finish
DIRECTION A fault of the picture; it is noticeably poor
PHOTOGRAPHY Satisfactory
LIGHTINGS Fair; often too bright on faces
CAMERA WORK Up to standard
PLAYERS Florence Dixon pleasing heroine; Dan Kelly very natural as her father; others well suited with exception of Cecil Owen, a sort of villain
EXTERIORS All right
INTERIORS Some too "stagey" looking
DETAIL Fair
CHARACTER OF STORY Irish girl almost marries man she doesn't love to save parents but finds a way out
LENGTH OF PRODUCTION About 6,000 feet

An introductory title informs the spectator that "The Supreme Passion" was inspired by Thomas Moore's poem, "Believe Me If All Those Endearing Young Charms," and that Robert McLaughlin and Charles T. Dazey are the inspired parties. Truthfully they have conceived a rather attractive story based on the question of whether a woman is loved for the beauty of body or of soul.

The story has been given an adequate production but those in charge of the making of the picture might have done much better things with it. The

main fault with it is the direction, or rather the lack of it. In the first place he takes too much time in reaching the main point of the various situations so that the interest often drags. He is to be credited, however, with handling the climax very well and the surprise at the end is never expected and makes a very fitting conclusion. There are errors in detail which could have been avoided, some of which even casual observers will detect. Some unnecessary titles of conversation can also be eliminated to the betterment of the film.

Florence Dixon is quite pleasing as the Irish heroine, who isn't really a true Irish type; the best acting is done by Daniel Kelly, the father. Others in the cast are William Mortimer, Robert Adams, Mrs. Charles Willard, Madelyn Clare and Selmar Jackson who makes the most of the hero.

James Lacey decides that he wants to marry the pretty daughter of Jerry Burke who lives in Ireland with his wife and daughter Mary. Lacey persuades Mrs. Burke to get her husband to move to America where Mr. Burke will become rich and she will have social prestige. Mary bids good-bye to her sweetheart Charlie. Later he follows her to America, but is heartbroken when he finds she is being forced to marry Lacey. It is the wish of Mrs. Burke but the father wants Mary to decide for herself.

Mary refuses Lacey but he is one to get what he wants and strikes for it by threatening ruin to Mary's father. Rather than allow it Mary agrees to marry him, but shortly before the ceremony Mary meets with an accident which scars her face. Lacey refuses to go through the ceremony because he wants a beautiful wife. Later Mary and her Mother go back to Ireland, again followed by Charlie, who wants Mary regardless of beauty. Then he learns that it was all a ruse to get rid of Lacey and that there isn't any scar at all.

Use Your Own Judgment With Regard To The Title

Box Office Analysis for the Exhibitor

This should go well on the state rights market and with a few eliminations and corrections can be made an even more attractive offering. The picture has already had a rather extensive advertising campaign and has secured a foundation for you to work on. The title is misleading since it hints at a "sexy" theme, but it is quite to the contrary. If you think it better to clear yourself on this point, especially if

you cater to a neighborhood clientele, catchlines will set them straight.

Or if you think the title will have a drawing power in your community, stick to it and use it in connection with teaser lines such as, "What is 'The Supreme Passion'?" You will find the answer at the blank theater. You haven't much in the way of names to work with, so you will have to depend upon the title and catchlines which can be worked to good advantage.

Status: Unknown
Unavailable for Viewing

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

The Swamp (1921)

Newsboy Buster (Frankie Lee).

In "The Swamp," the slum quarter of a great city, live Mary, a deserted wife, and her small son Buster, struggling for an existence. They meet Wang, a Chinese vegetable peddler, when the peddler gets a black eye defending the boy. When Mary and Buster are about to be evicted, Wang saves them by peddling his horse, Bimbo; and he then becomes a fortune-teller, assisted by Buster. Rand, the new rent collector, proves to be Mary's childhood sweetheart. Through one of Wang's clients, she obtains a letter revealing that her husband, Spencer Wellington, is about to remarry. Wang, who is engaged to entertain at Norma's wedding reception, there reveals Spencer's past, thus breaking the engagement. Mary divorces Spencer and goes with Rand, while Wang, after redeeming his horse, returns to the home of his ancestors where a girl awaits him.

American Film Institute Catalog of Feature Films

SESSUE HAYAKAWA IN

THE SWAMP

(R-C PICTURES)

Story of New York's Eastside provides excellent material for Japanese star, Bessie Love in pathetic role opposite him, with Little Frankie Lee in a delightful child part. Directed by Colin Campbell. A picture worthy of high praise.

Few actors have made the deep impression on so large a portion of the picture-going public that Sessue Hayakawa has and no doubt this is solely due to the fact that he is seldom wrong in his sense of dramatic proportions. He has always delineated character as he observes it in real life with truly artistic restraint.

In "The Swamp" Hayakawa gives a unique study in facial expression, in the role of a poor vegetable vendor who befriends a youngster and his mother, living in squalid quarters in the tenement district of New York. Bessie Love is cast as the mother of a little newsboy, who has been deserted by a wealthy youth and left to shift for herself. It is a role well suited to her talents and she makes a particularly appealing little figure. Frankie Lee is great as the newsboy. Director Campbell has given him every opportunity to display his ability as an actor, and his work is on a par with the best of our screen juveniles. Photographically the picture is very well handled, the atmosphere is correct in every detail and the story has been well handled from a directorial standpoint. A picture Hayakawa fans will thoroughly enjoy.

The story concerns a little country girl who marries a wealthy youth and goes to live in the city. He grows weary of the alliance and deserts her and several years later the little mother and her boy are living in a single room in a poor tenement. While selling papers the little boy is befriended by a Japanese vegetable vender, and when the latter discovers their pitiable condition he takes the youngster "into partnership." The mother of the lad becomes ill and the Jap sits beside her bed until the crisis is passed. He loses his horse and stand and opens a fortune telling booth. The youth proves a valuable assistant in the enterprise and when invited to display his powers at a fashionable gathering, the Jap tells the assembled guests some unpleasant truths about the guest of honor, who has become engaged to another lady of society, and whom he has discovered is the father of the little newsboy. There is a happy ending where a country boy comes to claim the little mother's hand and provides a home for her, while the Jap plans a happy future with his sweetheart across the waters.

The Swamp

**Presented by Robertson-Cole Corporation. Story
by Sessue Hayakawa. Adapted by J. Grubb
Alexander. Directed by Colin Campbell.**

THE CAST

Wang	Sessue Hayakawa
Mary	Bessie Love
Norma	Janice Wilson
Buster	Frankie Lee
Mrs. Biddle	Lillian Langdon
Spencer Wellington	Harland Tucker
Johnnie Rand	Ralph McCullough

SYNOPSIS

"The Swamp" is the lowest quarter of a great city. In it lives Mary and her little son Buster. Johnnie Rand had loved her in the old days back on the farm, but she thought she loved Spencer Wellington and married him. He deserted her after the child was born. Buster has a good friend Wang, and with Wang's trick horse, Bimbo, they struggle for a living. Finally Wang has to pawn the horse to help Mary pay the rent. Mary becomes desperately ill, and Wang cannot get the money to redeem the horse, which is taken from him. Wang and Buster turn from onion peddling to fortune telling. Mary learns that Wellington plans to marry Norma Biddle, a wealthy girl. Wang has been invited to the Biddles to entertain with fortune telling, and takes the opportunity to stage a dramatic denunciation of Wellington. Johnnie Rand visits Mary and they agree to be married, as Mary has decided to rid herself of her faithless husband, Wellington. Wang redeems Bimbo and returns to the home of his ancestors, where a girl of his own race is waiting for him in the tea garden of his father.

Although it has some improbable aspects, the story is cleverly woven, care being taken to offset gloomy dramatic detail with some rather clever comedy. One of the finest things in the entire picture is the scene where Buster tries to prevent his mother from discovering the broken bottle of milk. It is as touch as human and pathetic as it is well acted and the little fellow deserves much credit for his artistry. He should be a star in his own right. The picture cannot rank with Hayakawa's best efforts, but it is human and a classic of slum life.

Points of Appeal.—The picture will appeal to the finer sentiments of an audience and seems to be powerful enough to guarantee it as a good buy for any house, with the so-called neighborhood theatre as the best bet.

The Cast.—Hayakawa deserves credit for his splendid acting and unusually fine literary effort. He is ably supported, for playing opposite him is Bessie Love, Frankie Lee, the little chap who plays the part of the newsboy, and Harland Tucker, the recreant husband.

Photography, Lighting, Direction.—Photographically, this is a fine piece of work; the lighting has been directed with great care and there is a notable absence of flicker and blur. Colin Campbell, who has directed other Hayakawa film successes, has again guided the destinies of what will no doubt prove another very successful and satisfying R. C. production.



THE SWAMP

Wang.....Sessue Hayakawa
 Mary.....Bessie Love
 Norma.....Janice Wilson
 Buster.....Frankie Lee
 Mrs. Biddle.....Lillian Langdon
 Spencer Wellington.....Harland Tucker
 Johnnie Rand.....Ralph McCullough

Robertson-Cole production, starring Sessue Hayakawa, with the story credited to the star. J. Grubb Alexander wrote the screen version, with Colln Campbell the director. The theme is one that has been done many a time in different styles, with the author in this instance adding a few new twists to make it up to date.

"The Swamp" is a name given the lower East Side section of New York. A deserted wife with her little boy is struggling for an existence. He sells papers to help support the household, the mother being incapacitated on account of illness. In the child's struggle to help matters he is befriended by a Japanese vegetable boy, who also offers his meagre financial support. The father of the child is located just prior to his marriage with a society girl.

This is broken up by the Japanese, who secures a position as fortune teller at the engagement party. A boyhood lover of the mother appears and asks her to be his wife, with the Japanese boy leaving for his native land to marry one of his own nationality.

Improbable in many respects, this picture has sufficient heart interest to warrant attention. The cast is a creditable one, with Hayakawa handling his role in his usual clever style. Bessie Love, as the mother, and Frankie Lee, as the boy, are admirably cast. The production end is good, with the direction all that could be asked. A fair program picture, but not the best this star has done.

Hart.

“The Swamp”

*Sessue Hayakawa Is Not Only Star, But
Author of Slum Story. Robertson-
Cole Production*

Reviewed by Jessie Robb.

Not content with being a star, Sessue Hayakawa has made an essay as a photodramatist in his last Robertson-Cole production and, unfortunately, not with the happiest result. The story is a simple one of the slums and relates the efforts of Wang, the section's vegetable peddler, to aid his small friend, Buster, and his mother. There is perhaps about enough material to make a pleasant, little feature of three and a half or four reels, but when stretched out to six reels by the use of much padding, the story becomes wearisome. However, there is one thing to be said in its favor, the picture is clean and leaves a pleasant after feeling.

Hayakawa is called upon to expend little effort in his work as Wang. It almost seems as if he were taking a vacation and as he is one of the best of screen actors, his roles should match his ability.

The Cast

Wang	Sessue Hayakawa
Mary	Bessie Love
Norma	Janice Wilson
Buster	Frankie Lee
Mrs. Biddle.....	Lillian Langdon
Spencer Wellington.....	Harland Tucker
Johnny Rand.....	Ralph McCullough

Story by Sessue Hayakawa.

Scenario by J. Grubb Alexander.

Directed by Colin Campbell.

Photographed by Frank Williams.

Length, 5,560 Feet.

The Story

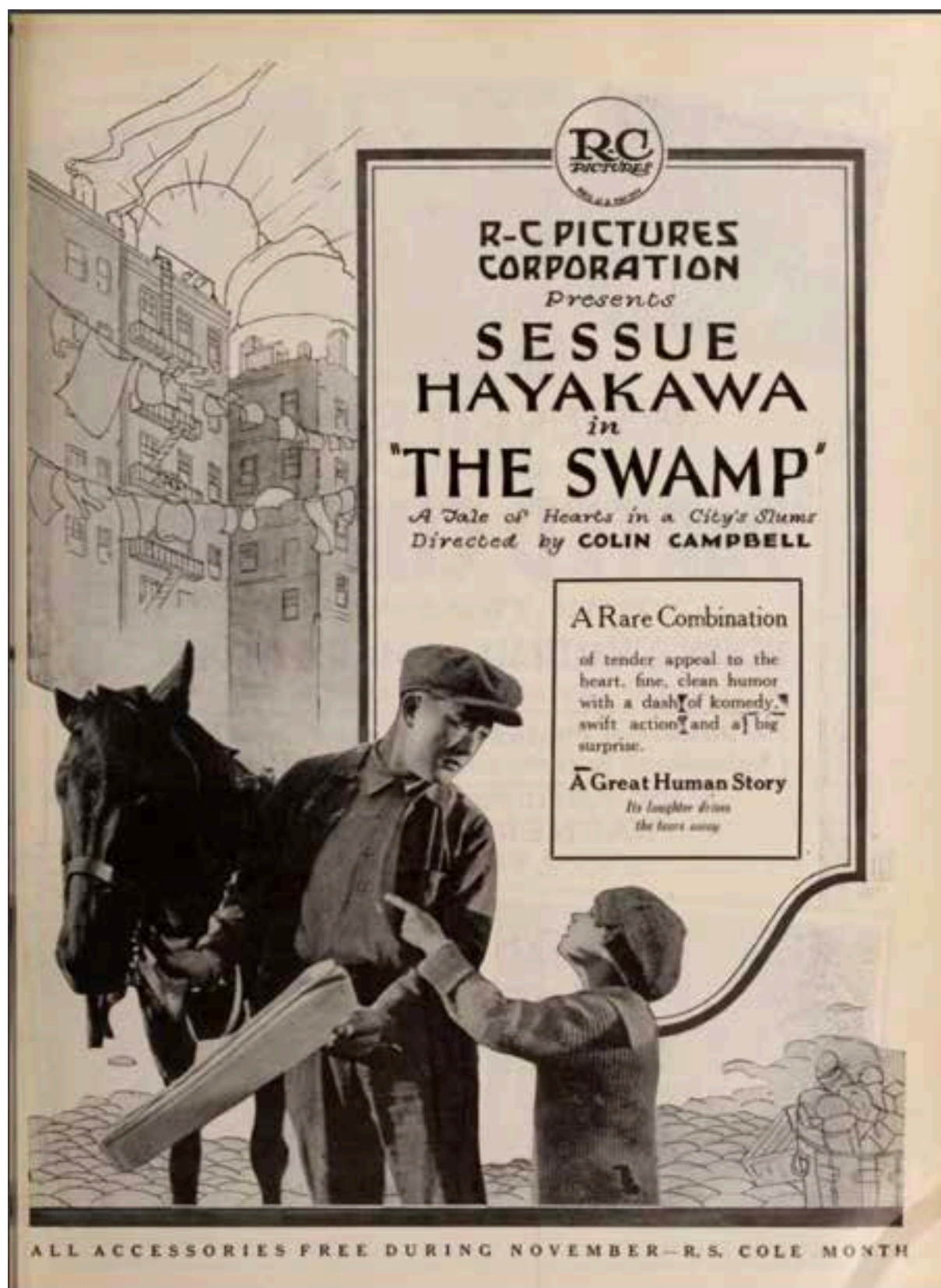
Down in "The Swamp," the slums of a great city, live Mary, a deserted wife and her small son Buster, struggling for a mere existence. Wang, the Chinese vegetable peddler, is Buster's friend and helper. Wang meets Mary when Buster takes him to have a black eye bandaged which Wang got by defending Buster in a fight. Mary and Buster are about to be evicted but Wang saves them by pawning his horse, Bimbo. Mary becomes very ill but recovers. Unable to make money without his horse, Wang becomes a fortune teller, assisted by Buster.

A new rent collector named Rand, comes. He proves to be Mary's childhood sweetheart. That evening Mary finds a letter in Buster's pocket. It was one which he had filched from a client's bag, to assist Wang. In it Mary reads that her husband, Spencer Wellington, is about to remarry. She tells Wang and he re-assures her. He has been engaged to entertain at Norma Biddle's announcement reception. There he reveals Spencer's past. Norma breaks the engagement.

Mary decides to divorce Spencer and go with Rand, who has again told her of his love. Wang realizes that his part in the lives of his friends has ended. He now has the money to ransom Bimbo and decides to go to the girl who has been waiting for him in the Orient.

Program and Exploitation Catchlines:

Sessue Hayakawa As a Vegetable Peddler
in the Slums Proves to Be the Good
Angel of His Lowly Friends.



R-C PICTURES CORPORATION
Presents
SESSUE HAYAKAWA
in
"THE SWAMP"
A Tale of Hearts in a City's Slum
Directed by **COLIN CAMPBELL**

A Rare Combination
of tender appeal to the heart, fine, clean humor with a dash of comedy, swift action and a big surprise.

A Great Human Story
Its laughter drives the tears away

ALL ACCESSORIES FREE DURING NOVEMBER—R. S. COLE MONTH

Exhibitors Herald, November 9, 1921, p. 8 and *Motion Picture News*, November 3, 1921, p. 2389

Status: Print exists in the Gosfilmofond film archive
Unavailable for Viewing

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

The Tomboy (1921)

Sportswriter Minnie Ann Thomas (Eileen Percy). Editor of village newspaper.

Minnie Ann Thomas (Eileen Percy), the star batter for a local baseball team, takes a job as a sportswriter to expose bootleggers who are supplying her father with liquor. She is helped by a stranger who turns out to be a government revenue agent. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 42



Minnie, the village tomboy, meets a handsome Stranger after playing ball one afternoon. She invites him to see a bridge model her father has designed; but finding her intoxicated father in the act of destroying the model, she swears vengeance on the local bootleggers and joins a newspaper as sportswriter so as to expose their activities. Pike, the station agent, leader of the bootleggers, spreads a scandal about Minnie when she rejects him, but through the help of the Stranger everything is cleared up. *American Film Institute Catalog of Feature Films*

Exhibitors Herald, April 2, 1921, p. 46

EILEEN PERCY IN
THE TOMBOY
(FOX)

Humorous touches make this an appealing and interesting story. Romance of small town harum-scarum girl who turns reporter to find a gang of bootleggers. Well produced. Carl Harbaugh wrote and directed it.

Eileen Percy gives a pleasing impersonation of a hoydenish young person full of life in "The Tomboy." It has a timely touch in that a bootlegger is being sought by the townspeople, and his eventual exposure is one of the picture's big scenes. "The Tomboy" is a picture that will please the youngsters as well as their elders. Miss Percy, dressed in overalls, plays ball, conducts the sporting page of the local newspaper and in her spare moments looks after two babies deserted by a troubled woman.

Briefly, the story runs as follows: The tomboy's father is an inventor. He is found intoxicated one day and his daughter determines to find who is supplying him with liquor. A stranger comes to town and a warm friendship springs up between them. He agrees to help her, but when a bottle of whiskey falls from his pocket she turns from him. The town dullard finds the bootlegger's still in a barn, but neglects to inform the authorities until the outfit is discovered by the stranger and the tomboy, when the barn is burned.

Hallam Cooley, Paul Kamp and Byron Munson furnish excellent support in the other roles.

"THE TOMBOY"

(Fox)

Better Small Town Pictures Have Been Seen

EILEEN PERCY continues to appear in somewhat anemic comedy dramas without strength enough to stand up throughout five reels. Such a picture could very easily be given a good bill of health if it had a tonic of rich, invigorating titles and more well-developed comedy incidents. But "The Tomboy" has only a few original and humorous touches, and while its titles are there in quantity, they are not of the highest quality. It would have been better to have fewer titles fresher in humor than to have cheaply-funny ones spliced in where there is no call for them either to explain the action or to develop character.

The most appealing point about "The Tomboy," we believe, is its locale. Any one living or acquainted with village life knows and appreciates the difficulties of the weekly newspaper. They know the character of the editor, trying to maintain his journalistic dignity and at the same time set type, collect subscriptions, gather news and avoid the duns. Then there is the circus coming to town. There is a laugh here when the village boob hires himself to substitute for the "wild man," and when the old circus nag, now descended to farm labor, finds his way inside the big top and gallops about the ring with all the pride of his lost youth.

Eileen Percy is cast as a romping, good natured tomboy. She is appealing, of course, but it appears to be a role better suited to an actress of the Shirley Mason type. Only a few can wear overalls and a slouch hat through a good part of a picture and look and act "cute" enough to win many admirers. Opposite her is Hal Cooley, not called upon for any great things. Paul Kamp as a larkadaical villager is the type and a very fine actor. Byron Munson is a smooth villain. Wilson Hummel as the village cop is made to go through antics which we believe militate against the serious, or at least sensible, strain of the picture. Ethel Teare deserts Sunshine comedies long enough to play a minor role.

The plot of the picture is all about bootleggers, who are selling some variety of perfumed wood alcohol to the populace, with dire results to the general health and peace of the community. The hero is an honest revenue officer. He and the girl work together to place the guilt upon the proper parties, in the course of which they fall in love. There is a misunderstanding between the two which supplies some suspense. The biggest thing in the line of a thrill is the burning of an old barn. The story could fit in much shorter space, and semi-humorous titles almost without end make poor padding material.—Length, 5 reels.—*Matthew A. Teylor.*

THE CAST

Minnie Ann Thomas.....	Eileen Percy
The Stranger.....	Hal Cooley
Uncle Jake.....	Richard Cummings
Ferdinand Judd.....	Paul Kamp
J. Houston Pike, Jr.....	Byron Munson
Circus Manager.....	Harry Dunkinson
Daniel Thomas.....	James McElhern
The ex-bartender.....	Leo Sulley
Ann Phillips.....	Grace McClean
Buster.....	Walter Wilkinson
Sister.....	Virginia Stern
The Police Force.....	Wilson Hummel
The Village Belle.....	Ethel Teare

Story and direction by Carl Harbaugh.
Photography by Otto Brautigam.

PRESS NOTICE—STORY

"The Tomboy," which will be the feature attraction at the _____ theatre on _____ is a clever comedy filled with laughs from beginning to end which will be a welcome relief after an excess of emotional motion picture dramas. This picture stars Eileen Percy, the dainty Irish beauty, who is now being starred in a series of pictures by William Fox.

The story of "The Tomboy" is laid in a small New England town. Miss Percy plays the part of a young tomboy in a village of gossips and scandalmongers. There is plenty of comedy in these villages, with their weekly newspapers which struggle along from week to week in a continual effort to chronicle the doings of the very people who pay for their subscription in terms of vegetables.

The story of "The Tomboy" concerns bootleggers who do untold damage by selling poisonous whiskey to gullible customers. Largely through the efforts of "the tomboy," the guilty parties are brought to justice and driven from town.

Miss Percy is supported by a capable cast in this picture, among whom are Hal Cooley, Richard Cummings, Paul Kamp, Byron Kamp and Ethel Teare.

PROGRAM READER

Eileen Percy, the dainty Irish beauty, is the star of "The Tomboy," which will be the feature attraction at the _____ theatre on _____. This is a delightful comedy which tells the story of a little girl in a small town who loves baseball, fishing and rough-house just as much as any youngster in the village. An unusual picture of a baseball game is seen in this production, in which Miss Percy catches behind the bat with all the skill of a big league player. There is plenty of romance and drama in this picture as well as comedy. The story concerns the tracking-down of a gang of bootleggers who are doing untold damage in a small town. "The tomboy" plays the detective and proves to be a far better one than the village police force, who, by the way, is singular.

"The Tomboy" will be shown for _____ days at the _____ beginning _____. It is expected to be one of the best liked comedies of the season.

CATCH LINES

Being a carefree, happy-go-lucky tomboy doesn't add to one's reputation in a town of gossips and scandalmongers. See Eileen Percy in her unusual role in "The Tomboy" at the _____ theatre.

Motion Picture News, May 30, 1921, p. 2851

"The Tomboy"

Eileen Percy Demonstrates Her Athletic Agility in Fox Production

Reviewed by Jessie Robb

If your patrons enjoy a hearty laugh give them the opportunity by showing them pretty Eileen Percy in boy's clothes, and her many clever associates in this rollicking Fox Picture. There isn't much plot or story, just enough to make the fun coherent. What story there is concerns the efforts of Minnie, the village tomboy and star batter of the local baseball team, to run down the bootlegger who is supplying her father with liquor. Of course, she succeeds, after many adventures, comic and melodramatic, and wins the handsome young stranger, who is a government revenue agent.

This picture is packed with the characters and incidents of small town life as they really exist and also as they exist in the imagination of a director. There isn't a slow movement in the entire picture, and when the story does pop up, the connection is always logical. The production is highly amusing, clean and should go well, particularly where the sentiment is in favor of prohibition.

The Cast

Minnie Ann Thomas.....	Eileen Percy
The Stranger.....	Hal Cooley
Uncle Jake.....	Richard Cummings
Ferdinand Judd, the Boob.....	Paul Kamp
J. Houston Pike, Jr.....	Byron Munson
Circus Manager.....	Harry Dunkinson
Daniel Thomas.....	James McElhern
The Ex-Bartender.....	Leo Sulkey
Ann Phillips.....	Grace McClean
Buster.....	Walter Wilkinson
Sister.....	Virginia Stern
The Police Force.....	Wilson Hummel
The Village Belle.....	Ethel Teare

Story, Scenario and Direction by Carl Harbaugh

Photographed by Otto Brautigan
Length, 4,630 feet

Program and Exploitation Catchlines: Small Town Life Furnishes Eileen Percy, As the Village Tomboy, Plenty of Excitement in Running Down the Local Bootlegger.

There's a Baseball Game, a Fire, a Circus an' Everythin' in "The Tomboy," a Fox Picture with Pretty Eileen Percy As Star.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Minnie Ann Thomas). Male (Editor).
Ethnicity: White (Minnie Ann Thomas, Editor)
Media Category: Newspaper
Job Title: Sports Journalist (Minnie Ann Thomas). Editor (Editor).
Description: Major: Minnie Ann Thomas, Positive
Description: Minor: Editor, Positive

Tony Sarg's Almanac (1921) – 12 Issues

Illustrator Anthony Frederick "Tony" Sarg.



Motion Picture News, May 7, 1921, p. 2911



TONY SARG'S ALMANAC

A SENSATION!

TONY SARG'S ALMANAC, offered by the eminent artist, Tony Sarg, and "Ye Editor," Herbert M. Dawley, hailed with delight by New York and Philadelphia critics.

Tributes!

A sheer delight. Nothing like it has been done in the films. Do not miss it.—*N. Y. Tribune*.

Tony Sarg has introduced a new art to the screen.—*Phila. Ledger*.

Tony Sarg, the illustrator, brings something new to the screen so far above the "old timers" as to make a new departure in this form of entertainment.—*Phila. Record*.

By all odds the most entertaining picture on the new Criterion program is Tony Sarg's comedy, "The First Circus." This brand new series is called "Tony Sarg's Almanac" and is a delightful piece of foolery. "The First Circus" is the most amusing farce we have seen in many a moon.—*N. Y. Evening Sun*.

Tony Sarg's Almanac is not only amusing but is

a collection of fine posters with its weird fantasies in silhouette.—*N. Y. Telegraph*.

A film that will probably arouse as much interest as a feature picture is Tony Sarg's Almanac, the initial number of which is named "The First Circus." It is supposedly made after the pattern of the Chinese Shadowgraphs. If so the Chinese must have had some delightful entertainment. The animation is remarkable and the humor is clean and fresh.—*N. Y. Evening Telegram*.

Exceptionally clever and amusing. It promises to open a rich new field for black and white photography.—*N. Y. Times*.

Tony Sarg's Almanac shown in a unique silhouette form with the humor snappy but clean.—*N. Y. Herald*.

Unquestionably the screen novelty sensation of the season. Not merely highly artistic, but filled with rare and popular humor.

Twelve Issues

No. 1. The First Circus	No. 7. Why Adam Walked the Floor
2. The Original Tooth Carpenter	8. Noah, Put the Cat Out
3. Why They Love Cavemen	9. The Original Movie
4. When the Whale Was Jonah	10. Fite-man Save My Child
5. The First Ear Full	11. Flapper No. 1
6. Vamp No. 1	12. Great Scott Walter, Smoke Up

Booked over entire Stanley Theatre Circuit, Philadelphia, and at the Criterion Theatre, New York, for an indefinite run.



Status: Print Exists of “The First Circus”
YouTube

Type: Movie

Genre: Documentary

Gender: Male (Tony Sarg)

Ethnicity: White (Tony Sarg)

Media Category: Newspaper

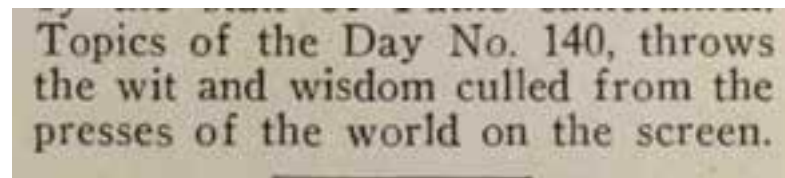
Job Title: Illustrator (Tony Sarg)

Description: Major: Tony Sarg, Positive

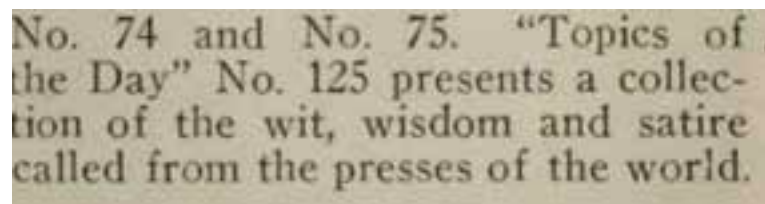
Description: Minor: None

Topics of the Day (1921)

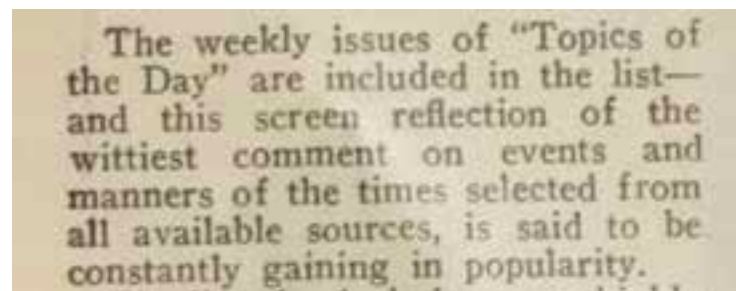
Editor quips of the day.



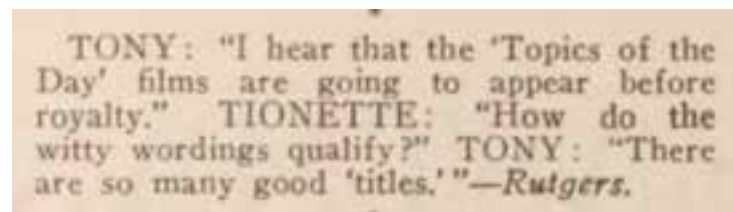
Moving Picture World, December 31, 1921, p. 1079



Moving Picture World, September 10, 1921, p. 205



Moving Picture World, August 6, 1921, p. 628



Exhibitors Herald, February 26, 1921, p. 104

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Editors)

Description: Major: Editors, Positive

Description: Minor: None

Torchy Takes a Chance (1921)

Newspaper story on a lottery ticket that has captured the auto prize reminds Torchy (Johnny Hines) that he saw the ticket lying about the office where he works. He sets out to find it.

"TORCHY TAKES A CHANCE"
(Torchy comedy released by Educational).
—Johnny Hines as Torchy, chases a lottery ticket for two reels and finally just as the last foot flickers on the screen, succeeds in capturing the bit of pasteboard and also the girl he's fond of. The excitement starts when Torchy reads in the newspaper that a certain ticket has captured the auto prize in a lottery. As he has seen this ticket lying about the office where he works, he tries to nab it, but fails. It blows out of the window into an adjoining office. Rushing to this office he finds it has left in the pocket of the boss who has gone to the golf links. From this point Torchy is dodging autos, climbing skyscrapers, running up and down alleys and almost getting killed in desperate attempts to grab the ticket which falls into his hands. A very good comedy with plenty of action.

Exhibitor

Exhibitors Trade Review, January 7, 1922, p. 102

“Torchy Takes a Chance”—Torchy—Educational

Type of production.....2 reel comedy

Johnny Hines is the feature player in “Torchy Takes a Chance,” an amusing comedy built around a lottery ticket that wins a prize. The gags follow one another in rapid succession, the business is clever and no time is wasted. Torchy’s boss takes a chance on a car, but gives the ticket to Torchy who in turn throws it away only to learn that it had won the car. His attempts to recover the ticket make up the rest of the comedy. At times he almost has it, but it blows away and the chase is renewed. The ticket blows in and out of windows and leads the hero into comic situations. “Torchy Takes a Chance” is one of the best of the series and will entertain any audience. It is full of good comedy work and has an abundance of laughs. It differs from former productions in that it is made up of a single main idea. The business is all tied together by the ticket, and everything that happens is related to this idea.

Film Daily, January 8, 1922, p. 19

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

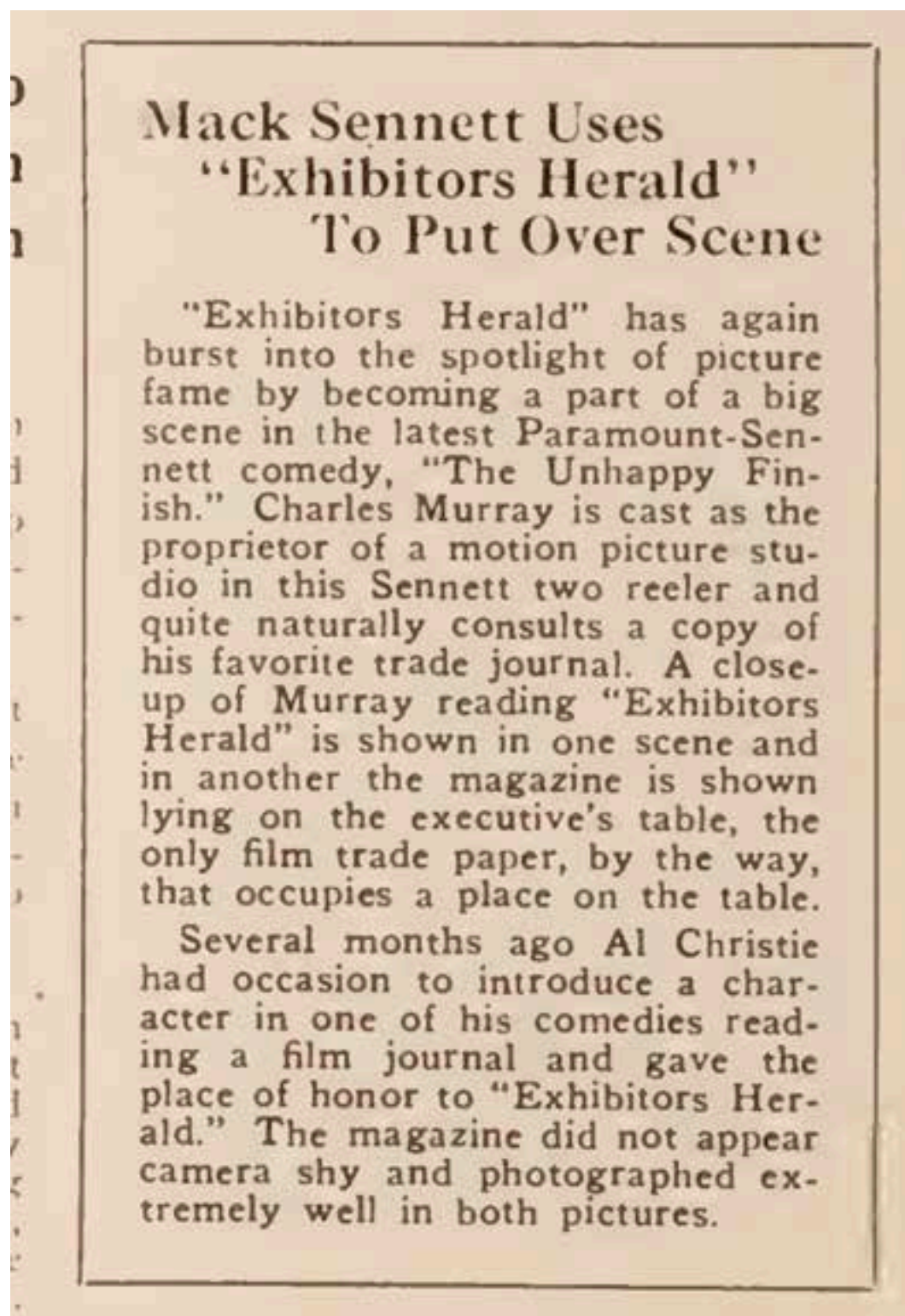
Job Title: Unidentified News Staff

Description: Major:

Description: Minor: Unidentified News Staff, Neutral

The Unhappy Finish (1921)

Magazine. The trade journal, *Exhibitors Herald* is shown being consulted by the proprietor of a motion picture studio. The magazine is seen again lying on the executive's table.



Exhibitors Herald, March 5, 1921, p. 36

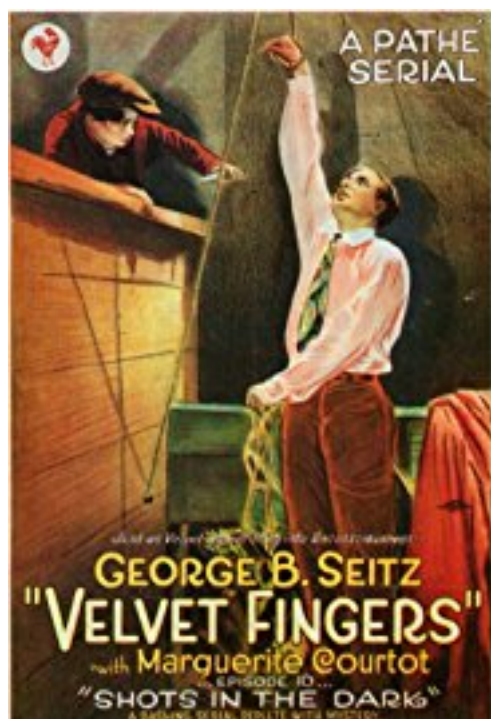
Status: Unknown
Unavailable for Viewing

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

Velvet Fingers (1921) Serial – 15 Chapters

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named “Velvet”

Episode Titles: 1. To Catch a Thief. 2. The Face Behind the Curtain. 3. The Hand from Behind the Door. 4. The Man in the Blue Spectacles. 5. The Deserted Pavilion. 6. Unmasked. 7. The House of a Thousand Veils. 8. Aiming Straight. 9. The Broken Necklace. 10. Shots in the Dark. 11. The Other Woman. 12. Into Ambush. 13. The Hidden Room. 14. The Trap. 15. Out of the Web.



"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 risks. 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 Millhauser

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 fiancée, 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.

A Pathe' Serial



GEORGE B. SEITZ
"VELVET FINGERS"
 WITH
MARGUERITE COURTOT

Story by Bertram Millhauser
 Produced and directed by George B. Seitz

**PICKING OUT ONE VOICE
 IN THE CHORUS OF PRAISE**

Hidden Picture Hunt 12/4
 "Velvet Fingers"

Without a doubt, the most complete line of advertising helps is available for this serial sensation:

Posters: 1, 3, 6 sheet on each episode; 24 sheet for entire serial; banner; window card; herald for entire serial.

Lobby Display: 8 11x14's; 22x28 lobby; black and white photos for first three episodes.

Slides: Colored teaser; colored star.

Cuts and Mats: Plenty; also Campaign Book and Trailer.

Get It. Advertise It. Clean Up With It.

Pathe

Velvet Fingers (1920-1921) Serial (15 Chapters) Episode Five: The Deserted Pavilion
Newsboy Mickey (Thomas Carr) who becomes a valuable aid to “Velvet”

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 (1921): Episode Six: Unmasked

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named “Velvet”

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 (1921): Episode Seven: The House of a Thousand Veils

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named “Velvet”



Motion Picture News, January 29, 1921, p. 1031

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 (1921): Episode Eight: Aiming Straight

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named “Velvet”

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 (1921): Episode Nine: The Broken Necklace

Newsboy Mickey (Thomas Carr) who becomes a valuable aid to “Velvet”

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 (1921): Episode Ten: Shots in the Dark

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named “Velvet”

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 (1921): Episode Eleven: The Other Woman

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named “Velvet”

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 Twelve: Into Ambush

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named “Velvet”



Motion Picture News, February 26, 1921, p. 1650

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

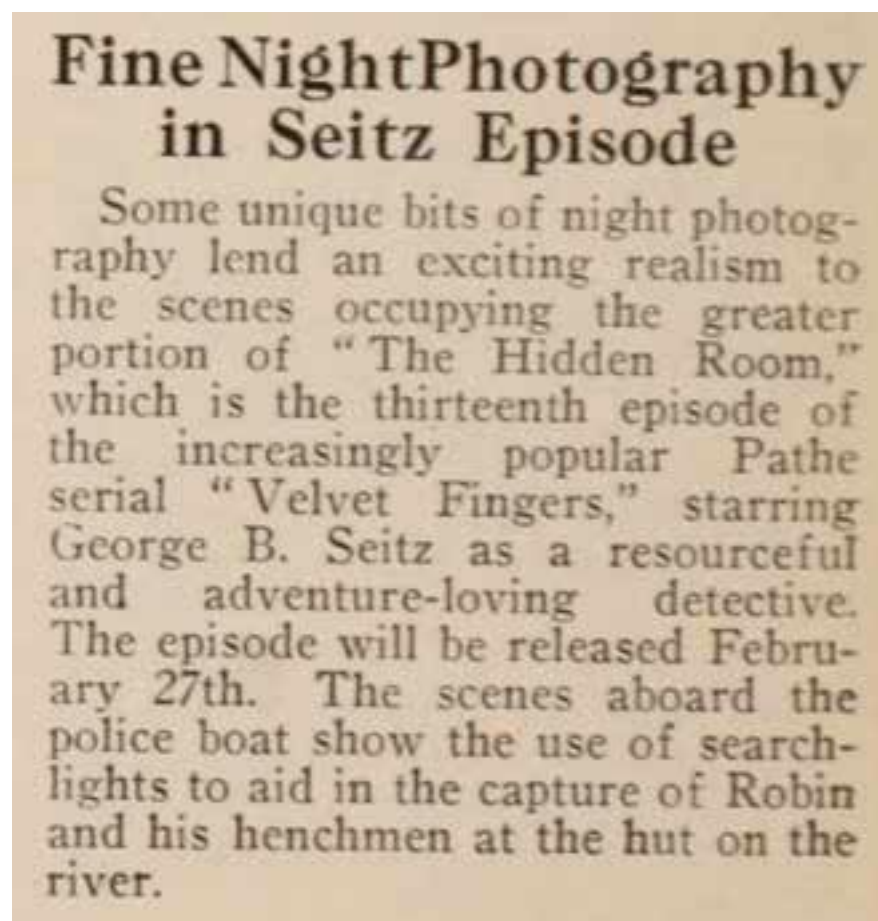
Job Title: News Employee (Newsboy Mickey). Unidentified News Staff

Description: Major: Mickey, Positive

Description: Minor: Unidentified News Staff, Neutral

Velvet Fingers (1921): Episode Thirteen: The Hidden Room

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named "Velvet"



Motion Picture News, February 26, 1921, p. 1666

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 (1921): Episode Fourteen: The Trap

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named "Velvet"



Motion Picture News, March 5, 1921, p. 1816

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 (1921): Episode Fifteen: Out of the Web

Newsboy Mickey (Thomas Carr) who becomes a valuable aide to a smooth crook named “Velvet”



Motion Picture News, March 26, 1921, p. 2218

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

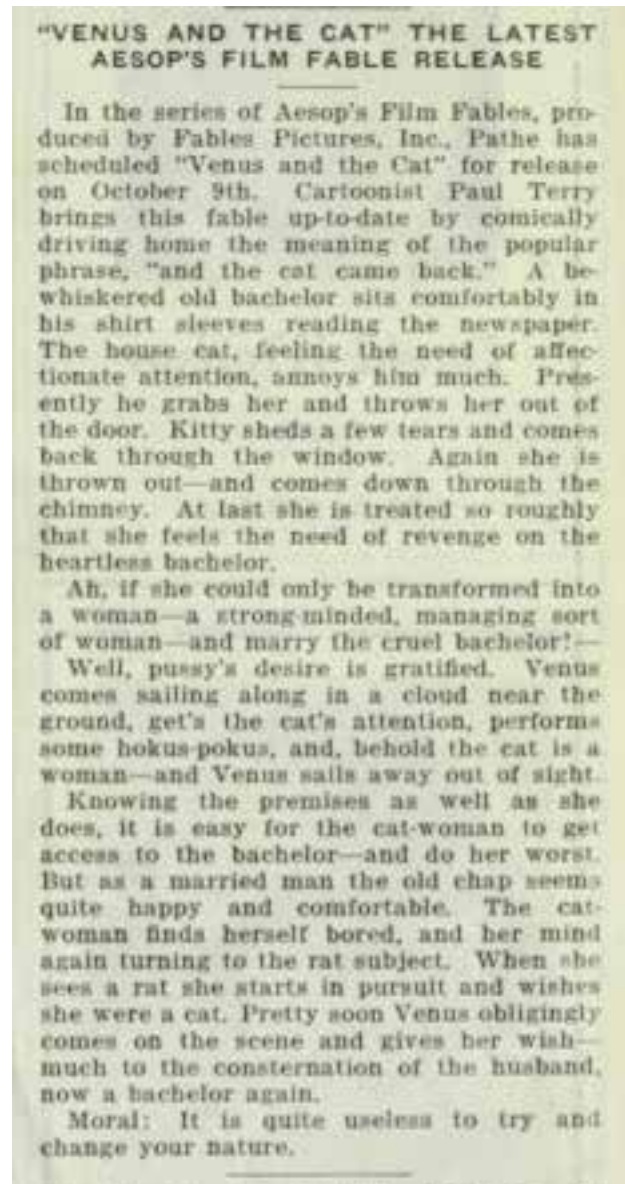
Job Title: News Employee (Newsboy Mickey). Unidentified News Staff

Description: Major: Mickey, Positive

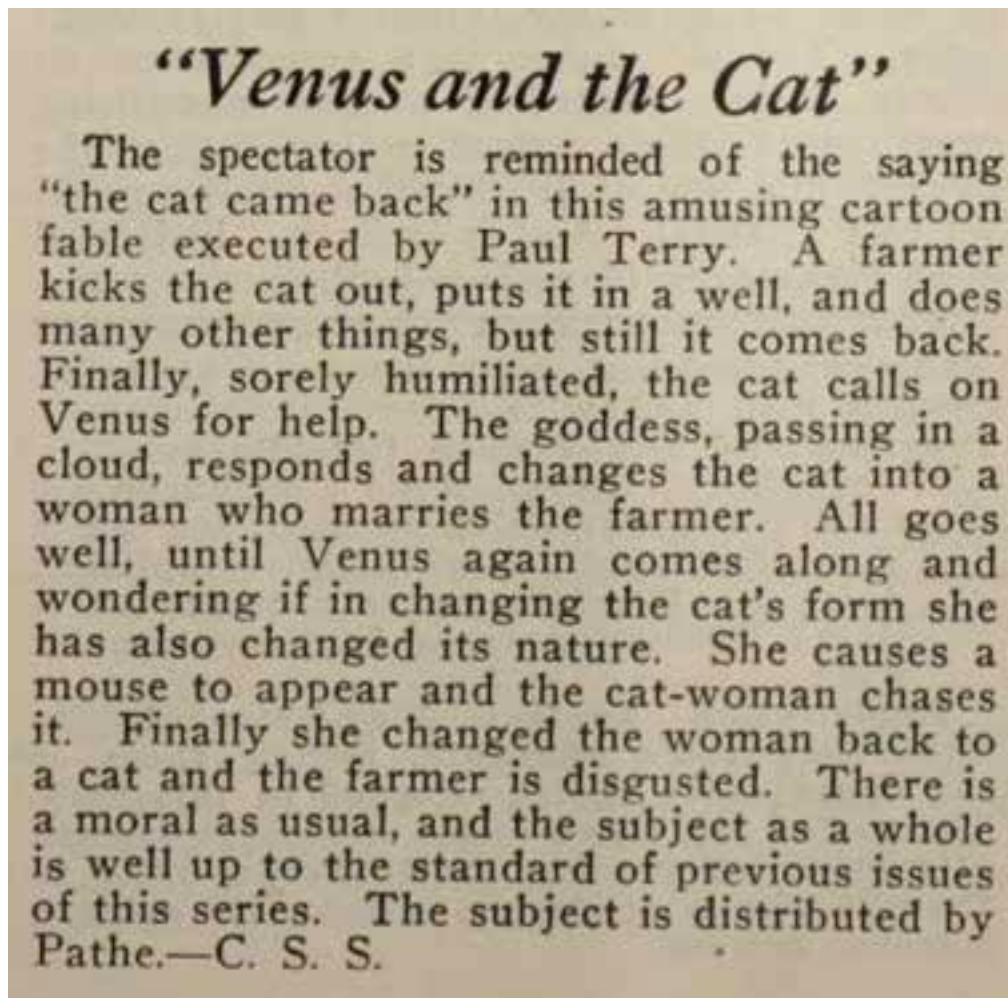
Description: Minor: Unidentified News Staff, Neutral

Venus and the Cat: An Aesop Fable (1921)

Newspaper being read by an old bewhiskered bachelor.



Camera! The Digest of the Motion Picture Industry, November 1, 1921, p. 15



Moving Picture World, October 15, 1921, p. 8008

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

A Voice in the Dark (aka A Voice in the Night) (1921)

Newspaper article claims a woman has shot a doctor and she is arrested.

Two sisters become engaged on the same day: Adele Walton to Dr. Hugh Sainsbury, and Blanche, the elder, to Assistant District Attorney Harlan Day. Both girls are suspected of murder when Sainsbury is found shot. Blanche has a motive: Sainsbury nearly dishonored her, and she would prevent his marriage to her sister. With the testimony of two witnesses, one deaf and the other blind, who reside at the sanitarium where Sainsbury worked, the mystery is solved and the murderer is revealed to be Amelia Ellingham, a nurse at the sanitarium, whom Sainsbury had seduced and failed to marry. *American Film Institute Catalog of Feature Films*

"A Voice in the Night"
*Goldwyn Production of Mystery Murder
 Story Directed by Frank Lloyd
 Is Strong on Suspense*
 Reviewed by Edward Weitzel

Produced originally as a stage play the Goldwyn picture "A Voice in the Dark" is strong on suspense. It follows the construction of all well regulated mystery murder stories, and fastens the crime upon the person least likely to be suspected. The string of coincidences is rather staggering, if one stops to consider the matter. Every character appears in the right spot at just the right instant all through the picture. But every point is picked up clearly, and the average spectator will find "A Voice in the Dark" good entertainment. A clever and novel device is the use of a deaf woman and a blind man. The two are the important witnesses in a murder case, but are prevented from naming the murderer at once by their afflictions. The blind man hears the murderer's confession and can recognize only the voice.

The cast is without a star but all the parts are capably played, Ramsey Wallace and Irene Rich being at the head of the list. Frank Lloyd has directed the production in a thoroughly workmanlike manner. The locations in and near San Francisco are the real thing, and the scenes on board an ocean liner at sea have not been shot on a coastwise steamer.

The Cast

Harland Day.....	Ramsey Wallace
Blanche Warren.....	Irene Rich
Joseph Crampton.....	Alec Francis
Hugh Sainsbury.....	Alan Hale
Adele Warren.....	Ora Carew
Chester Thomas.....	William Scott
Lieut. Cloyd.....	Richard Tucker
Amella.....	Alice Hollister
Mrs. Lydriard.....	Gertrude Norman
Superintendent.....	James Neill

From the stage play by Ralph E. Dyar
 Length, 4,256 Feet

The Story

Harland Day, assistant district attorney of San Francisco, loves Blanche Warren, but she will not consent to become his wife until she confesses that she had been arrested in Chinatown one night when the restaurant where she was dining with Dr. Hugh Sainsbury was raided. The entrance of the police was just in time to save her from becoming the victim of an assault, the doctor having drunk freely all through the meal and having nearly overpowered her when the officers broke in the door of the private dining room. Dr. Sainsbury is running a sanitarium, and Blanche is dumbfounded when she receives a letter from her sister Adele, saying that she is to marry the doctor. Chester Thomas, who is in love with Adele, hears of the affair, and hurries to the sanitarium, but Blanche reaches there ahead of him. The next morning the San Francisco papers contain an account of the murder of the doctor.

Harland Day telephones to Blanche's home, and is told that she has not been there all night. The next moment she walks into his office. He shows her the newspaper article. It states that a patient at the sanitarium claims she saw Blanche shoot the doctor. Suspicion also falls upon Chester Thomas. Police Lieutenant Cloyd arrests Blanche, but the arrival of a blind patient from the sanitarium throws new light upon the crime. He testifies that he heard a woman outside of his window say that she killed the doctor. Blanche is told to speak to him, and he says her voice is not the voice he heard. A nurse employed by the deaf woman enters and speaks. The blind man declares she is the guilty. The nurse breaks down and confesses Dr. Sainsbury betrayed her and then refused to keep his promise to make her his wife. Chester Thomas is her brother. Adele goes to Thomas and lets him know that she

sees her mistake in not accepting his love. Harland Day makes Blanche happy by assuring her that no jury would ever convict the nurse for killing the doctor under the circumstances.

Program and Exploitation Catchlines: A Murder Mystery That Baffles Explanation Until the End Is Found in "A Voice in the Dark," a Frank Lloyd Production Released by Goldwyn.

Exploitation Angles: Play strong on the mystery angle and call it "a story you cannot solve unless you have already seen the famous stage play from which this is derived." Give a brief sketch of the plot as a suggestion of the complication and leave them hung up on the outcome.

Moving Picture World, June 18, 1921, p. 749

“A VOICE IN THE DARK” (Goldwyn)

This Is Not Good Screen Material

THE very title of this picture emphasizes its shortcomings as a medium for the screen. Adapted from a fairly successful play which held the audience tightly in its grasp because of strictly stage “business,” the fact that the human voice is missing brings out its failure to get over the action and suspense. The two principal characters in this unique mystery melodrama are a blind old man and a deaf old woman whose testimony at the investigation of the crime bring light out of darkness. Upon a darkened stage with the voices penetrating the auditorium the effect may well be imagined. Upon the screen this must necessarily be told through the captions. Consequently the punch is missing.

It was a play which depended entirely upon tricks of voice and gesture. Imagine the absence of these in the adaptation. And while the climax came in the original at the finish it is exposed in the silent version long before the conclusion is reached. The deaf woman testified what she had seen; the blind man what he had heard and the investigation reached the height of suspense. Upon the screen this scene loses its force entirely. Yet there are millions who never saw the stage version and they will probably find moments of interest in the photoplay. Certainly it has the element of novelty in its characterization, although its general outline of plot is more or less familiar.

When the deaf woman's sharp voice is silenced and the blind man is unable to tell what he overheard the shortcomings may well be appreciated. Captions are woefully inadequate to do justice to it. A doctor connected with a sanatorium is murdered by a discarded sweetheart. Guilt seems to rest upon the sister of the victim's latest fiancée. The deaf woman tells what she has seen which substantiates the evidence against the suspected woman. But the blind man furnishes testimony which lifts the suspicion and places it upon the guilty parties.

The picture furnishes proof that every stage success is not adaptable for the screen. The players fit their parts adequately although they are limited in expression. Too much of the action is detailed through the subtitles—a course which is fatal for mystery melodrama. There are some good individual scenes which the director has put over in a capable manner. But he fails to show the inspiration characteristic of him because there is nothing to make it a moving drama. The cast includes Irene Rich, Alec Francis, Alan Hale, Ora Carew, Alice Hollister, Gertrude Norman and others.—Length, 5 Reels.—*Laurence Reid.*

THE CAST

Harland Day	Ramsey Wallace
Blanche Warren	Irene Rich
Joseph Crampton	Alec Francis
Hugh Sainsbury	Alan Hale
Adele Warren	Ora Carew
Chester Thomas	William Scott
Lieut. Cloyd	Richard Tucker
Amelia	Alice Hollister
Mrs. Lydiad	Gertrude Norman
Superintendent	James Neill

By Ralph E. Dyar.
Directed by Frank Lloyd.

PRESS NOTICE—STORY

A unique mystery melodrama is "A Voice in the Dark," which comes to the theatre next _____ as the chief attraction. This is a Goldwyn production, adapted from the successful Broadway play which mystified theatregoers a season ago. It comes to the screen sponsored by Frank Lloyd with a cast that includes Ramsey Wallace, Irene Rich, Alec Francis, Ora Carew, William Scott, Alice Hollister, James Neill and others equally prominent.

The play has to do with the murder of a young doctor associated with a sanatorium. There are two witnesses to the crime—one a deaf woman who sees the parties in an argument, with the subsequent fall of the victim—the other, a blind man who overheard the evidence when those connected with the crime were stationed beneath his window. It is his accusations which clear up the mystery. His keen sense of hearing enables him to identify the real criminal. The picture is charged with clever action and suspense and is balanced with an appealing romance. It is also well acted and directed.

PROGRAM READER

There were two patients in the sanatorium—one, a woman who could see, but was unable to hear—the other, a man who could hear, but whose sight was destroyed. A crime was committed. The woman saw evidences of the struggle, but she failed to catch the angry words or hear the report of the gun. The man did not see the crime, but he overheard conversation which eventually brought the criminal to justice. Upon this premise is founded a clever mystery photoplay—something original and unique. The title of this picture is "A Voice in the Dark," and it comes to the _____ theatre next _____ as a Goldwyn-Frank Lloyd production with an eminent cast. The picture is rich in its suspense and startling situations. Don't miss it.

SUGGESTIONS

This being an adaptation of a successful Broadway play, it would be a good angle to exploit it along this plan. Make out that the picture carries the same quota of action and suspense that the original play afforded. Bring forth that as a play it held New York in its grasp for a whole season. Bring out that it is away from the beaten track. You might state that two witnesses are involved with the murder—one a deaf woman, the other a man who is blind. This is unusual. Play up its mystery element. Don't give it away. The title is a good one and should come in for some exploitation. Mention the players. from the successful play. At the _____ theatre next _____.

A VOICE IN THE DARK

(GOLDWYN)

Adapted stage play makes satisfactory screen entertainment. Mystery drama enacted by a capable cast and well produced under the direction of Frank Lloyd.

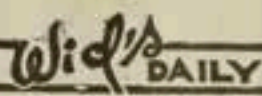
A. H. Woods' stage success presented certain difficulties to transfer it to the screen. Ralph E. Dyar's story was built upon a murder which was witnessed by a deaf woman and a quarrel overheard by a blind man.

Frank Lloyd, however, has made a workman-like job of it and despite the efforts of an overzealous Chicago censor board who cut the picture from six reels to five, it still stands up well and makes good, sound entertainment for anybody. It pleased Pantheon theatre, Chicago, audiences Sunday, April 3. The manner of its presentation is up to the Goldwyn standard of excellence and a splendid cast has been chosen to interpret the various roles.

Alec B. Francis appears as Crampton, the blind witness, and Gertrude Norman as the deaf lady. Ramsey Wallace is the district attorney in the case; Irene Rich the suspected murderess, Blanche Warren, Ora Carew and her sister, Adele. Alan Hale has the villain's role and Alice Hollister is the nurse who proves to be the real murderess.

The plot is rather involved and there are many cut-backs to former scenes, during the examination of witnesses, but the story has been well handled and is interest compelling.

Dr. Sainsbury's murder follows a quarrel with a former sweetheart and because Blanche Warren and her sister were last seen with him, they are suspected. The only witness was an invalid woman who is deaf. The district attorney, in love with Blanche, attempts to unravel the mystery. While examining another witness who overheard a conversation between a man and a woman beneath his window, concerning the death of Dr. Sainsbury, the voices of these two are overheard in the district attorney's office, and the witness recognizes them. One proves to be the sweetheart of the younger Warren girl and the woman, a nurse, is his sister. She confesses, proving her justification for the act, and the others are cleared of the crime.



Sunday, June 12, 1921

Stage Play Given Interesting Screen Presentation

"A VOICE IN THE DARK"

Goldwyn

DIRECTOR	Frank Lloyd
AUTHOR	Ralph E. Dyer
SCENARIO BY	Arthur F. Statter
CAMERAMAN	J. D. Jennings
AS A WHOLE	First rate mystery drama that creates effective suspense and is logical
STORY	Stage play adaptation bears slight changes which make it thoroughly suitable for screen purposes
DIRECTION	Very good; has obtained good accumulative interest and holds the attention throughout
PHOTOGRAPHY	Good
LIGHTINGS	All right
CAMERA WORK	Satisfactory except in fade-outs and fade-ins
PLAYERS	No one featured but Irene Rich; Ramsey Wallace, Alec Francis and others fulfill the needs of the various parts adequately
EXTERIORS	Suffice
INTERIORS	Good
DETAIL	Correct
CHARACTER OF STORY	District Attorney's fiancée accused of murder which it is later proved she did not commit
LENGTH OF PRODUCTION	4,256 feet

Frank Lloyd has made an interesting picture of Ralph E. Dyer's stage play. The mystery element is well founded and an especially noteworthy feature of the production is that everything is satisfactorily explained when the mystery is cleared away. Often times, in an effort to create suspense and keep the spectator in ignorance as to a possible clue, the director injects hints to lead you off the track, and while this method succeeds in keeping you guessing, it is

also liable to confuse and usually it happens that many of the incidents are never explained.

In "A Voice in the Dark" everything is fully expounded in the flashbacks which are part of the witnesses' testimonies. In adapting the play to the screen it was necessary to make certain radical changes in it, and it has been very well managed. Since it was to be a picture there could be no voice in the dark, so the place of action is made a sanatorium and the witnesses a deaf woman and a blind man who tell what they see and hear respectively, thereby creating the same effect as was obtained in the stage version by the voice heard in the dark.

There is nothing at all objectionable in the murder sequence and nothing that could be construed as unpleasant. In fact the feature is so short and told in such straightforward fashion that it seems even shorter than the approximately four reels it consumes. Ramsey Wallace and Irene Rich play what are perhaps the principal parts but probably the best performances are contributed by Alec Francis, as the blind man, and Gertrude Norman, as the deaf woman. Others in the cast are Alan Hale, Ora Carew, William Scott, Richard Tucker and Alice Hollister.

Adele Warren becomes engaged to Dr. Sainsbury, owner of a private sanatorium. Blanche, an eldier sister, objects to the match because she had previously had an unpleasant experience with the Doctor. The physician is murdered and Blanche Warren accused. Circumstantial evidence points in her direction although her fiancé, District Attorney Day, tries to shield her. Joseph Crampton, a blind patient at the sanatorium, offers evidence in the form of a conversation which he overheard. He is brought to the private hearing where he identifies the voices of the deaf woman's nurse and Chester Thomas, her brother, and also the jilted lover of Adele, as the ones he heard.

As Good A Mystery Story As They Will Want

Box Office Analysis for the Exhibitor

This should be well received by practically everyone, mystery lovers in particular. If you bill it as a murder mystery it would be well to assure your audience that there is nothing gruesome nor objectionable in the sequence dealing with the actual murder. It would be well to make certain to assure them on this point in view of the fact that some may not be inclined to come in if they expect to see any hair-raising murder sequences.

Tell them it is an adaptation of the stage play and there are any number of ways of exploiting the feature if you care to go to a little trouble. Paper provided by Goldwyn will give you many suggestions and a poster bearing the pictures of the characters placed in the form of a question mark with the query: "Who killed Dr. Sainsbury?" should attract attention. You might also tell the story down to the point where the heroine is accused and then invite them to come in and see the conclusion for themselves.

A VOICE IN THE DARK

A photoplay of Ralph Dyar's melodrama, "A Voice in the Dark," adapted to the screen and directed by Frank Lloyd, a Goldwyn feature, and this week's principal offering at the Capitol.

Admirably directed and well acted, it has an inadequate scenario, in that the suspense is broken too early, despite the brief footage of 50 minutes' duration. It is a murder mystery. Several people are suspected and circumstantial evidence points to each in turn. One of the suspects is in fact absolutely accused by a deaf woman who saw a young woman quarreling with the victim just a moment before, a shot is fired and the deaf old lady sees the young lady she accuses bending over the body with a revolver in her hand.

Later a blind man testifies to a conversation held below his window, and is sure he would recognize the voices if he heard them again. He does recognize them shortly thereafter—altogether too soon to break up the interest in the solution of the plot.

There are a series of improbabilities and inconsistencies—more than we are wont to accept in modern playwrighting. A very fine piece of cinema acting is shown where the victim and the accused quarrel for an extended period without breaking into it with a single sub-title, and yet you can understand exactly what is intended.

The cast is made up of such competent artists as Alice Hollister, Alec B. Francis, Ora Carew, Alan Hall, Irene Rich, Ramsey Wallace, William Scott, Richard Tucker and James Neill. It is a short thriller—all too brief. This is one of the rare occasions where additional footage might have helped. *Jolo.*

Status: Unknown. One reel in the Library of Congress *What*
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

What No Man Knows (1921)

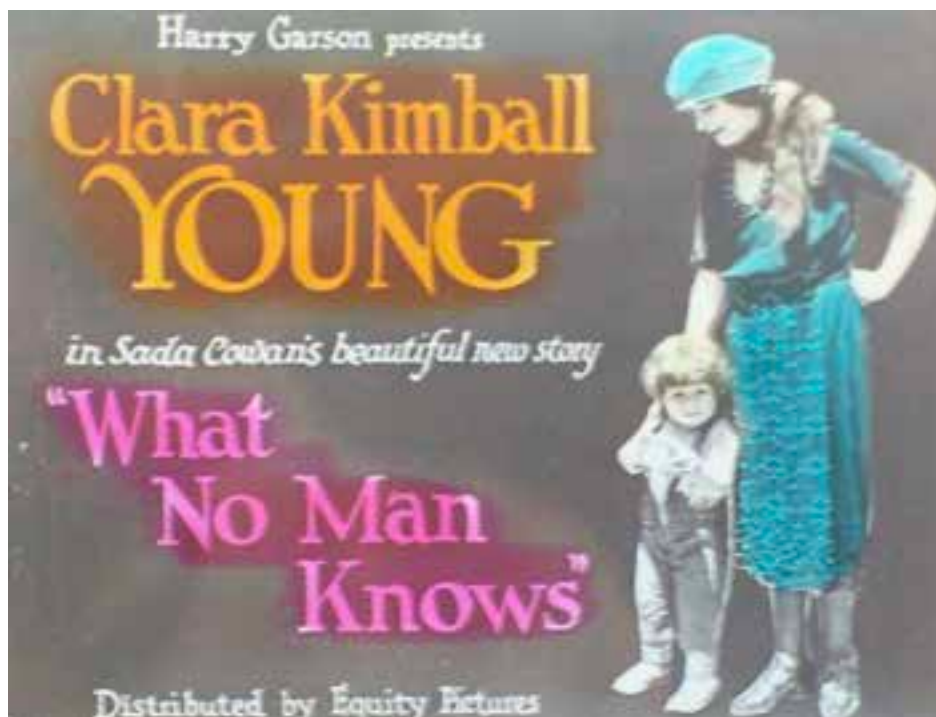
Reporter Norma Harvey (Clara Kimball Young) for a leading New York newspaper. The City Editor Drake Blackley (William P. Carleton).



Newspaperwoman Norma Harvey (Clara Kimball Young) tries to help slum children. She meets her former sweetheart Craig Dunlap (Lowell Sherman), a lawyer who was disbarred for bribing a witness at a trial and has become a drunk. Harvey convinces him to try a reconciliation with his

wife, but he finds his spouse carousing with questionable types and returns to Harvey. According to *Moving Picture World*, the newsroom shots were filmed in the plant of the *Los Angeles Examiner*. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 42 .

Norma Harvey, a newspaperwoman who devotes much of her time to relieving the sufferings of slum children, still loves her childhood sweetheart, Craig Dunlap, a lawyer who tries to cover up his wife's kleptomania by bribing a witness at her trial. Dunlap, however, is exposed and disbarred. While working in the slums, Norma encounters him in a disreputable dive and takes him to her home along with little Mazie, a blind orphan. Two gossiping neighbors declare her morally unfit, and the child is removed from her custody. On Norma's advice, Dunlap decides to give his wife another chance, but he demands a divorce when he finds her rough-housing with friends. She refuses, but when he threatens to allow her to be arrested for the theft of a fur, she consents. After proving her worthiness, Norma regains the child and finds happiness with Craig. *American Film Institute Catalog of Feature Films*



In silent films, few actresses played more long-suffering roles than Clara Kimball Young. By the time this picture came out, audiences were getting tired of suffering along with her. Miss Harvey, a newspaper woman (Young), does everything she can to see that the children of the slums are fed and clothed. Her former sweetheart, lawyer Craig Dunlap (Lowell Sherman), has married a woman

who is both selfish and a kleptomaniac. In spite of his efforts, she winds up in jail and Dunlap himself becomes a derelict. That's how Miss Harvey finds him, and she nurses him back to health and happiness. When his wife gets out of jail she associates with a number of sleazy characters and gets arrested once again. Dunlap, who is completely fed up with her, insists that he will help her out only if she agrees to a divorce. She does, and Miss Harvey finally gets her man. Janiss Garza, *allmovie.com*

While some women cause only trouble, others live only to bring happiness. Such a one is a special writer on a leading New York newspaper.

One who has chosen newspaper writing as the best weapon with which to fight the battle of women and children — Norma Harvey, better known as "Our Blessed Lady".

... CLARA KIMBALL YOUNG

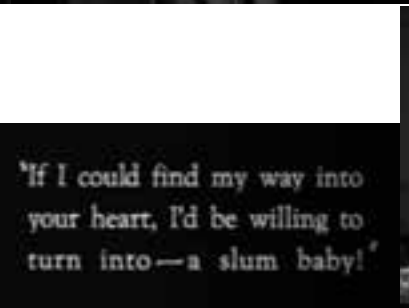


The City Editor—a man from her home town, who has watched her grow up into "the most wonderful woman on Earth".

Duke Hockley... William B. Cullen

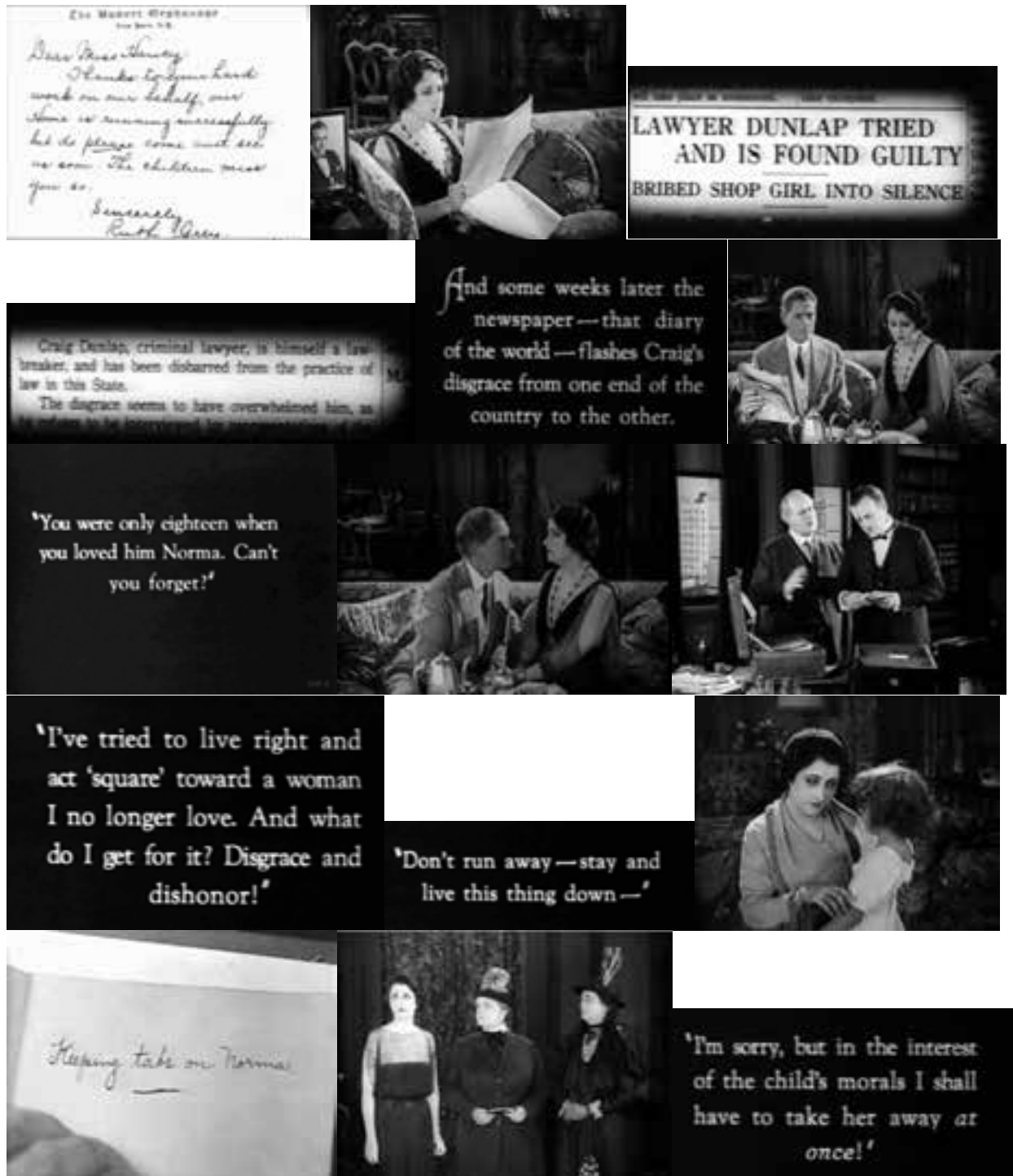


"If everyone is as generous as you, I'll have no trouble establishing free milk stations for my little slum babies!"



"If I could find my way into your heart, I'd be willing to turn into—a slum baby!"







Scenes from *What No Man Knows* (1921)

Clara Kimball Young Attends Detroit Opening of Equity's "What No Man Knows"

(By wire to MOVING PICTURE WORLD)

CLARA KIMBALL YOUNG is making the first of a series of three personal appearances at John H. Kunsky's Madison Theatre this week in connection with the first showing anywhere of her latest production for Equity release, "What No Man Knows." Like its predecessors, this production is from the pen of Sada Cowan and presents a novelty that will appeal particularly to the women. There is plenty of red-blooded action, however. The scenario is well handled and the settings are true to the life they depict.

Where, in her past four pictures, Miss Young was cast in the role of a beauteous society butterfly, with jeweled gowns and a strong inclination to become entangled in social jams, "What No Man Knows" takes her entirely out of this sphere. It is the tale of a woman with wealth and a heart filled with love for suffering little ones. She loves and is loved by a man who finds himself married to a woman of questionable reputation. The plot concerns the doings of these two, the erring wife and a sweet little girl adopted from an orphan home. Miss Young in many scenes shows that she can wear rags with the same grace she wears elaborate gowns. There are some exceptionally good newspaper shots, taken in the plant of the Los Angeles Examiner. They are used to build up the well known "press time" theme.

Supporting Miss Young are Lowell Sherman, William P. Carlton, Dorothy Wallace and little Jeanie Carpenter. Sherman, in a heavy role, and little Jeanie in a sympathetic child part, do exceptional work. The picture is in 6,200 feet. Harry Garson, who directed, is also here.—J. S.

"WHAT NO MAN KNOWS" (Harry Garson-Equity-State Rights)

Clara Kimball Young Displays Her Talent in Heart Interest Story

THE exhibitor who plays this feature is presenting his patrons with a first rate heart interest story in which the central character is a newspaper woman whose mission is to act the Lady Bountiful in order that starving children may have food and happiness. While this is the theme—the general outline of the picture—it is balanced with one or two counterplots having to do with the eternal triangle—the rescuing of figures in distress and the power of deep, abiding love. Miss Young has occasion to display her emotional talent for the role calls upon her to show a wide expression toward radiating happiness and bringing order out of chaos.

The forepart of the story features a wife of a successful lawyer—the woman being a kleptomaniac who is arrested and convicted of theft despite the influence of her husband. She is painted in selfish colors as a creature of little moral fibre. Her constant demands upon her husband's purse-strings causes him to despair of happiness. It is as a derelict that the woman who had brought the first love into his life rescues him and places him back on his feet. The drama is filled with dramatic moments which features incident pertaining to the night life of the city represented. It also has its humorous moments which are exploited in the "busy-body" attitude of a couple of spinsters who are constantly finding wickedness in every word and act of their neighbors. The heroine is residing in the same apartment house and when they notice her in company with the lawyer they start their vicious crusade which culminates in orphanage officials taking the adopted child away from the Lady Bountiful.

The drama also presents the inner family life of the lawyer. His wife returns from prison with no transformation of character. She turns the house into a jazz parlor and cultivates vicious friends. The husband feels helpless to secure a divorce until the woman, unable to stop her thefts, is caught again. Thus he gains the whip-hand and is able to have his freedom so that he may marry the girl of his ideals. The picture is always easy to follow in spite of the varied threads and entanglements of the plot. It offers heart interest, juvenile appeal, considerable pathos and a wealth of romance. It is sharply emphasized—there being "goodness and light" contrasted to shadows and sorrows. You may call it theatrical, but it is at all times interesting in spite of some overdrawn conventions. The director has been painstaking in his attention to the smallest detail. The interiors are well arranged, the lighting is satisfactory. The acting of Lowell Sherman is quite on a par with that of the star. It is a well-shaded performance.—Length, 6 reels.—Laurence Reid.

THE PLAYERS

Clara Kimball Young
Lowell Sherman
William F. Carlsson
Duke Cooper
Jae Lawrence

By Sada Cowan.
Directed by Harry Garson.

PRESS NOTICE—STORY

Clara Kimball Young will appear in the most interesting picture yet written by Sada Cowan, the authoress who has contributed many offerings to the screen, and directed by Harry Garson. The emotional actress has a role which enables her to display her expressive personality as well as depth of talent. She assumes the part of a newspaper woman whose mission is to provide happiness for the children of the poor.

She is the friend of the down-trodden. Disillusioned over romance she gives up thought of love or marriage until she meets the youth of her ideal—the youth having become a victim of circumstances. This man, exchange over a selfish wife, has reached the depths of despair but through the kindly ministrations of the newspaper woman he is lifted to his rightful place. The story treats dramatically of the power of love and offers increasing excitement. Miss Young is teamed by a well known cast that includes William F. Carlsson, Lowell Sherman, Duke Cooper and others.

PROGRAM READER

He was a powerful lawyer yet with all his influence he could not prevent his wife from being tried for theft. She was a daughter and within a degree, charged with his misdeeds, the lawyer became a prodigal of poverty. He had reached the depths of despair. When he could despair no further, the girl of his dreams entered his life again and stood him in the place of self-respect. He still was confronted by his selfish wife—who had spent a term in prison without being reformed in character. How was he to get out of his dilemma? Come to the theatre next week and see Clara Kimball Young in "What No Man Knows," a vital and genuine picture of life. It is rich dramatic entertainment and well acted by a well known cast.

SUGGESTIONS

Clara Kimball Young's pictures are always in demand. She has established a large following that is in constant demand to see her whenever she appears upon the screen. You can tell that her present vehicle is up to her high standards—that the picture permits the talented star to express her gifted emotional powers at their highest degree. You can mention that the story is one which builds a deal of sympathy for the central figure—who is offered a true romance, story of heart interest and sentiment—and real lifelike touches of everyday existence. Mention that Lowell Sherman and William F. Carlsson are also in the cast. A program can be put on that would express the theme in a symbolic way.

CATCH LINES

"What is it that no man knows?" Come and see the gifted actress, Clara Kimball Young, and discover the answer.

See America's emotional screen actress, Clara Kimball Young, in "What No Man Knows."

"WHAT NO MAN KNOWS"

Loew's State

Clara Kimball Young seems forever destined to expend her energies upon somewhat commonplace problem preachments prescribed by Sada Cowan, but "What No Man Knows" or the story of the "other woman's" heart, while not particularly compelling, is an interesting improvement over several subjects in which we have witnessed her recently, and as such is to be highly commended.

Harry Garson has provided it with one of

his dependably consistent and attractive productions, while Sam Landers has tried out some odd photographic effects upon it. Whether or not these last will please is probably a case for individual decision. By concentrating lights upon the principals in the foreground he sends his crowded sets into a flat unrealistic background undoubtedly intended to detract attention from the atmosphere. Peculiarly enough the strangeness of the experiment worked exactly the opposite effect upon us.

"What No Man Knows" does not boast a big climax, but it is saved from going on and on and from there on by a snappy little twist which reverses the whole opposing procession. Its conventional ending is at least healthy and happy.

Miss Young is very much Miss Young in Norma Harvey, a newspaper woman and social worker whose misfortune it is to love a married man. That she is just so will insure success for her picture in some quarters where the older stars are tenaciously preferred to the newer generation.

Lowell Sherman gives a careful performance in Craig Dunlap, the chief masculine situation which is well received although he excels in the unsympathetic.

Dorothy Wallace, an exceptionally attractive heavy, accounts for herself admirably as Bertha, Dunlap's wife, a woman whose wealth fails to eradicate her shoplifting instincts. Miss Wallace is a clever performer.

Ruth Handforth does Miss Quimby, a regulation old maid, more spiritedly and amusingly than this type of thing is usually done, and Dulcie Cooper really characterizes the shop girl whom she plays.

Little Jean Carpenter is very appealing as the blind orphan, Maizie, and William Carleton, Edward Kimball, Helen Hunt and Milla Davenport enact other parts adequately.

Equity Pictures distributes "What No Man Knows."

At Shea's Hippodrome for the first half of the week, starting today and continuing through Wednesday, Clara Kimball Young will be seen in her latest picture, *What No Man Knows*, and Buster Keaton in his new comedy, *The Cops*. Redferne Hollingshead, concert tenor, will sing afternoon and night, and the Steinway Duo Art will offer a reproduction recital by Ossip Gabrilowitsch, including Chopin's E Minor waltz.

Sada Owen wrote the story of *What No Man Knows*, which gives to Miss Young the role of a newspaper woman, whose mission it is to provide happiness for poor children. She has few illusions and scorns all thought of romance until she meets the youth who realizes all her ideals of manhood. She helps him to reach his rightful place in the world. The supporting cast includes William P. Carleton, Lowell Sherman, Dulcie Cooper and Jean Carpenter.

Keaton's new picture is said to be one of the funniest in his repertoire, showing the police force of an entire city out seeking to arrest him for supposed crimes. A Prizma film, *Sunbeams*, will be shown with the Hippodrome News and Literary Digest.

Buffalo Morning Express and Illustrated Buffalo Express, Buffalo, New York, April 2, 1922, p.

"What No Man Knows," an old theme with an original touch, made superb by the acting of Clara Kimball Young, is the offering at Shea's Hippodrome the first part of this week.

It's the old story of love misguided, but the ancient tale is taken out of its usual surroundings and is given a modern touch, with life in the newspaper world woven clearly and interestingly in the plot. Miss Young is supported by L. Sherman, who takes the part of the old lover attracted by a "skin deep" variety of a woman he marries.

The film story opens with Norma Harvey, a newspaper woman, played by Miss Young, launching charity campaigns for the poor. She earns the support of the city editor, who is interested in other matters concerning Harvey than her charitable inclinations. Craig Dunlap, a successful lawyer, breaks into print, attracting Miss Harvey's attention, by the proclivities of his wife, played by Dorothy Wallace, who turns out to be a kleptomaniac. Dunlap sacrifices career and all to save his wife's name, but a witness he bribes to perjure herself breaks down and confesses all. Dunlap is disbarred from law practice, his wife is sent to jail, and it all appears in the morning paper.

How Dunlap, disheartened and broken-spirited, renounces society and plunges into the realistic depths of despair and is rescued by the little newspaper woman forms the remainder of the tale.

Fine character portrayal is given by Mr. Kimball, playing the part of Dr. Cummings, an intimate old friend of Dunlap's and little Jean Carpenter, who takes the part of Mazie, the little blind orphan.

Buffalo Enquirer, Buffalo, New York, April 3, 1922, p. 10



[web.stanford.edu CKY Reviews](http://web.stanford.edu/CKY/Reviews). Clara Kimball Young Website by Greta De Groat, Stanford University,

Status: Print exists in the Library of Congress film archive (incomplete)
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Female (Norma Harvey). Male (Drake Blackley).
Ethnicity: White (Norma Harvey, Drake Blackley)
Media Category: Newspaper
Job Title: Reporter (Norma Harvey). Editor (Drake Blackley)
Description: Major: Norma Harvey, Drake Blackley, Positive
Description: Minor: None

Why Men Forget (aka Demos) (1921)

Journalist Keene (George Travers) steals the savings of iron plant workers and an innocent man is accused of the crime.

Why Men Forget

**From the novel "Demos" by George Gissing.
Presented and released by R-C Pictures.
Scenario and direction by Denison Clift.
Running Time, Sixty-Five Minntes.**

THE CAST

Richard Mutimer	Milton Rosmer
Mrs. Mutimer	Mary Brough
Alice Maud Mutimer	Vivian Gibson
Emma Vine	Evelyn Brent
Kate	Irene Foster
Adela Waltham	Bettina Campbell
Mrs. Waltham	Daisy Campbell
Hubert Eldon	Gerald McCarty
Mrs. Eldon	Haldee Wright
Daniel Cabbs	Olaf Hytten
Jim Cullen	James G. Butt
Stephen Longwood	Leonard Robson
Willis Rodman	Warwick Ward
Keene	George Travers
Cowes	Thomas E. Montagu-Thacker

SYNOPSIS

Richard Mutimer was a worker in the great iron plant, and by force of his oratory, assumed leadership of the other men. He was discharged for these activities. He pledged his life to service of the toilers. He courted Emma Vine, seamstress. A distant relative died without a will. Mutimer inherited his vast estate. His ideas of life changed and he became hard, grasping, selfish and ambitious. He refused to permit his sister to marry the man she loved because he was not wealthy. Forgetting his affection for Emma, he married Adela, daughter of an old family. He became relentless to his workmen. His wife found the will that was not supposed to exist, and Richard had a fierce struggle before he would admit its existence and give up the wealth that he possessed wrongfully. Again poor, he capitalized his former popularity and induced the workmen to trust him with their savings in a co-operative society. Keene, a journalist whom Richard had befriended, stole the workmen's money. Richard was blamed, and a mob of workmen pursued him. He sought refuge in the home of Emma, who tried to protect him. He was killed by a blow dealt by the man who had wanted to marry his sister. His widow recognized the nobility of Emma and befriended her, as partial expiation for her husband's craven behavior toward the girl.

This picture will get over. It is interesting and will hold the attention throughout. There is very little padding and no objectionable sex situations. But it is a much mooted question among exhibitors as to whether the English ideal of married life "gets over" in this country. The fact that the acting of principals is true to the life, and that the situations are taken from real life in England, will not save the different scenes from appearing "forced" and unreal to the theatre-going public in this country. With the newspapers of to-day full of marital troubles, the first remark from the women in the audience would be "What does she stand it for?" And they would be right. For Americans could not treat their women folk in the manner portrayed and get away with it.

Points of Appeal—A most interesting story. Beautiful camera work. The love element, from an English standpoint, is O. K. The fact that the picture is based on the stage play, "The Agitator," that was a hit in England, will help a lot.

The Cast—Milton Rosmer, a favorite stage and screen star in England has the leading role, and does a clever bit. Evelyn Brent and Bettina Campbell deserve high honors in the supporting cast. The balance of the cast is well chosen and together offer a most life-like rendition.

Photography, Lighting, Direction—There is everywhere apparent a most exacting care of the minutest detail in the interior settings. They are truly beautiful examples of the high art of making a setting look real. And the photography is remarkably clear and all scenes are sharp and full of detail. The continuity is well worked out and the story goes along smoothly.



"Why Men Forget"

*Nothing to Redeem This English Picture
Released by R-C.*

Reviewed by Fritz Tidden.

If the Robertson-Cole Company felt that it just had to release another bad picture it might be said that it could have found one or two in this country without going abroad for one. However, this enterprise in finding poor pictures seems lately to have become a habit with the firm, so it evidently wished to point out that it would not play favorites in nationalities. "Why Men Forget" is an English importation that has nothing to redeem it, nor anything that would justify more than the slightest consideration.

It makes a great to do concerning characters about which the most interested spectator could not find anything to claim his interest. They are utterly negative. It is morbid and never for a moment holds the attention, but the fault does not lie with the original material upon which the picture has been founded, but in the treatment. "Why Men Forget" is said to be an adaptation of George Gissing's novel, "Demos."

A good exploitation stunt might be to have patrons guess the connection between the title and the story.

The Cast

Richard Mutimer.....	Milton Rosmer
Mrs. Mutimer.....	Mary Brough
Alice Maud Mutimer.....	Vivian Gibson
Emma Vine.....	Evelyn Brent
Kate.....	Irene Foster
Adela Waltham.....	Bettina Campbell
Mrs. Waltham.....	Daisy Campbell
Hubert Eldon.....	Gerald McCarthy
Mrs. Eldon.....	Haldee Wright
Daniel Cabbs.....	Olaf Hytten
Jim Cullen.....	James G. Butt
Stephen Longwood.....	Leonard Robson
Willis Redman.....	Warwick Ward
Keene.....	George Travers
Cowes.....	Thomas E. Montagu-Thacker

Adapted from George Gissing's Novel,
"Demos."

Scenario by Denison Clift.
Director, not mentioned.
Length, 5 Reels.

The Story

The story concerns Richard Mutimer, who is discharged for taking up the time of the men in a factory while listening to his socialistic utterances. He becomes suddenly wealthy through the death of an uncle. Then he proceeds to forget his old sweetheart, Emma Vine, and marries a society girl. The uncle's will is found and the estate, it is disclosed, belongs to other heirs. Richard returns to his poor home, where his former friends mob him, and at last he finds comfort in the arms of Emma, although he has been seriously injured.

"WHY MEN FORGET"

(R-C Pictures)

In Factory Localities This May Get Over

THE labor note in this picture may interest those patrons who belong to factory communities, but owing to a lack of punch and action of any romantic or dramatic nature, even these spectators may not find it a means of entertainment. It is a British-made feature with players unknown to audiences on this side of the water. Hence it has its drawbacks as far as carrying some personality appeal. The story originally known as "Demon," written by George Gissing, may have contained some sound virtues, but translated for the screen it reveals stock situations and an orthodox line of development which never intrigues the imagination. However, it has a certain lesson which will undoubtedly have its effect with impressionable laboring classes.

It purports to show that one of their members should not forget his balance when he suddenly becomes wealthy. He forgets because of his newfound fortune—forgets his ideals—forgets his promises—even forgets his sweetheart in his worship of the dollar and the manner in which it introduces him to society. The plot lacks a single outstanding scene of vitality, the interludes being filled with platform speech-making by the central figure and the little intimate details of his new home. There is nothing new or novel in the treatment. The capital-versus-labor formula is usually rich enough in situation and climax to interest the average patron. "Why Men Forget" never takes the spectator into any dramatic sequence. You do not identify yourself as a part of the story—you do not assume the identity of the hero because he does not make you feel his tragic circumstances when he climbs to the heights and falls in the end.

The characterization is poorly worked out, the feminine figures being almost negligible. It seems strange to see the discarded sweetheart take him up again after his brutal treatment. The climax reveals a storming of the mob to get at their erstwhile leader who has been entrusted with their savings. They pursue him through various byways and highways before they punish him in the home of his former fiancée. The story contains but a single character of any dramatic value, the others providing the background. Since there is no novelty of situation, it is easy to guess the outcome. The photography is rather uneven and the acting is uninspired. However, there is a lesson in the story which will be grasped by many. It shows that money is a curse when it destroys ideals. The title and the workingman's problem suggest an angle for exploitation. It should score in certain communities where the program feature is the thing.—Length, 5 reels.—Laurence Reid.

THE CAST

Richard Maister.....	William Russell
Mrs. Mariner.....	Mary Brown
Alan Reed Mariner.....	Verina Gibson
Emma Vane.....	Reuben Brown
Kate.....	Daisy Foster
Adria Wadham.....	Bertina Campbell
Mr. Wadham.....	Daisy Campbell
Nathan Eldon.....	Gerald McCarthy
Mrs. Eldon.....	Madeline Welton
Harriet Cullen.....	Olaf Mathew
Joe Cullen.....	James G. Butt
Marjorie Longwood.....	Leonard Burton
Willie Radman.....	Warwick Ward
Kennel.....	George Travers
Cowan.....	Thomas E. Mastaga-Thorpe

By George Gissing.
Screenplay by Desmond Chitt.

PRESS NOTICE—STORY

Based upon the celebrated British novel, "Demon," by George Gissing, "Why Men Forget," a Zukor-Rex-Cole feature, will be shown at the _____ theatre next.

It is presented by a distinguished cast of British players, embracing some of the foremost screen artists of the Empire. The theme of the story unfolds itself as an attractive feature, since it concerns the sudden rise of one of the workers, Richard Maister. He had been a leader among the men. Overnight he became a man of wealth. He quickly forgot his promises to help the workmen and neglected his sweetheart. In fact he changed completely. Moving in the higher circles of society he married a young woman of wealth and social standing.

Fate entered and upset all calculations. The will by which Maister inherited his riches was proved invalid by a later one which swept away his wealth at a single stroke. The young man returned to the mills and encouraged the workers to believe in him. They entrusted their savings with him and the climax reveals him completely crushed as it is shown that their money is stolen. The hero receives a punishment at their hands. The story carries the audience through some scenes which are dramatic with suspense.

PROGRAM READER

"Why Men Forget" comes at the _____ theatre next. Based upon the memorable novel, "Demon," by George Gissing, it presents a powerfully dramatic story in which an all-star British cast gives a brilliant performance. The story is a tragic romance in an industrial setting. The feature unfolds a story of a young working man who rises in the world due to a rich inheritance. He forgets his promises to help his fellow-workers—even forgets his sweetheart in a new love. Then Fate enters and upsets all calculations. How he realized in the end that money cannot bring faith or love is told through five reels of interesting drama. The industrial background of mills and mill workers is picturesquely shown.

CATCH LINES

Why do men forget? Is it because of money? If a man becomes suddenly wealthy isn't he apt to forget his old friends? See "Why Men Forget."

A stirring story of mills and mill workers in "Why Men Forget," which comes to the _____ theatre next.

WHY MEN FORGET

Richard Mutimer.....	Milton Rosmer
Mrs. Mutimer.....	Mary Brough
Alice Maud Mutimer.....	Vivian Gibson
Emma Vine.....	Evelyn Brent
Kate	Irene Foster
Adela Waltham.....	Bettina Campbell
Mrs. Waltham.....	Daisy Campbell
Hubert Eldon.....	Gerald McCarthy
Mrs. Eldon.....	Haldee Wright
Daniel Cabbs.....	Olof Hytten
Jim Cullen.....	James G. Butt
Stephen Longwood.....	Leonard Robson
Willis Rodman.....	Warwick Ward
Keene	George Travers
Cowes.....	Thomas E. Montagu-Thacker

Robertson-Cole released "Why Men Forget," a screen version of the George Gissing novel, "Demos," written and directed by Denison Clift. The production was made in England with an English cast and released in this country under the "All-Star Cast" billing.

The screen version is not in many respects sufficiently interesting to hold the attention of the average American audience. The story has its effective parts, but in the screening loses in comparison with the American program picture.

The story deals with the acquisition of sudden wealth by a man of the working class, the money causing him to forget his former friends and to fall in line with other capitalists rather than to help the lower class as he had promised to do.

The success of a picture in this country is largely based upon the popularity of its players. It is in this respect that "Why Men Forget" will experience difficulty, as the cast, regardless of its value in acting, contains no players of any prominence over here, although known to a large degree in England.

"Why Men Forget" is a foreign picture of insufficient pretentiousness to gain recognition in this country.

Hart.

SPECIAL CAST IN
WHY MEN FORGET

(R-C PICTURES)

Stock situations and mediocre story here. Narrative of the rise and fall of a laboring man given to making impassioned speeches. Five reels.

"Why Men Forget" may interest those who are concerned with the laboring man and his problems. Some may find a lesson in it. We doubt, however, if it will be found entertaining to any others. The trite story, the indifferent performance of the unknown players and the lack of new and interesting situations are an almost unsurmountable handicap. There is nothing, as a matter of fact, in the picture which is the exception to any rule. Complications follow one another in orderly manner and finally everything is smoothed out and ends right where it started.

The story concerns Richard Mutimer, who is discharged for taking up the time of the men in a factory while listening to his socialistic utterances. He hires a hall and denounces wealth in no uncertain terms. He becomes suddenly wealthy and the possessor of a beautiful home through the death of an uncle. Then he proceeds to forget his old sweetheart, Emma Vine, and marries a society girl, Adela Waltham, who has formerly been engaged to Hubert Elden, a lounge lizard. The uncle's will is found and the estate, it is disclosed, belongs to other heirs. Richard returns to his East Side home, where his former friends mob him, and at last he finds comfort in the arms of Emma Vine.

Milton Romer plays Richard, Eveline Brent is Emma and Bettina Campbell is cast as Adelia Waltham. No director or producer is given.

Status: Unknown
Unavailable for Viewing

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

Wing Toy (1921)

Cub Reporter Bob Harris (Raymond McKee).



Wing Toy (Shirley Mason) is the daughter of a Chinese father and an American mother who has been pledged to underworld type Ye Low (Harry Northrup). He is married to an American woman, but plans to divorce her to marry Wing Toy. When Ye Low's wife kills him, Wing Toy is helped by reporter Harris. It is later revealed that Wing Toy is actually the kidnapped daughter of the district attorney. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 42.

In her sixteenth year, Wing Toy learns how as an infant she was brought to Wong, a Chinese laundryman, by a former convict known as The Mole and that her father was Chinese and her mother American. Later, to give her a better home, Wong pledged her in marriage to Yen Low, a powerful and unscrupulous underworld figure, when she would come of age. Yen Low plans to divorce his American wife, White Lily, and marry Wing Toy. The intervention of reporter Bob Harris leads to the release of Wing Toy; Yen Low is killed by White Lily; and Wing Toy's engagement to the reporter becomes possible when it is revealed that she is the daughter of the district attorney. *American Film Institute Catalog of Feature Films*



"WING TOY" (Fox) stars Shirley Mason as a bewitching little maid of the Chinatown colony. An artistic offering having to do with her attempted coercion into marriage with the Emperor of Chinatown and her rescue by a young reporter who loves her. Charming in every way and a picture that will find warm welcome.

Exhibitors Herald, March 5, 1921, p. 76

“Wing Toy”

*Five-Part Fox Production Features Shirley
Mason in Engaging Story of
Chinatown*

Reviewed by Robert C. McElravy.

A strongly entertaining story has been provided for Shirley Mason in “Wing Toy,” a five-part Fox subject. She plays the role of a girl raised in the Chinese district of an American city by an old Chinese laundryman. The plot is one of quite obvious quality, since it develops that the girl is of American birth and there is the usual American hero, but this does not disturb the fact that the tale gets hold of one and has strong dramatic moments.

The Chinatown settings are pleasing and the story is unfolded in a leisurely manner, with just the right degree of increasing interest as it proceeds. Shirley Mason plays excellently in this, and the picture should be listed among her successes. She is demure, bewitching and sincere in her acting. Edward McWade plays Wong with intelligent sympathy and Harry S. Northrup is domineering and hateful as Yen Low. None of the principals entirely look the parts of Orientals, but this is not essential to carry the illusion and is naturally not to be expected so far as Wing Toy is concerned.

The story has dramatic moments, but is not to be classed with the tragic. It is

pleasant and agreeable in tone and often contains humorous touches.

Cast

Wing Toy.....Shirley Mason
 BobRaymond McKee
 Wong.....Edward McWade
 Yen Low.....Harry S. Northrup
 White Lily.....Betty Schade
 The Mole.....Scott McKee

Story by Pearl Doles Bell.

Scenarlo by Thomas Dixon, Jr.

Direction by Howard M. Mitchell.

Length, Five Reels.

The Story

Wing Toy, in the picture of that name, is a girl raised in Chinatown by an old Chinese laundryman named Wong. In her sixteenth year Wong deems it necessary to tell the girl just why she must marry the hated Len Low, king of the district. He describes the manner in which she had been left with himself as infant, years before, by a convict known as The Mole, who told him the girl's father was a Chinaman and her mother a white woman. Later, in order to procure a better home for her, Wong had pledged the girl in marriage to Yen Low when she came of age.

Yen Low already has a white wife, an American girl he stole years before, known as White Lily. Yen plans to divorce her and marry Wing Toy. Bob Harris, a young reporter, gets wind of the story and makes an investigation which leads to the release of Wing Toy. In the dramatic events which occur Yen Low is killed by White Lily and it develops that Wing Toy is the daughter of the district attorney. This latter fact is made clear by The Mole after his release from prison. Wing Toy and Bob become engaged.

Program and Exploitation Catchlines:

Shirley Mason in a Story of Chinatown.

Shirley Mason in the Role of a Little Chinese Girl.

She Had Been Left with the Old Chinese Laundryman Many Years Ago—They All Thought That She Was a Chinese Maiden—But Then a Man Came from the Parts Secluded and Made Clear to Her That She Was an American—That Cleared Her Love Affair with Her Sweetheart.

Exploitation Angles: Appeal to Miss Mason's admirers with her odd role and get them interested in this. If you have a Chinese laundry in town get the laundryman to paint you a sign to use a week prior to your regular advertising. Make it a big one and let them guess what it is.

“WING TOY” (Fox)

A Shirley Mason Vehicle Slightly Below Past Performances

AS in the case with other stars of the dainty and cute type, Fox seems to be endeavoring, in starring Shirley Mason, to give her a chance to portray every nationality on the globe. Here she is a Chinese, or rather a supposedly-Chinese girl, who acts just as vivaciously and who frolics about with as much vim, as in her previous pictures.

The story is laid in America where the girl has been brought up by a laundryman in the Chinatown of an American city. It develops in the end into more or less simple melodrama, deserting the romantic and human interest touches of some of her past performances to bring in some rescue scenes by the hero, who breaks down thick doors with axes just as the horrible Chinese ogre is about to marry the star. It is gripping enough, but it is not the kind of stuff they have learned to expect from Shirley Mason.

The star herself does not disappoint except possibly in her appearance. Playing a Chinese part her short-cut hair is plastered tight to the sides of her face and throughout the picture she is not allowed to make herself as attractive as it is possible for her to be. Raymond McKee has not a part which gives him any opportunities, for romance is not the dominating note of this picture. Harry Northrup stands forth as a capable Chinese villain. The others in the cast are average.

The story is of the Chinese-American variety. There is none of the plum-blossom pomp and ceremony of a straight Oriental picture. Wing Toy as a baby, was adopted by a Chinese laundryman, forced by poverty to forfeit his protectorate. Yen Low, the proprietor of a gambling den, has brought her up since the age of five, and seeks to marry her on her sixteenth birthday. A cub reporter, having met her once, has fallen in love with her, and seeks to have the den raided by the police. At the same time the mystery of the girl's birth is solved. She is the daughter of the district attorney. The criminal who kidnapped her thoughtfully telephones the entire details of her history and her coming marriage to the father. Then comes the raid and the rescue scene.

There is one touch which is not sympathetic. Wing Toy, in order to escape the coming marriage is anxious to run away and marry the benevolent Chinese laundryman who has brought her up as a baby and who is pictured as the most fatherly of persons.—Length, 5 reels.

Matthew A. Taylor.

THE CAST

Wing Toy	Shirley Mason
Bob	Raymond McKee
Wong	Edward McWade
Yen Low	Harry S. Northrup
White Lily	Betty Schade
The Mole	Scott McKee

Story by Pearl Doles Bell.
 Scenario by Thomas Dixon, Jr.
 Direction by Howard M. Mitchell.
 Assistant Director, Edward Dodds.
 Photography by Glenn McWilliams.

PRESS NOTICE—STORY

Shirley Mason, the dainty Fox star, is the featured player in "Wing Toy," which will be the attraction at the _____ theatre on _____. Miss Mason was recently elevated to stardom by William Fox, and is fast gaining as many followers among screen patrons as her sister, Viola Dana.

In "Wing Toy," she has been given a story which gives her every opportunity to display her remarkable personality. She is cast as a little girl of Chinatown, where she was brought when a baby by a man who left her with a kind-hearted Chinese laundryman to bring up. So Wing Toy grew up to be sixteen and used chopsticks instead of knives and forks and wore Chinese silks instead of pretty American dresses. In the end she is brought to her true American home, and wins a true American husband.

There are some thrilling and exciting scenes laid in a Chinese gambling house, where pretty Wing Toy is held a captive. There are also sets of exquisite beauty, for the Chinese luxurious and lavish home life has been faithfully reproduced on the screen.

Playing opposite the star is Raymond McKee, while others in the cast include Betty Schade, Edward McWade and Harry S. Northrup. The story is from the pen of the popular novelist, Pearl Doles Bell. Howard M. Mitchell, who has directed Miss Mason's previous picture, is again behind the megaphone in this picture.

WING TOY ————— PLAN BOOK —————

PROGRAM READER

Shirley Mason, the dainty and attractive screen star, is the featured player in the picture scheduled for _____ and _____ at the _____ theatre. It is a story of the Chinatown of a large American city and is entitled "Wing Toy." The story is by Pearl Doles Bell, a well known novelist who has written other photoplays in which Miss Mason has been starred. Petite, bobbed-haired, vivacious and of a whimsical and unfailing personality, Shirley Mason has won for herself a large following in the series of pictures in which she has played the leading role.

"Wing Toy" is a story of a little girl of Chinatown who was adopted when a baby, by a kind hearted Chinese laundryman. Her birth is shrouded in mystery and although her eyes are not slanting nor her features of Oriental type, she eats with chopsticks, worships Chinese gods and wears Chinese dress. How she finds her true father, and at the same time a true husband, forms the basis of this interesting photoplay.

SUGGESTIONS

You have a star in Shirley Mason who is now fairly well established. Her previous pictures, beginning with "Her Elephant Man," have gradually increased her following. Apparently her period of probation as a star is over. So devote a good part of your advertising to exploiting her.

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EXHIBITORS HERALD



Shirley Mason in a scene from "Wing Toy," her latest Fox picture.

SHIRLEY MASON IN
WING TOY
 (FOX)

A picture distinctly artistic in photography with an exciting climax, offering one of the most popular stars in a winning role. Certain to please. Directed by Howard Mitchell.

A feature possessing many good points that make it worthy of recommendation universally, comes to the screen in the latest Shirley Mason vehicle. Among its good points is the noticeable excellence of its photography. The close-ups are among the most effective screen studies that have been presented ever in this era of technical advance, in that direction. There are shots of the star and the little Pomeranian dog, her constant companion in the picture, which are superb. Others of the cast are caught by the lens as artistically.

The story is played in the Chinatown of San Francisco. It is obvious that elaborate arrangements were made for the use of this locale. Gambling dens, laundry and curio shops, home interiors and street exteriors are interesting studies, and against the picture-que background the cast plays with faithful fidelity to the manners and habits of the Orientals. The little star has caught the character of the yellow race with its subtle and sweet-melting mass and her work is thoroughly enjoyable.

The settings of the feature offer an interesting educational medium and suggest effective exploitation by the use of these Chinese. The wedding ceremony of that race is enacted in detail and is an item worth mentioning in advertising.

The story concerns Wing Toy of Chinatown, who came there as a baby, left by the "Male" one of the underworld, and given in the care of Lee Wong, a landowner. Too poor to give her the comfort he craves for her, Wong gives her into the care of Yeu Low, an employer of Chinatown. On her seveneenth birthday the latter plans to put away his white wife and marry the girl. Effort to solve the mystery of Wing Toy's identity brings Bob Hunter, a reporter, into the skivvies that comes with the raid of the gambling house conducted by Yeu Low, the interruption of the

wedding and the girl's reunion with her father, an American.

Raymond McKee makes a thoroughly likable leading man in the part of the reporter. Betty Schade plays the role of White Lily, the white wife, attractively, and others of the cast do unusually good work.

SPECIAL CAST IN
GOD'S GOOD MAN
 (STOLL)

The fine, artistic and appealing acting of the principals in this Stoll production is the outstanding feature of the whole. The story follows familiar lines of the old-time melodrama. Maurice Elvey directed.

"God's Good Man" follows in the footsteps of the old familiar melodrama and to those who have no particular fondness for this type of story the picture will fail to impress. The outstanding feature of this production is the natural deportment of the actors. They depict themselves before the camera as though no camera was there, and they were, as in real life, struggling with the woes of the day and laughing with its joys.

Paul Gill is cast as the Reverend John Walton, and gives the picture its title "God's Good Man." He does what he can to deliver a rather thick-lipped role. To imitate a character of the holy order has its drawbacks even when that character is a sympathetic one, but when he is given to bowing his head and submitting to slights from all sides, our bossy patron and cannot sympathize with such a character.

The director seems to have lost the thread of the plot in the early reels but at the end the story picks up and it is rounded off with the usual happy climax. The story concerns a woman and Marilyn Vanoult, played by Peggy Carlisle, an heiress who comes to a realization of her erroneous ways. In the end the woman marries the wealthy Miss Vanoult and all ends happily.

The cast includes besides Paul Gill and Miss Carlisle, Barry Bernard, Helen Henry, Edward Arundel and Kate Gury. There is excellent photography and good timing and light effects.

Sunday, February 13, 1921

Wid's DAILY

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Production Is Good and Star Is Pleasing as Oriental Maid

Shirley Mason in
WING TOY
Fox

DIRECTOR Howard M. Mitchell
AUTHOR Pearl Doles Bell
SCENARIO BY Thomas Dixon, Jr.
CAMERAMAN Glenn MacWilliams
AS A WHOLE Well made with effective Chinese

atmosphere; one angle that the censors will be after

STORY Gives star rather distinctive role which she handles well

DIRECTION Very good

PHOTOGRAPHY Good

LIGHTINGS Satisfactory

CAMERA WORK Average

STAR Pleasing as usual

SUPPORT Edward McWade and Harry S. Northrup do exceptionally good work in Chinese parts

EXTERIORS Few but they are good

INTERIORS Correct

DETAIL Good

CHARACTER OF STORY Princess of Chinatown turns out to be daughter of District Attorney, kidnapped in infancy

LENGTH OF PRODUCTION About 5,000 feet

It is quite possible that Pearl Doles Bell got the idea for her "Wing Toy" from Leonore Ulric's last play "The Son-Daughter" in which Miss Ulric played the part of a young Chinese maiden, Ming Toy. However, Miss Bell, has made her heroine a white girl, a fact that is disclosed just about the time you're beginning to think Miss Mason's makeup is very poor if she is really meant to be a Chinese girl.

The story will certainly interest anyone who cares for Oriental atmosphere. And there is a goodly majority who enjoy this type of picture. A splendidly accurate Chinese atmosphere has been obtained and the direction is very good. Also there is really nothing

very objectionable although there is one sequence which is liable to give some of the censor boards something to do. Yen Low, the leader of the Chinese district and all powerful, has a white wife and a flashback shows how he got her.

Harry Northrup as Yen Low does some splendid character acting as does Edward McWade as Wong, a laundryman. The settings are all very realistic and those of the palatial home of Yen Low are attractive. One gambling den set is quite typical. The story provides Shirley Mason with a part a good deal different from anything she has had of late. She seems very fortunate in securing stories containing roles that give her a fine variation.

"The Mole" a crook, has left a baby with Wong, the laundryman, and then disappeared. The kindly Wong reared the babe until she was a girl of eight years and then he took her to the powerful Yen Low who agreed to take care of her but after the agreement had been signed, told Wong he intended making her his wife when she was sixteen. When Wing Toy was nearly sixteen, Wong told her the story of her life and how she would be forced to marry Yen Low, when he had divorced his white wife, Lily.

Bob, a cub reporter, was greatly interested in "The Princess of Chinatown," as Wing Toy was called. On the eve of Wing Toy's marriage, "The Mole" was released from a long prison term. His first act was to call the District Attorney and in a moment of bravado he told the Attorney, that it was he who had kidnapped his daughter because the Attorney was "sending him up," and that she was about to be married to Yen Low, proprietor of a notorious gambling den.

The District Attorney and his men raided Yen Low's place. Yen Low had word of the coming raid and the marriage ceremony was nearly over when Lily shot her husband and the raiders did the rest. Bob wrote his first story and it concluded with his marriage to Wing.

If They Like Chinese Atmosphere at all They'll Like This

Box Office Analysis for the Exhibitor

From the title you can judge what the picture is like. At least you expect Oriental atmosphere. You get it and it's realistic and gives the star a chance to do something different than anything she had done heretofore. Besides using the title, exploitation angles should suggest themselves without difficulty. You might secure a couple of little Chinese maidens to distribute miniature Wing Toy buddas or if you don't

care to incur any expense, literature and catchlines should prove equally effective.

Show stills of Shirley in her Chinese costume. Perhaps those who saw Leonore Ulric in "The Son Daughter" have often wished it might be done in pictures. "Wing Toy" isn't as good a story dramatically but you can promise them something like it. You may be sure to please Shirley Mason "fans" with this.

WING TOY.

Wing Toy.....Shirley Mason
 Bob.....Raymond McKee
 Lee Wong.....Edward McWade
 Yen Low.....Harry Northrup
 White Lily.....Betty Schade
 The Mole.....Scott McKee

In "Wing Toy" Fox offers a Chinatown melodrama with the dizzying doors and sinister shadows usually associated with the section. As a study in "atmosphere" it does very well, but as an entertainment it is shy, and the star, despite her best efforts, is given very slender opportunity for breaking through to the attention of the audience. Shirley Mason is not to be blamed if the audiences do not like her in this.

As a story, the creation of Pearl Doles Bell is thin and totally lacking in the solids necessary to satisfying screen drama. Briefly, it is a tale of a Chinatown boss who discards his white wife to marry a child that had been placed in his hands by a poor laundryman whose care it had been left by a crook. Ultimately it is revealed the child is the daughter of a district attorney, from whom it had been stolen in revenge. For no reason at all a cub reporter falls in love with Wing Toy, and she, strangely for a girl reared to the restraints and suspicious characteristic of the Chinese, loves him at first sight.

Thomas Dixon, Jr., wrote the scenario and succeeded in giving the story a disconnected and jumpy presentation.

Such credit as the picture may deserve goes to the technical director, who has provided good interior sets and convincing exterior. Also, Howard Mitchell, who directed the feature, merits commendation for his lightings and the handling of the players. Harry Northrup is strong as Yen Low, and good bits are contributed by Betty Schade, Edward McWade and Scott McKee.

As a whole, the picture is very lightweight.

Status: Unknown
Unavailable for Viewing

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

The Witching Hour (1921)

Newspaper story exposes a vengeful district attorney. Variety was very critical of the way the newspaper text and headline were used (see review below).

While Jack Brookfield is entertaining guests at his gambling house in Louisville, young Clay Whipple, who is obsessed by a fear of cat's-eye jewels, is taunted by Tom Denning with a scarf pin and kills him. Clay, who loves Viola, Brookfield's niece, is then tried and sentenced to death. Brookfield visits Judge Prentice and convinces him that Clay is entitled to a retrial; and he exposes Hardmuth, an attorney seeking the gubernatorial nomination, as involved in the governor-elect's murder. Hardmuth tries to shoot Brookfield, but the latter, through mental suggestion, thwarts him, and in the second trial Clay is acquitted. He is later reunited with the woman he loves. *American Film Institute Catalog of Feature Films*

“WITCHING HOUR”

Jack Brookfield.....	Elliott Dexter
Judge Prentice.....	Winter Hall
Viola Campbell.....	Ruth Renick
Frank Hardmuth.....	Robert Cain
Clay Whipple.....	Edward Sutherland
Helen Whipple.....	Mary Alden
Low Ellinger.....	Fred Turner
Mrs. Campbell.....	Genevieve Blinn
Tom Denning.....	Charles West
Judge Henderson.....	L. M. Wells
Colonel Bailey.....	Clarence Geldart
Harvey.....	Jim Blackwell

The William D. Taylor production of Augustus Thomas' play presented by Jesse Lasky via Paramount is not an especially happy translation from stage to screen. It is current this week at the Rialto. It is a painstaking effort in adaptation and as far as it closely follows the spoken play is understandable. But when the translator tries to interpolate touches of characteristic film comedy the effect is not good.

The play managed to cover up the newspaper exposure of the vengeful district attorney by Brookfield without going into details, but the screen must be very literal about it, filming the very newspaper text, headline and all. The newspaper that printed such an item as the one Mr. Taylor shows would have its editor in jail in half an hour, and the man who wrote the headline would have been fired "pronto" or sooner. Mr. Thomas used to be a practical newspaper man in New York. He never would have allowed such a faux pas. However, that's but a trifling detail.

More serious was the interpolated bit of having Lew Ellinger, presumably a person of some rank in the community and a white man, engage in a game of craps with a group of darky boy ragamuffins. The film people seem to be held in no restraint by any laws of probabilities. The crap incident struck someone as a comedy point and they went to it without reserve of good sense or good taste.

The story doesn't lend itself to picturization anyhow. There is too much explaining to do. That was a defect in the play. It was all argument and not much action as it was played on the stage, even with all the aids of dialogue. On the screen the task of covering the abstract subject of "mental telepathy" upon which the whole tale hangs is beyond the power of printed titles, be they ever so skillfully devised. It took all the art of Thomas, who had dramatic technique at his finger ends, to reconcile so intangible a theory to stage expression.

Without the illusion of living, speaking actors the screen story is not convincing, although the players who interpret the screen version are uncommonly sincere and genuine. Elliott Dexter was especially fitted to play the picturesque gambler, Jack Brookfield. It gave him opportunity for portraying a clear cut, intellectual hero, for which he is equipped in appearance, and a certain quiet dignity of method.

Winter Hall, as Judge Prentice, gave the part the touch of distinction in just the right shade of natural poise and forcefulness. The character stood out clearly, the actor was concealed. Few screen players have the nice judgment to get this effect. Ruth Kenick was a pretty heroine, therein fulfilling her entire obligation. Clay and Hardmuth were picked with a sure eye. The latter is an unsympathetic role and Robert Cain drew it appropriately. Clay, in the hands of Edward Sutherland, was perhaps a little too much the immature weakling, but probably that was the effect aimed at.

Added to the crap game and the newspaper passages, the filming of a negro cakewalk scarcely seemed to be in the atmosphere of the story, given as it was with such strong emphasis. Here again the director was led astray in his effort to inject comedy interludes in a story which should not for a moment be permitted to relax in its tension. They had much better have stuck to the Thomas text. That at least had consistent dramatic values, whatever may be said for its plausibility, a subject that provoked wide debate when it was presented more than a decade ago on Broadway. In a faultless stage presentation the story was not too convincing. As a silent drama it is doubly hard to swallow.

Russ.

"The Witching Hour"

Paramount Presents Superb Production of
Augustus Thomas Play.

Reviewed by Louis Reeves Harrison.

Splendor of treatment characterizes this production of "The Witching Hour" from the magnificent scene of grand opera at the start through other notable ensembles. The director is obviously in sympathy with the mood of the play, for it is handled with that quiet and effective realism characteristic of the author's finest work for stage performance. Whether or not the telepathic and hypnotic premises are sound, there is preserved convincing probability of incident and character, and this is strengthened by a cast admirably chosen, the leading roles being played by Elliott Dexter, Mary Alden and Winter Hall. The men are impressive at all times as examples of intellectual force and spiritual delicacy. Honors go to Mary Alden, however, in an interpretation profoundly emotional and affecting. As shown at the Rialto Theatre to a large audience, "The Witching Hour" held close attention and provided fine entertainment.

The Cast

Jack Brookfield.....	Elliott Dexter
Judge Prentice.....	Winter Hall
Viola Campbell.....	Ruth Renick
Frank Hardmuth.....	Robert Cain
Clay Whipple.....	Edward Sutherland
Helen Whipple.....	Mary Alden
Lew Ellinger.....	Fred Turner
Mrs. Campbell.....	Genevieve Blinn
Tom Denning.....	Charles West
Judge Henderson.....	L. M. Wells
Colonel Bailey.....	Clarence Geldart
Harvey.....	Jim Blackwell

Author, Augustus Thomas.
Director, William D. Taylor.
Length, Five Reels.

The Story

"The Witching Hour" is that of feverish activity in the gambling house of Jack Brookfield as a rule, but the place is "dark" one night when he entertains some friends, including an old sweetheart, Helen Whipple. She is a widow with a high strung boy who has conceived an aversion for the jewel known as "cat's eye." During the entertainment an uninvited guest torments the boy with a pin containing the hated jewel until young Whipple strikes his tormentor with a heavy ivory paper cutter. The result is fatal. The boy is convicted of murder through the efforts of a district attorney who hates young Whipple as a rival for the hand of a charming girl.

Prodigious effort to obtain a re-trial are made by Brookfield and the boy's mother working in harmony. Together they visit Justice Prentice of the Supreme Court, Helen bringing to bear a powerful personal influence. Prentice is moved only by a sense of justice. During the second trial Brookfield and Prentice exert an invisible influence by exposing the district attorney and turning powerful public sentiment in favor of the boy. The result is acquittal. After the trial Prentice disabuses the boy of his superstition, and Brookfield is rewarded for his efforts by a promise of wifely devotion by the woman he has never ceased to love.

Program and Exploitation Catchlines:

An Adaptation of Augustus Thomas' Play.

The Story of a Murder in a Gambling House and How the Affair is Cleared.

Story of a Man Who Helped Free the Son of a Former Sweetheart.

Exploitation Angles: Work chiefly on the sensation the stage version made, and play on the hypnotism angle with "Do you believe in hypnotism?" and similar inquiries. Play on the cast.

Moving Picture World, March 12, 1921, p. 193

"THE WITCHING HOUR"

(Paramount)

Weak Adaptation of Rich Melodrama

PROBABLY no stage play of the last twenty years has offered the picture producer richer or more spectacular opportunities than Augustus Thomas' "The Witching Hour." This drama, one of the first to make use of the latent dramatic possibilities in that mysterious fact of hypnotism—a fact which still to some remains a theory and is therefore the more fascinating—seems to have been molded in the exact form or mold so dear to the scenario writer and director. Considering the essentials of the play, its theme, its involved but always gripping plot (a plot certainly possessing a murder puzzle, the solution of which is beyond the average patron), its dual love interest and its powerful melodramatic highlights, it is peculiar that a director of the skill of William D. Taylor did not make more of it.

What strikes us as the most obvious flaw of the production is the too abundant use of subtitles. Subtitle writing is an art only as long as the author of the printed words seeks to clarify or emphasize the pictured action. When the author of the subtitle finds it convenient to supplant the action with references to important complementary scenes, the result is a give-away to the spectator that the scenario writer or director has not done his business in the way of picturing the drama itself. In other words, "The Witching Hour" is poorly adapted for the screen. It seems hurried, careless—the possibilities of the original have not been grasped—not even suggested. The psychology of characterization, the rich and vital action, the tense situations and climaxes—these are missing.

The picture carries some fine lighting and some extravagant settings. These cannot compensate for the lack of drama. Elliott Dexter heads a cast composed of many of the most reliable members of the Lasky stock company. But even Dexter seems to be wandering a bit. Even in the famous dramatic scene, when he tells the villain to drop the gun, that he "can't pull the trigger," he seems more inclined to emphasize the attractiveness of his own profile than the actual force of the situation itself. "The Witching Hour" will attract patronage—that is certain what with its various advertising accessories of the production. The question whether it will please its large houses is another matter, however. The original material is so well known that it seems exceedingly difficult to judge the picture on its own merits—the ghosts of the play and the initial picture production made from it stalk about and are inclined to mock the various scenes and sequences in the present adaptation—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jack Brookfield	Elliott Dexter
Judge Prentice	Winter Hall
Viola Campbell	Ruth Henick
Frank Hardmuth	Robert Cain
Clay Whipple	Edward Sutherland
Helen Whipple	Mary Alden
Lew Ellinger	Fred Turner
Mrs. Campbell	Genevieve Blinn
Tom Denning	Charles West
Judge Henderson	L. M. Wells
Colonel Bailey	Clarence Geldart
Harvey	Jim Blackwell

By Augustus Thomas.
 Scenario by Julia Crawford Ivers.
 Directed by William D. Taylor.
 Photographed by James Van Trees.

PRESS NOTICE—STORY

What is probably one of the best known of all Augustus Thomas' stage plays, "The Witching Hour," a Paramount-Artcraft special production, is scheduled to come to the theatre beginning next. At the time that Thomas, the dean of American playwrights, prepared this subject for the speaking stage, it was one of the first attempts to dramatize what has since become a world discussed topic—that is, thought transference or hypnotism.

Now the playwright develops his message and how he proves a point that recently has become vital with the majority of the American public, will not be disclosed here. It is sufficient to say that the picture was produced under the direction of William D. Taylor, a man whose productions have long been noted for their peculiar excellence. Added to the talents of Mr. Taylor there are the services of Elliott Dexter, who essays the role of Jack Brookfield, the Kentucky gambler, in whose hands lies the matter of clearing the murder charge against his protégé, the fiancé of his niece, the young Clay Whipple. A large cast of favorites appears in support including Winter Hall, Ruth Kenick, Robert Cain, Mary Alden and Fred Turner. The same accurate detail which characterizes all of Mr. Taylor's productions is a marked feature of "The Witching Hour."

PROGRAM READER

"The Witching Hour," one of the most famous of all American stage plays, is the coming attraction at the theatre beginning. "The Witching Hour" is regarded as one of the classics of the American stage, as it was one of the first plays to deal with the now widely discussed topic of hypnotism. Since Augustus Thomas wrote the play the subject on which he discoursed has become of universal moment. Especially since the war have matters of hypnotism and thought transference come under general observation. It is not likely then that patrons of the theatre will overlook the opportunity to see this production. Added to the timeliness of the theme there is the presence of an excellent cast headed by Elliott Dexter. A picture that is powerfully dramatic and DIFFERENT—that is "The Witching Hour." Don't miss it.

CATCH LINES

The powerful drama of hypnotism—of a certain jewel that caused a man to commit murder. Was he guilty? See "The Witching Hour"—one of the most unusual pictures of the day.

Motion Picture News, March 12, 1921, p. 1991

THE WITCHING HOUR

(PARAMOUNT)

Satisfactory and generally interesting picture made from Augustus Thomas' highly dramatic stage success, dealing with thought transference and power of mind. A Wm. D. Taylor production.

In making the second picturization of Augustus Thomas' "The Witching Hour," William D. Taylor has achieved satisfactory, though not extraordinary, results. His picturization is interesting, but it has not all the gripping qualities that made the stage play one of the most intense and compelling of its day.

As unfolded on the screen, the story at times becomes complex and confusing. Rather indefinite planting of the numerous characters and an uneven continuity seem to be responsible. But though not as clearly told as it might be, the story has so much impressive dramatic incident that the interest is fairly well sustained throughout.

The story deals with the psychic and demonstrates what can be done with mental power. Expression of this thought is found in a series of complications arising from a murder committed by a neurotic youth.

Elliott Dexter heads the cast, which includes Winter Hall, Ruth Renick, Robert Cain, Edward Sutherland and Mary Alden.

Exhibitors Herald, March 19, 1921, p. 71



Sunday, March 6, 1921 3

Psychic Powers Tested In Latest Taylor Production

William D. Taylor's
"THE WITCHING HOUR"
Paramount

DIRECTOR	William D. Taylor
AUTHOR	Augustus Thomas
SCENARIO BY	Julia Crawford Ivers
CAMERAMAN	James C. Van Trees
AS A WHOLE	Well constructed photoplay with an atmosphere of the mysterious that will please
STORY	From the Augustus Thomas stage play; depends frequently on titles to impart its meaning
DIRECTION	Very good
PHOTOGRAPHY	Good
LIGHTINGS	Always good
CAMERA WORK	Average work
FEATURED PLAYERS	Gives a very good performance, but there are too many closeups of him
SUPPORT	All thoroughly capable and well suited
EXTERIORS	Not a great many
INTERIORS	Correct
DETAIL	Good
CHARACTER OF STORY	The influence of thought or mental telepathy plays a part in a decision of the United States Supreme Court
LENGTH OF PRODUCTION	6,734 feet

Paramount has decided that Augustus Thomas' stage play was worthy of a second production and have left it to William D. Taylor to do the job. The play was produced in 1916, by the Frohman Amusement Corp., with C. Aubrey Smith, the noted English actor, George Irving, directed and Anthony Kelly did the scenario for the Frohman production which was very well received at that time.

The present production is an intelligent and well developed version which should also meet with satisfaction and it would seem that at this time particularly, it should be widely booked because of the current discussions of the question of the psychic powers. It's what is commonly termed "deep stuff," but there's a good many who find entertainment in just this sort of thing. For them especially "The Witching Hour" should be a winner.

Director Taylor has laid the most stress on the mental telepathy idea in his production, although he seems to make a hypnotic influence of it when Elliott Dexter looks his would-be murderer in the eye and the latter drops his weapon. The development is quite logical and the incidents well woven together. The picture is a bit too long but can be remedied by cutting some irrelevant bits, for instance, the dark cakewalk sequence which isn't necessary.

Viola, the niece of Jack Brookfield, a professional gambler, is engaged to Clay Whipple, the son of a widow whom Jack has always loved. Frank Hardmuth, assistant district attorney, is also a suitor for Viola but disapproved of by her guardian. Clay has inherited a fear which borders on insanity, whenever he sees a cat's-eye jewel. When Tom Denning, drunk at the moment, taunts Clay with the jewel, the latter strikes Denning and kills him.

Hardmuth is in a position to force the prosecution. Clay is found guilty and sentenced. In the meantime the boy's mother recalls that Judge Prentice, a member of the Supreme Court, is an old sweetheart of her dead mother's. She appeals to him and he recalls an incident of a cat's-eye jewel which had caused him to fight a duel for Mrs. Whipple's mother, who also had an aversion to the jewel. The Judge agrees to secure another trial for Clay, at which he testifies as to the inherited aversion in Clay's family. In the meantime, Hardmuth is planning to run for Governor. As a last resort Brookfield exposes Hardmuth's past in which he was the cause of the murder of a Governor-elect. Clay is acquitted and later Brookfield allows Hardmuth to escape, explaining that he had thought of just such a murder as Hardmuth had executed and was guilty in thought so wanted Hardmuth to go free.

A Topic Under Immediate Discussion That Should Interest Them

Box Office Analysis for the Exhibitor

You can satisfy them with "The Witching Hour" generally, but even more so if you can interest them in the idea presented in the picture. You have a good title to work with and with explanatory lines relative to the story you should be able to get them in easily. Perhaps if they saw the Frohman production they will be interested in comparing the two.

Elliott Dexter, the featured player, is well enough known to warrant using his name and you can announce it as one of William D. Taylor's productions for Paramount. Mention his "The Furnace" and "The Soul of Youth," if you played them. Secure a Paramount press sheet and use the suggestions contained in it.

At the Stroke of Two

The Fatal Blow

The Law Won Over

You Can't Pull the Trigger

Acquitted

United Again

AN unforgettable dramatic classic made into a powerful melodrama of the strange forces of existence.
Produced by a master, and acted by a notable cast, it will be a box-office knockout anywhere.

By Augustus Thomas
Screenplay by Julia Crawford Payton

THEATRE PLAYERS LIAISON CORPORATION

Jesse L. Lasky presents
WILLIAM D. TAYLOR'S
Production
"The WITCHING HOUR"
with **ELLIOTT DEXTER**
A Paramount Picture

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Group

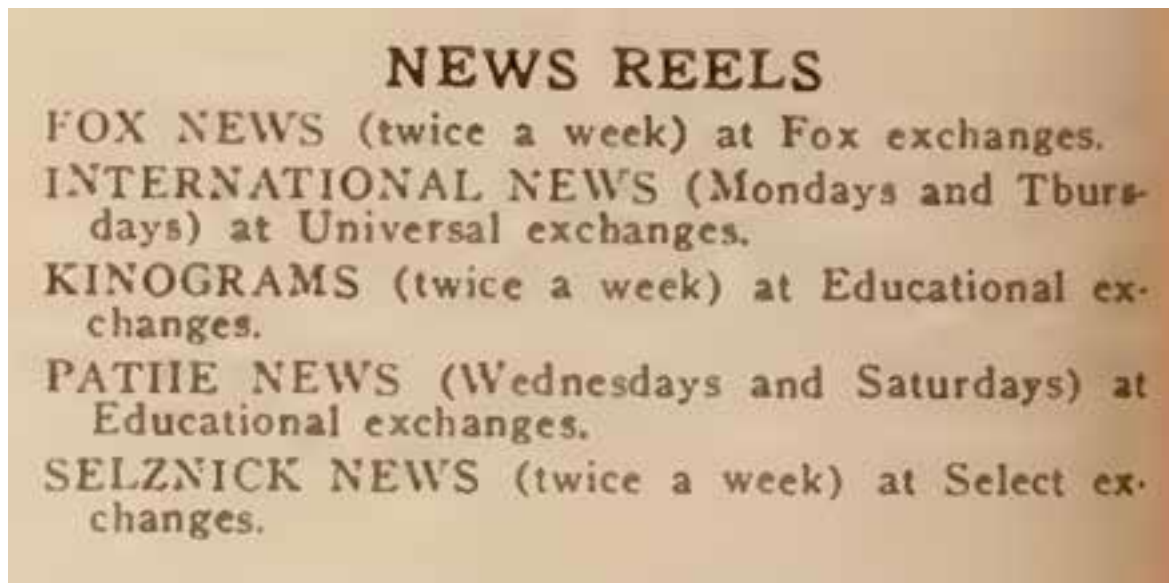
Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

SUPPLEMENTARY MATERIALS**Newsreels**

Exhibitors Herald, February 19, 1921, p. 98

News Reel Enterprise Gives Early Views of Inauguration

Pathe, Selznick, Kinograms and Fox Have Prints of Harding Ceremony in Theatres for Showing Friday Evening

(From Staff Correspondent)

NEW YORK, March 8.—The news reel producers ran a race last Friday for the honor of being the first to show news pictures of the President Harding inaugural ceremonies at Washington. Yesterday statements were made by the different companies as to what each had accomplished.

Pathe claims the honor of being the first to show its special in New York. According to the Pathe statement the first print was receipted for by the Strand theatre at 7:35 p. m. Within less than fifteen minutes a print of the reel had been delivered to the Rialto, Rivoli and Capitol.

Prints Reach Newark Friday Evening

The Brooklyn Strand was supplied at 8:18. By 10 o'clock prints of the Pathe special had covered theatres from Fox's Academy of Music in 14th street to the Majestic at 185th street and St. Nicholas avenue. In addition Pathe supplied the Academy of Music at Jersey City at 7:45; the Newark theatre, Goodwin's and the Branford, all in Newark, at 8:40, 8:50 and 8:57, respectively.

At 2:00 o'clock Saturday morning 100 prints, each of 400 feet, left by aeroplane for Cleveland and Chicago. Cleveland, Cincinnati and Chicago theatres put on the reels later Saturday afternoon.

Carry by Airplane

The Western supply was shipped on the Western Limited out of Chicago Saturday for Denver, where the prints were picked up by aeroplane for Salt Lake City, San Francisco, and Los Angeles. Pathe expected yesterday that with no hitch occurring prints would be shown on the Coast Monday night or Tuesday morning, less than seventy-two hours after the inaugural ceremonies.

The Selznick news reel, according to the Selznick offices, was on Broadway at 9:10 Friday night. At intervals of ten minutes twenty-five additional prints were distributed. Among the houses showing the Selznick special was B. F. Keith's Palace theatre, and others in the Keith chain. The Selznick reel arrived

in good time, but laboratory trouble delayed the distribution.

Kinograms concentrated its efforts upon getting its pictures of the ceremonies to Philadelphia and points West and South. A laboratory was especially engaged in Washington, and the prints rushed direct from there, the purpose being to beat the competitors at points other than New York.

The Fox News department distributed its reel by special messengers and by Saturday noon had covered the important cities of New England after having taken care of local and nearby theatres.

Miller Reiterates His Stand for Censorship Clayton Bill in New York Is Amended to Exempt All New Reels

(Special to Exhibitors Herald)

Many Weeks of Preparation Were Required for Four-Minute "Shot" at the Disarmament Conference

WHEN the Disarmament Conference was "shot in action" by the film news reel weeklies last week in Washington it required only four minutes to take the motion pictures. But in those four minutes were crowded the result of many weeks of preparation, during which great quantities of departmental red tape had to be unwound and safeguards established to prevent any serious interruption of the history-making deliberations.

When the news reel weeklies first applied for permission for their cameramen to enter the conference hall, their request was politely but firmly denied. It was feared that the distinguished guests from abroad might take unkindly the injection of American movie methods into the conference. Immediately there was consternation among the news reel men. Here was an event of tremendous news value happening at their very doors. It must be covered.

Then began negotiations which lasted several weeks. Finally William A. Brady, president of the National Association of the Motion Picture Industry, was asked by several government officials to attend a conference in Washington on the

subject. This he did and arrangements were made whereby five news reel companies—Fox, International, Selznick, Kinograms and Pathe—were granted permission to have two cameramen each admitted at a given hour to the conference hall.

Careful Preparations

Phil Patchin, special representative of the State Department, and Jack S. Connolly, Washington representative of the National Association, were chosen to handle the arrangements. Batteries of lights were taken from New York and installed in the conference chamber. A series of signals were agreed upon to insure speed in the picture taking, each cameraman was assigned a particular spot in the balcony and each was drilled in advance to guard against confusion.

The job was accomplished without a hitch. For four minutes the assembled statesmen were in the glare of studio lights while the news reel men obtained their pictures, and then the conference resumed its work as though nothing unusual had occurred. A few hours later motion pictures of the conference in session were being shown in first run theatres of New York and other cities.

Fox News

Fox News Starts Off Season with Two Important “Scoops”

Fox News has started the 1921-22 season off in great shape by putting over two of the greatest beats in the history of news reels.

These outstanding high lights of the many exclusive Fox News features include a daring airplane flight over the Grand Canyon, and pictures of the reformed Mexican bandit, Francisco Pancho Villa, once the scourge and terror of Mexico. These are two subjects that have been especially sought after by every news reel in the field, but it remained for Fox News to give its clientele the first exclusive camera record of a wild and wonderful spot, and the

best known and most picturesque figure in Mexico today.

At the present time Fox News is busy working on other news features of equal magnitude, and can promise some sensational pictures along these lines every month. The Fox News staff of cameramen has been gradually built up all over the world until it now reaches the 300 mark. Direct communication and connections have been made with cameramen in India, China, Japan, the Philippines and the South Sea Islands, as well as increases in other countries in the world where previous connections were already maintained.

Moving Picture World, August 27, 1921, p. 922

A startling incident in the competition for thrills in news reels occurred in California when "Mile-a-Minute" McDonald, professional daredevil, and a Fox News cameraman, Sanford E. Greenwald, of San Francisco, paid a visit to the world's largest windmill. McDonald was strapped to the tip of one of the wings and then the brakes were released. Around and around in a mighty aerial circle swung his body. Then Greenwald was strapped to the tip of a wing and sent whirling into the air, cranking busily as he went, providing for those who see the pictures the sensation of taking the perilous ride themselves.

Moving Picture World, September 17, 1921, p. 296

Chinese Famine Pictures Are Shown in Current News Reel

What are said to be the first motion pictures to reach America showing the famine-swept districts in the interior of China are in the current issue of Fox News, Vol. 2, No. 59. Deserted villages, abandoned even by the vultures which haunted the air day and night during the early days of the famine; river boats crowded with starving refugees, making their way to the coast; relief stations thronged with hungry supplicants, and many other features of the famine are shown, the picture as a whole telling more

graphically than any newspaper and magazine articles the story of China's gigantic tragedy.

The film was obtained through the enterprise of Joseph Darling, Fox Film Corporation's staff representative in China, who journeyed with a cameraman from Shanghai up the river and over the trails to the very heart of China.

The picture as shown in American theatres is suited to all classes of audiences, it is said, the element of horror being minimized by careful editing and titling.

Motion Picture News, May 14, 1921, p. 189

Each Important Inauguration Event Covered in News Reel

"The Fox News picture of the Harding Inauguration," wrote an Eastern exhibitor to William Fox last, "is as artistic a production as if the whole thing had been specially staged for the news reel."

Fox News got out a 400-foot special on the Inauguration, covering the great event from every angle. Each worthwhile moment, from the time President-elect Harding left his hotel to the close of his inaugural address provided a scene for the reel. Artistic hand-painted titles aided the impressive effect.

The "special" reached the theatres speedily, the laboratory hav-

ing been prepared to give it the right of way and smooth handling; but quality was not sacrificed for the sake of speed. Some of the best shots in the "special" were devoted to Mr. Wilson, the retiring president shown seated with Mr. Harding in an auto, before the White House.

Aywon Reports Several Sales

Nathan Hirsh, president of Aywon Film Corporation, reports the sale of series of Mary Pickford short reel reissues to the following exchanges: Clune

Moving Picture World, March 26, 1921, p. 393

Fox News Shows Ku Klux Klan Which Works to Hold Lawbreakers in Check

FOX NEWS, by special privilege, has secured, it says, the only motion pictures in existence showing the newly organized Ku Klux Klan in secret session. The revived Klan declares there is no need for any good citizen to be alarmed; that its activities are directed only against those who threaten the safety of American ideals.

Meeting in a lonely glade in the woods of Stone Mountain, Ga., with their Imperial Wizard, Col. William J. Simmons, at their head, Knights of the Ku Klux Klan, clad in the weird garments of the order, carried out the impressive ceremony of initiating a candidate, while a Fox News cameraman, stationed behind a nearby tree, "shot" the scene. The pictures are in the current issue of Fox News, Vol. 2, No. 28.

From a spectacular viewpoint alone these Ku Klux Klan pictures are said to be one of the most remarkable features that ever appeared in a news reel. It is the central body of the Klan, "Camp No. 1, Georgia," that is shown in session. The place of meeting is a picturesque, secluded clearing in the woods. With the fiery cross borne before, the "ghoats," as the rank and file of the order are called, moved in slow procession among the trees, chanting their weird songs and finally form a ring for the ceremony.

A Patriotic Demonstration

The candidate for initiation is led forward, blindfolded. He kneels before the Imperial Wizard, whose garments, even more outlandish than those of his subordi-

nates, are made most terrifying by a grotesque mask. After an elaborate ritual, in which the fiery cross and the American flag are prominent, the candidate received the congratulations of his comrades and of the head of the Ku Klux Klan.

The news value of the picture, however, is even more important to exhibitors and public than the pictorial value. At the present time "camps" of the Ku Klux Klan are being formed in many parts of the country. In Virginia alone there are said to be more than 3,000 ghoulies, and the name of no single member of the order, with the exception of its chief, Col. Simmons, has been made public.

Col. Simmons was formerly a Methodist minister. He says that the revival of the organization of night riders who terrorized ex-slaves and others during the reconstruction period that followed the Civil War is the result of 20 years of study on his part.

Organization Grew Quietly

The reorganization was begun in 1915, and at the first meeting, on the very spot where the Fox News pictures were taken, there were three members of the old Klan, who had witnessed the disbanding of the order by General Nathan Bedford Forrest, the old Confederate fighter, then its Imperial Wizard. Since the reorganization the order has grown quietly and steadily. Only recently, however, has its existence become known to the public.

"The need for an organization like the Ku Klux is just as pressing now as ever it

was," declares Col. Simmons. "Avenge the Wronged" appears to be the phrase by which the new Klan may soon be known. In Georgia, where Ku Klux Klan parades have been frequent during the last year, certain lawbreakers, both negroes and whites, have been visited by weirdly clad riders and ordered to desist their wrong doings.

Given Farewell Dinner

The officers and council and committees of the Authors' League of America, Inc., and its affiliated Guilds, consisting of the Guild of Free Lance Artists, the Dramatists Guild and the Screen Writers' Guild, tendered a farewell dinner to G. Herbert Thring, the secretary of the Incorporated Society of Authors, Playwrights and Composers of England, on Wednesday, January 12. The dinner was given at Delmonico's.

Among those present were Rex Beach, Charles E. Chambers, F. G. Cooper, Thomas Geraghty, Edward Childs Carpenter, Luther Reed, Jerome Kern, Charles Dana Gibson, Augustus Thomas and George Barr McCutcheon.

French Star Coming

Leon Mathot, the famous French star, who enacts the leading role in Leonce Ferret's latest screen success, "The Empire of Diamonds," which Pathe is releasing, is coming to America, it is reported, as soon as he finishes his present picture.

Fox News "Shows Up" the "Reformers" and Their Iniquitous "Blue Law" Fanaticism

BELIEVING that the proposal to enact Sunday "blue laws" is a serious menace to the motion picture industry, William Fox has devoted nearly one-half of the current issue of Fox News No. 23 in the second volume, to a telling argument against the killjoys.

Exhibitors in every city and town and village in the United States are opposed to such oppressive legislation as the Lord's Day Alliance and other organizations are trying to impose upon the American people, and Fox News gives exhibitors the opportunity to bring home to their audiences what the enactment of such laws would really mean.

All the significance of a "Blue Law" Sunday is realistically depicted in a series of scenes directed and acted by professionals. Each irritating feature of the Sabbath gloom is shown.

There will be no Sunday papers if the "reformers" have their way; there will be no ballgames in the afternoon, even for those who have spent the morning in church; it will be a crime to go on an automobile ride; there will be no public conveyances or traffic lines in operation; you cannot visit friends unless they are within walking dis-

tance and even then you may have to explain what you are doing on the street on Sunday, as they do in Zion City, Ill.; no candy, no ice cream sodas, no entertainment—not even motion pictures. Under such conditions people would learn to hate and dread the Sabbath instead of longing for it as a day of recreation.

"If you want these conditions to occur," says the Fox News title, "that is your business; but if you believe in the right of all Americans to personal liberty, protest as hard as you can against these traducers of the Land of the Free."

By preparing this crushing argument in the form of entertainment, Fox News has rendered a service to the exhibitor and the entire industry.

Audiences will laugh at the picture of the discomfiture of the man without his Sunday paper and the family arrested for autoing, for they will see the ridiculous side of legislation that proposes to treat men and women as children. But they will resolve to fight—and their fight will help the exhibitor.

This news reel has always maintained an impartial stand upon controversial matters; but this is a question so affecting the motion picture industry that the rule is broken for the benefit of all.

While the most of the current reel is taken up with the "blue laws" matter, there is still plenty of live news in the balance. Among other features are the Greek election, and the triumph of Constantine; the search for the lost balloonists in the Adirondacks, and Bryan's visit to Harding.



Moving Picture World, January 8, 1921, p. 194

Eight Cameramen Make Arlington Scenes for Fox News

The Fox News reel containing scenes at Washington preceding the burial of the Unknown Soldier hero at Arlington Cemetery was delivered at the Rialto Theatre, New York, at 9.20 p.m., and at the Capitol Theatre just two minutes later, according to a Fox statement this week.

"The directors and eight cameramen, under the direction of S. H. McKean, an assistant to Don Hancock, editor-in-chief of the Fox News, were on hand in and about Washington. Two speedy airplanes, including the Fox plane, and a battery of automobiles were instrumental in transporting the film from Washington to the developing laboratory in New York. Immediately after the ceremonies the Fox plane, bearing a daredevil pilot and Mr. McKean, took off from Washington at 2.50. The plane landed at Gravesend at 4.45, making in one hour and fifty-five minutes the distance for which the fastest mail train requires five hours," says the statement.

"In order to make speed the pilot on the Fox plane flew at a very low altitude the entire distance, at no time rising higher than 1000 feet above ground. Throughout the trip he flew through thick fog, which makes the trip the more remarkable.

"The moment the plane landed at Gravesend, the exposed film was thrown into a fast Packard truck driven by Jack Painter and whirled to the laboratory. Not to be overdone in speed, the laboratory printed and dried the film and had it on the projection machines for first view forty minutes after receiving it. This is believed to constitute a record for laboratory work.

"As a preparatory step in the well-laid plans of Don Hancock, the subtitles for the ceremony shots were telephoned to Mr. Hancock from Washington and were ready and waiting to be inserted in the film as soon as the latter came out of the laboratory drying room."

International News

Two “News” Beats

International News reel officials are jubilant over two news “beats” claimed by that organization during the past week. Not only does the International News claim credit for sending out the first pictures of the latest eruption of Mount Vesuvius, Italy’s famed volcano, several days ahead of any other news reel organization, but also for the release of exclusive pictures taken during the meeting of the noted Third Internationale in Moscow, Russia.

Exhibitors Herald, April 2, 1921, p. 507

“Scoops” for International Scores “Beat” on Vesuvius Eruption and Moscow Meeting Views

INTERNATIONAL NEWS reel officials are jubilant over two news “beats” scored by that organization during the past week. Not only does the International News claim credit for sending out the first pictures of the latest eruption of Mount Vesuvius, Italy’s famed volcano, several days ahead of any other news reel organization, but also for the release of exclusive pictures taken during the meeting of the noted Third Internationale in Moscow, Russia.

The “beat” on the eruption pictures, International explains, was possible because of the early distribution of International News No. 21, released through Universal in New York Tuesday, March 15, and shipped from New York to

Universal exchanges in all parts of the country on the same day. This beat by several days similar pictures in rival news reels, states the home office and the pictures of Mt. Vesuvius in eruption were taken by Capt. Ariel Varges, International’s leading foreign representative.

The pictures from Moscow arrived in this country by special International messenger. International officials assert that pictures dealing with Bolshevik activities are regarded as contraband by officials of many governments and have to be guarded in transit. The Internationale pictures were released in International News No. 22, released March 18.

Motion Picture News, April 2, 1921, p. 2356

News Reel Shows Views of Valley

Bird's-eye views of the Yosemite Valley, one of America's show places, are included in International News No. 19, just released through Universal exchanges. The pictures were made by an International News cameraman flying with Lieutenant Harold Coffee in a Walter T. Varney plane.

The pictures are of unusual interest because, it is said, they are the only pictures ever taken while the valley was snow-bound. They show scenes down to within 150 feet of the valley floor, with the canyon walls towering 5,000 feet above on both sides.

Beautiful moving pictures were taken also of the shimmering Yosemite Falls.

The issue also contains pictures of the U. S. Submarine O-7, which recently ran aground off Fishers Island, N. Y., and views of the first official activities of the new Cabinet members in Washington.

Russian Scenes Taken in Face of Death

Ariel Varges, the International News cameraman in Russia, who now is supplying International News Reels with astounding pictures of life and conditions in the starving land of the Soviet, daily is taking his life in his hands to get these pictures, it recently became known by cable news dispatches to American papers recounting his narrow escapes at the hands of Red troops.

At a recent anniversary of the Chika, the blood-thirsty Extraordinary Commission of the counter-revolutions, Varges was roughly handled while filming the celebration in front of the Kremlin.

Exhibitors Herald, December 31, 1921, p. 255

International's Cameraman Faces Death—Gets Russ. Film

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At a recent anniversary of the Chika, the blood-thirsty Extraordinary Commission of the counter-revolutions, Varges was roughly handled while filming the celebration in front of the Kremlin. The Red soldiers buffeted him around, and threatened to take his life and destroy his camera, but finally appeased their wrath by tossing him in a blanket many times.

March 5, 1921

INTERNATIONAL NEWS

Released
thru
UNIVERSAL

THE day has long since passed when the news reel was merely a "filler." To-day it is an attraction—a real seller of seats. And patrons have become just as discriminating about the news reel as they are about features. Because this is true, and because your choice of a news reel means actual dollars and cents to your box-office, it is up to you to be just as discriminating in booking your news reel as you are in booking features. The shrewd exhibitor books International News, because he knows that in International News he gets not only everything that any other news reel has, but also additional exclusive news and features—without an increase in price.

Motion Picture News, March 5, 1921, p. 1735

PEOPLE LIKE NEWS REELS BECAUSE THEY
PICTURE HUMAN DRAMA THAT IS TRUE AND
REAL—NOT STAGEY.
PEOPLE LIKE INTERNATIONAL NEWS *BEST*
BECAUSE IT SHOWS THIS REAL HUMAN
DRAMA IN ITS FINEST AND MOST VARIED
STATE.



*International
News*

ALWAYS FIRST
NO EXTRA COST
FOR BIG EVENTS
REAL LIFE DRAMA
AT A FRACTION OF THE
COST OF YOUR FEATURE
RELEASED THRU
UNIVERSAL

THE
WORLD
BEFORE YOUR
EYES

Motion Picture News, September 24, 1921, p. 1561

January 8, 1921 475



You can't have a news scoop every day because they simply don't happen every day but your news reel has no excuse for not giving you something just as thrilling.

So, just as a sample of what it does regularly

INTERNATIONAL

gives you these hair-raisers of Captain Charles E. Fitzgerald, in command of New York's Aerial Police, who lately startled New Yorkers almost out of their senses with his skyscraper stunts along Broadway. Trust International to do the unusual every week and you're betting on a certainty.

International News

Released thru Universal



14 *Motion Picture News*

When your patrons see an International News Reel not many realize the immense number of interesting views from which these all-too-few shots have been culled. They see perhaps 5% of all we took that week—the other 95% is discarded in order to give them one reel of perfect news pictures. Other news gathering organizations might think such waste unjustified—but you don't think so, because you know the value of that 5%. Book and show the world's best.

International News Released
thru
Universal

Motion Picture News, December 25, 1920, p. 14

792 *Motion Picture News*

Last year International News shot and looked at one million feet of negative in order to give your patrons the newsiest news on the screen. Just think of the wastage! Two hundred feet shot for one shown! But it isn't wastage—for that two-hundred-to-one is exactly the reason why your News Reel, if it's International, has come to be worth 30% of your program. Book it through your nearest Universal Exchange to-day.

International News Released
thru
Universal

Motion Picture News, January 22, 1921, p. 792

October 29, 1921 2221

Spice of Life *in your* News Reel



TAD'S CARTOONS

APPEAR IN MORE THAN 100 DAILY
NEWSPAPERS THROUGHOUT THE U.S.
NOW SHOWING WEEKLY
IN
INTERNATIONAL
NEWS



THE JOYS
AND GLOOMS
BY
POWERS

ONE OF THE BIGGEST FEATURES
EVER SHOWN IN ANY NEWS REEL -
APPEARING EVERY WEEK

NEWS

RELEASED THRU
UNIVERSAL

DO IT NOW!
Arrange with your exchange to exhibit this
News Reel EVERY WEEK.

Motion Picture News, October 29, 1921, p. 2221

Kinogram

368 MOVING PICTURE WORLD January 22, 1921

(SUPER)
KINO-

TWICE-A-WEEK

The producers of KINOGRAMS ARE IN ONE BUSINESS *ONLY*—THE BUSINESS OF MAKING A NEWS REEL.

KINOGRAMS IS NOT A SIDE ISSUE. KINOGRAMS can stand up on its own feet; January 30th its second birthday. A healthy, lusty, sound, salable youngster—it has VITALITY.

(SUPER) KINOGRAMS is the first and only constructive consolidation of news reels in the history of the industry.

KINOGRAMS actually takes over personnel, editorial staffs, news camera men, etc., of three companies. Three separate and distinct news producing forces will continue to vie with each other, to furnish real product. EDUCATIONAL PICTURES will give you only the best shots from the three in (SUPER) KINOGRAMS.

Get Your Franchise NOW!

Educational Pictures



"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President

Moving Picture World, January 22, 1921, p. 368 and *Motion Picture News*, January 22, 1921, p. 782

January 22, 1921 783

(SUPER)

GRAMS

TWICE-A-WEEK

Some KINOGRAM Scoops

KINOGRAMS was the first news reel to show a picture of the League of Nations in session.

KINOGRAMS had a picture of the parade of the 27th Division on the screens of New York City theatres before the tail of the parade had passed 42nd Street.

President Wilson landed at Boston on his return from his first European visit. Before noon next day KINOGRAMS was showing his landing in 28 theatres in Washington, New York, and Boston—showing it in

Washington as the President himself was entering the Union Station at the National Capitol. KINOGRAMS beat the President home — with himself.

KINOGRAMS had the only motion picture camera man with the Naval Board of Inquiry in Haiti.

In fifty key centers of the world's news — camera reporters are scrambling to send in to their three organizations which make up (SUPER) KINOGRAMS, novel news shots — for you.

Get Your Franchise NOW!

Educational Pictures



"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President

Moving Picture World, January 22, 1921, p. 369 and *Motion Picture News*, January 22, 1921, p. 783

Kinograms Shows Views of Big Caruso Funeral

Through exceptionally efficient and speedy work, Educational's Kinograms news reel has again made a big achievement presenting to the American public pictures of the Caruso funeral days ahead of other news reels.

By making every minute count as they worked on the pictures, Kinograms' representatives in Italy managed to get prints of their pictures onto the President Wilson. The President Wilson reached New York twelve hours ahead of the vessel carrying prints for the other American news reels.

When the President Wilson docked, the "dead line" for the next news reel was close at hand. The reels had to be completed by this time, with or without pictures of the Caruso funeral, in order to meet the release schedule. But by rushing the prints to the Associated Screen News laboratory and there doing some more speedy work, the producers of Kinograms were able to get the pictures into the next reel.

Educational's Super Kinograms to Show in 4,000 Houses at the Very Beginning

FOUR thousand theatres showing the first release of the super Kinograms is the mark set this week by Educational Film Exchanges, Inc., following the announcement that with the week of January 30 it is to take over this bi-weekly news service, which will absorb Gaumont News, and one month later will include a service being handled by a third organization.

Release of Kinograms will mark the completion of Educational's plans to afford exhibitors everywhere full service of everything for their programs with the single exception of the feature. It marks the fullest accomplishment of the organization's plans, including the establishment of exchanges through the United States and Canada in less than eight months' time.

Stress is being placed on the fact that the absorption of these three news pictorial is not simply a combination of three different services, but the acquisition of their full resources and their full possibilities. Each of the three will continue its forces in the field and the merged editorial departments will select from everything available the cream of the material and

these pictures will be released twice weekly under the name of Kinograms.

More than fifty cameramen placed in the key centers of the world will be retained and numerous special expeditions will be sent out to cover world events. A number of contracts have already been made which will assure exclusive news pictures of important happenings for Kinograms, and the plan announced anticipates considerable expenditures for events of this sort which can be anticipated. In addition, each cameraman is given liberal advance funds so that advantage can be taken of every sudden happening without delay incident to communication with the home office and awaiting authorization.

Service on Kinograms will be one of the points emphasized in Educational. Since the company has devoted its entire attention to one and two-reel subjects, the various branch managers have been instructed to call the attention of exhibitors to the fact that its own record guarantees that each exchange will devote the same attention to the handling of the single news reel as it does with every comedy, scenic and

special that it handles. Each exchange man is instructed to emphasize this specialization in short subjects as an additional guarantee that the exhibitor will get the very news weekly that he has contracted for.

"We are putting out our whole guarantee behind Kinograms," commented E. W. Hammond, president of Educational. "We take the utmost pride in this service because it now enables us to offer the exhibitor everything for his program fifty-two weeks in the year with the exception of the feature, a field which we have not and will never enter. We are confident that the super Kinograms will prove the greatest news weekly that has ever been put on the market, but in offering these pictures we are not content with merely promises of superior quality, but stress the point of superior service."

"Every manager will have the guarantee that has established the reputation of Educational that it will never be used for advertising purposes or for any sort of propaganda, with the exception of such that the national government may call for in such times as those of the late World War."

Moving Picture World, January 22, 1921, p. 420

News Reel Shows Cardinal Gibbons

Pictures of the late Cardinal Gibbons, taken on the occasion of his last public appearance, are included in a recent issue of Kino-grams, released through Educational.

Visitors are shown thronging the White House which has been opened to them again for the first time in years. There are some striking views of the launching of the newest super-dreadnaught, the Colorado, and from San Francisco come pictures of the landing of the body of Lieut. Langdon, U. S. N., who was killed by a Japanese sentry at Vladivostok.

There are some intensely human touches with views of the home of President Monroe in New York, now occupied by rag pickers, and photographs of a barber shop for kiddies.

Exhibitors Herald, April 9, 1921, p. 612

Ku Klux Klan in Kinograms

Educational Says News Reels Will Maintain Newspaper's Standards

"It is not the newspaper that scores a beat now and then and is content to be the second best paper the greater portion of the time that keeps the circulation and has the confidence of the public," says a statement from Educational. "People demand a readable, first-class, comprehensive newspaper every day in the year. And please remember that they would not stay long on the subscription lists if deliveries were irregular, often missing the breakfast table or the dinner hour.

"Kinograms is the newspaper of the screen, and we mean to make the super Kinograms, already including the service of the old Kinograms and Gaumont news, and soon to absorb the forces of a third news weekly, the same standard as the best of newspapers. We will have our full share of 'beats'—this very week we have an important one—but it will not be our point to boast of these and then rest on mediocre, but to keep the standard of every portion of the reels of equal quality.

"Educational adds to the concentrated efforts of these three news staffs a service that exhibitors have learned to appreciate since the inauguration of our own exchange system. They will all get their news weekly on time, and as much efforts will be put behind that delivery as behind the most important feature. It is our peculiar busi-

ness to do this with one and two-reel pictures."

Super Kinograms No. 2012, third of the semi-weekly release through Educational contains exclusive pictures of the Ku Klux Klan actually posed at their headquarters in Georgia, showing close-ups of the Imperial Wizard and weird night scenes of the Klan's meetings.

Another most interesting element is the exhibition by men of the Royal Horse Guards, the crack ski athletes of all Norway. Championship winter sports at Banff, Canada, are also shown in the release for the first of this week, as well as the first ice boat races of the season at Red Bank, N. J.

Other interesting items are President Wilson's farewell to Secretary Tumulty, first views of Chicago's secret subway for handling freight underneath the loop district, a great festival of Koreans and a number of others.

Fox Issues Booklet on Its New Star

The elevation to stardom of Harold Goodwin by William Fox is being announced to the film world by Fox Film Corporation through the medium of a neat and artistic folder devoted to pictures and reading matter about the new star.

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Gaumont and Other News Service to Be Merged Under Name of Kinograms

EDUCATIONAL FILM EXCHANGES, INC., announces that it had signed contracts for the acquisition of the product of three separate news weeklies and that these will be combined in single reel to be released twice weekly.

This agreement includes the acquisition of the forces making the Kinogram and Gaumont Weekly releases, whose product will be combined in the first news reel to be available in theatres January 30. One month later another news product will be incorporated in the new offering.

Every camera man employed by these three organizations and every important employe will be retained. According to the plans announced the offering to exhibitors will represent the very cream of news service. "Kinograms" will be retained as the name of the bi-weekly service.

Coincident with the announcement of Educational's acquisition of these pictures came the news that contracts had been signed with the entire U. B. O. Keith circuit for the showing of Kinograms in every theatre on the circuit. This will not prevent, however, the general release of the pictures to all theatres.

"We have taken over these three news service products," said E. W. Hammons, president of Educational, "because we believe that it furnished an opportunity to put the Educational standard into this field. We will have the product that has been heretofore released through these different companies and representing the work of unquestionably the greatest combination of camera men that has ever been presented to the exhibitor."

"Every theatre in the country now will

have the advantage of the biggest thestres that now buy three different news weeklies and then combine them to make the most appealing offering.

"When we established our own exchanges we promised the exhibitors of the nation that we intended giving them the fullest in short-reel service. While we do not say that we are content to stand still, we believe that we have now filled our promises. With four series of two-reel comedies, with five releases a month; two brands of single-reel comedies, supplying one a week; three brands of scenes, besides the numerous special dramatic subjects, cartoons and our immense library which is constantly meeting theatre needs, we feel sure that we have a short reel service that only a year ago would have seemed a delightful anticipation."

Moving Picture World, January 15, 1921, p. 285

Negro News Weekly

News Reel for Negro Movie Fans

J. Williams Clifford, president of the Monumental Pictures Corp., who is state righting a Negro News Weekly entitled the "Monumental Monthly," that this subject will be a complete chronicle of the events of concern and interest to the negroes of the world.

Motion Picture News, April 16, 1921, p. 2574

Pathe News

Key to News-Reel Success

Truth and Impartiality Must Be Observed, Says Pathe News Editor

EMANUEL COHEN, editor of Pathe News, holds that the most important factor in achieving success for a motion-picture news-reel is the strict adherence on the part of the news-reel to the principle of presenting the news story in an absolutely truthful and impartial manner. He also declares that the screen has accomplished a marvelous feat in attaining within a period of ten years a prestige, as a news agency, as great as that of any of the oldest and honored publications.

"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 Pathe News with the front page newspaper stories, week after week, I believe will show that we have succeeded in the majority of cases. In order to accomplish such an aim a large force of trained

cameramen must be maintained. With the experience of ten years behind it Pathe News has been able to organize such a force, so that at present it has experienced men in all parts of the world and is ready at all times to make pictures of news items everywhere.

"These cameramen are charged with the duty of getting pictures of every event of real news interest. This is an important duty of the Pathe News cameraman. But there is a duty imposed upon him which is equally important and that is that in photographing an event he must take it from all angles, showing it just as it actually appears and in such a way that not any one phase of the event in question is given an importance greater than it really plays in the thing as a whole. For throughout its career Pathe News has maintained and will continue to practice absolute truthfulness in its pictorial reports of news events."

Censors Again Cut Pathe News

THE politically appointed, politically constituted and now thoroughly absurd censorship commission of the state of New York went after Pathe again during the present week and ordered cutouts from another issue of its news reel. The story is so well told by the New York World that we herewith reproduce it:

"Another bathing beauty has been banned from a Pathe news reel by the State's new \$7,500-a-year movie censors. This time it is Hope Hampton, a more or less well known film star.

"You may not look at her and her cute little one-piece sealskin sea costume in the movies. It's an indecent costume, the censors say, besides which 'she violated the Atlantic City ordinances,' which provide for at least two pieces for the female robe de mer. So you're out of luck at your favorite cinema house.

"But here's little Hope right here in The World. Look to your heart's content. How do you make it, mates? Is the costume improper? Should it be censored. Remember, as you gaze, it's sealskin!

"The Pathe concern is going to take this case to court, just as it is preparing to take the case in which last week the censors eliminated a film showing four bathing beauties of Dallas, Tex.

"Here's how come the Hope Hampton affair. Hope, wanting (and maybe needing) some publicity, hired herself a European "bath-wagon," such as they use at Ostend, Dieppe and such places, in Atlantic City a few days ago and then informed the home folks and strangers she was going to step out of it at such and such a time. She did. Crowds applauded. Still and movie cameras clicked and whirled. Various newspapers that fall for that sort of stuff printed the picture.

"But when the Pathe Weekly news-reel came before the eyes of Mr. Levenson and Mrs. Hosmer, two of the three appointees of Gov. Miller, they promptly banned it for two reasons. One, it was 'indecent.' The other, it 'violated the laws of Atlantic City' (which town, by the way, made no kick to Hope or anybody else) and 'incited to violation of law' because the title of the picture was 'Bathing Beauty Puts One Over on Atlantic City Authorities,' or words to that effect."

Lewis Innerarity, secretary and legal representative of the Pathe outfit, said yesterday:

"The letter informing us of the elimination declared it was because Miss Hampton had transgressed the rulings of the Atlantic City beach. Do these New York censors now supervise that stretch of sand? We will issue the usual formal protest to the censors and if the picture is still barred we will carry the case to the courts. We contend this episode was legitimate 'news,' and will contend these censors have no right to censor any sort of news."

Censorship in New York State is proving its offensiveness and its hardships even sooner than was predicted.

Pathe's stiff resistance to the whims and mental vagaries of our brand new political censor board in New York is worthy of the hearty commendation from the entire industry. The elimination of the bathing girl scenes from a legitimate news reel is a fine example of the essential stupidity of censorship and a plain case of interference with the freedom of screen and press, for the screen occupies the same position as the newspaper in its service to the public.

The fight will be conducted in an orderly and a thoroughly legal manner but with vigor and determination, and we heartily congratulate Pathe Company on their spirit of independence and their determination not to accept an unjust ruling placidly.

Moving Picture World, August 20, 1921, p. 788



Moving Picture World, August 20, 1921, p. 783

Pathe News Moves Offices With Real Newspaper Speed

When a daily newspaper moves its offices and machinery into new quarters, it is considered exceedingly "bad form" for any of the misadventures of "moving day" to affect the appearance and value of the current edition. Such a thing as missing an edition, on that account or any other, is unheard of. The same code of efficiency holds good in the case of Pathe News.

Last Wednesday and Saturday, as usual, Pathe News was "out" on time with issues of standard excellence in spite of the always-to-be-anticipated vicissitudes of "moving day." Comfortably "at home" at his desk on the twelfth floor of the new Pathe Building, 35 West Forty-fifth street, New York, Editor Emanuel Cohen gave his "O. K." to the Saturday reel, which had been developed, assembled, printed, cut and titled in the new quarters, utilizing the enlarged and highly developed new mechanical equipment.

July 16, 1921

MOVING PICTURE WORLD

297

60 Prints of Pathe News Special Showing Scenes Inside and Outside of Fight Arena in New York Theatres on Night of Bout; In Chicago Sunday

SIXTY theatres in New York City and vicinity, including the Rialto and Strand, and all the first run Keith houses, on Saturday night, July 2, only a few hours after the memorable fight, showed the Pathe News special containing as much as the Federal law allowed on the Dempsey-Carpentier bout. This is one of the greatest accomplishments in news and history.

Twenty hours after the bout of ten had been recorded over Carpentier, the leading theatres of Chicago were also showing this special. One negative had been made by the Pathe News cameraman for Chicago. Fifteen minutes after the knockout, a fast automobile drove up to West Side Park, Jersey City, transferred the negative to a waiting aeroplane, and in another few minutes it was on its way to Cleveland. Arriving there at 8:45 that evening, the negative was transferred to a fast train for Chicago, where it arrived at exactly 4:45 Sunday morning.

Only News Reel in Chicago

Arrangements had been made in Chicago for the printing of the necessary number of prints for the territory. Titles already had been wired and were ready for insertion in the special by the time the negative had been developed. The Pathe News was the only reel to show the pictures in Chicago Sunday afternoon.

Two specials, as a matter of fact, were issued by the Pathe News. The first, showing the crowds entering the arena, and other interesting preliminary highlights, were in the principal first run motion picture houses on Broadway Saturday afternoon, so that audiences at these houses were having enacted, before the fight actually took place, scenes that were virtually just occurring on Boyle's Thirty Acres.

By two o'clock Sunday morning, the Pathe News laboratories had completed the big job of printing the full quota of "specials" for every branch and they were being rushed to every corner of the United States.

The Pathe News feat is made remarkable, even more so than by the rapidity of distribution, through the fact that it showed the actual scenes inside the arena during the fight, as well as before. Only the Federal law prohibiting the exhibition of fight pictures, prevented the Pathe News from showing the pictures of the fight itself. In spite of all physical handicaps, rules, and regulations, Pathe staff men photographed every blow struck during the fight. The special contained pictures up to the minute that Dempsey faced Carpentier in the first round, and was cut just as Carpentier led for Dempsey's head, the first blow struck in the great battle.

While Emanuel Cohen, editor of the Pathe News, who directed the operations of a staff of ten men, declines to tell how he overcame all difficulties, and got "inside" pictures of the fight, it is easy to see from the Pathe News special, that he had a cameraman stationed not very far from the arena, with an unobstructed view of the ring, and a sweeping command of the entire coliseum.

It is believed the Pathe News was the only organization, excepting the official photographers, to obtain pictures of events inside the great bout, aside from those taken from the air. Pathe, too, showed scenes of the arena from the air.

With its customary foresight and vigorism in pursuit of up to the minute news, the Pathe News officials laid their plans for the taking of the fight pictures months before it took place. In fact, the arena was only started when Editor Cohen plotted the exact spots

from which his men obtained their remarkable pictures.

Violated No Law

Orders had been issued that no photographers except those officially chosen, were to be permitted within filming distance of the arena. Yet in spite of this the Pathe News obtained every highlight of the great battle, and showed everything it was legally permitted to exhibit under the Federal laws. They took desperate chances to obtain results, yet despite this, their plans materialized without hitch as they had been laid out weeks ahead.

Some of the best photographers on the Pathe News staff were called into New York by Editor Cohen, to assist the Metropolitan staff in the filming of the fight.

Representatives of practically every motion picture house of importance in New York City, and vicinity, were assembled in the New York office of Pathe Exchange, Inc., 1000 Broadway, before six o'clock on Saturday, arranging the Pathe News fight special. The theatres receiving the special in time to exhibit it on Sunday night were:

Theatres Receiving Special

Rialto, Strand, Adelphi, Beverly, (Brooklyn); City Hall, Electric, (Brooklyn); Empire; Fordland, (Brooklyn); Fox's, Washington; Hamilton, (Yonkers); Kingsway, (Brooklyn); Loew's Burland, Spoozer, New York and Times Theatres; Linden, (Brooklyn); Lyric; Majestic; Mermaid, (Brooklyn); New Atlantic, (Brooklyn); New Atlantic, city; Oxford, (Brooklyn); Odessa, Peerless, Third Avenue, (Brooklyn); Peerless, Fifth Avenue, (Brooklyn); Park, (Brooklyn); Roosevelt, Rialto, (Brooklyn); Rocking Chair Movies, (Brighton Beach); Stanley, 77th Street, Schuyler, Tremont, Venice, Yorkville Casino, Moss's Broadway, Astoria, (Astoria, N. Y.); Atlantic, (Atlantic Highland, N. J.); Court, (Newark); Colonial, (Newark); Dandridge, (Jersey City); Playhouse, (Newark); Halcyon, (Newark);

Duskow, (Brooklyn); Coliseum; Keith's Eighty-First Street, Fordham, Harlem Opera House, Hamilton, Jefferson, Orpheum, Brooklyn; Prospect Park, (Brooklyn); Palace; Keith's Riverside; Proctor's Fifth Avenue; Proctor's Fifty-Eighth Street; Proctor's 125th Street, and Proctor's Twenty-Third Street.

Maurice Herrmann Dead

With the death of Maurice Herrmann, at his residence, 104 West Forty-eighth Street, New York, on June 27, the American Theatre, Fortysixth Street and Eighth Avenue, sustains an irreparable loss.

Mr. Herrmann gave much of his life to study and research, and was an authority on historical costumes and appointments of the drama.

For more than forty years he has been associated with some of the most popular players: Joseph Jefferson, Edwin Booth, Lawrence Barrett, Madame Modjeska, Janssens, August Daly, Richard Mansfield, E. H. Sothern, Walter Hampden, Julia Marlowe, Ada Richan, Maude Adams, Mrs. Fiske, Mary Shaw, James K. Hackett and William Faversham.

To Begin August 1

Thomas Meighan will enjoy a brief rest after the completion of "Cappy Ricks" at Paramount's Eastern studio, before resuming his transcontinental commuting. He is scheduled to begin work at the Lasky studio in Hollywood about August 1 on "A Prince There Was." George M. Cohan's successful romantic comedy, Teen Frenzy will reach Hollywood about the time Mr. Meighan gets there and will direct the new picture.

Recuperating

Mary McMur, wife of William Desmond, film star, has gone to Palm Springs to recuperate following a severe attack of grippe.



SCORING A "SCOOP"

Here Marcus Notes, proprietor of Criterion Theatre, Washington, D. C., played up the Pathe News Special, showing scenes taken at Dempsey-Carpentier fight in Jersey City, which were rushed to Washington by aeroplane.

JACK DEMPSEY IN
**A DAY WITH
JACK DEMPSEY**
(PATHE)

A special one-reel feature issued exclusively by Pathe showing the strenuous training the champion is doing for his match with Carpentier. Well made. Well worth showing and boosting strong.

With every newspaper in the United States devoting pages to expert opinions, photographs, and news of Jack Dempsey and Georges Carpentier, who on July 2 meet to settle the world's heavyweight championship, Pathe has scored another ten-strike by cornering the only authentic and exclusive pictures of the world's champion in training.

And the beauty of the reel is that it will not only bring people into the theatre, but it will completely satisfy them after they get in.

"A Day with Jack Dempsey" would be interesting entertainment at any time. It is well made and well cut. With no dragging and no hoakum, it shows the champion pugilist going through an entire day from sunrise to bedtime—liking, running, playing tennis, playing handball, tossing the medicine ball, shadow boxing, sparring with partners, exercising in the gym, and even eating and retiring. It shows his powerful muscles in closeups.

The millions of fight fans with no hope of reaching Jersey City will welcome it as a means of forming their opinion as to whether Dempsey is fit.

It is a big chance to play to record business. Don't spare the advertising.

Exhibitors Herald, June 11, 1921, p. 68

March 19, 1921

MOVING PICTURE WORLD

259

How Pathe Pictures of Inauguration Were Rushed by Airplane and Train to All Localities

By JOSEPH P. REDDY

MODERN journalism has reached the stage where land, air and sea are utilized in the carrying of news around the world with the most amazing speed. Yet even the rapidity of the Fourth Estate has still to perform some of the feats of speed of the newer state—the motion picture news reel.

An exhibitor, sitting among his patrons during the exhibition of a news reel and hearing it referred to as the most popular motion picture subject, little realizes the process and channels through which the topical reel is collected.

It was with the intention of conveying to the exhibitor an idea of the planning and careful execution of a news reel gathering organization in reporting the biggest events, that we readily accepted an invitation to accompany Emanuel Cohen, editor of the Pathe News, and his staff of six men, to the inauguration of President Harding. Mr. Cohen, three days before the ceremony, promised to have the Pathe News Inauguration Special in the principal Broadway theatres before 8 o'clock on the night of the ceremony. We couldn't see how it could be done, but Cohen and his staff proceeded to show how it could.

In Washington

The scene opens in Washington, where Cohen detailed the duties of each of his staff of six.

Editor Cohen had arranged to have his men double up on their negative, so that it could be rushed to the Jersey City laboratories through two channels, thus obviating possibilities of loss or delay. He had engaged the fastest aeroplane available to carry the writer and himself from Washington to Jersey City with one set of negatives.

Everything moved on schedule, except that President Harding was not sworn in until 1:25 p. m., instead of 12:50 as scheduled. This meant that the Pathe special plane was to get a start of only 15 minutes on the mail plane, which was not scheduled to leave until 2 o'clock. Otherwise we would have had an advantage of more than an hour.

The two sets of negatives were assembled immediately after the swearing-in ceremony. Cohen and Al Richard, one of the staff, dashed to waiting autos—Cohen heading for Pulling Field and Richard for College Park.

At 1:45 Cohen and the writer, in a powerful biplane piloted by Aviator Depew, started our flight for West Side Park, Jersey City, a few blocks from the Pathe News laboratories. But engine trouble developed and we made a forced landing. A little oil and some tinkering and we were off again.

And once more our engine balked. This time it meant a dangerous volcano and we had visions of a calamity. But Depew knew his business and we alighted with no damage. Soon we were off again. Meanwhile, we saw the mail plane on the air and it must have had fully twenty minutes' start on us.

Hitting on all cylinders, we arrived at West Side Park, Jersey City, before 5 o'clock. There we jumped into a waiting auto and in five minutes more we were at the laboratory. Just before we arrived, the negative carried by the mail plane was brought in by a messenger, who had special permission from the postal authorities to obtain the film at Heller Field, Newark.

The real speed began. Almost before we regained our land legs, the developing of the negative was accomplished, the story assembled and the titles printed. Cohen still had plenty of time to make good his boast about having the special in the leading Broadway houses before 8 o'clock.

Four prints were completed and flown by special messengers, who jumped into waiting taxicabs and started for New York. The first to arrive was received for by the Strand Theatre at exactly 7:40. The next was at the Rialto at 7:45, and the third at the Capitol at 7:58. This was less than seven hours after President Harding was inaugurated, and thus New York audiences, five hours removed from Washington by the fastest train, were afforded an opportunity of seeing the ceremony enacted for them on the screen in the fastest possible time through the energy and enterprise of the Pathe News.

But the story didn't end there. Prints of the Pathe Special received by the Academy of Music, Jersey City, at 7:45. At the Newark Theatre, Newark, N. J., 8:45; Bradford Theatre, Newark, 8:37; Goodwin Theatre, Newark, 8:50; Strand Theatre, Brooklyn, 8:18. At 8:38 Fox's Academy had its print. Lucie's New York, 9 o'clock;

Seventy-seventh Street Theatre, 8:12; the Schuster at 9:17, and ten other Broadway houses shortly after.

Editor Cohen didn't forget the rest of the country in looking after New York. He had visions of placing a print of the Pathe News Special in San Francisco on Monday evening. He did get prints to Cleveland and Cincinnati Sunday morning and Chicago Sunday evening by aeroplane. They would have been in Chicago Saturday afternoon, but a storm forced the plane down en route.

More than 100 prints for central, middle and far western points left by aeroplane for Chicago with a stop at Cleveland at 2 o'clock Saturday morning. Copies for the Far West were placed aboard the Western Limited, leaving Chicago Sunday. Then they were taken by aeroplane from a point near Denver to Salt Lake City, San Francisco and Los Angeles. Other western centers were reached by fast trains and speedy automobiles.

In placing the 500-foot special on the screens of the leading Cleveland, Cincinnati and Chicago theatres on Sunday, the Pathe News paid a monumental tribute to the speed and efficiency of modern photography news gathering, to its own resourcefulness and to the foresightfulness of Editor Emanuel Cohen and his capable staff.

Thus were we initiated into the realm of motion picture news gathering, and we hope that every exhibitor reading this will hereafter appreciate the difficulty and dangers cameramen and their chiefs meet in assembling for them the principal news events of the day—and on the day they occur.

Joseph Fleckett, managing director of the Strand Theatre, wrote to the Pathe officers about this feat: "Please accept my congratulations on your splendid and efficient service in securing pictures of the inauguration of President Harding in such record time."

"Your print arrived at this theatre at 7:45 P. M. and was put right on the screen. Such cooperation is what has made the Pathe News still the foremost news in the field."

S. L. Rothapfel, of the Capitol Theatre, wrote: "I beg to acknowledge the fact that the pictures of the inauguration arrived at the Capitol at 7:58 Friday evening, nearly two hours ahead of the next release which in itself is quite an achievement, and I congratulate you upon your enterprise."

Pathe News Exclusive Pictures of Allied Advance Reach United States in Ten Days

IN every way a most enterprising and clean picture screen and newspaper "beat" was scored by Pathe News with its exclusive pictures showing the allied advance into Germany. Within nine days of the entrance of the troops into Düsseldorf, the Pathe News negative were landed in New York from the Olympic, having reached the Atlantic liner at Liverpool a bare hour before her sailing by fast train from London after two swift airplane flights. Not only were they in ample time for the regular Saturday news reel at the New York theatres but for reproduction in leading New York daily newspapers on Saturday morning, March 19.

Picture patrons who saw these views Saturday evening in Pathe News No. 23 had been prepared for the treat by sections of the same film reproduced in their morning papers. These views were displayed in the American, in the World and in the Illustrated Daily News. No newspapers had pictures of the allied occupation of Germany from any other source.

Preparedness, careful and intelligent planning by Editor Emmanuel Cohen, sent the program through without a hitch. Staff cameraman George Ercole had received his orders at Paris and was waiting and ready at Düsseldorf two days before the troops of occupation arrived on

March 8, Tuesday. Ercole's cameras got busy and "ground" efficiently while a swift airplane waited, all tuned up and ready to take the air.

Several hours before dark the pilot had received the previous negatives and was speeding as the grow flies for Paris. At Paris, Glappi, of the Pathe News staff, was waiting to transfer the negatives to another plane. This was done in a few minutes, and the second plane was off for London that same day. Glimpse at one of the so recently familiar war maps and you will see what this journey from the German city to London would have meant in loss of time by ordinary land and water means of transportation.

The crisis of the whole effort was catching the Atlantic liner, Olympic, due to leave Liverpool early Thursday morning, March 10. The leg of the negative's journey from London to Liverpool had to be made by train. This part was in charge of Wyand, of the Pathe London office. The best train to catch the Olympic left London rather late on Wednesday and Wyand would not have been able to make it if the two airplanes had not lived up to their schedule. As it was, there was very little time to spare.

The Olympic, a seven-day boat, came into New York Harbor late on Thursday, March

17. The negatives were received at Pathe News, Jersey City, and developed that night. Early on Friday prints were made and enlargements provided for the newspapers, while screen prints were inserted in the regular Saturday reel, No. 17, in ample time for that evening's showing at the theatres.

Only two weeks before Pathe News had been first on all picture screens with its views of President Harding's inauguration. In this more difficult problem of transmitting pictures of the allied advance its service was exclusive, not only to picture patrons but to the New York daily newspapers.

Sues for Building

The city of Winnemucca, Nev., is preparing to appeal from a court decision recently rendered, vesting ownership of the municipal opera house in Mrs. Kate L. Nixon, widow of the late Senator George S. Nixon. The opera house was erected several years ago by Senator Nixon at a cost of \$30,000 and donated to the city. Mrs. Nixon did not sign the deed and some time ago filed suit to obtain possession of the building.

Moving Picture World, March 19, 1921, p. 259

Heligoland Among Places of Interest Shown in Latest Issue of Pathe News

THE efficient news organ gathers all the news and conveys to its patrons authentic reports of happenings everywhere, irrespective of the nature of their national or racial, social, political, economic or religious differences. Since the first topical reel was flashed on the screen some ten years ago, there has been a constant effort on the part of the news reel producers to "cover the world."

A recent reminder of the success of the picture screen in showing the world in review is found in the December 29 release of Pathe News—Pathe News No. 104. There are scenes of important events in Germany, Ireland, Nova Scotia and such widely separated points in the United States as Wisconsin, Florida, Washington, Pennsylvania, New Hampshire and Washington, D. C.

Great interest has been manifested at theatres that have shown the reel so far, in

scenes of President Ebert's visit to Heligoland—once regarded as the most impregnable stronghold in the world, but now a mere barren stretch used as a base by fishermen. It presents a striking contrast to impressions made upon the minds of Americans during the war.

The scenes from Ireland show Sinn Fein captives in the Belfast concentration camps maintained by the British forces. Winter sports in the White Mountains and scenes of Santa Claus in various cities are subjects of seasonable color. The balance of the reel shows an alligator nursery at St. Augustine, Fla.; the mammoth oil painting of President Wilson, which covered the front of the Treasury Building; eight-year-old Violetta Raditz, the prodigy of the art world, painting one of her portraits, and a comedy cartoon on news reels by Bert Green, which is called "The World Before You Lies."

Moving Picture World, January 15, 1921, p. 371

Conditions in Famine Stricken Russia Shown in Detail in Pathe News No. 82

PATHE NEWS is now presenting to the American public what are said to be the first motion pictures to come out of famine stricken Russia. In issue No. 82, out Wednesday, October 12, the Pathe News began the presentation of a series of exclusive pictures that shows every detail of the terrible situation now facing millions of homeless and hungry Russian peasants, in the Volga and Samara districts, Georges Ercole, Pathe cameraman, penetrated into the Volga and Samara territories even before the American Relief Commission could carry succor to the famished natives. Ercole covered 3,300 miles in his tour through the famine country.

For seven months, Emanuel Cohen, editor of the Pathe News, conducted his negotiations that finally resulted in the Russian Soviet Government giving him a permit to send a cameraman into the interior. Pathe News No. 82 was virtually on "the press," when the Russian negatives arrived here. The edition was held up while the story was prepared, but the reel was issued on scheduled time.

Prominent theatres in New York made special attractions of the Russian material. Even the Palace Theatre, in the big Keith vaudeville house, made a special feature of the Ercole pictures aside from the regular edition of the Pathe News.

Moving Picture World, October 19, 1921, p. 1034

October 29, 1921

EXHIBITORS TRADE REVIEW

1507

The News of the Week

First Pictures of Russian Conditions

Pathe News Gets Views of Famine-Stricken Country — Georges Ercole, Cameraman, Travels 3000 Miles and Ends Trip in Hospital



Georges Ercole, Pathe news cameraman, and Arthur Ransome, journalist

Pathe News is now presenting to the American public the first motion pictures to come out of famine-stricken Russia.

In issue No. 82, out Wednesday, Oct. 12, the Pathe News began the presentation of a series of exclusive pictures that shows every detail of the terrible situation now facing millions of homeless and hungry Russian peasants, in the Volga and Samara districts. Georges Ercole, Pathe cameraman, who has made many remarkable contributions to photographic history by his feats for Pathe News, penetrated into the Volga and Samara territories even before the American Relief Commission could carry succor to the famished natives. Ercole covered 3000 miles in his tour through the famine country.

For seven months, Emanuel Cohen, editor of the Pathe News, conducted his negotiations that finally resulted in the Russian Soviet Government giving him a permit to send a cameraman into the interior. Ercole was in Rumania when a cable from Mr. Cohen sent him on his journey into Russia. It took him several weeks to get the pictures he was after. Fever stricken himself, and worn out by the hardships that he was obliged to meet in a country virtually barren of food, Ercole finally made his way to Riga. Soon after seeing his negatives safely on their way to Paris by courier, whence they were relayed to the United States, Ercole was ordered by a physician to a hospital and at last reports was making a good fight to recover.

Pathe News No. 82 was virtually on "the press," as they would say in the newspaper world, when the Russian negatives arrived here. The edition was held up while the story was prepared, but the reel was issued on schedule time.

All of the most prominent theatres in

New York made special attractions of the Russian material. Even the Palace Theatre, the big Keith vaudeville house, made a special feature of the Ercole pictures, aside from the regular edition of the Pathe News.

The New York World, which was granted exclusive publication rights to the Pathe News pictures, devoted virtually an entire page to the pictures on Wednesday, Oct. 12, and then followed this the next day with five columns more of pictures.

In this instance, as in many others during the past year, the enterprise of Pathe News enabled it to get its story to New York days before even newspaper photographers.



"Salome" and "Doll's House" Chosen as Nazimova Vehicles

Mme. Nazimova has completed her plans for the series of "repertoire" films she will make under her new contract with the United Artists' Corporation. The first of these will be a dual production comprising Oscar Wilde's "Salome" and Ibsen's "A Doll's House," both to be given on the same program. "Salome" probably will be in two reels, and the Ibsen classic, in which Mme. Nazimova won such signal honors on the speaking stage, will follow and be presented in five reels.

"In carrying out this repertoire idea, Mme. Nazimova is complying with an ever increasing demand from her host of admirers, that she give to the public in motion picture form several of the plays in which she won tremendous success in the spoken drama. It is not unlikely that she will follow the double bill of 'Salome' and 'A Doll's House' with another unit program of two or more plays," says the announcement.

Charles Bryant, business manager for Mme. Nazimova, has signed a contract with the Brantley studios in Hollywood, whereby the forthcoming Nazimova productions for the United Artists will be made there.

Natasha Rambova, the young Russian girl who designed the settings for Mme. Nazimova's *Camille*, has been re-engaged to create the art decorations, scenery and furnishings for her first United Artists' picture.

"Three Musketeers" Plays to 40,000 in a Single Week

Nearly 40,000 persons saw the new Douglas Fairbanks film showing at Loew's Columbia Theatre, Washington, D. C., a record never surpassed by any other feature film playing the national capital.

In the parlance of the exhibitor manager there has been a "lockout" every afternoon and evening. For hours hundreds stood in the lobbies and the street awaiting their turn to enter the theatre. On Saturday, October 8, the crowd was so enormous that Emanuel Stutz, the manager, had to telephone for police reserves.

What makes this number of admissions for one week all the more remarkable is the fact that the management gave only five showings a day, for six days, and on Sunday only three performances. Other feature films that have played there have always shown six performances daily.

The opening of the second week of this United Artists' presentation again shattered records for attractions played at this house. Though there were only three performances on Sunday and five on Monday, there was a count of more than 7000 admissions for the two days.

It is expected by the management that before the termination of the run of *The Three Musketeers* that all admission records will be broken.

Screen "Scoop" for Pathe News

BY another stroke of journalistic enterprise the Pathe News is now presenting to the American public the first motion pictures to come out of famine-stricken Russia.

In issue No. 82, out Wednesday, October 12th the Pathe News began the presentation of a series of exclusive pictures that shows every detail of the terrible situation now facing millions of homeless and hungry Russian peasants in the Volga and Samara districts. Georges Ercole, Pathe cameraman, who has made many remarkable contributions to photographic history by his feats for Pathe News, penetrated into the Volga and Samara territories even before the American Relief Commission could carry succor to the famished natives. Ercole covered 3,300 miles in his tour through the famine country.

Pathe News No. 82 was virtually on "the press," as they would say in the newspaper world, when the Russian negatives arrived here. The edition was held up while the story was prepared, but by strenuous efforts the reel was issued on scheduled time.

All of the most prominent theatres in New York made special attractions of the Russian material. Even the Palace Theatre, the big Keith vaudeville house, made a special feature of the Ercole pictures, aside from the regular edition of the Pathe News.

The New York World, which was granted exclusive publication

Gives First Views of Russian Famine to American Public

rights to the Pathe News pictures, devoted virtually an entire page to the pictures on Wednesday, October 12, and then followed this the next day with five columns more of pictures.

In this instance, as in many others during the past year, the enterprise of Pathe News enabled it to get its story to New York days before even newspaper photographers.

The story of the latest Pathe News beat is best told in Ercole's report to Mr. Cohen, in which he wrote:

"We left Moscow on September 9. It was a long and difficult journey to the Volga, whose banks were known to be lined with thickening ranks of peasants fleeing from their cropless farms. But we were in time to take the very first pictures in the Samara famine districts. We then returned from Samara to Kasan, where we met the first relief train. The story of the trip on the Volga and the landings for the purpose of intimate investigations and photographing, is too long to tell here. The pictures are the best evidence of the frightful conditions observed everywhere.

"At the time of forwarding this I have traveled in Russia more than 3,300 English miles—night and day

travel in conditions hardly bearable, days and nights without sleep and often with scanty food.

"From Kasan I rushed back to Moscow, to find myself still a week ahead of other photographers. Inside influence helped me wonderfully, obtaining from the Soviet officials permission for me to leave Russia with all my films undeveloped, and on Thursday, September 22, I was making full speed to Riga, arriving on Saturday, the 24th. I asked the American Red Cross to get my stuff safely to Paris or to London, but they refused, as it was against the regulations. So I used the train system, getting my shipment off on the next train to Paris, hoping to catch a plane to Havre or Cherbourg and catch a fast liner. In any event you are assured of getting the first and best picture of famine-stricken Russia.

"I am in Riga, in bad shape, suffering from fever and stomach trouble."

Realart Release on Program of Benefit Show

The Park Theatre of St. Paul, Minn., showed Mary Miles Minter in "The Little Clown" as part of a benefit entertainment held under the auspices of the Gordon School Mothers' Club Saturday afternoon, October 8th.

Pathe News Claims “Scoop”

Allied Invasion of Germany is Shown on Screen After Nine Days

IN every way, it is claimed, the most enterprising and cleanest picture, screen, and newspaper “beat” of recent record was scored by Pathe News with its exclusive pictures showing the allied advance into Germany. Within nine days of the entrance of the troops into Dusseldorf, the Pathe News negatives were landed in New York from the Olympic, having reached the Atlantic liner at Liverpool a bare hour before her sailing by fast train from London after two swift airplane flights. Not only were they in ample time for the regular Saturday News Reel at the New York theatres, but for reproduction in leading New York daily newspapers on Saturday morning, March 19.

Picture patrons who saw these views Saturday evening in Pathe

News No. 23, had been prepared for the treat by sections of the same film reproduced in their morning papers. These views were displayed in William Randolph Hearst's American, in the World and in the Illustrated Daily News. No newspapers had pictures of the allied occupation of Germany from any other source.

Preparedness, careful and intelligent planning by Editor Emanuel Cohen, sent the programme through without a hitch. Staff Cameraman George Ercole had received his orders at Paris and was waiting and ready at Dusseldorf two days before the troops of occupation arrived on March 8, Tuesday. Ercole's cameras got busy and “ground” efficiently while a swift airplane waited ready to take the air.

Motion Picture News, April 2, 1921, p. 2360

An Aerial Attack on Imitation Battleships Shown in News Reel

Completing its triumph over giant bombers subjected it to a powerful wings, every "ship" in space, the motion picture camera, bombardment so accurately the fleet soared with a cargo of in issue number 26 of the Pathe News has recorded one of the the entire Atlantic Fleet, it is a canned death sufficient to blow most remarkable cinemato-graphic feats since the camera stated. a goodly portion of New York or any other city off the map.

From the moment that the trap beneath the aeroplane is sprung, releasing the 100 pounds of death-dealing war material, the picture follows the white destroyer in its seemingly lazy flight until, finally, it reaches its mark, creating a miniature volcano.

Several times the performance is repeated. Most distinctly can the bomb be seen dividing in mid-air, each division taking a separate course, and landing amidships of the "attacked battleship."

A most impressive portion of this picture is the advance of the air fleet to its attack. Imposing in the giant stretches of their

Special Story for Alice Lake

Arthur Somers Roche, a contributing member of Metro's staff of famous writers, has provided Alice Lake with the plot for her latest special production—a picture that is as yet untitled.

Filming of the new picture will begin with a strong cast at Metro's studios in Hollywood within a few days. The story has been adapted for the screen by Edward Lowe, Jr. Wesley Ruggles, who directed Miss Lake in her two preceding pictures, also will di-

Moving Picture World, April 16, 1921, p. 749

PATHE GETS VOLCANO PICTURES

Pathe's New York offices have just received from Italy what are said to be the first views of the volcano Vesuvius, taken from an airplane.

The pictures were made by Dixil Alberini, Pathe News staff man at Rome, and, because of the danger of the undertaking it was only after a year of persuasion that the Italian government allowed the airman to make the venture.

Clouds of smoke are shown issuing from the volcano, and through rifts in these the red glare in the heart of the mountain is plainly discernible. "Close-ups" make the sight doubly interesting.

Pompeii and Herculaneum, cities which were buried ages ago by an eruption of the mountain, and which scientists have since partially uncovered, are shown in the distance.

The pictures will be shown in Pathe News Reel No. 23.

Pathe Review Hailed as Leader

IN a statement just received from the headquarters of Pathe Exchange, Inc., Pathe Review, the popular screen magazine, is presented as an important factor in the present movement for better pictures and general progress along lines of human interest, beauty and taste. Pathe Review was founded by Charles Pathe and became an established subject of interest in Europe over a decade ago before it was imported into this country. It has since become a permanent feature on the programs of the better-class motion-picture houses in the United States and Canada, says the Pathe statement, and "is known to be exercising a sensible influence in the direction of improving the quality of picture productions in general." The Pathe statement follows:

"These facts are gathered from the most authentic sources—the exhibitors themselves, which amounts

to one of the most reliable signs that are pointing to a highly reassuring future for the whole field of motion picture production and exhibition. The charm of Pathe Color, which continues to maintain its acknowledged superiority, is felt everywhere. The garden spots of the world, even almost inaccessible wilderness nooks, are called upon to contribute their varying tints of Nature—cloud-wrapped mountain summits, isolated valleys and blooming fields of many countries. The time-stained architecture of the Old World, cathedrals, monuments, habitations in streets that have hardly changed their aspect in centuries, native costumes scarcely modified since feudal times, ancient customs, social and religious—all these are given their full significance through the fidelity to nature of Pathe Color, which also stands unrivalled in representations of flowers and foliage.

"As a magazine, Pathe Review adds continually to its status, giving to the picture screen the variety and competent selection of art and literary material expected of the world's best journals distributed in print. In the case of informative material, and of industrial subjects so acceptable to the practical-minded, its descriptive captions, concise and complete make the demonstrations conclusive. What is the process of making a Swiss watch? Of canning fruits and vegetables in great quantities? Of building a war-ship? Of making lace fabrics of intricate design for milady's gown? Of turning out a score of different products which the world consumes by the ship-load? Pathe Review explains all and clearly. Things that are impossible of analysis for intelligible explanation in print give up all their secrets to the Pathe slow motion picture miracle.

Moving Picture World, January 8, 1921, p. 540

January 22, 1921

MOVING PICTURE WORLD

415

Pathé Faces Future with Confidence; Heralds Product for 1921 Finest Ever

WITH the turn into the New Year and its already encouraging sign for industry in general and motion pictures in particular, Pathé has taken "stock," as it were, and finds itself equipped with probably the finest assemblage of entertainers in its entire career.

This "inventory," taken by Director of Exchanges Elmer Pearson, indicates that Pathé is prepared for all events with a series of features that have never been equalled by a Pathé feature output, a most attractive series of short subjects and a schedule of serials that rivals comparison.

In calling the attention of his field forces to this "stock," Mr. Pearson advises that the product is of such merit as to be a bulwark against any slump in business. And further, Mr. Pearson foresees no good reason at this time for any real depression in the industry insofar as it affects the exhibitor.

Conditions Improving

"Conditions generally throughout the country, according to daily reports in the newspapers giving the opinions of the foremost men of industry and finance, are sounder today than in months," writes Mr. Pearson. "In the early fall, conditions unquestionably were extremely precarious. Industry was suffering its first and most serious blow from post war conditions and financial inflation. But industry in general stood up well under the shock. Various sections were temporarily demoralized, but even this fact didn't bring any material decrease of patronage to picture theatres.

"Now, on any morning, one can pick up a newspaper and read where factories shut down for weeks are again resuming activities. The buying strike of the public has almost ended. The lowering of retail prices in accordance with the drop in the wholesale markets, will further aid this condition.

These Should Dispel Gloom

"In any event, Pathé is prepared to face conditions with a most superior type of production, serials, short subjects and features. "Just a few of the coming features, or current issues, are: 'Disc of Destiny,' which exhibitors will find more in favor with their public than even H. B. Warner's other great success, 'One Hour Before Dawn'; 'Rogues and Romance,' the comedy drama which led George B. Seitz to take an entire company to Spain, and in which he is co-starred with Joan Caprice, with Marguerite Goerig, cast in prominence in the cast; 'That Girl Montana,' a play that combines all that has made Miss Sweet one of the biggest box office attractions of the day; 'When We Were Twenty One,' also an H. B. Warner offering, which was adapted from the celebrated stage play in which Nat Goodwin won renown; 'The Sage Hen,' a typical Edgar Lewis production, which is synonymous with big outdoor entertainment.

Pathé's "Biggest"

"And then there is 'The Devil,' in which Andrew J. Gallagher and Harry Lumsford will bring George Arliss to the screen via the Associated Exhibitors. Without question, this is Pathé's biggest picture and is expected to gross the figures equalled by not more than six productions in motion picture history.

"In addition to these attractions, there is 'Half A Chance,' acclaimed by every exhibitor playing it as one of the best pic-

tures of 1920; 'The Riddle Woman,' 'One Hour Before Dawn,' 'Passers By,' 'Rio Grande,' 'Ocker Men's Shoes' and 'The Deadlier Sex.'

"With the adding to our schedule of the Tim Samuels series and the Holmes Day series, Pathé undoubtedly has the best outdoor features it has ever issued.

Short Subjects, Comedies

"The short subjects department has been substantially responsible for the record business of our organization in the past few months. The Pathé News continues to dominate the topical field, and I venture to say that no screen magazine has a record approaching that of the Pathé Review. Hal Roach continues to turn out one comedy a week, which stands the strain of entertaining thousands daily. 'Snail' Pollard quips in popularity with each release, while the Varsity Fair girls captivate and act as beautiful sides in Eddie Boland, comedian, in the 'Varsity Fair Girl' one-reelers.

"Topics of the Day" have taken such a firm grasp on audiences that there is not one exchange in our entire system that has not surpassed its quota on this subject.

"The success of Harold Lloyd continues to grow apace. With the release of 'Number, Please!' Lloyd completed the second stage of his career in two reels. There is no episode in picture history so full of

brilliant achievement as that of Mr. Lloyd's.

"Double Adventure," another of Charles Hutchison's daredevil stunt serials, will inaugurate our 1921 serial schedule. When productions of this type are released in episode form, it is a healthy indication of the progress of the industry, for no feature ever was produced on a more elaborate or painstaking scale. Mr. Hutchison has recorded a number of noteworthy performances as a serial star, but he surpasses all in 'Double Adventure.'

"In several weeks announcement should be forthcoming of the release date of 'The Avenging Arrow,' another Ruth Roland production. Exhibitors who have felt the tremendous drawing power of 'Arch of the Rockies' through the medium of their box offices, will surely have even greater success with 'The Avenging Arrow,' for in many respects the latter is a superior serial.

"These productions are augmented by 'Jinxita Hennes in The Phantom Fox' and 'Velvet Fingers' starring George B. Seitz, which are current releases.

"One noteworthy fact in connection with all Pathé product, is its showmanship value. Pathé feels that every picture should possess exceptional exploitation power, particularly at the present time, and an analysis of the Pathé schedule will convince that the organization practices what it preaches."

Fox Uses Real Oriental Settings in "Wing Toy," Shirley Mason's Vehicle

WING TOY," which will be released the latter part of this month by Fox Film Corporation, will, according to advices from officials of that company, be one of the most noteworthy productions of the entire Fox output for the year. The settings are particularly impressive, and their construction occupied several weeks prior to the filming of the picture.

One of the most sensational interiors ever used in a picture, it is said, is a big Chinese gambling room. This elaborate set has dragons and other grotesque figures forming the background for some of the most thrilling scenes of the story. The Chinese gambling paraphernalia used in this scene is the real thing and represents the total haul of several picturesque raids in China-town, where the instruments of chance fell into alien hands.

Chinese Casino Scene

Another particularly striking set is a Chinese casino scene, stocked with Oriental bric-a-brac and oddities. A set representing the interior of a wealthy Chinese gambler's home represents an infinite amount of labor and detail in its manufacture, the woodwork being painted to give the effect of cherry wood and being richly stenciled. Above the wainscote are panels of rich Chinese fretwork, gold and vermilion, and set on a black background. The set contains twenty-five colored panels.

A Chinese altar used in this set is the same from which Buddhist monks secretly at the Los Angeles Chinese, who come to worship, it is said, as it was borrowed from the local Jesuit and promptly returned after the filming. The exterior was taken in Los Angeles' Chinatown, with its alleys, runways, narrow stairways and dark corners. In order that the production might regis-

ter authenticity and correctness of detail, orders were given that every prop used be the regulation Chinese article. The incense, wine, candles and cakes on the altar, for example, are the original Chinese articles. The story of "Wing Toy," which was written by Pearl Deles Bell, is said to furnish Shirley Mason with the most attractive tale of her career.

Lyons with First National

John F. Lyons, one of the youngest pioneers in the motion picture industry, surprised his friends on December 18 by taking unto himself a wife, and at the same time resigning his position as manager of the Simplex Projection Rooms at 220 West Forty-second street, to assume an important position with the First National Exhibitors, Inc.

Mr. Lyons has been connected with the Joe Miles Enterprises for the last ten years.

In his new affiliation he will have charge of the distribution of prints of all First National attractions to their various distributing centers.



Selznick News



**This Sketch
Means Nothing**

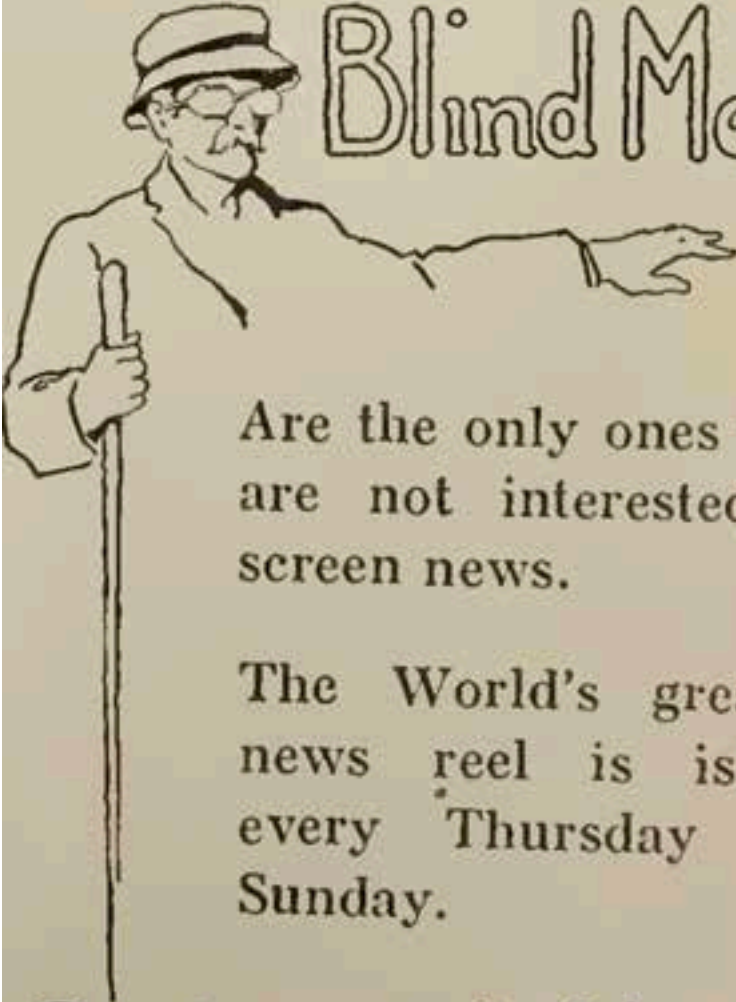
and the same could be
said about "News" that
appears in most news
reels.

Only news that means
something is seen in
**THE ONE REAL
NEWS REEL.**

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

Moving Picture World, November 26, 1921, p. 436



Blind Men

Are the only ones who
are not interested in
screen news.

The World's greatest
news reel is issued
every Thursday and
Sunday.

Selznick News

ISSUE FOR ISSUE — COMPARE IT!



Peoria or Paris?

Peoria is a nice place,
but Paris is more in-
teresting.

That's why there is
more about Paris than
about Peoria in the
World's Greatest
News Reel.

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

Moving Picture World, November 26, 1921, p. 444



Whiskers
Prove
Nothing

Some news reels have
been in business long
enough to have grand-
children—but if you
want pep and origin-
ality, book

Selznick News

ISSUE FOR ISSUE—COMPARE IT!



TIME TO DISARM

Don't fight against
your own best inter-
ests. Get a news reel
that your patrons will
enjoy, not merely
endure

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

Moving Picture World, December 3, 1921, p. 2957

The Press and the Film Companies

Friendship Pays

You can get a certain amount of press work out of a newspaper by kicking for what you are entitled to. You will get just what you are entitled to and no more. And you can make friends with the boys and they'll put your show over. Which pays best?

Moving Picture World, May 28, 1921, p. 395

Be Generous to Reporters

You are never wasting a ticket you give a member of the press. Don't feel that you have done all you can when you take a couple of passes around to the dramatic or photoplay editor. Just remember that you need as many friends as you can get on the newspapers. See that the editors, the copy readers, the make-up man, the foreman, the compositors and the reporters get tickets. They can all be useful to you and you cannot tell when the cub reporter will not be in a position to do you more good than the boss himself. It uses up a lot of passes, but bread thrown upon these waters comes back buttered and with a thick coating of jam.

Moving Picture World, January 1, 1921, p. 68

It pays to read the newspapers with a mind attuned to exploitation.

Moving Picture World, October 1, 1921, p. 540

MAKE NEWSPAPERS HELP PUT IT OVER!

AS one of the preliminary steps in your exploitation campaign, have a heart-to-heart talk with the city editors of your newspapers. City editors all over the country have been clamoring for real news of picture producers, rather than the ordinary type of "publicity" material which is usually furnished.

Show them that this event is actually a milestone in the film industry—that it is a matter in which the average movie fan will be more than interested. Point out to them that Universal is the oldest distributing corporation in the business, and that the week in your theatre is a part of the celebration of its ninth birthday. The stories in this folder have been carefully prepared, and each of them contains facts and information of interest to movie fans everywhere.

Make your city editors promise to help you—and your battle is half won.

Planting Copy

Always have a welcome for the newspaper man who covers your beat and for the man who

used to cover your beat and for the man who may some day be assigned. Don't figure out that because you and the editor are friends that you are going to get all the space there is in the world. The editor can tell an employee to write a half column story and you'll get half a column of stuff that will not do you one tenth the good that will one jazzy item written by a man who likes you and your house. The real value of space is quality and a stickful written by a man who likes you is worth a column done by a man you turned down week before last. Make friends, real friends, with all write for the paper. You cannot tell when one of these chaps will mean more to you and your house than the editor and the proprietor and the avertising manager rolled into one.

—P. T. A.—

Moving Picture World, June 25, 1921, pp. 819-820

The latest trick of certain publicity men to break into print is to ask the question, Why trade paper and newspaper reviews? To which we would like to reply with the question, Why all the bunk press stuff that is sent out on pictures that are not worth the film on which they are printed?

Exhibitors Trade Review, December 3, 1921, p. 31

Why do not the daily papers get their information concerning the motion picture industry correct before they publish stories about it. Invariably when a woman figures sensationally in the news they jump

at the chance to call her "a motion picture actress," when the person in question has never really appeared before the camera, or perhaps, once as an extra woman. It is the mark of the most sophomoric cub reporter to think that such a statement dresses up a story or adds in any way to its value as reading matter.

Then the New York Sun published a long, front page story headed "Wave of Price Cutting Falls on Moving Pictures at Last," which was conspicuous for its inaccuracy.

* * *

Moving Picture World, June 4, 1921, p. 499

October 29, 1921

MOVING PICTURE WORLD

1035

Selling the Picture to the Public

By EPES WINTHROP SARGENT.



Another Newspaper Man Points the Way to Get Real Publicity Into the Papers

SOME ten or eleven years ago we wrote a story for this paper with the title "Footage Press Work" in which we pointed out that a mile of flimsy prepared to please the boss was not as valuable to a concern as ten inches which could get into the newspaper columns.

Since that time scores of stories have been printed along the same lines. Editor after editor has told what the newspaper—the buyer—wants, and still most of the publicity is prepared to please the man who pays salaries, whether it is sent to the trade or the newspapers.

It doesn't seem to do much good to point out that press work which does not get printed is a waste of time and opportunity, but lately William N. Robson, Paramounts for the Pittsburgh district, got a letter from J. Fred Shean, managing editor of the Morning Herald, Allentown, Pa., which covers the ground so well that we offer it here, where the press men are more likely to see it, instead of sending it over to the general pages.

Please the Purchaser

The crux of the entire matter is thus stated by Mr. Shean:

"Some newspapers run a higher percentage of news space than others—but in each instance the news space accorded to the editorial departments of the newspapers must be apportioned to the various departments in more or less arbitrary fashion. If one department consumes more space than it deserves, another department suffers. Those departments which are allotted to such consideration as the films must be studied with great care to eliminate the pure advertising from the real news elements. Readers of the newspapers in such departments as films and theatres want news—not advertising—and to the extent that this differentiation is made determines the value of these departments to the newspaper and to the theatrical industry itself."

In other words, each paper gives a certain proportion of its space to news, and the rest to advertising. It gets paid for the advertising,

If you take advertising space—and pay for it—you can say whatever you please. But if you want to steal some of that white paper that is given to the news, it must be stuff the paper wants to print. You have nothing at all to say about the matter. Even the smaller country sheets have more copy than they can use for such issue. They take only the best of this material, so much wire stuff, so much local stuff, so much society, so much sporting news, so much theatrical stuff. If it has a column for theatre news and ten columns of stuff are offered, it picks one-tenth of the best, and uses that.

If your stuff is more readable, more desirable and better prepared, it goes in. If it isn't, it hits the sink. But it must be desirable from the newspaper's point of view; not the point of view of the president of the film company. What Mr. Shean wants is succinctly told:

What Is Wanted

"Eliminate the editorial references, particularly the 'we,' etc., which so often appear in the usual film story. Cut down the story to two or three inches and crowd into it real news and you will get more stories printed. Silly lads of motion picture stars; and color of their eyes; the brand of chocolates they consume; the names of their pet dogs and canaries are not news. Where were the pictures made, under what conditions were they made; a short paragraph of the theme of the story; who are the stars, the producers—list them by names only—when will the picture be shown at the local theatre. Then, prepare for your exhibitor, a carefully written, unbiased review of the film for use during its presentation—and for the love of co-operative consideration, eliminate the exaggerations. It seems to me that these are the general rules which would improve the publicity which comes to the desk of the harassed editor."

That is what Mr. Shean wants, and about 999 out of every thousand others want the same. But there is one exception. The clever press man can, and does, get closer to the press advertising angle in a cleverly disguised

pull than the inexperienced man who writes what is inelegantly known as guff.

Crossing the Border

The good press man knows not only what the editor wants, but what he will take, which is something else again, and he will write just as far over the border as he knows that he can go. Some years ago we used to get more space in the regular New York Sunday advance than the opposition houses got. We got half as much again. And we did it by merely writing newspaper stuff that would run half as long again as what the other fellow got.

We knew, because we had worked for ten years on the other side of the desk, that if we sent down a 250 word story it would go through, if we wrote it newspaper and not press agent style.

The other man wrote from 500 to 800 words. It had to be cut, and as long as it was cut, it was trimmed to the bone. Once the blue pencil started, it kept on working, and the story went down to 100 or 150 words. They had to take out the flimsy stuff, so some of the rest of the text went, too. Our stuff really did not need editing for style, so it went through, practically uncut.

It Can Be Done

It is the same way with picture press stuff. Make it so easy to be handled that the editor figures it will be easier to let it run full than to try to cut, and it stands out only a better chance for length, but for life itself.

Mr. Shean's idea is this:

"Some of these days some of the film companies will put an experienced newspaper man at the head of their publicity staff, will give him free rein—he will send out stuff that is calculated to meet the requirements of the newspapers; he will eliminate the shak; he will write short, snappy stories containing only the real news elements; he will issue it in the most convenient form for newspaper use—and the other film companies will wonder what in the devil happened that so and so is getting his stuff across."

You don't fool the editor when you send him stuff single spaced or set up in six point instead of eight—or ten. The editor knows how much the matter will fill in his own paper. He does not care that your six point story only

runs an inch on the flimsy or that your single spaced story looks small. He can tell about how many inches it will take in the paper he is getting out, whether you set it in ten point or four point, and he is much more apt to take the ten point story.

The Moral

Make it as easy as you know how for the editor to be good to you and you'll be surprised at the kindness of his heart.

October 1, 1921

EXHIBITORS TRADE REVIEW

1223

Exhibitors! Take This Article To Your Local Newspapers—and Do It Now

FOR their own protection, exhibitors should get busy at once and secure in their local newspapers articles favorable to the industry and particularly to the theatres themselves. A suggested article has been prepared and President Cohen urges exhibitors to use it immediately. He has sent out this appeal:

"FELLOW EXHIBITOR:

"In view of the wave of condemnation which is now being visited upon the exhibitors of the country because of the unfortunate Arbuckle affair, it is necessary that we take some very direct and immediate steps toward overcoming this sentiment and save ourselves from its bad effects. Wide publicity has been given to it by the press, hence we have a right to expect that same press to aid in correcting the false impressions made and prevailing against the theatres.

"We are inclosing you a copy of an article which we would like to have you take to the editor of the newspaper in your town at once. If there is more than one newspaper, of course you will take it to the editors of all the papers. Ask the editor or editors to publish this article. It is written in such a way as not to directly mention the Arbuckle affair, but of course it is inspired by that incident. You can explain this to the editor, and ask him as a favor to you and a proper tribute to the motion picture industry to give the article publication.

Take Action at Once

"We urge upon you the extreme necessity of taking action along this line and co-operating with us in this nationwide endeavor to place the motion picture business to the front as one of the most conspicuous public service elements in the whole country.

"If you use a program in your theatre, publish this letter to the press in it. You can use extra pages or make it an insert, or print special circulars to be distributed to your patrons and insert in your mailing list. This incident gives us the opportunity to do this and we hope that you will give the matter your very best attention.

"No doubt you have noticed that your theatre and yourself have suffered considerably because of the distressing Arbuckle affair and the manner in which the public resented it and visited upon your box office the heavy effects of this act of Arbuckle's for which you nor no other theatre owner in the United States is in the remotest degree responsible.

"You will be in a position, of course, to explain to the editor of the paper that you have nothing to do with the production of pictures. You simply run the picture in your theatre, always reserving the right to eliminate such parts as you may desire, but especially call the editor's attention to the fact that at no time has there been a picture of an objectionable character exhibited in your theatre, showing that you have always been extremely careful in this matter.

"We have excluded from all our theatres in the United States the Arbuckle and Rappe films, as we have no desire to exploit nastiness of this character or in any way capitalize crime in our houses.

"Please take the precaution to mail copies of clippings (properly marked) of any articles which appear in your newspapers on this subject to our office, 1482 Broadway, New York City."

Suggested Newspaper Article

One of the most important moves yet made by the Motion Picture Theatre Owners of the United States, through their National Organization with headquarters in New York City, has been to establish a Public Welfare Division through its Department of Public Service now located at Washington, which is devoted to the advancement of educational, civic, industrial, commercial and other necessary elements in all sections of the United States.

This Welfare Division is the outcome of a resolution adopted at the annual convention of the Motion Picture Theatre Owners of America in Minneapolis last June. Since that time the national officers, headed by President Sydney S. Cohen of New York, have been at work formulating plans to put this division on a firm footing and establish co-operative relations with as many communities as possible.

Preliminary to the Minneapolis convention movement, the officers of the national body, accompanied by Dr. Francis Holley, Director of the Bureau of Commercial Economics in Washington, called upon President Harding and offered to him, and through him to the various departments of the Federal Government, the use of 16,000 screens in the motion picture theatres of the United States for such public purposes along propaganda and other lines as might be found practicable.

President Harding responded to this offer in a most cordial manner, declaring it to be one of the most important moves that happened in the recent history of the United States, and agreeing that every official of the Government would, on occasion might arise, avail himself of this wonderful system of visualizing events, advancing general work of their departments. In his statement to the Motion Picture Theatre Owners of America officials, President Harding spoke as follows:

"Mr. Cohen and gentlemen of the Motion Picture Theatre Owners of America: I am glad to have this opportunity of saying that in my judgment the full potency of this great medium of expression which we know as the motion picture is far from being fully understood and appreciated. I agree with what you have said about its importance to our citizenship. I therefore accept your offer most gratefully and I do and will require your services in the upbuilding of a spirit of proper Americanism, so vital to the existence of the Republic. I do little when I thank you for the expression of your resolution. It affords me great pleasure to have seen and met you all, to know of your purposes and on behalf of the Government I express to you my sincere and heartfelt thanks."

It is the purpose of the Motion Picture Theatre Owner to effect a definite line of co-operation with school districts through which lessons taught to different classes in the school will be visualized on the screens of the theatres, and the classes taken to the theatre on such occasions and under the direction of the teacher taught the lesson previously given from the books, by the use of the actual picture of the subject under discussion. This, it is believed, will have the effect of bringing in a vivid, clear and definite way to the minds of the pupils, the actual substance of the subject taught in a manner hitherto unknown.

It is also the special purpose of the picture men to effect definite arrangements with the departments of the Federal, State and municipal governments, in the effort to carry forward any more which is distinctly advantageous to the public. Care will be exercised all of the time not to project the theatres into any partisan or political dispute, as only matters that are generally acknowledged to be of service to the public will have a place on the screen.

In this relation, co-operation will be established with Chambers of Commerce, Boards of Trade and other industrial and commercial bodies and everything that in any way tends to advantage the American community will be carried forward with special vigor. In a word, the theatre will be an absolute community center from which anything of service to the public will be projected and carried forward.

October 1, 1921

EXHIBITORS TRADE REVIEW

1259

Exploitation

CONDUCTED BY HOWARD McLELLAN

Newspapers and the "Movies"

REAMS have been written on this subject. Press books advise the exhibitor to "get in touch with his local editor" and how and what to plant in the columns of the daily. Many exhibitors have profited by the advice but have their efforts succeeded in securing the constructive aid which newspapers can render the industry?

A recent tragedy called forth from newspapers throughout the land an unwarranted attack upon the motion picture industry.

Less recently there was a baseball gambling scandal but the newspapers did not attack the baseball industry.

In the lapse of time between the baseball scandal and the San Francisco tragedy the Chicago Tribune decided to give less free space to baseball and more space to motion pictures. There is no connection between the two incidents. We mention them to illustrate at this appropriate time how much greater the industry would have been benefitted if a year ago exhibitors of the country had convinced a larger section of the daily press of the integrity and importance of the motion picture industry.

If that had happened there would not have been the vicious attacks on the industry which have regaled readers of the daily press. If time and trouble had been taken by exhibitors to consult their editors and inspire them with confidence in the industry the treatment received would have been as conservative and as guarded as the editorial treatment accorded baseball when some of its players were involved.

After all winning newspaper friends for the industry is a matter of exploitation—exploitation not only of the individual theatre or its pictures but of the soundness and character of the industry.

It is a matter of sane editorial judgment and good business sense for newspapers to give all the space possible to that phase of everyday life which interests the most readers. Baseball interests thousands; the "movies" interests millions. Baseball advertisers scantily; motion picture producers and exhibitors pay millions of dollars into the treasuries of the daily press.

There has been a radical change in the attitude of many newspapers toward the motion picture theatre. This change was

brought about by a demand, often insistent, on the part of the exhibitor that the newspapers to whom he gave advertising patronage look with more fairness on his industry.

This demand can be made by other exhibitors on editors who still look with disfavor upon the industry. It should be made with dignity and a tolerant consideration of other problems with which editors are confronted.

A more forceful example of what can be done to interest newspaper editors in the motion picture world cannot be imagined

than the following letter from the assistant managing editor of the Des Moines Evening Tribune to Claude Saunders, exploitation director of Famous Players-Lasky Corporation:

"There has been some discussion as to the reason why I devoted so much space to 'The Great Moment Contest,' hence the reason for this letter.

"Moving pictures are growing more popular every day. It is an entertainment enjoyed by the masses today. People are eager to read motion picture news. In fact it has gotten to the point where they demand a certain amount. Thirty per cent of the magazines sold in the city of Des Moines are motion picture fan magazines. If magazines can be put on the market devoted exclusively to this entertainment why cannot the newspapers devote more space to the same subject and create a new demand for the paper?

"Movie material has news value. It is just as important in the lives of some of the movie fans as the Sporting Section is to the lives of others. We are devoting, at the present time, two or three pages each Sunday to the movies, giving stories of interest about the stars, directors and producers as well as local movie news. In the Tribune daily we are devoting a column or a column and a half to local news and interesting stories. My wish is that in the near future we will be able to devote more space to this material.

"The Great Moment Contest" was considered a success from all angles. We received hundreds of letters from all over Iowa in response. Anything worth doing at all is worth doing well.

The Des Moines Register and Tribune.
"W. G. HALE, Associate Managing Editor."



How Hale Treated the "Movies"

November 5, 1921

EXHIBITORS TRADE REVIEW

1597

Exploitation

CONDUCTED BY HOWARD McLELLAN

The Stuff Newspapers Will Print

Bill Robson, Pittsburgh
Exploiteer, Drums Fire
from Newspaper Editor

THE industry should feel indebted to William N. Robson, who handles exploitation in and around Pittsburgh, Pa., for Famous Players-Lasky Corporation. He has gotten Editor J. Fred Shean, of the *Morning Herald*, Uniontown, Pa., to tell not only why some publicity does not get across, but gives constructive suggestions as to the best method of putting it over. It's music to our ears. Here's the letter:

"William N. Robson,

"My dear Sir:—I appreciate your letter of October 2 and your kind references to the publicity we gave *The Affairs of Anatol* incident to the film's showing at The Penn Theater, in Uniontown.

"If my suggestions should carry a better understanding of the needs of the newspapers of the country in film publicity, I shall be glad to pass on some of my views, although they may seem Bolshevik to some of the publicity experts in your headquarters organization.

"The first really big fault in film publicity, in my opinion, is a lack of appreciation on the part of the film organizations of the needs, handicaps and limitations of the newspapers—and especially of the smaller newspapers which cannot see their way clear to devote a department especially to film news.

"When you take into consideration the number of people who witness motion picture productions at the theatres of the country, it is patent that there is some real news value in this industry. There are just as ardent film fans as there are baseball fans and there are unmistakable elements of news in film productions.

"Film organizations must remember that their industry, and the operations of the theatres which they supply, is purely commercial. It is a business proposition. Publication of newspapers are no less a business proposition. The newspaper derives its revenue from its space—consequently newspaper space—to the newspaper—is a highly valuable consideration.

"Some newspapers run a higher percentage of news space than others—but in each instance the news space accorded to the editorial departments of the newspapers must then be apportioned to the various departments in more or less arbitrary fashion. If one department consumes more space than it deserves, another department suffers. Those departments which are allotted to such consideration as the films must be studied with great care to eliminate the pure advertising from the real news element. Readers of the newspapers in such departments as films and theatres want news—not advertising—and to the extent that this differentiation is made determines the value of those departments to the newspaper and to the theatrical industry itself.

"My experience with film publicity as it comes from the miles of the film publicity writers is that the writers have just one consideration—that is to pad their stories to a length perhaps stipulated by the man higher up; to crowd in as much pure advertising as they can; and to ramble on and on with an astonishing lack of conciseness which makes it impossible for the editor to cut the article to the limitations of his space and department. The result that nothing is printed.

"Eliminate the editorial references, particularly the 'we,' etc., which so often appear in the usual film story. Cut down the story to two or three inches and crowd into it real news, and you will get more stories printed. Silly facts of motion picture stars, and color of their eyes, the brand of chocolates they consume, the names of their pet dogs and canaries are not news. Where were the pictures made, under what conditions were they made, a short paragraph of the theme of the story, who are the stars, the producers—let them by names only—when will the picture be shown at the local theatre? Then, prepare for your exhibitor a carefully written, unbiased review of the film for use during its presentation—and for the love of co-operative consideration eliminate the exaggerations.

"Then another important phase.

"Send it out in such shape as to expedite its handling. Don't send out huge sheets of conglomerated press publicity which must be twisted and turned and turned again to get at a story; send them out in straight sheets set in newspaper measure with real newspaper headlines.

"Some of these days some of the film companies will put an experienced newspaper man at the head of their publicity staff, will give him free rein—he will send out stuff that is calculated to meet the requirements of the newspapers; he will eliminate the slush; he will write short, snappy stories containing only the real news elements; he will issue it in the most convenient form for newspaper use.

"There are some film companies which are approaching this plan. Some of them are approaching the idea in 'strip' preparation of their stuff—but they are a long ways from eliminating the slush and editorial expressions and pure advertising.

"The newspapers, of course, have a desire to co-operate with the managers of the theatres who spend their money with the newspapers. But it must be remembered that they spend their money as a purely business proposition—there is no charity in their advertising space placed with the newspapers. If they didn't derive real benefits they wouldn't use it. The newspapers understand that and most of the theatre managers understand it.

"Most of the newspapers—especially those in the smaller towns and cities—cannot assign a reporter to cover theatres exclusively. Consequently, if film publicity is to get across it must be prepared in the manner in which it can be used by the newspapers—not in the manner which pleases, necessarily, executives who feel that length of stories, liberal smattering of 'we' and pure advertising is the measure of good publicity. It isn't and doesn't get across with the newspapers.

Very sincerely,
"J. FRED SHEAN."

Importance of Trailers

The use of trailers for advance exploitation of attractions is fast becoming general. Until a year ago they were used only in the larger theatres, but to-day the smaller houses invariably prefer them and find no trouble in obtaining them.

Quietly the production and distribution of the trailer has grown until to-day a regular service is available to all exhibitors. Feeling that the interest in trailers is widespread, we have asked the National Screen Service to supply us with information as to its functions and product. J. Pollak, president; T. Graen, vice-president, and A. Weinberg, treasurer, have gotten together the following facts:

"National Screen Service, Inc., has contracts with the leading producers, whereby they are furnished with material necessary for their service. They have a thoroughly efficient system, in operation, for the distribution of trailers. The theatres have responded heartily, and National Screen Service, Inc., numbers among its subscribers many of the leading circuits and independent theatres in the country.

"That these theatres appreciate the artistic and mechanical efficiency and the service rendered to them is shown by the fact that they have signed contracts with this service, and have sent many commendatory letters. The producer must feel a sense of satisfaction when he sees his productions properly represented in the theatres, and knows that the public is receiving a true and definite conception of what his pictures stand for.

"We are enabled to-day to serve subscribers with the main title and scene from any production released during the past two years, up to and including the latest release."

build on this with other record breakers. Don't cling to a single releasing company. Get the best wherever you can find it.

what is good and you will not need to spend so much for advertising space for selling talk. You've got them sold already if they believe you.

Sold Play Title for Editorial Page Idea

Abner C. Robinson, of the New York Paramount Exchange, did not just sell the title idea to the Evening Telegram for a wagon stunt, but he sold the editor on an editorial page stunt and then it had to go on the side boards. It was a big idea.

The Telegram is more or less of an oddity in New York journalism. Now that the Herald, its big sister, is printed downtown, it is the only evening newspaper printed uptown and its editions are on the street from half an hour to an hour ahead of the others from eleven o'clock on.

Got Hotel Crowd

This gives it an unusual circulation in the hotel district from which the Broadway houses derive the bulk of their patronage, and the use of the idea as an editorial page feature brought the title before the amusement shopper who had plenty of time on his hands and no place in particular to go.

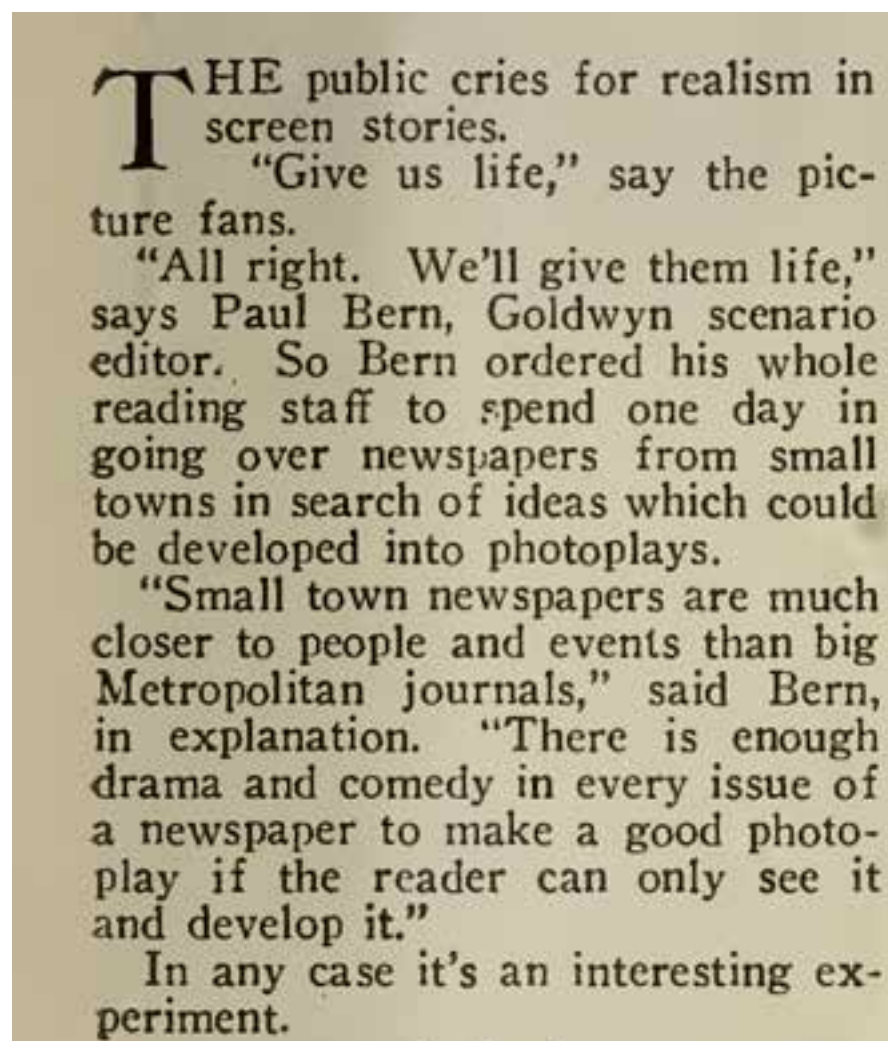
From this angle of exploitation the stunt was well worth while, for it was worked when the picture was having its first run at the Criterion, but the feature was continued, because it was such an apt title for a department of editorial comment, and the 200 odd delivery aunes carried the message all over the greater city before the release was played at the regular houses, and the publicity held up beyond the live playing period. It's what you might call permanent publicity.



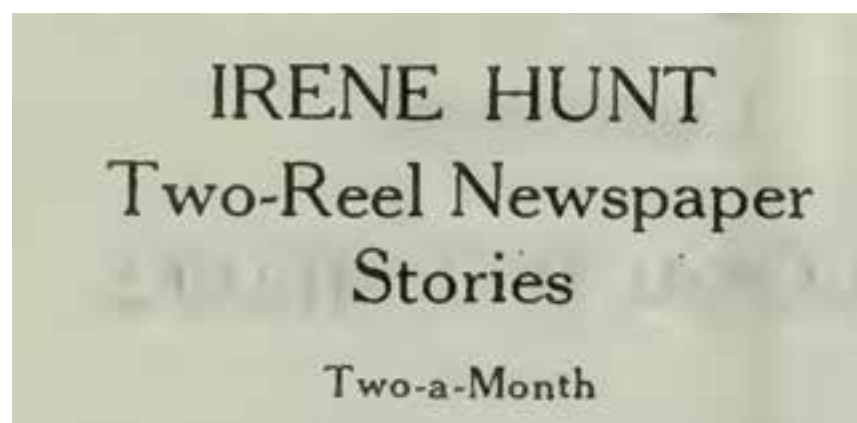
GIVING NEW YORKERS "SOMETHING TO THINK ABOUT"

This Paramount hook-up went beyond the wagon boards. The exploitation man sold the editors on the title for an editorial department, and the wagons advertise this feature as well as the play

Moving Picture World, February 5, 1921, p. 690



Fritz Tidden, *Keeping in Personal Touch*, *Moving Picture World*, December 17, 1921, p. 821



Exhibitors Herald, December 25, 1920, p. 27

Sidelights and Reflections

OCCASIONALLY a great truth gets mixed up with a deal of nonsense when the morals of the movies are discussed by the professional reformers and the sincere but narrow minded persons who bend over backward in their endeavor to walk a chalk-line along the straight and shallow path which leads to censorship. In an article of this sort which appeared in print recently the author used an expression which is worth the careful consideration of every one connected with the screen. Scenario writers and directors should always bear it in mind when trying to determine just where to draw the line that separates the unwholesome theme or incident from the unobjectionable. As an argument against the unrestricted use of any and every subject for moving picture plots and the showing of scenes and costumes that are more or less suggestive of the baser passions of life the writer spoke of "the frankness of the screen."

The frankness of the screen! In this expression we have the base of the argument in a nutshell. The quality which gives the screen its wonderful power to visualize life is the same power which sets a limit on its activities. The moving picture speaks a universal language but insists upon voicing its views so frankly and uncompromisingly that certain subjects cannot be intrusted to it without its offending the more refined class of screen patrons. The printed or spoken word can be so used as to disguise or soften the real intent of certain unpleasant themes or incidents, but the screen is unable to make use of the *double entendre*. It insists upon calling a spade a spade with the frankness of a medical book, and even the most liberal minded of sex education advocates have not as yet advised the placing of open volumes of their favorite authors in all kinds of public places.

When film fiction was first introduced to the amusement world some of its sponsors set up the claim that the screen had the same right to deal with the sins of humanity as was granted the daily newspapers. This claim is heard today from a portion of the makers and exhibitors of moving pictures. Here is a simple test of the matter: Let the editor of a daily newspaper have an artist illustrate all of the sensational and criminal articles on the front page of one of the editions of his paper, let these illustrations make clear the nature of the crimes and scandals printed on the page; and then bring the matter to the bar of public opinion.

The frankness of the screen! One of these days it may dawn upon us all that when we mention this we speak of its chief glory. By its uncompromising attitude toward all subjects it will force its use solely for the betterment of mankind. It has itself been the greatest factor in its own ethical advancement by reason of its refusal to disguise the meaning of whatever is given it to translate into a universal language. In this it is as relentless as fate. It cannot be made to deceive. It treats all subjects, all persons, alike. The guarded language of the stage and the novel is stripped of its cunning; the hidden meaning is brought out into the light.

Wendt's Newspaper Box Makes for Much Space

Harold F. Wendt, of the Rivoli, Toledo, seems to be the first publicity promoter to use the press box scheme in a photoplay theatre. The center loge, the choice location, has been set apart for the newspaper men and is so designated by a brass plate. No one is ever seated in this box, no matter how great the crush, unless it be a holder of a press pass, and these can go directly to a seat, no matter how crowded the auditorium may be.

This is a courtesy appreciated by the newspaper men; particularly those assigned to cover the show on Sunday, when the crowd is the heaviest, and while it takes a block of seats out of the box office statement, it puts a lot more tickets on the record, through the better and more frequent notices the house obtains through this courtesy.

It is not human nature for a reviewer to stand on tiptoe at the back of a line of standees and then go back to the office and write the best notice that there is in him. Wendt knows this, and he caters to the man who can do him real service, and finds that it pays the cost of the box many times over.

How about your nerve. Is it as good?

Write Fillers for the Editor, Says Wendt

Here's a hot tip for some of those exhibitors who are continually "crabbing" to the newspapers because they don't get enough publicity—but who never go any further out of their way than to possibly furnish their editors with press sheets and stills. "Try and be of real assistance to your editors," says Harold Wendt, advertising and exploitation man for the Rivoli theatre of Toledo. "One little thing which can easily be done and which will probably be appreciated by your editors and still get you some additional space will be found in writing them some "fillers," using dope on advance bookings for your subject matter. But make them short—just two or three lines in type. The editors will have them set up and laid aside in their galleys, using them quite occasionally for filling out their columns in their movie page, instead of other matter.

Motion Picture News, January 1, 1921, p. 370

How One Live Newspaper Man Regards the Use of Moving Picture Material

SOMETHING in a recent letter from Max Doolittle, the Des Moines Paramounteer, regarding the acceptance of an idea by the Des Moines Tribune, the evening edition of the Register, led us to request the exact slant of the editors of that publication on the use of motion picture publicity material, and the reply of W. G. Hale, Associate Managing Editor, is so clear and to the point that we are reproducing it in the original.

It is not so long ago that it was almost impossible to get anything about the pictures in the daily press without paying line rates for reading notices.

The same editor who would give a couple of pages to a big prize fight, who would give a column to a dog story about a famous stage player, absolutely ignored the pictures.

Change of Idea.

Now there has come a change of front and, as Mr. Hale points out, "motion picture material is just as important in the lives of some movie fans as the sporting section is to the lives of others." Nearly one-third of all of the magazines sold in the city of Des Moines—and Des Moines is typical of the mid-western city, more hustling, more prosperous, perhaps, but typical.

It has a newspaper which is able to sense the public demand and cater to it. Other cities have editors who still believe they turn out all the lights when they start to run a picture, and at least two young girls are ruined as a necessary part of every performance. There is no use trying to sell them, but if you have an editor who will listen to reason and who has not yet come to the modern school of thought, show Mr. Hale's letter to him.

Means What He Says.

Mr. Hale is not an enthusiast because he gets passes, or because he is slipped some photographs of bathing beauties for his den. He is enthusiastic because he knows from definite results that the motion picture stunts in which

the Tribune and Register have engaged have brought those papers money in circulation.

He knows that the "Great Moment" contest, to which especial reference is made, brought him more replies than any contest ever conducted in Des Moines. He knows that he can interest his readers and help his paper at the same time he is helping the exhibitor, and he is strong for the picture publicity because he recognizes in it something that his clientele demands.

There Are Others.

He knows it better than others, perhaps, because he has an open mind and is a student of conditions. He is where others will be a couple of years from now, but it is a pleasant thing to know that a prosperous paper recognizes that the motion picture news is just as important to its readers as baseball or the fighting game, or fashions or home receipts. Use his letter to convince your own editor. It is one of the most convincing arguments we believe we have ever published.

GARDNER COWLES, PUBLISHER

**The Des Moines Register
and Des Moines**

W. W. DAYHACK
MANAGING EDITOR



Mr. Epes Winthrop Sargent,

New Planting Angle in Safe Deposit Box Stunt

It is not news that an exhibitor has won press work through the use of a safety deposit box for a feature film. That has been done several times and is stale as news.

But John A. Schwalm, of the Rialto theatre, Hamilton, Ohio, did get a new planting angle when he worked the stunt. He made it twice as effective.

He hired a deposit box for the reels of "Passion," but he did not call up the newspapers and tell them all about it. He knows that the papers have reporters out on certain runs, one of which covers the various banking institutions.

The Bank Planted

He arranged with the bank people to tell the reporter that he had hired the box in which to store this First National "Big Five" overnight. Then it ceased to be press work. It was live news, brought in by a staff man, and from a solid banking institution. Even the hard boiled editor who shoots dog stories on sight is apt to fall for the same stuff if it is planted differently. He might basket the theatre dope, but he will play it up for the bank, and it doesn't matter if the bank gets the big end. It is probable that the film title will be used. If it isn't it's a certainty that people will know that there is only one big film in town. Some may even take the trouble to look it up in the amusement columns, if they lack the personal information, and if they do, it packs all the bigger punch.

Worked Psychology

Mr. Schwalm worked psychology and pulled down bigger stories than the editor would have given him and still had a chance to ask something for the house.

What the theatre asks for is charged against the house in the general distribution of favors. If the story comes in as news, it is not charged against the favors done the house.

This gag can be worked through the bank. There are others which may be planted through the police run, the city hall run and other regular beats. And in each instance the story is apt to get a better playing up if it does not bear the familiar legend of the theatre.

Officials Will Help

You can make the Mayor and the Chief of Police assistant press-agents and pay them in tickets.

This idea worked for "Passion." It will work for the other four of the big five. Get the safe deposit people to arrange to hold the vaults open until after the night show. That's news. It will be read as such, and at the same time it will advertise the bank and the bigness of your film offering.

Newsboys' Ballyhoo Effective

Newsboy matinees are profitable. Showmen throughout the country have demonstrated repeatedly that free admission granted the boys who carry newspapers pays for itself many times over in advertising. The stunt has become one of the dependable business stimulants of the show business.

John Friedl, manager of the Royal theatre, Sioux City, Ia., recently used the newsboy matinee stunt with exceptional success when "The Life of the Party," Roscoe Arbuckle's Paramount production, was shown at that playhouse. The accompanying illustration shows the carriers of the "Sioux City Journal" grouped upon the steps of a public building on their way to the theatre.

The line formed in front of the newspaper office, carrying the banners shown in the illustration. As they started for the theatre, the column strung out over a block in length.

Such a column attracts attention in any city, large or small. And when banners of the indicated style are displayed, much attention is drawn to the picture engagement concerned.

Such a column is, in itself, a worthy advertisement of the picture. And the newspaper story which is always forthcoming is an advertisement of even greater value.

That is prestige advertising. There only the picture, but of the theatre and the spirit of generosity that seems to have prompted the free matinee.



Exhibitors Herald, October 29, 1921, p. 63

Describing Another of Grauman's Prologues

Another of Sid Grauman's famous prologues, recently presented at Grauman's theatre, Los Angeles, is described in the following text and the cut appearing below. The prologue was titled "Sweet Singers of the Street" and is partially self explanatory.

A section of the slums—a rubbish can, two idle newsboys, a background of pawnshop and second-hand clothes dealer; a dingy grocery, and in a bit of a sheltered spot between two buildings a blind woman and a young girl with a violin. Cup in hand the woman sat, waiting for gifts while the girl played.

A solid citizen hurries by, pauses, listens a moment and a coin clinks into the cup. The girl plays. A fat, ruddy, rotund policeman, club in hand, saunters by and almost out of sight, turns and contributes and listens to the music. So do the newsboys, with late editions under their arms. The woman sings, and the girl plays.

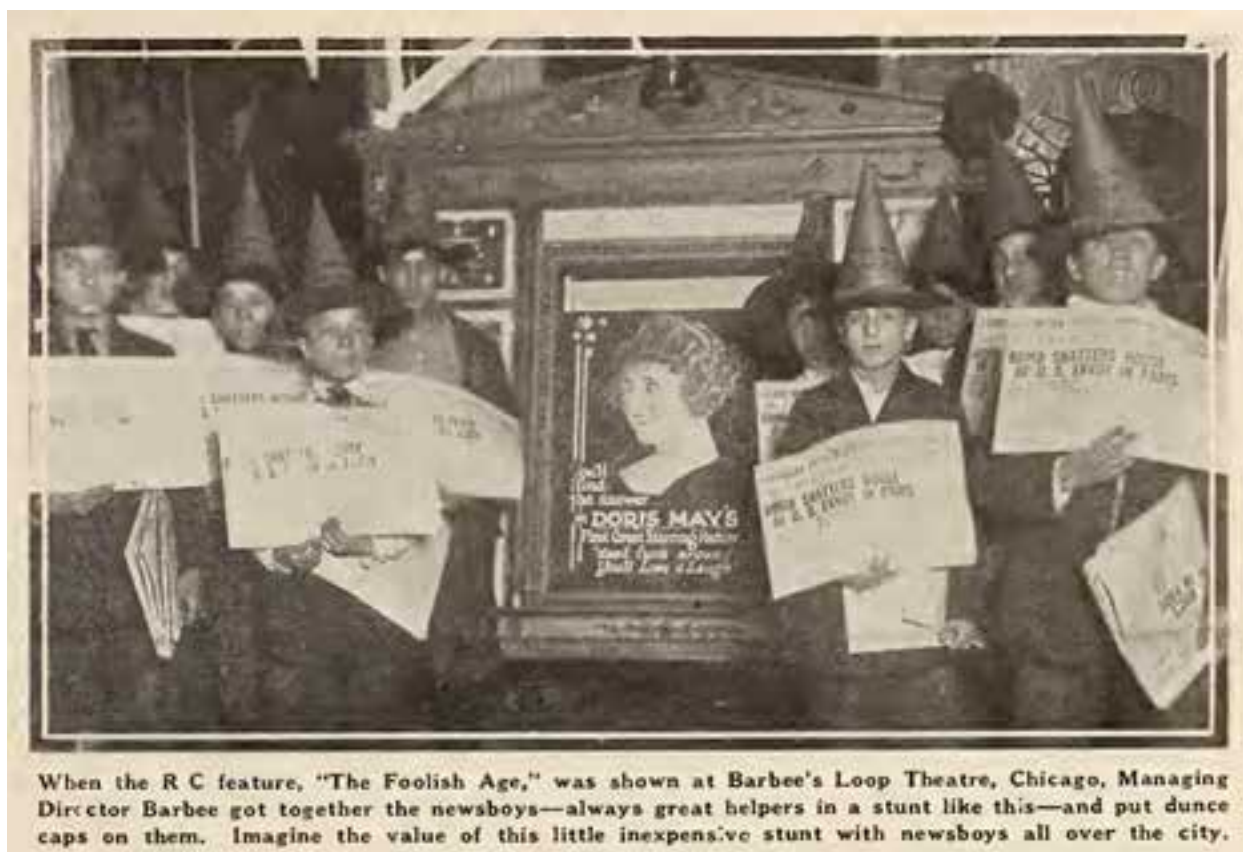
A worker, empty pail in hand, passes, pauses, and then leans his bulk against the rubbish can, entranced by the sweet strains

Then the strains of Salvation Army music are heard. The army filed onto the stage, with bass drum, cornet and the usual music making instruments.

And they play "Onward Christian Soldiers," taking the audience back to the days of long, long Sundays and longer sermons.

After the bit the policeman returns, having gone to ring in his box, and he and the workingman and another idler make up a trio of as fine singers as Los Angeles had heard in many moons.

The littlest newsboy, in rags, sang old Irish and other melodies, then his companion did a travesty on the shimmy that proved one of the star offerings of the program.



Exhibitors Trade Review, November 26, 1921, p. 1809



Exhibitors Trade Review, October 1, 1921, p. 1264

Our Own Temple of Truth

How to Behave at the Movies

On entering a motion picture theatre make as much noise as possible. This will advise those already seated that you have really arrived.

On taking a seat push your elbows out as far as possible. When they come in contact with those on each side it will serve to teach your neighbors to make way when you arrive. These lessons cannot be taught too vigorously.

If you fail to appreciate any part of a picture hiss loudly or shout "rotten," "bom," "awful" or some appropriate word. This will prove you know a thing or two and let your neighbors know you are not afraid to speak up.

In passing in front of others take all the time you want and step on a foot now and then. The others need stirring up occasionally.

When the comedies are shown don't laugh at anything you see. Hearty laughter is so vulgar.

Never applaud the fine things in the pictures. The management might suspect that you enjoy them.

If you have seen the picture before watch carefully and shout out the plot before it comes into view on the screen. This will prove that you are a pretty smart fellow.

In passing down the aisle to secure a seat don't waste time and if possible run at full speed. Those who knock down in the rush will learn to get out of your way the next time.

If you arrive in the middle of an exciting scene stand in front of as many persons as possible. This will teach them to exercise patience.

If possible, pick a row with an usher but always select one small enough. Remember the usher's life is dull enough at best and he will enjoy a little excitement. After abusing the usher report him to the management for attention.

If you are a good guesser tell your neighbors what's coming next. They will be grateful for the advance information.

If a fine picture has a few flaws in it always remember them and forget the rest. It is a sure sign of high intelligence to pick at many flaws as possible.

Criticize the acting as much as possible and speak in a loud tone of voice. This will convince your neighbors that you know a lot.

If the pictures are so good that you can't find fault say mean things about the music and if the music is all right roast the seats or the ventilation. Remember if you look sharply you can always find something to kick about.

When you arrive early sit squarely in your seat until the show has been repeated several times. You are entitled to twice or thrice what you paid for and the managers are rich anyway.

If you see a friend sixteen seats away from you wait until the exciting part of the picture comes along and then stand up and shout your greeting. The other spectators will be glad to know you have a few friends.

Always make it a point to tell how much better the other theatres in town are and don't fail to key your voice so that it carries far. The management will hear of it eventually and it may teach them a thing or two.

Announce whenever you get a chance that you think motion pictures are only fit for common people and low brains and that you only see them to laugh at their defects. This will prove your superiority.

Suggestion—

If you as an exhibitor want to please your patrons with a novelty, have "How to Behave At the Movies" reprinted in good form and distribute it in your theatre as a souvenir.

Remember at all times to be as noisy as possible for in this way you will be noticed and appreciated.

Do not forget that you, if you had a chance, could act all around the hero and make a show of the heroine and that only a small fate permits the atrocities to perform where real talent should have a chance.

Of course you could enjoy yourself a great deal more and the other spectators would have a much better time if you were quiet and well behaved, but you would miss attracting attention and one might as well be deaf as do that.

A. J.

"Three Sheets to the Wind"

An Epic of the Sea

Big Moments in the Story

When it comes to exploitation the Associated Motion Picture Advertisers leave nothing to be desired, as is evidenced by the following, which tells—and tells well—its own simple yet pulsating story:

The fight between Devil Dan and the first mate.

The fight between Devil Dan and the second mate.

The fight between Devil Dan and the third mate.

The fight between Devil Dan and the crew.

The terrific hurricane in the third reel. The sunset in the fifth. The sunrise in the sixth. Stella Starch's touching scene with the kites in the seventh.

How to Exploit

"Three Sheets to the Wind"

Without a doubt this is the greatest sea picture of all time. It contains right more fights than "The Sea Wolf," seven more than "The Mutiny of the Elsinore," twelve more than "Godless Men." Lionel Brady, who plays "Devil Dan," sustained three broken ribs, a dislocated knee cap and a splintered collar bone, and gives the most artistic performance of his career. Stella Starch, more radiant than ever, wears pants in every scene in the picture and displays her right to be called the most alluring star on the screen.

With the proper exploitation methods, "Three Sheets" will food your box office. Here are some simple ideas, practical and inexpensive.

First, procure a three-masted schooner. Mount it on wheels and tow it up and down the main street of your town. This is sure to attract some attention, but to make sure of a maximum of publicity, set fire to the

ship on the opening night of the picture. Be sure you have the co-operation of the police department in working this stunt, as a little prejudice against this type of publicity still exists in some towns. If your house happens to be on the Thousand Islands or in Venice, the schooner can be sailed instead of pushed.

The shrewd showman always takes advantage of exciting moments in every picture. The murder scene in the fourth reel of "Three Sheets" affords a wonderful tie-up with a real shocking affair. Have a man murdered on the most prominent corner of your town, preferably at noon. Be careful to see that he is shot exactly in the center of the forehead, so that passers-by will at once connect the event with the scene in the picture.

When a crowd has collected, place a sign on the sheet of the corpse, reading: "Don't be a dead one! See 'Three Sheets to the Wind,' a real live picture."

Offer a prize of two free seats to anyone who can detect a grain of sense in "Three Sheets to the Wind."

Saturate your theatre with the atmosphere of the sea. Festoon your lobby with ropes of sea weed and clambrella. Flood your aisles with water and pilot each customer to his seat in a small rowboat. Give away a smoked herring with each ticket.

I Am a Pathe Salesman

(By James M. Loughborough,

Short Subject Salesman, Albany)

(With acknowledgments to Arthur James)

I am a Pathe Salesman.

I travel from seething cities to bleak and barren burgs. I sail the seven seas, I visit lands of laughter or of tears, carrying with me a message which if rightly received, opens to all peoples everywhere a new world of enthralling entertainment, of pleasure linked with learning, of fine thoughts born of human love and constant endeavor for the Better Life.

I am the Eternal Trail-Blazer for the world's most amazing pageant. Without me the Fifth Greatest Industry would perish in poverty. For what Producer would risk his gold; what Writer would conjure his brain for masterpieces; what Director would engage in stupendous struggles for overpowering effects; what Star would pour her very soul upon the screen unless I convert these jewels into cash? I represent the Mighty Dollar in a Mighty Art.

I am a Pathe Salesman. To me is allotted the task of describing, acting, arguing, of loosing smiles, tears—above all Shevels, from backsliding listeners. I am a boiling caldron of "Pop," "Funch," and progressive positivism. The word "No" is not in my vocabulary. Outwardly I am overbearing, arrogant, self-assertive at will; inwardly I am eternally loyal to mine own.

I am a Pathe Salesman, unbridled, unending. For me the pomp and power of publicity serve only as vehicles in which to barter my golden-hued goods. None outside the lofty box-office knows me by name or nod. I come and go unceasingly, unobserved. But always there slings within me the still, small voice of Duty well performed, for every act of mine is written down in letters that spell the fateful word: **Results.**

I am a Pathe salesman, disciplined in soul, meek and humble in heart, because I SERVE and EEL.

February 12, 1921

MOVING PICTURE WORLD

837

J. E. Storey Says that Serials Are Popular with Moving Picture Fans

THAT the adventurous drama, vivid action, panoramic change of scene and romantic love interest of the motion picture serial lift thousands out of the rut of conventional and every-day happenings, is the contention of John E. Storey, assistant director of exchanges, in answering critics of the episode play in an interesting article in the current issue of the *Pathe* house organ, the *Pathe* Sun.

"Neither man nor article ever attained universal popularity without some just, and much unjust criticism," says Mr. Storey, "and the great success of serials has not failed to produce a measure of derogatory comment. Most of it has been swept away by the tidal wave of public opinion."

"Let us examine briefly the arguments of the objectors. The main contention of the serial film critic is that the melodramatic thrills and stimulating adventure associated with this type of story do not tend to educate and elevate the masses. He will point out that the appeal of these imaginative situations is dwarfing the true vocation of the silver screen, which in his opinion was intended to disseminate a mid-elevating amusement."

"Analyzing this criticism—primarily, this ~~error~~ has his eye focused on the wrong end of the telescope, which he is directing on the discussion in question. In other words, he is examining the serial film from the restricted personal element or aspect and not through the broader medium of public opinion."

Want Serials

"The vast majority of motion picture fans want serials. This manner of entertainment provides them with an effective antidote to the strenuous manual life of our commercial, industrial and agricultural districts, as the spectacular and thrilling scenes lift them out of their otherwise daily and unromantic atmosphere, in which, through force of circumstances, so many millions are compelled to pass their working hours."

"This does not mean that they do not desire to be mentally elevated. It must be remembered that the majority seek the motion picture theatre as a modest-priced form of amusement, and as such it must provide a decided diversion for their tired hands and brains, and not endeavor to weary their mentality too much with polemic themes in the form of film production."

"It is because the serial photoplay makes no wearying appeal to deep thought, does not provoke after-effects founded on religious reform, and does not dally with psychological compendiums, that it finds universal favor with the average photoplay patron. The serial sensitizes imagination, dulled by the strain of modern daily routine."

"This is why *Pathe* has for many years catered for and to public taste with the consistent production of serials which present all elements of mystery, adventurous daring, love, suspense and beautiful not-dull scenery."

Elsie Ferguson's Next Will Be "Footlights"

Following the completion of the Paramount screen version of Arnold Bennett's play, "Sacred and Profane Love," which was produced at the Lasky studio under the direction of William D. Taylor, Elsie Ferguson has returned to New York and

will shortly start work in a new production at Paramount's Long Island City studio.

The new picture will be "Footlights," adapted from Miss Weisman's Saturday Evening Post story of the same name, and the director will be John Stuart Robertson, one of Paramount's special producers, who has just completed the final cutting of

his big production, "Sentimental Tommy," adapted from the Threms stories by Sir James Barrie.

"Footlights" is one of the best of Miss Weisman's highly successful short stories of stage life which have been popular with Post readers. One of these, "Curtain," was recently produced for the screen with Katherine MacDonald as the star.

Eleven Firms Incorporated During Week to Go Into Moving Picture Business

Among the concerns incorporating at Albany, N. Y., the past week for the purpose of entering the motion picture business was the S. and E. Amusement Company, \$20,000, New York, with Ruth Wauder, S. 5, York and Morris Goldman as directors. Other concerns included Our Civil Theatre, Inc., \$300,000, Dr. A. L. Cardozo, Robert Buchanan, Jr., and Edgar N. Zorn, all of Richmond Hill; Kress Amusement Company, Rochester, \$25,000, John J. Appel, Isaac Fisher, Charles Steenel, J.; Harry Barus, Inc., New York, \$30,000, Rose Delgie, Stanley Eisenberg, Charles L. Grad; Rialty Theatre Company, Inc., \$1,000, Abraham and Ida Phillips, M. B. Fischer, Brooklyn; B. and A. Photoplay Corporation, New York, \$15,000, Samuel Bergoffen, Sadie Appelgren, Louis B. Cohen; Marsan Amusement Corporation, New York, \$6,000, David and Edward Deutsch, Leopold Freeman; D. B. Berg Productions, New York, \$5,000, Harry Friedman, Jacob Breen, Ray Shearer, New York; Westover Films, \$10,000, Louis E. Swann, Harold M. Pitman, Charles E. Hawthorne; Hillok Amusement Co., New York, \$10,000, Charles Williams, Julius Cahn, John Coleman; Harris Dickson Pictures, New York, \$27,500, Abel C. Thomas, Harold S. Hazard, Martha V. Knudsen.

New Portland, Ore., House

Persistent rumors of a new big first-run theatre in Portland, Ore., have finally crystallized into an announcement by Sam Hat-

rix, of the Ackerman & Harris Hippodrome vaudeville circuit, that construction will begin in sixty days.

Pending final negotiations, the site for the new house has not been disclosed, but it is understood it will be 100 by 200 in size. Three sites are said to be available and the deal for the one selected will be closed on a competitive basis. The cost of the building will exceed \$750,000, and the plans, which are now in the hands of the vaudeville men, call for a building of the same general style as the present Portland Hippodrome, but larger.

According to Sam Harris' announcement, the new house will be devoted entirely to first-run pictures and music until the Marcus Loew-Ackerman-Harris big time vaudeville circuit now in formation is completed.

Irene Castle Sues

Alleging breach of contract before she actually had an opportunity to embark on the enterprise, Irene Truman, better known as Irene Castle, has filed suit in the New York Supreme Court, in which she asks \$20,000 damages for alleged breach of contract from Charles B. Cochrane, the well-known London theatrical man and promoter.

Mrs. Truman states that in October last she executed a contract with Cochrane to appear as the star in a musical comedy at the Oxford Theatre, London, for eight weeks at a weekly salary of \$2,500. In addition to this she avers that Cochrane was to provide for the expenses of the transportation of her secretary and two maids and choose a satisfactory dancing partner for her. She declares that shortly after the contract was executed Cochrane, without just cause, notified her that he would not abide by the contract.

Al Christie Will Soon Start Trip to New York

Al Christie, comedy film producer, who hasn't budged from Los Angeles for more than four years, will leave shortly for a tour which will land him in New York sometime later. Mr. Christie intends making a few stops in the South, at New Orleans and at possibly one or two other cities, before joining his brother, C. R. Christie, who is now in the East. On his return trip he will stop at his old home in London, Ontario, for the first time in seven years.

Christie is now putting in the final few days' work on the latest of his specials, "Man vs. Woman."

During his absence two comedy companies will be kept busy under the direction of William Beaudine, Scott Sidney and Harold Beaudine.



JOHN E. STOREY
Assistant Director of Pathe Exchange



Press Agents and Press Enemies

By MARTIN J. QUIGLEY

THE trade press, as well as the general press, is under an important obligation to the press agent who functions along the lines indicated by his title, namely, as an agent of the press who makes it his business to understand the policies and aims of the publication to which he is addressing copy and who also strives to make this understanding the basis of genuine cooperation.

In contrast to this valuable functionary, the general press is burdened and the motion picture trade press is doubly-burdened with a type of person who styles himself a press agent but who, in reality, is a press enemy.

This press enemy, in his effort to defeat and circumvent the established news policy of a publication, becomes hostile and dangerous—unless he is curbed—to the publications, its readers and, finally, to the firm or individual who is being imposed upon for the press enemy's livelihood.

* * *

THIS hostility, which comes from a source from which cooperation and aid is expected, takes the form of intriguing, dissembling and threatening to get into type stories that are not so; claims that would tax the credulity of a fool and compliments that are beyond the merits of angels.

This verbal junk is ground out by the press enemy to take the place of stories, articles and information of meaning and significance for the simple reason that its preparation exacts very little brains or efforts and that it, at least, serves to get the employer's name in print, which in itself is a futile thing, indeed, yet it appears to be the

coveted goal of achievement for many persons who regard themselves as press agents.

Writers of press matter might realize with profit, we believe, that to introduce in what purports to be a news story a personality who is doing nothing of importance and has nothing of importance to say is actually placing this personality in the same position of embarrassment as he would be in if he walked out onto the stage of a crowded theatre, similarly unequipped to do anything or to say anything that would attract or hold interest.

* * *

THE question of what constitutes news is a broad one. The general term of "news" may be taken to mean anything of interest and importance to readers to whom it is addressed. However broad the question may be, it certainly is not broad enough to include any part of a certain class of matter now being addressed to the trade journals and, unfortunately for the exhibitor who is expected to read it, is being printed by some.

Our objection to this matter, and our consistent protest against it, is that it serves no good purpose; it can neither convince nor impress the reader of even average intelligence and if there is any reaction it is one of disgust toward the company or person that is supposed to be flattered.

As far as the HERALD is concerned, there will be no armistice with the press enemies. If they will become press agents and assist us in furthering the policy of legitimate news and constructive information, to which this publication is committed, we shall bless them; if not, the movement of their hollow matter into the wastebasket shall continue uninterruptedly.

Wake Up, Press Agent

By WELLS HAWKS

PLEADING guilty myself, I often think that we are not quite serious enough about our profession of press agenting. Note that I use the word profession and also the term press agent. I have always regarded it as a profession and have always refused steadfastly to desert the good old name of press agent for the new and overpowering term of director of publicity, exploitation expert, literary advisor and counsellor in public relations. In the jobs I have had the good luck to hold down where we had to write good newspaper stories, create news events, be able in any part of the country to call the editor Bill and then get our yarn published we were and are still known as press agents. The circus terms you a press agent and looks upon you and your work as one of the most important functions of the outfit. In the Navy, dignified with the title of publicity officer and decorated with gold braid, some gray-haired old captains who know the seven seas like I know Broadway referred to me as "that press agent" but invited me to dinner on their ships and acquiesced in my promotion.

The other night I saw that wonderful artist Mrs. Fiske in a play, "Wake Up Jonathan." In it there is a character superbly played by Charles Dalton—a modern business man who bawls about his commercial conquests. He calls himself a first page man and boasts about how his press agent has made him known. Later in the action he engages a young and ambitious writer to join his publicity staff at five thousand a year. Further on the young man impresses this modern Napoleon by his

resources and quickness to act, and the man of affairs remarks:

"You are too good to waste on publicity; I'll put you on my executive staff at ten thousand a year."

Often that Way

Not all of the audience got this remark. I did and it stuck in my craw just as it will in yours. Too often that is the way we are regarded. You know this and can look back on numerous conferences where you have been handled just as embarrassingly and just as unfairly. "Oh, he is just my press agent." How often have you know that to be the remark when something you have done or said has been mentioned to your boss or some one in between you and the boss who likes to boss you and your department?

I remember one occasion, in my long and delightful association with Charles Frohman, when one of his stars falling from a car caused the postponement of a performance. Going to the theatre to give out the news I found an executive of the concern giving the story to the reporters. He paid no attention to me until Charles Frohman, seeing what was going on, made this remark: "I have a man in my organization who looks after the newspapers." The executive moved down to his place.

A Peculiar Knowledge

Surely we are hired for what we know and put over. It is a peculiar and specific knowledge. Frequently we put it over because we are known, liked and respected in the newspaper offices of the country. A producer, wanting something contradicted,

asked me to phone the newspapers for him. I did so while he listened. It was one of those fortunate days when I was lucky enough to catch men I knew. When I was through the producer said: "That's easy." I answered him: "You think so. Did you ever think how many years it has taken, how much sitting up nights, how much knocking around town, to be able to know them and call them Bill, Jim and Jake?" If he had been talking to his lawyer, his high-priced director or his equally high-priced sales manager he would have said it was "Great."

And isn't this and so many other things, due to the fact that we haven't backed up our work with the seriousness of a profession and have called every Jack of the scissors and paste pot a publicity expert? The newspapers are with the men who regard their profession seriously. I remember when Sunday editors used to phone on Monday and ask the press agent if he had any good ideas for specials. This, too, was when every envelope sent down was opened and its contents read—and generally used. Why? Because the press agents then took their work more seriously, sent more worth while stuff and were trusted. This, too, was before the waste paper basket in the newspaper office became the "Old Hokum Bucket" into which most of the copy is tossed.

The Work Is Important

We've got every reason to feel that our work is important, and we are to blame if we just "Kid" it along. Don't let them think you are "Just a press agent," that you are "Wasted" on the publicity department. You are an essential. You've got a great ancestry back of you. The bird that carried the sprig of olive to Noah's ark heralded the return date to a damp and muddy earth of the first great animal show. Isaiah and the prophets turned out good copy without the aid of a memory guard. John the Baptist was pretty good in the days when there were no coarse screen cuts. Paul Revere kept well in advance and was not made to lose time standing hat in hand outside of a conference. The seaplane and the scout cruiser always go ahead of the battleship. The aeroplane is in advance of the troops and the modern barrage always goes ahead of the attacking army.

It is the voice from the housetop that has always counted through all ages and it is still counting whether it be through a megaphone, a twenty-four sheet, three-coolred stand, an agate paragraph or a nonpareil column. Don't let them have the idea that you are wasting your young life away on publicity.

The biggest box-office attraction of the day; an attention-getter such as you have never seen; a timely, lightning-fast One Reel Special that will positively make all roads lead to your theatre

"I guarantee that 'A Day With Jack Dempsey' is the only true, authentic and authorized picture that will be issued on Dempsey training for his fight with Carpentier."

Jack Kearns,
Manager of Jack Dempsey



A day with Jack Dempsey

presenting the ONLY true record of the world's champion in training
for his much talked of fight on July 2nd with Carpentier

Here's a rare and juicy chance for all you live showmen to clean up with a picture that the whole population will want to see. Get it; bally-hoo it like a circus, and put extra help in your box-office. You'll need it!

It would take a bank roll the size of the Washington monument to buy the publicity that is appearing in the newspapers of the land on the great fight of July 2nd. You get it all free with this picture.

First come, first served.
Get it now while the getting is good!

PATHE
DISTRIBUTORS

R3944

The American People Are a Nation of Sport Lovers - Your Patrons Will Welcome "The Sport Review"

WHEN "Babe" squares off at the plate for a four base belt—when "Big" Bill Tilden zips a bullet ace into the other court—when Tommy Kerrigan nicks a mean one with his niblik—or Champion Jack hits the French republic in the solar plexus—

The great army of rooters sound their barrel organ voices—and the echo is heard from the Rio Grande to the St. Lawrence, from the Hudson to the Barbary Coast.

Goldwyn presents "The Sport Review" the most vivid chapter on action that the screen world can possibly see. Sport is speed and "The Sport Review" is speedy, every inch of the way.

The greatest stars in the world—the heroes who have been talked about in all the papers, whose total number of column inches of publicity outrivals the space taken up by the Great War—may be shown on your screen. "The Sport Review" is different, faster, and has more action than anything you have shown. It is popular before it starts. Sign up for the output.

The first two of "The Sport Review" will be "Fast" and "Speed." Nearly every champion athlete in America figures in these two remarkable reels.

The "Fast" and the "Speed" that caused them to world's records and the applause of millions are shown here in close-up, close-out style. Every inch of these two sippy reels is breath-taking. More details next week.

Grantland Rice, is editor of "The Sport Review"

Grantland Rice, the famous authority on sports, will edit and title this new lightning-like series.

Mr. Rice's column "The Sportsman" is syndicated in sixty papers and read by millions. An editor of sports, Grantland Rice is editor of The American Gossip. He is also a contributor to The American Magazine, Vanity Fair and Colliers.

The Sport Review covers every sport on the calendar—

Baseball
Tennis
Golf
Hockey
Swimming
Football
Athletics
Hockey
Shooting
Motor Boating
Aviation
Wrestling
Gymnastics
Basketball
Fencing

April 23, 1921

MOVING PICTURE WORLD

853

"I Like Rhum But Not Interviews" Says Jackie Coogan, Jr., "The Kid"

To FRITZ TIDDEN

JACKIE COOGAN, JR., is a regular boy. That probably sounds like a high-handed statement made with an air of originality. The truth is that we, as well as everyone else, realize that it has been said countless times before, in fact by each and every person who has talked with the sensational little actor. That's how he affects you, at once and continuously more and more. He's a regular boy. We make the statement not in the manner of information but for the sake of emphasis.

We admit that we were rather skeptical about it, even though we had read and been told to the contrary many times. We didn't see how such a consummate actor could escape having an air of sophistication and precocity, even taking into consideration his absolute natural boyishness on the screen. We have seen it happen so many times before and perhaps have become hard boiled. Time and time again it has been our duty to interview these prodigies and the result has been a distinct disappointment.

The General Case

The charm apparent while little Rollo was performing on the stage or screen changed into an age old weariness in manner and utterly blasé individual, and the interview practically always developed into a case where the dutiful parent shot at the interviewer through the sophisticated kid something like this, when we had asked the inevitable question of what little Rollo wanted to be when he grew up: "Rollo, tell the gentleman that you want to be an actor like Douglas Fairbanks." If the truth were known and if the poor, bored kid had a real child mind of his own he probably would answer that he wanted to be a motorman or a pirate.

Five seconds after we saw Jackie Coogan who is, we will say for the information of the one man if there is one, that doesn't know, the kid of "The Kid," up in his apartment at the Hotel Biltmore the other afternoon, we knew that here, at last, was a boy of boys, and far from anything like the above would be the case. Here was a little chap that won you immediately with his naturalness and a charm even greater than that which he displays on the screen. No affectation, no off-stage acting, just genuineness.

Serene in Mien

When we arrived in the apartment it was crowded with a mixed assemblage of newspaper job sisters, reporters and news wranglers and photo service cameramen. Jackie was seemingly oblivious to all the commotion going on around him, and was calmly sitting on a table playing chess with his aunt. He answered the questions shot at him at various times with an unassuming respect but it was easily seen that his heart was not in this part of the program. He was far more interested in knowing whether or not he was going to draw a seven to complete a trio that would put him out.

We had asked to be granted a special favor and what was perhaps a liberty, considering the newly developed importance of Jackie, in that we wished to have a private interview with the boy. Harry Wilson, acting as Jackie's personal representative had agreed to this, so while he asked all the other interviews to be cleared up with dispatch we talked with Jack Coogan, Sr., whom we have known

for the many years when he delighted audiences with a snappy vaudeville act. It was not long before the room was empty, and we were taken over to the card table to be formally introduced to "Junior," the name by which his family call Jack, Jr.

"Junior, I want you to meet a friend of mine," said his father, neglecting to say that we had come up especially to see the boy.

Tired of Talking

After Jackie had made the courteous expression of being glad to make our acquaintance there escaped from him a distinctly perceptible sign of relief and with a serious mien and a real, heartfelt tone in his voice Jackie said: "My, I'm glad the gentleman is a friend of your's, daddy, and not another of those interviewers." With that he turned to us and said:

"You know, I've been here in New York since Saturday morning and I'll bet I've seen four thousand interviewers and answered the same questions a million times. Everyone wants to know the same things about me and I'll bet I've said I liked to play chess that many times (indicating about three-quarters of a yard with outstretched arms). I would really like to finish at least one good game of the game I tell every one I like to play. I'm glad you're not another interviewer."

All of which completely took us off our guard, and our conversation was complete when he had finished. The clear enunciation, the careful but perfectly natural diction and the child's vocabulary seemed incredible. We had heard of the big words Jackie used and the manner in which he used them but we supposed, uncomplimentarily we admit, they were stock phrases. We didn't look for anything like this.

We turned to his father for aid, hoping he would get our S. O. S. and do the disagreeable work of perhaps antagonizing the boy against us by telling him that an interview was just what we came for. Jack, Sr., did tell him, but in such a way that we were glad to notice that there

was a look of resignation on Jackie's face instead of the displeasure we expected after his direct remarks concerning the battery of questioners.

"Let's Play Rhum"

While we were still standing by the father we felt a gentle tug on our sleeve, urging us toward the card table.

"Do you play rhum?" questioned Jackie, "for if you do, I think it would be much nicer to play a good old game than to be interviewed."

There was a plaintive tone in the boy's voice that emphasized his reiterated dislike to talk for publication. We then stated that we had been known to play rhum and would be glad to have a good old game. We played for half an hour. And during the game we shot casual questions at him. But, he is thoroughly understood. Jackie saw through our plan and realized that he was answering for publication. You couldn't put anything over on him. It didn't detract from his interest in the game, however. For the life of us we couldn't think of anything but the old stock questions to ask him—the same old ones about what were his chief pleasures, to which he answered playing cards and automobile; what he wanted to be when he grew up, to which he promptly replied that his ambition was to become a cameraman; if he liked to work in pictures, to which he answered he did because it was easy, and so forth.

When you come right down to it what else is there to ask a boy of five but these same old stock queries. Could one ask him what were his reactions to his sudden bound to fame, his views on the Einstein theory or whether the League of Nations was a good thing or not? We clearly realized why Jackie had been asked the same questions over and over again by the "four thousand interviewers." And probably all of them felt the same way we did—to just enjoy the boy's company and not take the chance of destroying the pleasure by nagging him with foolish questions.

A Fine Mind

After our rhum game had progressed about a half hour a news weekly cameraman came into the room and stated that he would like to "shoot" Jackie on the Biltmore roof before the sun got too low, so the trip upstairs and the time elapsed while the photographer was setting up his camera gave us added opportunity to talk to the entrancing boy.

It seemed as though when the little chap got his body in motion he became more voluble. One thing about him that marks him as an unusually remarkable child is the fact that while he likes to talk away on any subject that enters his quick mind he has a clearly developed power of concentration and he does not jump from one subject to another, flying off at tangents, until he has completely exhausted the consideration of the first. This is probably the secret of the technical side of his fine acting, that part of his performance in "The Kid" irrespective of his completely winning personality and appeal.

Between shots Jackie confided that "I'm going to tell my pal, Mr. Chaplin, that I got a better reception in New York than Douglas Fairbanks, or anyone else." There may be some exaggeration in that but not much. At another time, when the

(Continued on page 134)



JACKIE COOGAN, JR.

Life in the "Moose Factory Country"
HUDSON'S BAY TRAVEL SERIES

When the American Balloonists first reached human habitation in Canada, Educational supplied all the leading newspaper syndicates of the country with still photos of Moose Factory.

EDUCATIONAL alone HAD THEM!

Hundreds of big metropolitan dailies showed Educational's still photos and credited Educational with them!

There has been created a tremendous national interest in

this great North Country, where all four of the Hudson's Bay Travel Series were filmed!

No event since the Great War has been given so much newspaper space as the "Lost Balloonists."

The press of the country has focussed national attention on the Northland.

The Hudson's Bay Travel Series combines the up-to-dateness of a news reel with the human interest of a feature and the beauty and grandeur of a scenic.

Book these 4 Hudson's Bay Travel Pictures Today

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President

Exhibitors Herald, February 26, 1921, p. 5

Arbuckle Case Seized as Ammunition by Reformers

Radical Element Attempts to Capitalize San Francisco Trial to Further Aims—Foment Agitation for Censorship and Sunday Closing

Seizing upon the Arbuckle case as a golden opportunity to force their points, reformers in all parts of the United States have opened a series of drives for motion picture censorship, the Sunday closing of motion picture theatres and other regulation.

Their hope, apparently, is to indict an entire industry for the acts of a few individuals.

Newspapers Treat Business "As Usual"

With the edge off the news features of the case, newspapers have been devoting columns to "manufactured news" reflecting upon the motion picture business—listing old scandals participated in by anyone remotely connected with any branch of the picture business; stories of "mysterious drug peddlers" said to cater to the "picture colony" and similar yarns.

The treatment accorded by the press is that usually given the business under similar circumstances.

Films Are Not Shown

Aside from brief dispatches, little publicity has been given in the press to the remarkable conduct of the theatre owners of the United States. Acting on their own initiative, individual exhibitors almost overnight withdrew from showing all motion pictures starring the principals in the San Francisco tragedy.

Within twenty-four hours of the publication of the complete details of the case, districts and state exhibitor organizations had adopted resolutions against the showing of the films and the M. P. T. O. A. had started a drive to prevent any theatre from exhibiting them.

Simultaneously, the two distributing organizations owning the films, which represent a tremendous investment, took the following action:

First National notified all exchanges to withdraw all pictures in which Miss Rappe appears, except in cases of theatres which had signed contracts prior to September 11 and which do not exploit in a sensational way the personality of the actress for whose death Arbuckle is held.

Famous Players-Lasky announced that all exhibitors who wanted to cancel contracts for the showing of Roscoe Arbuckle films would be permitted to do so.

M. P. T. O. A. Asks Fair Play

The Committee on Public Welfare of the M. P. T. O. A. has issued a statement which reads in part as follows:

"We hereby resent the indictment hastily and wishfully made against the entire motion picture industry because of this most unfortunate occurrence. Not so long since, when a rumormonger of the gospel was charged with a heinous crime, no one ever thought, and very properly so, that it cast a reflection upon all those distinguished gentlemen of the cloth, nor yet when one of America's foremost bankers played an important part in a sensational domestic controversy, did the public look with suspicion upon the entire banking interests. And so, we might recount instances in every profession and every industry known to the civilized world and find exact analogies.

"Our motion picture theatre owners are modest, industrious family men of

the highest type of citizenship in this country, which is evidenced even in the smallest hamlet by the respect in which they are held. The industry at large is made up of the best executive minds, the greatest artists and the best mechanics, and it is high time they were accorded that same fairness and justice that is so freely given to men in every other walk of life."

Theatre Men Would Automatically Cancel "Arbuckle" Pictures

(Special to Exhibitors Herald)

PITTSBURGH, PA., Sept. 26.—Exhibitors attending a meeting of the Motion Picture Theatre Owners of Western Pennsylvania adopted a resolution requesting film companies to insert a clause in future contracts providing for the automatic cancellation of play dates on films featuring stars "who bring the industry into disrepute."

Concerning the resolution, Henry W. Gauding of the Lincoln theatre here said: "If stars cannot realize the duty they owe the screen and the exhibitors, we are going to force them to play the game fair and square by making it impossible to dispose of their product."

The organization also adopted a resolution to discontinue exhibition of the Roscoe (Fatty) Arbuckle pictures.

100,000 People See "Affairs of Anatol"

(Special to Exhibitors Herald)

NEW YORK, Sept. 26.—The total paid attendance at the Rialto and Rivoli theatres, where Cecil B. DeMille's special Paramount production, "The Affairs of Anatol," is now in its second week of a simultaneous run is 99,701, according to a statement just issued by the management of the houses.

Elinor Glyn Going to Europe for Vacation

(Special to Exhibitors Herald)

NEW YORK, Sept. 26.—Elinor Glyn is spending a week in New York before sailing for England for a vacation. She arrived last Saturday from the Coast after having finished "Beyond the Rocks" for Gloria Swanson.

MOTION PICTURE DEPARTMENT—PAGES 35 TO 39

Friday, September 16, 1921

SCANDAL HITS INDUSTRY

TRADE COMMISSION AFTER 'MUSKETEERS'

Gov's Commission Framing Complaint Against 'D'Artagnan' Spontaneous

The Federal Trade Commission is framing a complaint against the producers of "The Three Musketeers," the new motion picture which is being shown on the ground is unfair competition with the Douglas Fairbanks picture of the same name at the time. The action of the commission is motivated by the "Musketeers" producers, which have been given a 10-day notice to show cause why they should not be enjoined from the use of the word "Musketeers" in the title of their picture. The commission is also framing a complaint against the producers of "The Three Musketeers" for the use of the word "Musketeers" in the title of their picture. The commission is also framing a complaint against the producers of "The Three Musketeers" for the use of the word "Musketeers" in the title of their picture.

Arbuckle Affair Furnishes Capital to Screen's Enemies—Hundreds of Exhibitors Cancel 'Fatty' Comedies—Some Authorities Ban Subjects for Present—Arrest Indicted for Manslaughter—Murder Charge Stands.

The Arbuckle affair has furnished capital to the enemies of the screen. Hundreds of exhibitors have canceled "Fatty" comedies. Some authorities have banned subjects for the present. An arrest has been indicted for manslaughter. A murder charge stands.

FILM STARS' STUNT CAUSES BOSTON RIOT

Police Called Out to Clear Fire Traffic When Fairbanks-Pickford Arrive

The stunt of the film stars caused a riot in Boston. Police were called out to clear the fire traffic when Fairbanks and Pickford arrived.

EASTMAN CO. LIKES NEW AGREEMENT

Raw Stock Makers Are Out of Laboratory Business

The Eastman Company likes the new agreement. Raw stock makers are out of the laboratory business.

CARTING FOR GOLDWYN

Edward M. Seligman Has Been in Market for Months

Edward M. Seligman has been in the market for months. He is looking for a good deal of business.

HAMPTON AND GOLDWYN

Hampton's New Picture Will Be a Success

Hampton's new picture will be a success. It is a very good picture.

BUYS AT COST PLUS; STOPS PRODUCING

Weekend's Glee-Up Your Kears Studio—Will Buy Outright

Weekend's Glee-Up Your Kears Studio. Will buy outright.

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BUYS AT COST PLUS; STOPS PRODUCING

Weekend's Glee-Up Your Kears Studio—Will Buy Outright

Weekend's Glee-Up Your Kears Studio. Will buy outright.

MUSKETEERS' PRODUCTION

Hampton's New Picture Will Be a Success

Hampton's new picture will be a success. It is a very good picture.

STUNT CAUSES BOSTON RIOT

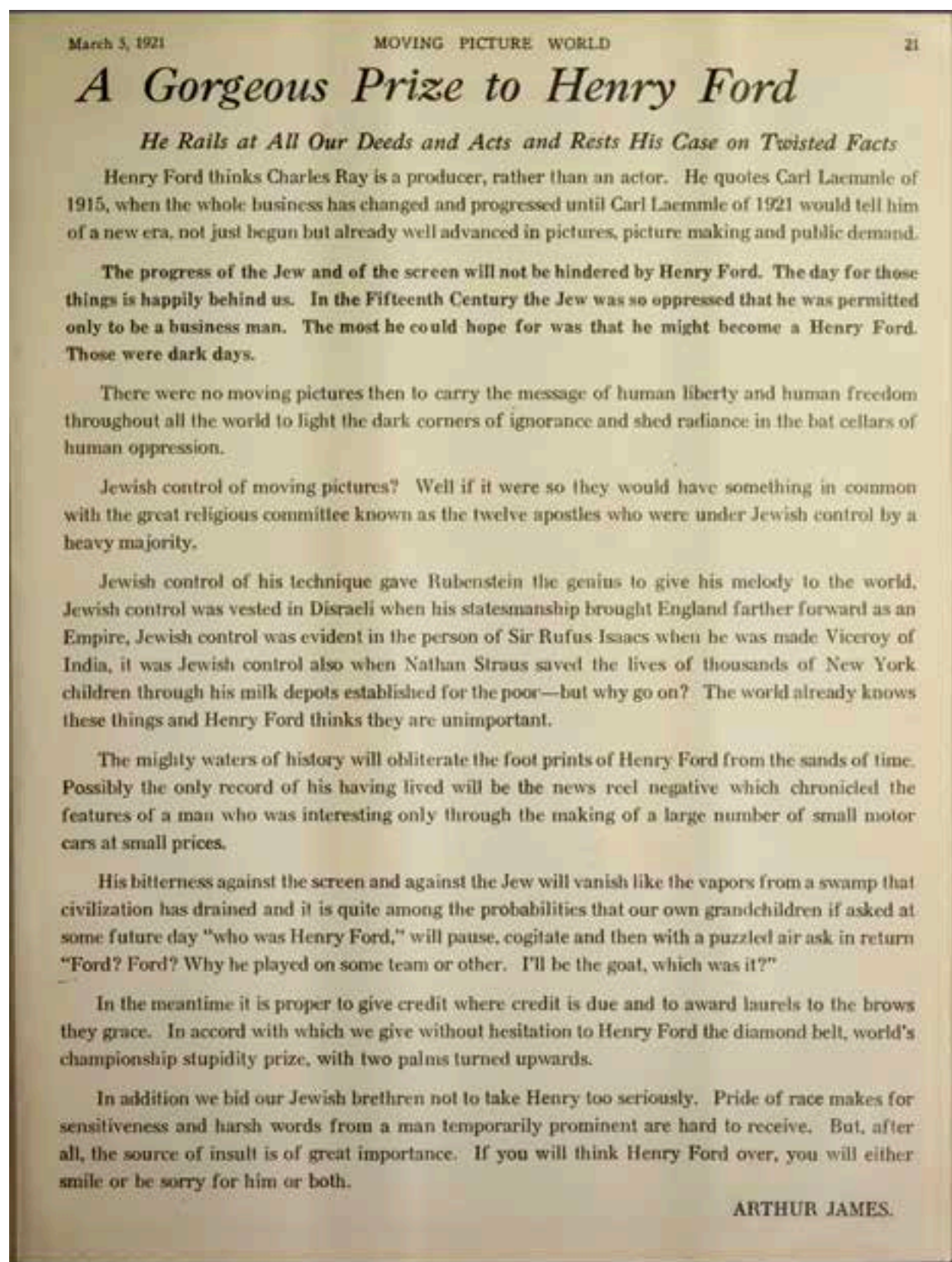
Police Called Out to Clear Fire Traffic When Fairbanks-Pickford Arrive

The stunt of the film stars caused a riot in Boston. Police were called out to clear the fire traffic when Fairbanks and Pickford arrived.

TRADE COMMISSION AFTER 'MUSKETEERS'

Gov's Commission Framing Complaint Against 'D'Artagnan' Spontaneous

The Federal Trade Commission is framing a complaint against the producers of "The Three Musketeers," the new motion picture which is being shown on the ground is unfair competition with the Douglas Fairbanks picture of the same name at the time. The action of the commission is motivated by the "Musketeers" producers, which have been given a 10-day notice to show cause why they should not be enjoined from the use of the word "Musketeers" in the title of their picture. The commission is also framing a complaint against the producers of "The Three Musketeers" for the use of the word "Musketeers" in the title of their picture. The commission is also framing a complaint against the producers of "The Three Musketeers" for the use of the word "Musketeers" in the title of their picture.



Moving Picture World, March 5, 1921, p. 21

Edward L. Klein sends us a quotation from the New York Evening Mail and his comment thereon which is eminently worthy of a place in this department. Mr. Klein's quotation is from Roy K. Moulton, who in his newspaper says:

"One New York newspaper devoted five columns to the death of Monk Eastman, notorious gang leader, thug and gunman. And still people wonder why so many young kids embark upon a life of crime."

To this statement Mr. Klein adds the following comment: "True, but news-

papers are not censored, and they are permitted to portray the aforesaid gang leader, thug and gunman as a hero of the great war, who was pardoned and restored to citizenship for his bravery in action in Europe.

"But let a producer make a film portraying a criminal being led to prison or sentenced to death or in some other manner getting his just deserts, and the censors rise up in arms and denounce that film as demoralizing and detrimental to youths, while many newspapers join in the chorus.

"The front pages of a great many newspapers contain more demoralizing stories of crime in one day than all the films produced in America in an entire decade.

"The average motion picture today is clean and wholesome, and while some depict crime, in some way or other, the wrongdoer usually pays for his misdeeds, which makes the picture moralizing rather than demoralizing to youth.

"In the world of Shakespeare, 'Let the play go on!'"

Mr. Klein's words should be spread broadcast throughout the land, as they are in all respects true words and wise.

**If You Buy MOVING PICTURE WORLD From News Stands
READ THIS!**

In response to our request, a host of exhibitors who have been in the habit of buying MOVING PICTURE WORLD from newsstands now are direct subscribers, and we will shortly confine newsstand circulation to the large film centers exclusively.

When this happens—and it will be soon—you can secure World only through subscription.

YOU WANT WORLD—WORLD WANTS YOU

----- Fill Out and Return the Coupon NOW -----

Be Sure to Check This List! Theatre Owner Manager Projectionist Exchange Mgr. Film Salesman	MOVING PICTURE WORLD, 516 Fifth Ave., New York. The enclosed \$3 is for my subscription for a year, beginning with the issue. Name Theatre Number and Street City State (If your connection with industry is not on adjoining list, write it in here.)
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Moving Picture World, January 22, 1921, p. 400

Advertising Coercion

An Editorial Reprinted by Request Because It Is In Order Now for the Consideration of All

RECENT activities among publications in our industry have prompted a request that we reprint an editorial published in *Moving Picture World* on the important subject of advertising coercion. In responding we point out that although this was written some months ago the principles involved are as important now as then. The editorial is as follows:

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 ear 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:

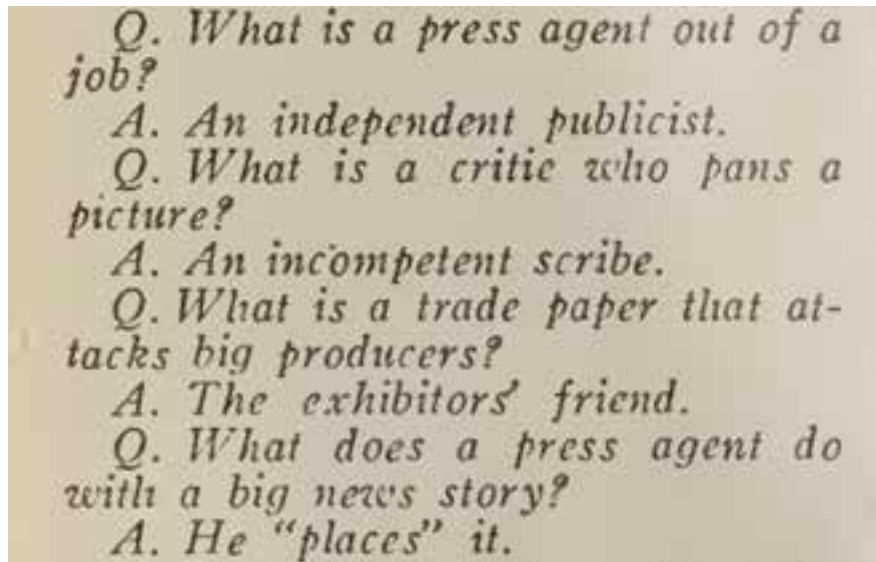
Do your advertising solely on the basis of the character, influence and circulation of the publication.

If you are paying tribute to the jackal publication, stop it and stop it immediately.

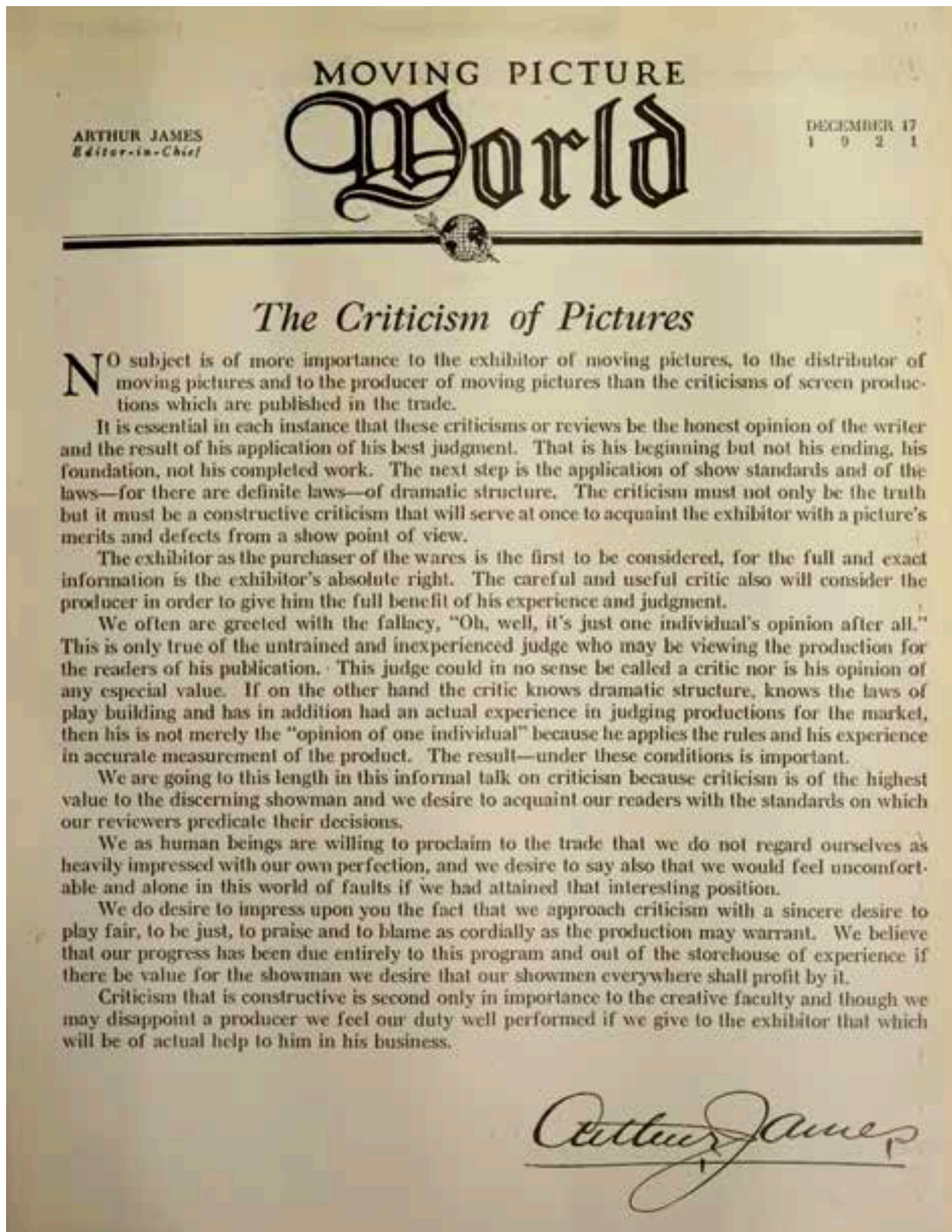
Give orders to your advertising department to throw the representatives of the blackmailer out of your office, and rest assured they will jump at the chance.

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.

**Newspaper People
Critics**



Moving Picture World, November 12, 1921, p. 192



Moving Picture World, December 17, 1921, p. 772ff



Moving Picture World, June 4, 1921, p. 530

Los Angeles Critics Are Grilled and Toasted at W. M. P. A. Affair

Publicity men of the West Coast, comprising the membership of the Western Motion Picture Advertisers, had their inning Tuesday evening, May 18, at the first social event of the organization since its recent formation, held at the Marion Fairfax studio in Hollywood. At 7:30 p. m. the hundred members and guests were seated around the festive board on one of the big studio stages with the critics of the Los Angeles dailies occupying the places of honor.

The guests were disturbed as the coffee was being served, by loud shouts and clattering of machinery behind a large, black curtain facing the diners. Many familiar sounds greeted the ears of the diners, such as the clicking of linotype machines and typewriters, the shouts for "copy boy" and the clattering of printing presses. With the parting of the curtain a complete newspaper shop was revealed.

"Mike" Boylan, Universal P. A. and star actor of the evening, occupied the center of the stage at the city editor's desk; Bill Keefe operated the press, Harry Brand clicked the type writer at the star reporter's desk, Dick Spier, Kinema publicist,

appeared as the lousy copy boy, Howard Strickling, Metro P. A., disclosed more than the layman's knowledge at the linotype machine, and Mark Larkin proved himself as clumsy a printer's devil as ever fumbled a form. A rapid-fire skit, in which all the motion picture and dramatic editors present came in for a special grilling, proved highly amusing—even to the newspaper editors.

Motion pictures of the diners and the actors followed, whereupon the critics changed places with the press agents on the stage and acted an impromptu sketch for the benefit of

the camera and amidst the general cries and hoots of the spectators.

Adam Hull Shirk, publicity chief of the Lasky studio, proved another star of the evening with his mystifying magic. Each of the guests was then invited to speak for thirty seconds. A stop-watch was held and as the thirtieth second expired an immense gong clanged as notification that time was up.

A closing speech by Pete Smith, host of the evening, who staged the various stunts, concluded the entertainment, which was voted the most novel event of its kind ever tendered the local press.

Now Is the Time to Do Heavy Advertising, Says Smallwood

The sudden influx of German and other foreign film and the scarcity of money at the present time will tend to make a bigger and better motion picture industry owned and captained by Americans.

In the above words, Ray C. Smallwood, whose name has been affiliated with many motion picture suc-

cesses and whose latest productions have been the Nazimova series for Metro, sums up the motion picture business after a thorough study of local and Coast conditions and the general trend of the industry on both continents.

"When I left the Coast a week ago," said Mr. Smallwood, "everyone was crying hard times. But in

Members of Western Motion Pictures Advertisers entertained the critics of the local newspapers at a beefsteak studio dinner on a Marion Fairfax Production country newspaper set. Mike Boylan, Bill Keefe, Dick Spear, Realart Kiesling and some more of the Irish presided and said many cutting things. Adam Shirk was there with his slight of hand tricks to demonstrate how he could get things in the paper. The critics were given thirty seconds to answer and then rung down. Grace Kingsley was featured as the ingenue, Florence Lawrence the vamp, Monroe Lathrop capered away with the juvenile honors, while Edwin Shallert was the old, old, old newspaper editor and Guy Price the bootlegging tramp printer. Aside from that a good time was had by all.

Motion Picture News, Hollywood Hokum, June 4, 1921, p. 3454

Cartoonist



Moving Picture World, January 1, 1921, p. 86

November 5, 1921 EXHIBITORS TRADE REVIEW III

VARIETY!

THE BIGGEST THING IN ANY NEWS REEL



TAD'S CARTOONS
BRING JOY TO YOUR PATRONS
AND JOY TO
THE BOX OFFICE!
YOU KNOW
THAT!

International News

CHASE THE GLOOMS AWAY!
T. E. POWERS'S
JOYS AND GLOOMS
Know how to do it-
Your Patrons know it too!



INTERNATIONAL NEWS RELEASED THRU
UNIVERSAL

Photojournalist

January 1, 1921 MOVING PICTURE WORLD 85

Ireland in Revolt Shown in Film

Taken by Captain Edwin F. Weigle, Chicago Tribune War Photographer

AUTHENTIC pictures of the present upheaval in Ireland, which were recently taken by Captain Edwin F. Weigle, official war photographer of the Chicago Tribune, are now having a two weeks' run at the Randolph Theatre, Chicago. Captain Weigle, accompanied by his wife, left Chicago on August 2, 1920, with the instructions from his editor-in-chief to "get the truth about Ireland, first-hand facts in pictures." He spent three exciting months and came back with six reels of "Ireland in Revolt," which has been called one of the most striking newspaper scoops in years.

Actual scenes of the present day events, such as the street raids, riots and reprisals which are common occurrences in Ireland, have been photographed. Armed conflicts between the royal Irish constabulary (the "black and tans") and the Sinn Feiners, and mob scenes in the "Mustard Pot" of Belfast are among the most striking shots of a history-making epoch.

"It wasn't easy but the pictures will convince you we succeeded," said Captain Weigle. "Convincing representatives of first one side and then the other that we were really neutral was our hardest task. Our first view of the results of rioting was obtained at Lisburn, where some seventy houses were destroyed after a black and tan constable had been shot. We arrived while the ruins were still smoking and the population was at fever heat.

"Some days later we visited Belfast, where many of the pictures were obtained. For two entire days the main business street of this city was given over to street riots and fighting, without any semblance of law or order. Most of the fighting centered in Ralymacarett-the 'Mustard Pot,' or Old Park road.

"I set up my camera in the street but had hardly begun when the mob overwhelmed me, demanded to know who I was, why the pictures were being taken, and threatened to stone me to death unless I immediately ceased. I later learned that the Sinn Feiners particularly feared a camera since some British newspaper photographs had been secured by the military authorities, and used as a means of identifying the leaders in the rioting.

"However, by concealing myself and the camera in second story windows, I was able to get some exclusive pictures of the street fighting. It was from a position of this sort that the beating of men to death was photographed, also scenes of the women digging up cobblestones from the paving and passing them along to their men folk as ammunition in the street battles.

"Ireland in Revolt" won the enthusiastic approval of the Chicago board of censors previous to its exhibition at the Randolph. Chief of Police Fitzmorris described it as "a big contribution of real historical interest."



CAPTAIN AND MRS. EDWIN F. WEIGLE

Paramount Advertising Is Complimented for Exploiting Idea of a Branded Line

THE high regard in which it is said the national advertising campaign of Paramount Pictures is held among the general advertising fraternity is constantly being attested by experts. The latest tribute is contained in "To the Advertising Agency," the house organ published by the Etheridge Company of New York and Chicago, which says, in a column headed, "Why They're Good—Comments on Things We Didn't Do That Are Mighty Good Nevertheless."

"Paramount Pictures.—Because this account has swung wide from the conventional motion picture dope and merchandised the idea of the silver sheet, in a thoroughly business-like way. Because the copy describes your thoughts and my thoughts, in this matter of pictures and because specific selling reasons are given for the Paramount line of goods. Because artists paint illustrations that keep right on selling the idea of supremacy of a branded line of motion pictures rather than some little lady with

Picture News and when the Exhibitors Trade Review was founded he joined its advertising staff. After three and a half years with the "Review" he left to enter the producing field. A year later he was again in the trade paper field.

Finkelstein & Ruben Open New Minneapolis Theatre

The largest and finest suburban picture theatre in the northwest was opened last week by Finkelstein & Ruben, of Minneapolis, when the Loring was formally dedicated to C. M. Loring, Minneapolis pioneer, at Nicollet avenue and Fourteenth street. The Loring, which contains 1,200 seats, cost more than \$250,000 and took eighteen months to build. It is in the heart of the apartment house district of the city.

The building is of buff brick and terra

Moving Picture Show, January 1, 1921, p. 85

The Camera as a Reporter

By HERBERT E. HANCOCK
Director-General of Fox News.

Two hundred years ago there were three Estates, the Clergy, the Nobility, and the rest of us. Then Edmund Burke, the great British statesman, found a Fourth in the Press Gallery of the House of Commons. If he were alive to-day he would create a Fifth Estate, and would designate screen reporters as its members.

The worn-out saying, absolutely incorrect, that "the motion picture industry is

in its infancy," can be applied with more truth to the News Reel which, however, is rapidly approaching a state of adolescence. The wrongdoer of to-day dreads the searching lens of the camera even more than the vitriolic pencil point of the reporter, while the hero and the publicity seeker vigorously dust off the "Welcome" on the door-mat at the approach of both.

The News Reel cameraman of to-day are few in numbers. There are not more than 2000 in the United States and Canada. It takes a man of unique type to become enough of a cameraman to make a good living. A News Reel producer employs very few cameramen on salary. Only in the big cities does he have to keep them on salary. The others are freelance operators, known to the craft as "field men." These men get paid for the film that is accepted by the News Reel editor. If it is rejected, the film is a dead loss to them.

There is no harder line of work in the world than that of a News Reel cameraman. Unlike the reporter who carries with him a few scraps of paper and a

(Continued on page 1418)

Camera As Reporter

(Continued from page 1417)

pencil, the cameraman lugs an outfit weighing anywhere from 30 to 60 pounds which, in many cases, has to be set up, threaded and focused with lightning speed. He must understand photography down to the 'nth degree. He must be somewhat of a director. He must be able to read the mind of his editor to a certain extent so as to get the most interesting news angles possible. And he must be essentially a diplomat. Also, when the occasion arises, he must take his life in his hands. A man that has earned the degree "First-Class," is not only a good photographer, but a man all the way through.

At first thought it appears amazing that so many strive for this position in life, with such a hard road ahead to travel. The reason is that News Reel work demands the creation of something. A man is put upon his mettle, and a real man likes that. Perhaps the most alluring part of it all, however, is the power that his work gives him. The news camera is a powerful weapon to be used for either right or wrong. Whereas a newspaper lives for not more than forty-eight hours, a News Reel's life is reckoned at about ninety days. Thousands of eyes see the newspaper article; millions of people see the current events picture on the screen.

Frequently, as in my own case, the director of a screen weekly is an ex-newspaperman. He must know, above all, what kind of news will appeal to the multitude. He assigns his local staff to cover events just as an editor does.

I prophesy that within a few years the News Reel will dominate the field as the public megaphone. The day will come when it will speak with the voice of the nation. As soon as its power is understood, it will be recognized as the most potent representative of the motion picture industry.—*The Mentor*.

¹ Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, McFarland & Company Inc., Publishers, Jefferson, North Carolina and London, 2009.

² Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, Lanham, MD: Scarecrow Press, 1997.