The Abysmal Brute (1923)
Newspaper Writer Maude Sangster (Mabel Julienne Scott) is a journalist from a family of millionaires, a society girl. (Some periodical cast boxes list the character as “Marian” not “Maude.”)

Sam Stubener, a boxing manager in San Francisco, travels to a remote log cabin in northern California on getting a letter from retired boxer Pat Glendon, who lives there with his son, Pat Glendon Jr, a promising young boxer. Pat Jr fights well; otherwise, he knows little of city life; he hunts and fishes in the forest, he reads poetry and avoids women. Sam brings Pat Jr back to San Francisco. Although Sam and Pat both know he could win a fight with a top boxer, the conventions of boxing require that Pat has to start with a boxer of lower rank. In his first three fights, he knocks out his opponent immediately with one punch. Sam tells Pat to make his fights last
since Pat says that he is master of his opponent "at any inch or second of the fight", they agree on which round the knockout will happen. Pat's career takes off, winning fights worldwide. The newspapers, who interpret his detachment from the real world as unsociability, call him "The Abysmal Brute." Sam protects him from the corruption in boxing. Pat is not aware that Sam is using his knowledge of the timing of the knockout in a betting syndicate. Pat is interviewed by Maud Sangster, a journalist from a family of millionaires, at the Cliff House, San Francisco. They immediately fall in love. Maud tells him she has heard in which round he will knock out his opponent in his next fight, and Pat wonders how his agreement with Sam became known. He tells her the knockout will be in a later round; this is to be a secret. When his opponent is knocked out in the round originally agreed with Sam, Maud is angry with Pat. He tells her his opponent faked the knockout; he is beginning to realize the corruption in the game, and says he is quitting boxing, although Sam has arranged a fight against top boxer Tom Cannam. Pat and Maud get married; their honeymoon is spent in the forest and mountains. He decides to return for the fight with Cannam. The event, promoted as an important occasion, starts with speeches from boxing legends to which, unexpectedly, he adds his own, describing the corruption in boxing. This has a sensational effect; he then knocks out Cannam in the first round, and the event ends in uproar. 

Reared in the California mountains by his father, an ex-prizefighter, Pat Glendon shows great skill and strength but is terribly shy of women. When he finally enters competition in San Francisco, he achieves success and the title "The Abysmal Brute." One day he rescues a man from drowning, meets socialite Maude Sangster as a result, and falls in love with her at first sight. He keeps her in ignorance of his profession, and though Pat is handicapped by his lack of knowledge of social niceties, they see each other often. When Maude does learn of Pat's prizefighting she repudiates him, but Pat is persistent and finally wins her from his rival. American Film Institute Catalog of Feature Films
The Abysmal Brute

Universal Jewel feature adapted from Jack London’s novel of that name. A Hobart Henley production starring Reginald Denny. In the supporting cast will be seen Mabel Julienne Scott, Buddy Messinger, Cranford Kent and Hayden Stevenson.
“THE ABYSMAL BRUTE”
Her Head said “No,”
Her Heart said “Yes.”
What Happened?

She gave up everything to go with the Abysmal Brute.
Why?

Jack London’s

REGINALD DENNY

Hobart Henley Production
Universal Jewel

The Film Daily, February 23-24, 1923, pp. 2-2. Also, appeared this way in other publications.
The Abysmal Brute


CAST AND SYNOPSIS

Pat Glendon, Reginald Denny; Marion Sangster, Mabel Julienne Scott; Mortimer Sangster, David Torrance; Sam Stubener, Hayden Stevenson; Wilfred Sangster, George Stewart; Buddy Sangster, Buddy Messenger; Deane Warner, Craufurd Kent; Mrs. MacTavish, Dorothea Wolbert; Violet MacTavish, Julia Brown; Abe Levinsky, Harry Mann.

Pat Glendon was the son of one of the world’s most famous ring generals. His advent into pugilism had been the same great success as marked his father’s debut many years before. His prowess had won him the sobriquet of “The Abysmal Brute.” Rescuing a man from drowning at the beach one day he meets Maude Sangster, a beautiful society girl, and is invited to her home. He arrives on the same night that Deane Warner also is paying a call. The latter is madly in love with Maude. Within the next few weeks Maude and Pat have several meetings during which their love for each other grows steadily, but through some strange chance she’s unaware that Pat is a boxer. One day Pat is requested to give an interview to a special newspaper writer who proves to be Maude. Angered, because she believes he has deceived her she stalks out of the room determined never to see him again, and goes home to ease her heart in Deane’s arms. Pat follows her, hurls aside the butler and sends Deane crashing to the floor. He gathers the girl in his arms and forces her to admit that she loves him, then hurries her away to a minister. The next night he wins the biggest fight of his career after a terrific battle and Mr. and Mrs. Pat journey into the North Woods to start a honeymoon that leads to peace and happiness.
We have absolute confidence that “The Abysmal Brute” will prove to be one of the best box office values, both for the exhibitor and the patron, that Universal has ever offered. This picture, from the story by Jack London, has everything in its favor to make it one of the most intense and thoroughly enjoyable screen productions that has been seen recently.

Points of Appeal.—Reginald Denny, the star of “The Leather Pushers” series, again scores as a decidedly capable hero in another prize fighting and prize winning picture. The story is replete with fast action and thrills, an occasional tug at the heart strings and a romance that will set all of the “sweet young things” atwitter. This does not necessarily mean that only women will enjoy this picture for it is equally a man’s story and one that will be enjoyed by every class. There is a very decided grip that the picture takes on the spectator and completely holds the interest all the way through.

Cast. — Reginald Denny gives a clean and refreshing performance. Mabel Julienne Scott is pleasing as the society girl and she and the hero get over some love scenes that are hard to beat. There is quite a large supporting cast that includes several other well known names.

Photography, Lighting, Direction.—The photography is excellent and several artistic views of the surf are shown. The “society” interiors are well done and all other sets are equally well chosen. The director has handled the story skilfully and the results are thoroughly satisfying.
REGINALD DENNY IN
THE ABYSMAL BRUTE
(UNIVERSAL)

Jack London's story makes an excellent vehicle for the Universal star. It is well acted and well told upon the screen. The ring battles, of course, are its outstanding dramatic scenes. It has fine photographic qualities as well. Directed by Hobart Henley. Seven reels.

This story starts out, well and holds the attention right through to the final climax. It is an interesting recital of the rise of a young giant, the son of a famous ring champion, and the fight battles are almost as gripping as the real thing.

Denny has a naturalness before the camera that at once wins your undivided attention and respect and he makes a very attractive figure as the back-woodsman who vanquishes all comers in the prize ring and wins a sweet young girl in the meantime.

Hobart Henley directed it and has gotten the most out of the Jack London story. In sets and lighting effects it is a finished piece of work also. There is humor, pathos and not a little drama to intrigue the interest and those who have followed Denny's exploits in "The Leather Pushers" know what he can do in the ring.

Mabel Julianne Scott is pleasing as the girl, Marion Sangster, David Torrence plays the role of her father, George Stewart is a brother and Buddy Messenger a mischievous younger brother. Charles French is Pat Glendon, Sr. Crawford Kent plays Deane Warner, and Neil Craig is Daisy Emerson. Quite a few real prize-fighters also take part.

Pat Glendon is the son of the world's most famous ring generals. His advent into pugilism has been the same great success as marked his father's debut many years before. His prowess won him the sobriquet of "The Abysmal Brute." Rescuing a man from drowning at the beach one day he meets Maude Sangster, a beautiful society girl, and is invited to her home. He arrives on the same night that Deane Warner also is paying a call. The latter is madly in love with Maude. Within the next few weeks Maude and Pat have several meetings during which their love for each other grows steadily, but through some strange chance she's unaware that Pat is a boxer. One day she learns that he is a prize-fighter. Angered because she believes he has deceived her, she stalks out of the room determined never to see him again. Pat follows her, hurling the butter and sends Deane Warner crashing to the floor. He gathers the girl in his arms and forces her to admit that she loves him; then hurry's her away to a minister. The next night he wins the biggest fight of his career after a terrific battle and Mr. and Mrs. Pat journey into the North woods to start a honeymoon that leads to peace and happiness.

Exhibitors Herald, April 21, 1923, p. 53
“The Abysmal Brute”
Universal-Jewel-7373 Feet
(Reviewed by Laurence Reid)

A GENUINELY human document of the thrill-ring which carries a most realistic atmosphere and picturesque incident and which gets under the skin because of its lifelike plot and characterization is “The Abysmal Brute,” founded upon Jack London’s story of the same name. There is something about tales of the roped arena which fascinates the spectator. For one thing they are usually rich in local color and present real adventure and a mark of romance which account for their popularity.

Hobart Henley has never given the screen a more entertaining subject than this, his latest effort. He has caught the true psychology of the character who is raised among the California hills to become a prize-fighter like his father before him and who, coming down to Frisco, finds adventure, romance and success awaiting him. There are no gasps here—no convenient touches added to give it a “kick.” This quality it has in abundance without any recourse being made toward the lengthy arm of coincidence. It may be a trifle long and there are some sequences which if shortened would quicken the action and heighten its appeal.

“The Abysmal Brute” is mostly a character study of a shy mountain youth whose modesty makes him his own worst enemy. He is afraid of the opposite sex but still he obeys his father’s advice—“If you love a girl, don’t give up ‘til you have won her.” So he is thrust into a strange world—the world of society, this uncharted purist. He is ashamed of his profession and the girl doesn’t learn of his association with the main act until he has conquered her heart. Yet his sincerity has brought such a deep appreciation that she doesn’t waver except for a brief instant. Then his courage and determination to conquer her, for he applies caveman tactics. This is the story in a nutshell—a story punctuated with considerable by-play as it concerns the thrill-ring.”

Henley’s atmosphere and incident are exceptionally well. And his scene when the youth calls on the girl, unannounced, is a gem. The guests are in evening dress and their table manners are perfect, yet they do not become right before the boy. Who could be a better choice for the title role than Reginald Denny, the actor that made the “Leather Pusher” talk so entertaining? He gives his best performance here, acting in character throughout every scene. Some of the Latin favorites had better watch this fellow Denny. He is astling some of their thunder. A capital picture, capably staged, directed and acted. A fine box-office attraction. Get it quick.

The Cats


The Story—Young Californian mountainman is brought up by his father, an ex-populist, to become a prize-fighter. He is shy of women, but falls in love with girl at the beach. He enters the ring and is so successful that he is called “The Abysmal Brute.” The girl he falls in love with happens to most any and eventually the justice that he is a prize-fighter.

Characteristics—Character study and romance.

Production Highlights—The fine work by Denny, the local color of the roped arena.

Exposition Angle—The fast growing popularity of the ring. The rich local color of the roped arena. The name of the director, the author, the distributor, should get hit in every locality. Big enough for first run houses.

Motion Picture News, April 21, 1923, p. 1955; May 5, 1923, p. 2129
"The Abysmal Brute"

Many Angles of Interest and Appeal Make This Universal-Jewel a Superior Box-Office Attraction

Reviewed by C. S. Sewell

There are so many angles of interest in the Universal-Jewel production, "The Abysmal Brute," that it should appeal to almost every type of patron. Adapted from a story by the late Jack London, it has the vigor and dramatic value of this author's work. For the men there is the appeal of hardy manhood, of life in the open, and the atmosphere of the prize ring. But don't get the idea that it is a prize fight story only, for there is a pretty romance of the unspol ied chap from the hills who packs such a tremendous wallop in the ring that he is known as "The Abysmal Brute," but at the same time is so bashful that he runs away from all women, until the right girl comes along. Then, haltingly at first, but with all of the force of his nature when the time comes, he fights against all odds of class distinction and wins. There is the sweep of the great open spaces in the early scenes, beautiful scenic atmosphere, snappy and unusual comedy that is put across with a bang.

All of this has been emphasized and forcefully brought out by the excellent direction of Hobart Henley, by his usual painstaking attention to detail in rounding off his scenes. There is just enough of the prize ring to please those who like it and not enough to detract from the interest of those to whom the squared circle does not appeal, and these scenes are well handled, with good punches, literally as well as figuratively, and refreshing human comedy.

Added to all of these is the truly excellent work of Reginald Denny in the title role. Having achieved great success in the three "Leather Pushers" series of two-reelers, in which he essayed quite similar roles, he was an ideal selection for the hero of this feature. He looks and acts the part. His sincerity and naturalness add greatly to the role. His performance holds your interest tensely and he has your sympathy to such an extent that in the scenes at a formal dinner in the girl's home, where his uncouth manners cause amusement to some of the guests, you truly feel sorry for him.
Mabel Julienne Scott is well cast as the society girl who falls in love with the hero, not knowing he is a prize-fighter. Her turning from him when she learns this, and the final victory of her heart over the artificial restrictions of class distinction are convincingly handled. The remainder of the cast all do fine work.

It is a red-blooded story that starts off strong and keeps up a good pace, although there is a tendency to unnecessary footage in developing the detail of some of the scenes. Judicious cutting would speed up the society sequence, but even as it stands it is an excellent box-office attraction, and with many angles of exploitation and appeal, a showman's picture.

**Cast**

- Pat Glendon, Jr.
- Reginald Denny
- Marion Sangster
- Mabel Julienne Scott
- Pat Glendon, Sr.
- Charles French
- Sam Stubener
- Hayden Stevenson
- Mortimer Sangster
- David Torrance
- Wilfred Sangster
- George Stewart
- Buddy Sangster
- Buddy Messenger
- Deane Warner
- Craufurd Kent
- Mrs. Mae Tavish
- Dorothea Wolbert
- Violet Mae Tavish
- Julia Brown
- Abe Levinsky
- Harry Mann
- Battling Levinsky
- Kid Wagner
- Rough House Ratigan
- Jack Herrick

Adapted from story by Jack London.

Scenario by A. P. Younger.

Directed by Hobart Henley.

Photographed by Charles Stumar.

Length, 7,373 feet.

**Story**

Pat Glendon has been raised in the seclusion of the mountains by his father who was a famous prize fighter. Possessed of terrific strength, he is afraid of women and runs away from them. Coming to San Francisco, he achieves success in the ring and by his hard hitting earns the title of "The Abyssmal Brute." One day he rescues a girl from drowning and wins the gratitude of her escort. It is a case of love at first sight on both sides. Following up his suit he is handicapped by his lack of knowledge of social niceties as the girl is a member of high society. Winning out against a society rival, he faces the situation where the girl learns he is a prize-fighter. She repudiates him. He refuses to accept the situation, and finally wins out.

*Moving Picture World*, April 21, 1923, p. 849
Reginald Denny in Jack London Story That Should Go Very Big

"THE ABYSMAL BRUTE"
Jewel—Universal
DIRECTOR .................... Hobart Henley
AUTHOR ..................... Jack London
SCENARIO BY ............... A. P. Younger
CAMERAMAN ................ Charles Stumar
AS A WHOLE ................. Thoroughly enjoyable picture that contains sure-fire entertainment and will please everyone

STORY ....................... Contains fine audience appeal and has been splendidly handled; a lot of interesting detail

DIRECTION ................. First rate; puts the material to good use and plays to the audience at all times

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

LIGHTINGS .................. Good

PLAYERS ................. Reginald Denny an ideal type and does excellent work; Mabel Julienne Scott appears to try too obviously to impress; a well suited cast on the whole

EXTERIORS ................. Few, but they are attractive

INTERIORS .................. Appropriate

DETAIL ....................... Good

CHARACTER OF STORY ....... Society girl breaks engagement when she learns fiancé is a prizefighter, but he wins her back in spite of herself

LENGTH OF PRODUCTION ... 7,372 feet

In view of the cordial reception "The Leather Pushers" series received, it was a piece of fine judgment for Universal to select Jack London's novel, "The Abysmal Brute," as a vehicle for Reginald Denny, who is just the right type for the role of Pat Glendon and entirely capable of the part. The London novel certainly provides first rate screen material and has a far-reaching audience appeal in that it will prove interesting to the men folks from the prize-fight angle and to the women from the standpoint of romance.

And the two ideas have been splendidly blended together by A. P. Younger, who prepared the novel for the screen. But it remained for Hobart Henley to use the scenario to good advantage and he has done so almost without exception. "The Abysmal Brute" is completely satisfying to the exclusion of three more or less unimportant faults, two of which may be easily removed. And they are: first, the picture is a little too long and can still be cut to advantage; second, Henley has exaggerated some of his otherwise effective detail, such, for instance, as the sequence in which the mountaineer-fighter appears at the home of the rich girl and amuses her snobbish family by his lack of table manners—here Henley goes a little to the extreme, but this can also be toned down by cutting; third, Mabel Julienne Scott does not seem quite equal to the role of Marion Sangster.

While Miss Scott seems very sincere and is pleasing she is inclined to give the impression that she is working too hard to get the part over. Insufficient poise is what she lacks most. This is no handicap for the picture, however, and to the majority of picture patrons Miss Scott will probably prove thoroughly pleasing and satisfying. Then with the splendid performance of Reginald Denny, as the fighter-lover, there is surely enough for the picture to be enjoyable. The fight scenes are well staged and contain some fine thrills.

Henley sustains the interest very well all the way and intermittent comedy bits are first rate. At the outset there are some laughs that are great. When the young mountaineer's manager plans a fight with a husky Jewish boy, the latter's little shrimp of a brother protests (in Yiddish titles) that Jakey musn't fight with a "ham and egger." The comedy strain here is going to get laughs and later on some equally effective pathos may get tears—where the fighter-hero returns home to bury his father.

Fine Audience Appeal and Has Plenty of Exploitation Angles

Box Office Analysis for the Exhibitor

A slight synopsis of "The Abysmal Brute" could hardly do it justice because it is not the mere outline of the theme that makes the picture, it is the wealth of splendid detail injected by Hobart Henley and the excellent performance of Reginald Denny that makes it an A1 entertainment. And it should have a universal appeal because you can make promises for both your men and women patrons.

Be sure to let your men folks know about the several fights staged in the picture and for their benefit play "The Abysmal Brute" up as a story of the prize ring, naming Jack London as the author. If you played Reginald Denny in "The Leather Pushers" series, your folks will surely want to see him in this. For your women folks promise the romance of a prize fighter and a society girl. You can rest assured your feminine clientele will "love" Denny, whose "fan" mail is likely to show a big increase after they see him in this. Universal exchanges will supply you with a very complete book of exploitation suggestions.

The Film Daily, April 15, 1923, p. 3
Appendix 15 - 1923

Motion Picture News, March 19, 1923, p. 1103ff
The Acquittal (1923)
Reporter (Clarence Brown, the director). Pack Journalists from yellow journals cover the sensational trial from start to finish.

Reporters at the trial including Clarence Brown, the director, react to the courtroom drama.

The 1 Sep 1923 Exhibitors Trade Review reported that photography was completed at Universal City, CA, on The Acquittal, and that production had moved to the cutting room. The film's big courtroom scene employed several hundred people. The art director used photographs of actual courtroom trials to design the set. American Film Institute Catalog of Feature Films
Photography has been completed at Universal City on "The Acquittal," the screen adaptation of Rita Weiman’s stage play, and the film according to reports, is now in the hands of Clarence Brown, the director, and a staff of experts for cutting.

The picture, featuring Norman Kerry and Claire Windsor, is lavishly set. The big courtroom scene, employing several hundred people and marking one of the big dramatic moments in the play, was a pretentious piece of stagecraft. The court was reproduced from newspaper pictures of actual trials, several of the most important in the country during the past year being guides for the action and the design of the scenery.

Exhibitors Trade Review, September 1, 1923, p. 598

The first thing that strikes the observer’s fancy in viewing the press material of "The Acquittal" is the eye-catching quality of the newspaper ads depicted therein. "Who Killed Andrew Prentice?" is the title of one particular ad which is calculated to run a full column in story style, and has all the elements of a stirring newspaper story told by a journalist of no mean qualifications. It is as absorbing as a novel, yet so subtly composed in its incorporation of the “selling objective” that one is minded to go to view the picture if for no other thought than to see how far the picture measures up with newspaper account. In this case, happy to say, there is little or no discrepancy between the journalistic account and the screen version, so that two birds are killed with one stone.

Exhibitors Trade Review, January 26, 1924, p. 39
‘The Acquittal’

Universal: Photoplay in Seven Parts. Adapted from Rita Weiman’s Stage Play. Scenario by Jules Furthman. Director, Clarence L. Brown. Cameraman, Sylvano Balboni. Length, 6,523 Feet.

CAST AND SYNOPSIS

Madeline Ames ........... Claire Windsor
Robert Armstrong ........ Norman Kerry
Kenneth Winthrop ......... Richard Travers
Edith Craig .............. Barbara Bedford
Andrew Prentice .......... Charles Wellesley
Carter Ames ............. Frederick Vroom
The Butler ............... Ben Deely
District Attorney ........ Harry Mestayer
Minister ................. Emmett King
Maid ..................... Dot Farley
Taxi Driver ............. Hayden Stevenson

Kenneth Winthrop is tried for the murder of his foster-father, Andrew Prentice. His foster-brother, Robert Armstrong, is his accuser. Both love Madeline, who has chosen Winthrop. Armstrong alleges that Edith Craig, secretly engaged to the dead man, and Winthrop were in love, but is not believed. Circumstantial evidence is introduced offering the time as given by a certain clock. Madeline discovers that what they took for a clock in a butcher’s store window was a circular meat scale, the hand of which stays at twelve, the top of the scale, when not in use. This discovery clears her husband. A postal inspector produces a letter written on the night of the murder by Prentice, which had been stolen in a mail holdup and recovered. This letter solves the whole mystery and puts the guilt on the shoulders of the real criminal.

By George T. Pardy

We fancy that even the creator of Sherlock Holmes would be unable to pick out the guilty chap in this most ingenious of murder mystery dramas before seeing the final reel run out. It was this element of uncertainty which piled up the suspense agony mountains high in the “legitimate” attraction from whence the film plot is drawn, and the picture retains the speculative quality in full strength, thanks to the skilled direction of Clarence L. Brown and the smooth, well balanced work of a superb cast.

Undoubtedly, “The Acquittal” stands in a class by itself in point of novel treatment and its power completely to puzzle the onlookers. And yet the method adopted to avert suspicion from the actual criminal is simplicity itself. One might say it is merely a case of reversing the usual movie fashion of stirring up sympathy for the hero and dislike of the villain right from the start.

Another unique touch is the clock episode, when the wife of the accused discovers that the timepiece which belongs in the circumstantial evidence chain and indicated twelve, one half hour after the murder was committed, was partially obscured by a butcher’s scale in the shop window, the top hand of which naturally stood at that figure when not in use.

This results in her husband’s discharge, and the mystery is finally solved by a letter turning up which had been posted by the deceased a few hours before he met his fate, but fell into the hands of robbers. The assassin confesses and commits suicide.

Director Brown has utilized the flashback with excellent effect in developing the evidence in the case, and right here it should be stated that the courtroom stuff, so frequently overdone and burdened with unnecessary, wearisome detail where the average film is concerned, is handled with such dexterity and colorful appeal that the trial scene rivets the spectator’s attention from the beginning to end.

There isn’t an inch of what an engineering sharp would term “lost motion” in this feature. The action swings into full speed at the start and never relaxes until the unexpected and thrilling climax is achieved.

To present such a vivid and compelling story through the medium of an ordinary cast would have been a blunder worse than crime,
and it is a pleasure to note that every player in “The Acquittal” measures up to Al standard.

Claire Windsor registers brilliantly in the emotional role of Madeline Ames. Norman Kerry as Robert Armstrong, Richard Travers as Kenneth Winthrop, the accused, and Barbara Bedford as Edith Craig give faultless performances, and adequate support is rendered by the remainder of the company. The photography throughout is of first-grade quality.

Exhibitors in general ought to find this a lucrative box office asset. It is a picture fit for presentation in all classes of theatres and can safely be exploited as a murder mystery melodrama of intense power and startling originality. Attention also should be directed to the excellence of the cast and the successful run of the stage play on Broadway.
The Acquittal
(Universal-Jewel—6523 Feet)
(Reviewed by Laurence Reid)

A novel touch showing the principal figures involved in the transcript of the evidence. The scene
of the murder and director is to keep one mystified over the actual
identity of the murder—though the evidence is all against the
defendant—is established in the manner in which the various figures
give their testimony. The transcript is introduced and the action
flashes back to each character’s evidence. However, there is a gap in
the State’s case insomuch as it is never brought forth what caused the
death of the victim. It looks to us as if the district attorney relied
too much upon circumstantial evidence. Certainly any alert prosecu-
tor wouldn’t fail to use every means possible to establish a motive for
the crime—even to performing an autopsy on the victim insomuch as
an poison is planted as the probable instrument of death.

But eliminating this analysis, the picture is over interesting—made
so by a director who has emphasized the mystery element and brought
out the melodramatic detail by taking each witness’ evidence. The
courtroom episodes—and these take up most of the action—are well
executed, and the figures are acted in all sincerity by players chosen
for their adaptability. The climax in view of what has preceded it
is rather clumsy—for the real assassin—the man who has been on
trial confesses to the crime—and it is such a simple confession that it
makes the district attorney look inept.

The manner in which the defendant is moved by his wife is
genuinely novel. Indeed the case hinges on the hour in which the
murder is committed. A theatrical touch is indicated when the wife
brings in a butcher’s scale which as you know always points to the
top figure when in use. It had covered the clock which hung right behind it. Despite the flaws of evidence the picture is a clever
melodrama and certain to excite attention and be favorably received.

THEME. Murder mystery melodrama.

PRODUCTION HIGHLIGHTS. The courtroom episodes. The dovetailing of transcript of evidence with
witnesses. The acting. The climax when real
criminal is identified. The good settings.

DIRECTION. Gets right into his story and starts it off
with mystery element. Plants evidence so that suspense is
ever ahead. There are gaps in story which destroy logic,
but director has covered them in a creditable manner—so
that spectator’s interest is on the alert.

EXPLOITATION ANGLES. The title and the cast. Also feature author and fact that play had long run on Broad-
day. Feature it as one of the most compelling mystery melo-
dramas ever screened. Use cuts of stars with question mark
—asking “Who killed Andrew Prentice?”

DRAWING POWER. High class melodrama—should appeal
to all classes.

SUMMARY. A first rate mystery melodrama with sus-
 pense and interest maintained to finish. Gaps in plot, but
story is well treated so that they are not noticeable to any
extent. Courtroom sequences well handled.

THE CAST

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<td>Madeline Ames</td>
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<td>Robert Armstrong</td>
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<td>Kenneth Winthrop</td>
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<td>The Tax Driver</td>
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By Rita Weiman. Scenario by Jules Furthman. Directed by Clau-

SYNOPSIS—Rich man is mysteriously murdered and one of his
adolescent sons is on trial for the crime. The defendant has mar-
ried a girl which aroused his foster-brother’s jealousy. She saves him from
the chair, but the jealous rival with indisputable evidence forces a
conviction of guilt from him.
“The Acquittal”

Universal Super-Jewel Based on Successful Stage Play Is an Absorbing and Baffling Mystery Reviewed by C. S. Sewell

Notwithstanding the fact that he has viewed several hundred productions and among them many mystery stories, the writer has no hesitancy in saying that never has he seen a picture in which the identity of the guilty party is quite as baffling as in the Universal Super-Jewel, “The Acquittal.” The manner in which this is done is unique for there is very little attempt to fasten the crime on any of the innocent characters and only by inference and from the standpoint of motive do you ever suspect the one who seems to be the villain and turns out to be the hero.

By the simple and unusual expedient of casting suspicion on the guilty party based entirely on circumstantial evidence, then proving this evidence to be at fault and bringing about his acquittal, the spectator is left literally “up in the air.” Then in a chain of rapid events is disclosed the real murderer, how he committed the crime, and how a fortunate circumstance together with the perjury of his unsuspected accomplice brought about his acquittal.

The picture is portrayed by an excellent cast including such well-known players as Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers, with Harry Mestayer, Dot Farley, Hayden Stevenson and others in the supporting cast, and all give very capable performances, adding greatly to the effectiveness of the mystery and never once making a false move. Director Clarence L. Brown deserves credit for the exquisitely manner in which he has taken Rita Weiman’s successful stage play of the same title and adapted it to the screen so that no hint is given of the solution of the mystery.

Here is a closely knit production which gets right into the story at the first flush without any preliminary. The picture starts off with the trial of the accused, and the murder, the events leading up to it, and the chain of evidence is brought out entirely by flashbacks. Your attention is held tensely from the opening title to the final fade-out.

For any audience that likes mystery themes, and we believe a great majority of them do, we can heartily recommend “The Acquittal” and it should prove for such patronage to be a big box-office success. Possibly some of the spectators will be inclined to slightly repress their suspicions being played with and the fact that the relative positions of the characters who appear to be the hero and the villain in the early part are reversed by the solution, but we feel sure that the great majority will be thoroughly satisfied with the working out of the story and will appreciate the cleverness of the development which has succeeded in so completely mystifying them.

Cast

Madeline Ames............ Claire Windsor
Robert Armstrong......... Norman Kerry
Kenneth Winthrop......... Richard Travers
Edith Craig.............. Barbara Bedford
Andrew Prentice.......... Charles Wellesley
Carter Ames............. Frederick Vroom
The Butler.............. Ben Deely
The District Attorney.... Harry Mestayer
The Minister............ Emmett King
The Mold.................. Dot Farley
The Taxi Driver......... Hayden Stevenson

Based on stage play by Rita Weiman.
Scenario by Jules Furthman.
Directed by Clarence L. Brown.
Photographed by Sylvano Balboni.
Length, 6,525 feet.

Story

Andrew Prentice is mysteriously murdered. His foster son, Kenneth Winthrop, is accused, and put on trial, and through a combination of circumstantial evidence hinging largely on the time as indicated by two different clocks he is about to be convicted when his wife discovers that one clock is obscured by the dial of a big scale. Kenneth is acquitted. Certain suspicions point to his foster brother, Robert Armstrong, as the guilty party, as Robert was also in love with the girl who married Kenneth and was insanely jealous. Others in the cast are suspected. The solution hinges on a letter which was stolen from the mails and turns up after the trial. This letter changes the entire situation and discloses that the real murderer is one whom the audience does not suspect.
THE ACQUITTAL
(Universal-Jewel Film)
Story from RITA WEIMAN’S stage play of the same name

Scenario by JULES FURTHMANN
Adapted from the Photoplay by
FRANCES SMITH DEAN
Directed by CLARENCE L. BROWN

THE PLAYERS:

Madeleine Ames Winthrop...Claire Windsor
Robert Armstrong...Norman Kerry
Kenneth Winthrop...Richard Travers
Carter Ames...Frederick Vroom

WHO KILLED ANDREW PRENTICE?

EVERY newspaper in the East carried this flaming headline when the news of the taking off of one of New York’s wealthiest philanthropists was flashed over the wires. The mystery was all the more baffling because of the lack of motive. So far as was known the middle-aged financier was without an enemy. Investigation had established the fact that robbery was not committed on the night when foul murder stalked into the stately library of his Fifth Avenue mansion. One clue, however, was left unmistakable. The hour of the crime was fixed by the broken clock, which the unknown assailant had accidentally demolished when he struck the blow that crushed in Prentice’s skull. On this telltale timepiece the hands stood at eight minutes to twelve.

Conjecture as to the identity of the assassin was still at white heat when the second sensation broke. Kenneth Winthrop, one of Prentice’s two foster-sons, was accused of the crime. Then indeed did the yellow journals outdo formerly Madeline Ames, whose wedding in fashionable Grace Church was still fresh in the public mind—as was also the account of that melodramatic interruption of the marriage ceremony by Robert Armstrong, the second of Prentice’s foster-sons.

How Mrs. Grundy had relished and wondered over that scandalous proceeding!

“I'll tell you of an impediment to this marriage!” young Armstrong had yelled. “I'll tell every guest in this sacred edifice what kind of a man the bridegroom is!”

So much the great American public had gleaned through the power of the press, but no reporters were present when the horrified ushers corralled Mr. Armstrong in the rector’s private office and only the bridal party, outraged and incredulous, followed to hear his astounding denunciations. But now, in the tense silence of the courtroom where Kenneth Winthrop was on trial for his life, bit by bit as
“Inside the envelope the master dropped some little white tablets.”

vered by years of faithful service in the Prentice family. He told of having
overheard a conversation between the late Andrew Prentice and Edith Craig that showed how the seeds of
suspicion planted by his foster-son had at least taken temporary root.
Mr. Prentice had been ailing, he said, and Miss Craig was always asking
if he was taking his medicine regularly.

“On this particular occasion the master looked at her ‘queer-like’—
James lowered his voice confidentially.
—and I heard him say, ‘Edith,
will you swear that Kenneth has never
been anything to you?’”

“And what was the answer?” The
courtroom was as still as the tomb
as the butler’s reply to the prosecuting
attorney rang out:

“She began to cry, sir. ‘Oh you
don’t trust me!’ she sobbed. And she
puts her head down on the master’s
shoulder. After a while he patted her
like he was sorry he’d doubted her.”

There was a stir among those who
recognized Robert Armstrong by his
frequently published pictures as that
much discussed person strode into the
courtroom. He had laid his own
practice aside to assist the prosecuting
attorney in his conduct of the case
against his foster-brother. Now,
prompted by Armstrong’s whisper, the
district attorney asked:

“Will you tell the jury who visited
the Prentice home on the night the
murder was committed?”

“Mr. Kenneth Winthrop, sir, about
9 p.m. I admitted him myself, sir,”
was the prompt rejoinder. “Miss
Craig came flying down the stairs and
started to tell him something. Then
she noticed me at the end of the hall
and ordered me, very sharp-like, to go
about my business. Not that I was
eaves-dropping at all——

“That’s understood.” The
district attorney’s voice was reassuring.

“Then what happened?”

“Miss Craig and Mr. Winthrop
went into the library together and
she slammed the door in my face.”

“When did you last see Mr. Prentice
alive?”

“About one hour later he rang for
me. When I went in he was in the
room opening out of the library. He

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MOVING PICTURE STORIES

For answer Armstrong produced a notification written on the stationery of the New York Post Office stating that the midnight collection of mail from Box 54, adjoining the Prentice mansion, had been loaded on Truck No. 11, which truck was subsequently held up and robbed.

An exasperated sigh arose from the massed spectators. The most important and tangible clue in the whole case hopelessly lost!

Next the housemaid, Sophie, testi-

he was past hope. Then I heard James say:

"He's been dead since eight minutes before twelve. That's when the clock stopped." Then I heard Miss Craig's voice from the doorway wailin', "Oh, something awful has happened! And that's all I know, sir."

As Sophie left the stand the next witness was called. He was the driver of the taxi who had identified Kenneth Winthrop as the man he had driven from the Prentice home on the night of the murder.

"What time was it when you started off with your fare?"

"Almost exactly twelve o'clock, sir. I can state it positively because the gentleman asked me as soon as he got in what was the exact time.

"I haven't a watch," I answered, but just around the corner there's a delicatessen store with a big clock, and I whisked him around the block to see for himself.

"Just twelve, sir? I pointed out.

"What? He comes back an' he seems awful upset."

"Why, I'm only 11.30 by my wrist watch."

"But you see where the hands point," I says, nodding toward the store window.

"My God! He mutters, 'twelve o'clock! It couldn't be as late as that!'"

Next the delicatessen shop proprietor testified as to the accuracy of his big standard timepiece, which was set and regulated from the Western Union Telegraph Office. Madeline Winthrop buried her face in her hands.

On the evidence of a broken clock and

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a timepiece in a deserted shop window her husband was being sent to the electric chair. She lifted up her tear-stained face as Carter Ames, representing the defense, called his first witness and Edith Craig took the stand.

Forcing herself to a calmness she was far from feeling, the young secretary whose beauty had won the heart of the murdered victim told how she had dismissed the butler and gone into the library with Kenneth Winthrop, as James had testified.

"You may tell the jury exactly what happened after you entered the library with Mr. Winthrop and closed the door," encouraged Carter Ames.

"Mr. Prentice was seated before the fire. Mr. Winthrop and I took a couch near by and listened respectfully while he informed us that he had something of great interest to tell us."

"And what was it?"

"He took a legal document from his pocket and said it was his will; that he wanted Mr. Winthrop and me to know he had just drawn a new one leaving everything to Kenneth—I mean Mr. Winthrop."

"To my other foster-son, Robert Armstrong," he read, 'I leave the sum of one dollar, for reasons that he will understand.' Then Mr. Winthrop remonstrated. He said that he couldn't cherish any ill-will toward his foster-brother, in spite of what he had done.

"That made Mr. Prentice furious, at first, but we soothed him and eventually won him around to Mr. Winthrop's viewpoint."

"'All right, you shall have your way,' he finally promised. 'I'll destroy this will and draw a new one making you and Armstrong joint heirs. So he tore up the document and threw it into the fire.'"

"'How long did Mr. Winthrop remain with Mr. Prentice?'

"'Until about 11.30. I remember the hour distinctly, because Mr. Prentice said laughingly:

"'Sorry o' chase you off, but I have some work to do.'"

"So I went to the front door and saw Mr. Winthrop get into a taxi. Then I said goodnight to Mr. Prentice, threw him a kiss as I went upstairs, and"—the soft voice faltered, choked with sobs—"that was the last time I ever saw him alive.

"With brutal indifference to the poor girl's emotion Robert Armstrong suddenly boomed out:

"'Do you know what perjury means?'

"There was an angry murmur from the assembled spectators. Madeleine caught her breath. Would this man never cease to persecute the helpless and weak? The Judge rapped sharply for order.

"Carter Ames sprang to his feet.

"'What was your motive, Mr. Armstrong, in offering to aid in the prosecution of your brother?'

"His voice was flagellating in its cold contempt. Robert Armstrong answered:

"'Andrew Prentice was a wise and benevolent father to me. I shall leave no stone unturned to bring his murderer to justice. It was a similar motive that prompted me to try to prevent the marriage of Madeleine Ames to Kenneth Winthrop. I love her and would have laid down my life to save her from this man.'"

Madeleine looked the scorn she was incapable of expressing. Ames went on with his examination.

"'Would it not be greatly to your advantage, Mr. Armstrong, to have that letter which was purported to have been written to you by Mr. Prentice permanently disappear?'

"Armstrong's unmoved denial brought only a shrug of disdainful shoulders from more than one woman in the courtroom, while Ames leaned forward to breathe into Madeleine's ear:

"'We know that Kenneth is innocent, of course, but we must prove it.'"

And still, despite the concurrence of the general public in this belief, the circumstantial evidence against Winthrop continued to pile up, and another weary day were on to a close.

Edith's sympathy for the stricken wife had led her to remain in the Winthrop home during Kenneth's trial. Late that night she was awakened by a frightened maid.

"'Oh, Miss Craig, Mrs. Winthrop is up and dressed and saying she's going out,' cried the poor servant. She was cut short by the entry of Madeleine.
MOVING PICTURE STORIES

“I can’t sleep, Edith, until I’ve carried out a plan I’ve just thought of to save Kenneth. Please don’t try to dissuade me.” The next moment she was bowling away in a taxi toward the dark, silent Prentice mansion. Late as it was there was a light in the library. James, still sleepily on duty, admitted her, and brushing past him she went straight to the lighted room. There at the table, busily occupied with a mass of documents spread out before him, sat Robert Armstrong.

“Robert, I know you have the evidence that will save Kenneth,” Madeline began, breathlessly. “You are lying to save your own neck. You killed Andrew Prentice. That missing letter he wrote you will furnish the unmistakable motive.”

Armstrong gazed up dumbly as she hurried on:

“Oh, Robert, you have declared again and again that you love me. Prove it now by helping me save the man I love and, perhaps—” Masking her true feelings, Madeline laid her hand caressingly on his hair. “Give me the letter, dear!” she coaxed seductively.

Armstrong sadly shook his head.

“If I could only make you understand, Madeline! For your sake I’d sell my soul to acquit Kenneth, but I can do nothing.” Slowly the tears trickled down Madeline’s face. She clenched her hands in futile anguish. But she saw that her errand had been in vain. With a heavy heart she returned to the waiting taxi.

The next day as she listened to the district attorney’s merciless arraignment her last hope fled. Nothing new remained but the final plea to the jury. The chain of circumstantial evidence was complete and dammably convincing. Suddenly Madeline sprang from her seat. An inspiration had been born of her hour of Gethsemane. Stealthily she slipped out of the court-room and hailng a taxi was driven furiously toward the delicatessen dealer’s shop. In the window stood a big meat scale. Just behind it hung a large standard clock. As one glanced up to tell the time an optical illusion was automatically produced. Instead of the face of the twelve good men and true filed out than they were back in their places, the foreman exultantly pronouncing the welcome verdict that meant life to the doomed. In the joyous pandemonium that ensued as Madeline threw herself into her husband’s arms, no one noticed Robert Armstrong’s tall figure slip out through the crowd. No one knew nor cared what became of the man who had worked with such superhuman persistence for Kenneth Winthrop’s conviction. But alone in the Prentice library, several hours later, he started as if from a trance when James announced obliquely: “A gentleman to see you, sir. And I think as it’s an officer of the law.”

“You may bring him in, James”—Armstrong’s voice was imperturbable—“and then go out and close the door.”

“Well?” There was no life in the tone or eyes that welcomed the uniformed stranger.

“I’ve followed the Prentice murder case pretty carefully,” announced the officer.

“And I guess this here is that lost letter that was considered such an important clue. We got the gang that held up that mail truck, you see.”

His fingers trembling like aspen leaves, Robert Armstrong opened the letter penned by the hand now cold in death. The officer looked on mutely.

Edith Craig, Madeline and Kenneth Winthrop were discussing over their afternoon tea the miraculous working out of justice when all three were brought up standing by the abrupt entrance of Robert Armstrong. It was as if a bomb had exploded in their midst. Madeline was speechless.

(Continued on page 28)
THE ACQUITTAL
(Continued from page 7)

But instead of passing them to her husband, Madeline quickly raised them to her own lips.

“My God! Stop! Madeline, don’t touch that poison!” Kenneth snatched the deadly dose from her fingers, the warning fairly shaken out from his palsied lips. Slowly the wife’s hand

Viola Dana is “In Search of a Thrill.” If this is the first reel, we’ll say the dainty little star need search no farther. The Apache make-up may change Viola, but we’ll wager the Dana personality will still shine through.

him in cold blood because Prentice had found out that the safe deposit boxes had been looted.

“It was you who first suggested poisoning him!” retorted Winthrop.

“You lie! You lie! I knew nothing about it, until——” Armstrong crossed to the raving girl and shook her savagely.

“Tell us the truth this time. Just what did happen in the Prentice library that fatal night?”

Torn between the passions of jealousy, revenge and terror the girl reenacted the solemn scene.

“In the first place, Mr. Prentice didn’t stay in the library all the time Mr. Winthrop was there. He took some of his medicine pills from the box on the table, then he consulted his watch and said:

“I’ve got to write a note in time to have James mail it for the midnight collection. I’ll be back in a moment.” And he went into the next room where his desk was.

“Mr. Winthrop had bought a box of poison made up to look just like Mr. Prentice’s prescription. He had been keeping it in his pocket waiting for a chance to change the boxes. He had succeeded in substituting the box of poison just before Mr. Prentice took out the tablets. After he had gone away to write the letter, Ken said to me:

“He got the poison that time all right. He’ll never live to finish that note.’ Hardly were the words out of his mouth when we were paralyzed to see Mr. Prentice standing in the doorway. He kept his eyes on us both and walked straight across to the table where the box was lying.

“So I was right in my suspicions,’ he gritted out, ‘but I fooled you. I didn’t swallow the tablets I took from this substituted box just now.’ That’s

DEAR ROBERT:

“You were right about Kenneth and Edith. I found them together in a furnished apartment. Not satisfied with desecrating my home and Madeline’s they have also emptied my safe deposit boxes.

“Please have the enclosed tablets analyzed by a chemist. I think they are plotting against my life by tampering with my medicine.”

Madeline’s eyes blazed their scorn at Robert Armstrong.

“Another of your da—tardly plots!” she cried. Winthrop and Edith stood as if stricken dumb. Armstrong fixed his foster-brother with a stony stare.

“If Kenneth is innocent,” he said, “he will not object to swallowing one of these tablets.”

Shaking the white discs out of the envelope he held them out to Madeline.

“Try him,” he finished, succinctly. A glass of water, please, Edith.” Winthrop held out his hand as Edith brought the water from the teatable.

“All right, Madeline.” He extended his other hand to receive the tablets.

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as far as he got. Kenneth tackled him. 'I'll send you to the chair for this!' Mr. Prentice shouted. I was afraid some of the servants would hear him. Then Ken grabbed the poker and smashed in his skull. He fell dead. And just as he dropped, down came the clock tumbling off the mantel. I had just enough presence of mind to rush to the door and lock it. That was all that saved us, for just a second afterward James knocked. By the clock the time was 11.10. Ken wrapped his handkerchief around his fingers so as not to leave any prints and moved the hands along to eight minutes to twelve. We fixed 11.30 as the time we'd have him leave the house. He waited till it was almost that by his watch. Then he called the taxi. He was going to establish his alibi by having the driver certify as soon as he got in that the hour was 11.30. If it hadn't been for that scale in the delicatessen shop there'd never have been any question at all about the 'time he left. It was that dummy thing that spilled the beans, that and Smart Cat's detective work.' The shameless accomplice shot a baleful glance at Madeline.

She, with a gesture of superb loathing, drew herself to her full height.

"I never knew a human being could be so vile," her words came scathingly. "I trusted you, Kenneth Winthrop, fought for you, prayed for you. But for me you would have gone to the electric chair—but now——"

"Now what?" Winthrop's manner was brazen. "You can't get a conviction. Under the law a man can't be tried again for the same crime after he's once been declared innocent of it."

Madeline pointed to the door.

"Get out of my home!" she ordered, hoarse with emotion. "Take that woman with you, to the street where she belongs."

Half-way toward the entrance Kenneth caught a glimpse of a blue uniformed figure. He started back. Noting the gesture, Armstrong smiled ironically.

"You forget that you can be tried for robbing Andrew Prentice's vaults," he reminded. On tiptoe the culprit made his way toward the rear garden, screened from the street. In his hand he still clutched the poison tab-
let he had snatched from Madeline. With one last desperate resolve he seated himself at a rustic table, slowly raised the tablet to his lips and swallowed it. There, a short time afterward, the officers of the law found him. A cheat in life and love, he had played his rôle through consistently to the end, cheating Justice of her deserts.

“Oh Robert, if only I could begin all over again!” sobbed the overwrought, disillusioned wife, when the news of her husband’s suicide was brought to her.

“And can’t you, dear,” asked Robert Armstrong tenderly, “with my help?”

Motion Picture Stories, p. 30

Status: Print exists at the Library of Congress Film Archive in the Raymond Rohauer collection
Unavailable for Viewing

Type: Movies
Genre: Crime-Mystery-Thriller
Gender: Male (Reporter). Group.
Ethnicity: White (Reporter). Unspecified
Media Category: Newspaper
Job Title: Reporter (Reporter). Pack Journalists.
Description: Major: None
Description: Minor: Reporter, Pack Journalists, Negative
Babies Welcome (1923)
Newspaper Reporters make life miserable for a prospective bride who steals a baby to win a baby contest to replace the money her fiance gave her that she has lost in a taxicab on her way to the jeweler to pick up her engagement ring.

"Babies Welcome"
(Christie-Educational—Two Reels)

There has been no equal to this comedy, for all-round appeal and general merit, in some time. Dorothy Devore, in the leading role, is at her best, showing quite some talent as a "stuntster," in accordance with the story, sharing honors only with a beautiful baby, who plays the most important part, unconsciously perfect. Women, who are not usually slap-stick comedy enthusiasts, will welcome this one, because it is above the usual variety, and may be more accurately described as farce. Besides, it shows the interior of a room where an annual Baby Show is being held, the prize $500 for the most unusual baby.

Dorothy Devore, a prospective bride, loses the money her fiance hands her in an open envelope, with which to go to the jeweler's and call for her engagement ring. Realizing her predicament when she hands the clerk the envelope and is told it is empty, she rushes out to try and find the taxi-cab in which she lost it. She jumps from one into another, throwing out the cushions, but fails to find the right one. She then appeals to her father for a loan, and is refused. Just outside the residence, however, the janitor's baby reposes in a perambulator. Dorothy borrows the baby and enters the little stranger in the baby contest, just in time to win $500. Meantime, the parents discover the absence of their child and newspaper men and detectives make life miserable for Dorothy, who tries to return the baby unseen. It so happens she finally sees the taxi in which she lost the money, and recovers it in time to adjust everything.—LILLIAN GALE.

Motion Picture News, March 3, 1923, p.1057
“Babies Welcome,” Educational

Dorothy Devore is the featured player of a snappy two-part Christie comedy, in which she is supported by George Stewart, Scott Sidney directed, from a script of a story by Robert Hall.

There’s an honest to goodness baby show in this tale of courtship and of the difficulty encountered by the bride-to-be when she loses $500 intrusted to her by her fiancé. Father refuses to be sandbagged for any such amount, and the young woman is at her wits end until there occurs to her the idea of “borrowing” the baby of a neighbor and entering the little one for the grand prize of $500 at the baby show. She wins the prize only to be discovered after collecting it, but is able to restore both the baby and the money after she has recovered the original roll of bills.

The story is well told, has many amusing situations complicated and otherwise, and will make good all-around comedy entertainment.

Exhibitors Trade Review, March 3, 1923, p. 706

“The Film Daily, March 4, 1923, p. 11ff

“Babies Welcome”—Christie—Educational

Type of production……………………..2 reel comedy

“Babies Welcome” is an example of what can be done by clever handling of material, regardless of the novelty of the idea employed. This Christie comedy provides very pleasing entertainment, not so much because of the plot but because of the way the little farce has been produced, directed and acted. Dorothy Devore is the featured player, with a supporting cast that includes George Stewart and Babe London. Dorothy, given five hundred dollars to buy her engagement ring, loses the money in a black and white taxi. Seeing a baby show at which a first prize of five hundred dollars is offered, she steals her janitor’s baby and wins the money. How she then tries to return the baby without being seen and caught, finally falling into the taxi her sweetheart is returning home in, and discovers it is the taxi in which she left the money, forms the action. Scott Sidney directed and Gus Peterson and Paul Garnett are responsible for the uniformly good photography.
"Babies Welcome"
(Educational—Comedy—Two Reels)
Here is a picture that illustrates the fact that material not especially new or original can, if cleverly handled, be made into excellent entertainment. An engaged girl loses the money her fiancé has given her for the ring and in desperation she “kidnaps” the janitor’s baby, wins a prize in a baby show with it, and finally after a series of adventures, recovers her own money, gives the prize money to the delighted parents, and adjusts everything satisfactorily. It is a bright and snappy comedy, clean, with an abundance of good rapid-fire comedy that should please anyone. Dorothy Devore is just as pleasing and peppy as the picture and shows besides being attractive that she is good, both with comedy and with stunts.—C. S. S.

Moving Picture World, March 10, 1923, p. 230

Status: Unknown
Unavailable for Viewing

Type: Movies
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Negative
Boston Blackie (1923)
Editor Boston Blackie (William Russell) of a paper with an editorial campaign about prison reform.

Boston Blackie, just released from prison, threatens the warden, Benton, that he will have him removed from his job for using the water cross, a form of torture, on prisoners. Blackie's sweetheart, Mary Carter, helps him avoid this torture after his return to prison. The officers pursue Blackie, capture him, and bring him back to Benton, but Mary reports to the governor, and they arrive in time to save Blackie from further torments by bringing his pardon. Benton is fired. American Film Institute Catalog of Feature Films
"Boston Blackie"
Fox—1522 Feet

(Reviewed by Laurence Reid)

Another of Jack Boyle's "Boston Blackie" stories has reached the screen in this adaptation of "The Water Cross." While it doesn't furnish any surprise or novelty in theme or characterization, and follows a familiar groove, it nevertheless, is fairly well constructed so that the action and a creditable amount of suspense are dominant. Therefore it should satisfy with those patrons who follow the screen nightly and who don't demand much in the way of entertainment except a desire to be taken into a different environment for an hour.

Boyle's stories are cut pretty much on the regulation pattern. The background is very much the same here so the interest lies upon Blackie's attempt to outwit the warden in applying the "water cure." The plot plunges right into its melodrama at the start. There is no planting of Blackie with explanations made of how he happened to be in prison. He is there—and that's all there is to it. And a scene presents him winning his freedom and vowing vengeance against the brutal warden for his cruelties.

The sponsors haven't been entirely logical in drawing the character. He is next introduced presiding as editor of a paper—with an editorial campaign offered toward prison reform. Inasmuch as he has the "goods" on the warden it is entirely inexplicable just why he should attempt to railroad himself back to prison to get further evidence. One novel twist is discernible. It shows Blackie framing himself with the district attorney to rob the latter's home. But the unexpected happens when the prosecutor is found murdered. So the redeemed crook goes back to the open." And the climax releases some suspense as he takes the "water cure" and escapes.

Hokum is employed here for it is illogical that the attendants would fail to notice the convict on the floor who is getting ready to dynamite the prison. The ending is exceedingly trite since it offers the time-honored arrival of the governor with a pardon. Yes, indeed, the real murderer confesses before he dies.

Several points need an explanation. We would like to know how Blackie's wife is able to maintain two or three homes.
The Cast

Boston Blackie..........................William Russell
Mary Carter..............................Eva Novak
Warden Benton............................Frank Brownlee
Danny Carter..............................Otto Matieson
Shorty McNutt............................Spike Robinson
John Gilmore..............................Frederick Esmelton


The Story—Treats of young convict who plans to effect prison reform when he is released. Is particularly vengeful toward warden for the “water cure.” Plots with prosecutor to be sent back to prison and is convicted upon circumstantial evidence. Makes a getaway with cell-mate. The latter is fatally wounded and confesses to the murder before he dies, exonerating the other.

Classification—Crook melodrama based upon one of Jack Boyle’s “Boston Blackie” stories.

Production Highlights—The first rate suspense when Blackie escapes from prison. The water cure scene.

Exploitation Angles—Author has built up a real interest for his stories. Feature his name and tell that this one furnishes plenty of action and suspense. Bring out the “water cure” treatment for a teaser campaign. Use catchlines.

Drawing Power—Suitable for program houses.

Motion Picture News, June 2, 1923, p. 2673
Boston Blackie
Released by Fox. Story by Jack Boyle.
Directed by Scott Dunlap. Length, 4,522 feet.

CAST AND SYNOPSIS
Boston Blackie ................ William Russell
Mary Carter .................... Eva Novak
Warden Benton .................. Frank Browlee
Danny Carter .................. Otto Matson
Shorty McNutt ................. Spike Robinson
John Gilmore .................. Frederick Easleton
Boston Blackie, upon being released from Wallace prison, determines to devote his life to prison reform work. He knows from experience the cruelties that exist, especially the “water cross,” in Wallace prison. He seeks the aid of Gilmore, the attorney general and together they plan to get more information. Blackie agrees to be sent back to prison but to add realism he plans an attack on Gilmore. That night when he enters Gilmore’s house he finds him dead. He is caught in the room and accused of the crime. Blackie, unable to explain his presence, is sent back to prison. Warden Benton has been waiting for Blackie’s return and at once sets about to give him the “water cross.”
One of Blackie’s former pals secures a stick of dynamite and together they make their escape. He is wounded and finally captured again and brought back to the prison. A confession has been through and Blackie is cleared of the guilt in the murder of the attorney general.
This is one of the best pictures that William Russell has to his credit. It is a thrilling story, one that has plenty of action and real suspense and like most of the other “Boston Blackie Stories” can be counted on to give good satisfaction. This particular one has been adapted from “The Water Cross” and gives intimate glimpses of prison life and the need of prison reform. Around the story there has been built a pleasing little romance and good interest is developed from start to finish.
William Russell gives a thoroughly convincing performance and we consider this one of his best roles. Eva Novak is attractive as the heroine in the story. The supporting members of the cast all lend good assistance and good atmosphere prevails throughout the picture.

J. M. D.

Exhibitors Trade Review, June 2, 1923, p. 35
WILLIAM RUSSELL IN

BOSTON BLACKIE

(FOX)

Quite a good melodramatic feature based on the prison reform theme. Action centers on star, who plays with his usual conviction and force. Story was adapted from Jack Boyle’s magazine story “The Water Cross,” and directed by Scott Dunlap. Five reels.

With an adequate cast, good settings and a human story well told, this Jack Boyle tale makes excellent material for starring William Russell. It is a dramatic story, with a suggestion of propaganda for certain reforms in our penal institutions, although this is not unduly stressed. Director Dunlap has brought out the various pathetic and dramatic points of the story very well and with a small but well chosen cast puts over the idea in a forceful, logical manner.

Boston Blackie is well played by Russell, as is the role of Mary Carter, his sweetheart, entrusted to Eva Novak. Frank Brownlee is Warden Benton; Otto Matieson is Danny Carter; Spike Robinson plays Shorty McNutt and Frederick Esmelton was John Gilmore.

Upon his discharge from prison, Blackie determines to effect a prison reform and abolish the notorious “water cross,” a form of torture practiced in Wallace prison. He arranges with the district attorney, who is running for governor, to send him to prison to get facts, but through the murder of the district attorney, Blackie is sent to prison for life. His sweetheart takes up her residence near the prison and when he signals her he is about to be given the “water cross,” she turns off the water outside the prison. McNutt, a pal of Blackie’s, steals dynamite and blows up a section of the wall and they escape. McNutt is killed and Blackie returns with the guards but is released by the governor when a confession is presented from the murderer of the district attorney.
Another “Boston Blackie” Story That Should Satisfy

William Russell in
“BOSTON BLACKIE”
Fox

DIRECTOR .................. Scott Dunlap
AUTHOR .................. Jack Boyle
SCENARIO BY .................. Paul Schofield
CAMERAMAN .................. George Schneiderman
AS A WHOLE ........ A crook melodrama that should find favor where they like this type of story or where star is a favorite

STORY ................ Adaptation of Jack Boyle’s “The Water Cross,” another Boston Blackie story. Centers mainly around inhuman form of punishment supposedly inflicted in prison

DIRECTION ................. All right; keeps action quite tense throughout. A few comedy touches would have helped

PHOTOGRAPHY ................ Satisfactory
LIGHTINGS .................. Good
STAR .................. Should satisfy his admirers

SUPPORT ................. Adequate: includes Eva Novak as the girl; Frank Brownlee the villainous warden; Otto Matson, Spike Robinson, Frederick Esmond

EXTERIORS .................. Suitable
INTERIORS .................. All right

DETAIL .................. Ample

CHARACTER OF STORY .... A crook, released, tries to effect reform of methods used in prison. He is falsely accused of murder and goes back to serve sentence, escapes and is saved by confession of real murderer at last moment

LENGTH OF PRODUCTION .......... 4,522 feet

Exhibitors catering to a crowd with a preference for crook stories should have no difficulty in satisfying them with this latest William Russell picture which is an adaptation of one of Jack Boyle’s well-known “Boston Blackie” stories.

There have been several of the series made by different companies, among them being “A Face in the Fog,” with Lionel Barrymore, and “Missing Millions,” with Alice Brady. This one lets you know by its title just what kind of a picture it is.

Instead of a theft of jewels or money, however, this time the story deals with an inhuman method of punishment called “the water cross,” supposed to exist in the Wallace prison. According to Jack Boyle, the prisoner is chained to a wall while a high pressure hose projects water against him. A severe dose of this punishment so damages a man’s tissues as to cause death. The exact operation of the treatment is shown in all its detail and it may not be liked by some women. In the earlier part of the film a boy, released from prison, comes home to die after being a victim of this treatment.

There is a good thrill in the situation in which Blackie, having “framed” it with the district attorney that he is to send him back to prison so that he, Blackie, can get evidence against the inhuman warden. Boston enters the attorney’s home by the window according to plan. He finds the attorney seated at his desk, dead. The detectives surrounding the house also according to previous plan, naturally arrest Blackie for murder.

The man-hunt with the warden and his men searching the hills for the escaped prisoners affords plenty of suspense that will satisfy those who like this sort of thing, and although the ending is trite, with the governor arriving in the nick of time with a pardon, it’s really what the crowd expects.

Russell’s admirers will, in all probability, be pleased with his work in this one. Eva Novak plays opposite the star in a well-suited role and the rest of the cast is satisfactory. There is a wonderful dog in many of the scenes that exhibits almost human intelligence and emotions.

Russell’s Name Should Help Plus That of Title

Box Office Analysis for the Exhibitor

If your crowd is right for this sort of a picture, you should do very well with this one. It isn’t staged in such a pretentious way as some of the other pictures dealing with the same central character, but that won’t make very much difference as far as the action is concerned. Be sure and mention Jack Boyle’s name in connection with the title. It will draw those who are interested and who have read the stories, which ran in the Cosmopolitan magazine, as well as those who saw any of the other pictures dealing with “Blackie’s” exploits.

Where the star has a good following play up his name. You can also mention that Eva Novak is in the cast.
Appendix 15 - 1923

IMDB
Broken Hearts of Broadway (1923)
Newspaperman (Creighton Hale as An Outcast)

The out-of-work journalist who is an aspiring playwright listens to a cab-driver narrating a story about “Broadway must break you before it can make you.” It is the prologue to the film itself. The fascination of newspaper life is cast over the entire plot for it is about the ambitions of a reporter that the story is built. It shows his poverty shrouded thinly in worn garments and it voices the bitterness of his soul when confronted by the ogre of despair. The soul-shocked newspaperman encounters his cabby friend of night hawk days from whose lips fall the action of the picture. Stage-struck country girl Mary Ellis arrives in New York and gets a job with a chorus line. She is soon out of work for repelling the attentions of the showowner. George, a songwriter, befriends her and gets her a job in a Chinese cabaret. Through a combination of circumstances, Mary is falsely accused of the murder of the showowner's friend. Mary is freed through the devoted efforts of George, who becomes her husband. They both become successful when George writes a hit play, starring Mary, based on their experiences. American Film Institute Catalog of Feature Films

This rags-to-riches Broadway drama, which was made before Colleen Moore starred in the hit Flaming Youth, was actor/director Irving Cummings' first attempt at distribution. Although it was "suggested by" the stage play by James Kyrle MacCurdy, the basic story had been done many times before. A down-on-his-luck author (Creighton Hale) is telling his chauffeur friend, Barney Ryan (Tully Marshall), his tale of woe. Ryan's answer is to relate the story of Mary Ellis (Moore), a country girl who had many of the same struggles. Mary comes to the big city to become a star. Her gold-digging friend, Bubbles Revere (Alice Lake), helps her land a job in the chorus of a Broadway show, but she loses it when she turns down the advances of one of the show's owners. Although she has found romance with struggling songwriter George Colton (Johnnie Walker), Mary is ready to pack it in and go home. Just as she is getting ready to leave, she is arrested for the
murder of a friend of the show's owner. The real murderer confesses, and Mary finds happiness and stardom with Colton, who writes a song and then a play based on her adventures. She becomes the play's star and is a hit. Janiss Garza, allmovie.com

One of the many who have answered the call (Creighton Hale as An Outcast). A cab pulls up. It is an old friend – Barney Ryan, ex-cab driver (Tully Marshall). They greet each other. “I thought you were so set against automobiles, Barney! Where’s the old horse you used to drive?” He points to the car: “Say, did ye know it’s forty-three horses I’m drivin’ under that thing?” They laugh and the cab driver notices that his friend, the out-of-work newspaperman, has a newspaper under his coat protecting him from the cold. “I’m licked, Barney…New York’s broken me. I’m ready to quit.” The newspaperman who like most newspapermen of the period wants to become a playwright, points to a sign: “Mary Ellis: Broken Hearts of Broadway.” “I’ll bet my play’s as good as that one … but they won’t even read mine. Luck’s against me…” Cab-driver: “It isn’t luck, son. Luck didn’t write that play, or make it a success. You listen to me a minute…” They sit on the cab and he tells him the story of the film. At the end of the film, the cabdriver tries to cheer his friend up: “You see, lad, it looks as if this old street had to break you before it can make you.” He’s cheered up. The woman of the film comes out and enters the cab. The newspaperman watches them drive away, looks up and sees Broadway. He pulls out the newspaper from his clothes, straightens up like a man. “And always it will be the same – the mecca for youth’s pilgrimage – the market-place of genius – the street that is lighted by hope and paved with the ashes of dreams – For there is no other…” Viewing Notes
Scenes from Broken Hearts of Broadway (1925)

Motion Picture News, August 4, 1923, p. 559
HEARTBREAKS OF METROPOLIS IN THE FILM

Woven about the theme that New York takes those who seek its favors and breaks them on the wheel of its materialism or it permits them to achieve success, "Broken Hearts of Broadway," to be produced at the Hollywood Studios by Irving Cummings, is a picturization of the struggles and heartbreaks which touch those who win fame in the great metropolis of the Western Hemisphere.

This photoplay, marking Cummings's entry into the ranks of the great independent producers, will be screened in a most colorful and lavish way. An all-star cast has been engaged for its production and, with Cummings himself playing a small role, it is predicted that the dramatic talent assembled will be an added attraction.

"Broken Hearts of Broadway," adapted by Hope Loring and Louis Darchy Lighton from an old play, is a heart-stirring drama that features some of life's most necessary and natural scenes. It also is a pictorial display of one of the world's best known and most famous streets—a thoroughfare along which has passed practically every notable figure in the history of the United States.

The story throws into vivid relief the manner in which artists battle for success in the great city by the Hudson. It is flavored with the spirit of Greenwich Village and saddened by the inroads of human passions that beat upon the hard surface of Chinatown cafe. The romance of Sunny Hall, land of vengeances and vendettas, tinge some of its strongest scenes, while through it sings the wholesome strain of good, clean America which assists in the suppression of evil or the powers of destruction.

The fascination of newspaper life is cast over the entire plot, for it is about the ambitions of a reporter that the story is built. It shows how his precarious living in worn garments and it voices the bitterness of his soul when confronted by the very sport of despair. But charity and human sacrifice of self also are woven into the plot, while the keynote of a great love is struck frequently throughout the unfold of the drama.

From the time when the soul-shocked newspaper man encounters his reckless friend of might have days, from whose lips fell the action of the picture, "Broken Heart of Broadway" carries the keen interest of its attractiveness through scenes of love and friendship, shame and sorrow, disappointment and despair, death and disaster, fame and fortune—so many of the ingredients of human life—into the final glorification of success won after the struggles beyond measure.

"Broadway is shown in all its alluring beauty, the warm-voiced dawn gifted with some elusive, intangible quality that makes it magic. It is filmed as the street of sights, the glittering stage on which is enacted half of the country's drama of life. And in the production by Cummings two great restaurants will be shown. The sets for these are the largest of their kind ever built, for the action of the picture requires that the famous spaghetti-reenactors and the chop suey parlor known as the Shanghai must be elaborately displayed.

According to announcement given out by Cummings' organization, the all-star cast for "Broken Hearts of Broadway" has been completed. The roster of players includes the names of many of the most famous artists of the industry and each member was selected because of his or her individual suitability for the various roles and none was engaged for the exploitation value of their name alone as is so often the case in organizing an all-star cast.

Included in the list of stars engaged by Cummings is Colleen Moore, who co-starred with James Woods in the Metropolitan production, "The Ninth Commandment." Johnnie Walker, who supplied an important role in Goldwyn's, "The Bear Cat," and who was formerly starred in his own pictures in "Riding My Bud," "Captain Fly By Night" and "The Fourth Musketeer," an E-C special, Alice Lake, former Metro star and featured player in "I Am the Law," "Chicago Salt" and other independent productions; Tully Marshall, well known character lead and one of the principal players in "The Covered Wagon," Kate Price, former silent star and famed old character woman; Creighton Hale, who attained prominence through his work in "Way Down East," Arthur Stewert Holt, who appeared with Gloria Swanson in "Prodigal Daughters" and other Lasky productions; Freeman Wood, featured in the stage production of "The Man Who Came Back" on Broadway, New York, and Anthony Merck, former Universal Film player and more recently film executive who has now returned to acting.

"Broken Hearts of Broadway" will be personally taken to New York by the young producer when completed and will be given a big Broadway premiere with several of the all-star cast appearing in person.

LETTERS AT CAMERA OFFICE

Philo McCollough
Lottie Loveley
Forrest Stanay
Clair Windsor
Cawna Willson
Niles Welch
Chas. Hyland
Broken Hearts of Broadway

An Irving Cummings production to be state righted. Suggested by James Kyrie MacCurdy’s play of the same name. Adapted by Hope Loring and Louis Duryea Lighton. Director, Irving Cummings. Length, 6600 feet.

CAST AND SYNOPSIS

Mary Ellis ................. Colleen Moore
George Colton .............. Johnnie Walker
Bubbles Revere ............ Alice Lake
Barney Ryan ............... Tully Marshall
Lydia Ryan ................. Kate Price
An Outcast ................. Creighton Hale
Tony Guido ................. Anthony Merlo
Barry Peale ............... Arthur Stuart Hull
Frank Huntleigh .......... Freeman Wood

Exhibitors Trade Review, August 4, 1923, p. 432

Status: Print exists in the Library of Congress film archive and film holdings of Film Preservation Associates (Blackhawk Films collection)
Viewed on YouTube and DVD

Type: Movies
Genre: Drama
Gender: Male (Newspaperman)
Ethnicity: White (Newspaperman)
Media Category: Newspaper
Job Title: Reporter (Newspaperman)
Description: Major: None
Description: Minor: Newspaperman, Positive
Bruce Barton Editorials (1923-1924)
Editorial Writer Bruce Barton creates “picturization” of his editorials.

Titles of the first six one-reelers include *The Just a Little Late Club, Those Good Old Days, Poor King Midas, Something for Nothing, Unhappy Husbands, When an Apple Hits You.*

*Motion Picture News*, December 1, 1923, p. 2583

*Moving Picture World*, December 23, 1922, p. 779
“Bruce Barton Series”
(Second National—Novelty—One Reel)
“The Just-a-Little-Late Club”—This is the first of a series of one-reelers edited and produced by Bruce Barton, editorial writer of Collier’s Weekly and released in the independent market by Second National Pictures Corporation. The first subject concerns the adventures of tardy gentlemen and ends with the moral “Watch Your Watch.” It is a clever pictorial editorial, interesting and entertaining and very cleverly produced. This series, if the first subject can be taken as any criterion, should prove exceedingly popular with the theatre-going public, for it touches on interesting human sidelines, comprehensively brought home so that even the primary school child can grasp the moral. You had better grab this picture, Mr. Exhibitor.—R. F.

Moving Picture World, December 30, 1922, p. 879

“Just a Little Late Club”—Better Day Pict.—Second Nat'l Pictures

Type of production...........1 reel Bruce Barton Editorial

“Just a Little Late Club” is decidedly different from the average one reeler, in that it is neither a comedy, nor scenic, and offers a change to the movie-going public. It is a picturization of an editorial by Bruce Barton, its theme dealing with young Mr. Just-a-Little Late, and with his rival Mr. Spry, who is always just little early. There may be some who will object to a preaching, even in sugar-coated form, but it should, in the main, entertain, and there are quite a few laughs distributed throughout the reel. Better see this first and judge for yourself.

The Film Daily, February 4, 1923, p. 5ff
THE JUST A LITTLE LATE CLUB—
Single reel Bruce Barton illustrated editorial, distributed by Second National.—The subject contains many clever titles relating to the value of promptness in business. Just how it will go before a house remains to be seen. The chief question will be one of length—in other words, whether less footage might not enhance its entertainment value. Surely it is sufficiently meritorious to warrant a trial.

Exhibitors Trade Review, January 6, 1923, p. 310

"The Just a Little Bit Late Club"
Second National—One Reel

THIS is apt to meet with a great deal of popularity, despite the fact that the subject "steps on the toes" of many who are in the habit of procrastinating at the inconvenience of others.

It shows Bruce Barton, writer of pointed paragraphs, at his typewriter, conceiving the idea of an editorial upon the habit of being late. It has a marked element of amusement, contains a commendable moral and is decidedly well compiled. A safe "filler" for any kind of audience.—LILLIAN GALE.

Motion Picture News, December 30, 1922, p. 3388
Those Good Old Days, Second National

A single reel Bruce Barton editorial in which the well known editor endeavors to put a pin in the “good old days” bubble, showing how modern conveniences of mechanics, dress and education are vastly superior to anything enjoyed in the so-called “good old days.” Some quaint scenes occur but for the most part it makes rather dull screening.

Exhibitors Trade Review, May 26, 1923, p. 1264

Status: Unknown
Unavailable for Viewing

Type: Movies
Genre: Documentary
Gender: Male (Bruce Barton)
Ethnicity: White (Bruce Barton)
Media Category: Newspaper
Job Title: Editor (Bruce Barton)
Description: Major: Bruce Barton, Positive
Description: Minor: None
Burton Holmes Travelogues (aka Burton Holmes Travel Pictures) (1923-24)
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 1923 include *War of the Wooden Soldiers; Jack and the Beanstalk*. Only one more was produced in 1924, *Peat Lugging with Elephants*.

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

**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

Col. Heeza Liar Series (1923)
Cartoonist Walter Lantz and others interact with the Col. Heeza Liar cartoon character. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales. It was often shown as Bray's weekly Paramount Pictograph screen magazine.

The series was animated by Walter Lantz from 1922 to 1924 and featured live-action segments interacting with the animation, much like the popular contemporary series *Out of the Inkwell*.

The colonel was created by John R. Bray, one of the pioneers of animation, who learned how to make drawings appear to move directly from Winsor McCay (*Gertie the Dinosaur, Little Nemo*) himself. (Actually, Bray sort of stole the techniques, posing as a reporter to induce the not-especially-secretive McCay into showing him how it was done, then patenting the process for himself.) The character first appeared in magazine cartoons, but it isn't clear exactly when those began. A good start date for him is November 29, 1913, when Bray released *Col. Heeza Liar in Africa*, the first of the colonel's 59 cartoons.

Col. Heeza Liar was probably intended as a caricature of Teddy Roosevelt, but he also represented a type seen throughout literature, from Baron Munchausen to Commander McBragg. The type is commonly seen as the boring old former adventurer in London clubs of the 19th and early 20th centuries. The colonel was in late middle age, short, and not slim. He told wildly improbable stories that were entertaining to viewers, but annoying to listeners. He'd no doubt have had the kind of voice that commanded attention, if not for the fact that his films were all silent.

Aside from being the first bankable property of the first commercial animated studio, Colonel Heeza Liar was also the first Bray series directed by Walter Lantz, who just a few years earlier had gotten his start in animation at King Features, where he did various jobs on Happy Hooligan, The Katzenjammer Kids and other well-known newspaper characters. Starting about 1920, Lantz wrote, animated and directed the
colone's cartoons mostly by himself. He even appeared on-screen with the colonel, as with other silent-era characters such as Dinky Doodle & Weakheart, as Lantz so frequently mixed live action with animation, he was sometimes recognized on the street. Don Markstein's Toonopedia [http://www.toonopedia.com/heeza.htm]

The striking difference between the 1910s and 1920s Heeza series is that the latter incorporated a fairly sizable amount of live action footage, usually involving Lantz and others at the studio interacting with the Heeza Liar character. The success of Fleischer's "Out of the Inkwell" was likely behind the decision to use this technique; indeed, the format of combining cartoon and live-action worlds would become a trend in the 1920s, encompassing series like Vitagraph's "Roving Thomas" and Walt Disney's "Alice Comedies" among others. Col. Heeza Liar (1913-1917; 1922-1924) [http://brayanimation.weebly.com/colonel-heeza-liar.html]

Donald Crafton, *Before Mickey: The Animated Film, 1898-1928*, p. 186
Colonel Heeza Liar Comedies
Bray Studios

What every Exhibitor longs for but seldom finds:

SOMETHING NEW

The Colonel Heeza Liar Comedies are a skilful, amusing blending of actual scenes and cartoonry —
A Real Short Feature

“The Nature Faker”

“Do you take this woman for better or worse?”

“The Strike Breaker”

FORBIDDEN FRUIT

Distributed by Standard Cinema Corp.
Physical Distribution by

SELZNICK DISTRIBUTING CORPORATION

The Film Daily, January 3, 1924, p. 3
Col. Heeza Liar and the Ghost (1923)
Cartoonist interacts with the Col. Heeza Liar cartoon character. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales. Artist draws Col. Heeza Liar who comes out of the inkwell and onto the paper.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Cartoonist)
Ethnicity: White (Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Cartoonist)
Description: Major: Cartoonist, Positive
Description: Minor: None
Col. Heeza Liar’s Burglar (1923)
Magazine. Colonel Heeza Liar delves into the pages of a magazine and meets some blood-curdling adventures with a burglar. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales.

"Col. Heeza Liar and the Burglar"
(Hodkinson—Cartoon—One Reel)
Action is the keynote of this combination cartoon and photographed single-reeler produced by Bray and distributed by Hodkinson. The Colonel certainly meets with some blood-curdling adventures when he delves into the pages of a magazine and has an experience with the burglar mentioned in the story. The idea is cleverly executed and the film affords good entertainment. It is one of the best of the Heeza Liar series.
C. S. S.

Exhibitors Trade Review, May 19, 1923, p. 1220 – Moving Picture World, April 14, 1923, p. 777

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Cartoonist). Group.
Media Category: Magazine
Job Title: Cartoonist (Cartoonist). Unidentified News Staff
Description: Major: Cartoonist, Positive
Description: Minor: Unidentified News Staff, Neutral
Col. Heeza Liar, Detective (1923)
Cartoonist interacts with the Col. Heeza Liar cartoon character. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales.

In this episode, Colonel Heeza Liar jumps off the drawing board and into the real world to track down a stolen rooster – but he makes one crucial mistake. Viewing Notes.
Dear Mr. Must—

We are sending you hereewith the famous detective Col. Huesa Liar, who will find the thief and return the rooster to you.

Sincerely yours,

Bug Productions

Have heart woman. Heesa Liar never fails.

Put that rooster back?

Now beat it!
Scenes from *Col. Heeza Liar, Detective* (1923)

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Cartoonist)
Ethnicity: White (Cartoonist)
Media Category: Magazine
Job Title: Cartoonist (Cartoonist)
Description: Major: Cartoonist, Positive.
Description: Minor: None
Col. Heeza Liar’s Forbidden Fruit (1923)
Cartoonist Walter Lantz and others interact with the Col. Heeza Liar cartoon character. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales. It was shown as Bray's weekly Paramount Pictograph screen magazine.
Mysterious Banana Shortage
Solved by Colonel

The mysterious banana famine of 1923, which has been so celebrated in song, on stage, radio and talking machines, is explained at last by the intrepid little pen and ink advertiser of the Bray Studios, Colonel Heeza Liar.

Facts about the banana, which science never knew and will probably never hear of again, are brought to light in the picturization of the Colonel’s amazing narrative, entitled “Forbidden Fruit.”

“Forbidden Fruit,” is the first of the series of Bray cartoons contracted for by the Standard Cinema Corporation, of which L. J. Darmour is president, and is said to bring new elements of comedy to the motion picture screen.

It seems that the trouble is due to the wonderful agility of the wild African banana, its slipperiness when captured and its ability to change its form at will.

Colonel Heeza Liar takes ship to Africa to find out for himself just why they had no bananas. He meets the King and gets permission to take just one banana for himself. But the fruit will not be picked. It wiggles away from him and leads him a wild chase through the jungle. At last he sneaks up on it when it is apparently asleep with one end sticking out of the ground, but alas, this is a grievous error for it turns out to be the tip of the horn of a snoozing rhinoceros. Then there is another chase, this time with the Colonel in the lead. He saves the Jungle Queen but leaves the love-smitten damsel to return to his beloved New York with a goodly supply of bananas.

“Forbidden Fruit” has just been released and it will be followed shortly by the second film of the series, “The Strike-Breaker.”
Scenes from film, *Colonel Heeza Liar’s Forbidden Fruit*

Status: Film preserved by New Zealand Film Archive, the American archival community and the National Film Preservation Foundation.
Col. Heeza Liar in the African Jungles (1923)
Cartoonist interacts with the Col. Heeza Liar cartoon character. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Cartoonist)
Ethnicity: White (Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Cartoonist)
Description: Major: Cartoonist, Positive
Description: Minor: None
**Col. Heeza Liar in Uncle Tom’s Cabin (1923)**

Cartoonist interacts with the Col. Heeza Liar cartoon character. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales.

Status: Unknown
Unavailable for Viewing

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

**Col. Heeza Liar, The Strike Breaker (aka) Strikebreaker) (1923)**

Cartoonist interacts with the Col. Heeza Liar cartoon character. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Cartoonist)
Ethnicity: White (Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Cartoonist)
Description: Major: Cartoonist, Positive
Description: Minor: None
Col. Heeza Liar’s Vacation (1923)
Cartoonist interacts with the Col. Heeza Liar cartoon character. Colonel Heeza Liar was a visual parody of Teddy Roosevelt, and was known to spin a variety of tall tales.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Cartoonist)
Ethnicity: White (Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Cartoonist)
Description: Major: Cartoonist, Positive
Description: Minor: None
Companions (1923)

Magazine. The second entry in a “sing them again” probes the independence of the modern woman in which a girl proposes to a man, marries him and he does the dishes while she smokes and reads a magazine.

"Companions"
(Examplary—One Reel)

"Companions" is the second of the "Sing Them Again" series recently inaugurated by Educational Film exchanges. These subjects are considered as a modernized revival of the old-time melodies and combine the words of the songs with appropriate motion-picture themes partly serious and partly humorous in spirit. We found this second contribution to the series even more entertaining than the first. The airs embodied in this number include "Comrades," "You Made Me What I Am Today" and "When You and I Were Young, Maggie." The method of introducing and carrying along the refrain of "You Made Me What I Am Today" is especially effective and ought to be good for a real laugh anywhere. The song is simply announced as one intended to be sung by the married men only, and a subtitle warns the men folks beforehand: "Don't let her stop you!" Then the title and words of the song are flashed on the screen, and during the repetition of the chorus the picture shows the master of the house washing the dishes while wifey lounges in the parlor with the latest bestseller and a box of bonbons. Where the audience can be induced readily to wonder for awhile this number out to be a knockout as entertainment. —E. F. SUPPLE.

‘Companions,’ Educational

The second of the “Sing Them Again” series is clever and amusing. It will surely infuse your audience with a spirit of jollity. The introduction contrasts the ancient and modern methods of putting a baby to sleep. The modern mother no longer sings to her offspring. She turns on the radio, encloses her darling in a barrel-like crib that is revolved by electricity and goes out for a stroll. The numbers presented are “Comrades,” “When You and I Were Young, Maggie” and “The Curse of an Aching Heart.” The scenes illustrating the latter, show the girl proposing to the man. After marriage, he does the dishes, while she smokes and reads a magazine. The subtitles add to the humor of the reel. This series should be very popular.

Motion Picture News, September 8, 1923, p. 1245

Status: Unknown
Unavailable for Viewing

Type: Movies
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Magazine
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Cracked Wedding Bells (1923)
Reporter (Chuck Reisner – The Reporter) works on a newspaper run by women.

The white journalist is assigned to cover a wedding in a colored section of town. He is chased away but like an enterprising reporter blacks himself at a shoe shine stand, goes back impersonating the groom and almost marries the bride. Editor. One in a series of films starring Chuck Reisner as the star reporter.

"Cracked Wedding Bells" (Universal—Two Reels)
CHUCK REISNER is star, author and director of "Cracked Wedding Bells," a slapstick newspaper reporting comedy that fills its mission. Chuck is assigned to cover a wedding in a colored section. Chuck is chased out of the territory, but a faithful newspaper reporter never says "die," so our hero resorts to shoe blacking as a means to effect a disguise. He goes back and is cordially received. In fact, he is selected to marry the bride, saved finally through an accident. This is replete with hokum that is not very new, but the comedy will get over, for it does contain laughs.—ROGER FERRI.

Exhibitors Trade Review, October 13, 1923, p. 921

Motion Picture News, October 20, 1923, p. 1904
“Cracked Wedding Bells”  
(Universal—Comedy—One Reel)  
A dark town strutter wedding is the main feature of this comedy in which Chuck Reisner is featured. He is a reporter, assigned to cover the wedding but has to put on black-face and impersonate the groom in order to continue the ceremony. The arrival of a load of chickens disperses the assembly before the binding words are spoken. The idea is rather slight but fair as a one-reeler.—M. K.

Moving Picture World, October 23, 1923, p. 598

‘Cracked Wedding Bells’—Universal  
Good Enough Slapstick  
2 Reel Comedy  
Chuck Reisner, star, author and director of “Cracked Wedding Bells” is the champion reporter on a newspaper that is run by women. He is assigned to “cover” a wedding, which turns out to be a big event in the colored section of the town. Chuck, as a white man, is chased away, but like an enterprising reporter blacks himself at a shoe shine stand, goes back and is impressed to marry the bride. He is saved from this fate by the usual lucky accident. Lots of chases and hokum in this one, which is funny enough to fill the bill anywhere.

Exhibitors Trade Review, October 13, 1923, p. 921
"Cracked Wedding Bells"—Universal
A Good Idea

Type of production....1 reel comedy

"Cracked Wedding Bells," starring Chuck Reisner, succeeds in being mildly entertaining all the way as far as it goes, but it might easily have been carried to a more satisfactory conclusion. The idea of the plot is good—a reporter sent to cover a colored wedding makes up as a coon, and is forced to become the bride-groom—and the comedy is well-developed, leading one to expect more of a finish than is given when the minister and guests as well as the bride leave the ceremony unfinished to re-capture some escaped chickens. Chuck Reisner wrote the story and directed.

The Film Daily, September 30, 1923, p. 6

Status: Unknown
Unavailable for Viewing

Type: Movies
Genre: Comedy
Gender: Male (The Reporter). Female (Editor)
Ethnicity: White (The Reporter, Editor)
Media Category: Newspaper
Job Title: Reporter (The Reporter). Editor (Editor),
Description: Major: The Reporter, Positive
Description: Minor: Editor, Positive
**Crooked Alley (1923)**
Editor of a scandal sheet is tipped by Boston Blackie that a crook’s daughter is meeting a judge’s son. The printed story prompts the judge to take action and Blackie gets his revenge – he had refused to release a San Quentin criminal who is dying so he can spend his final hours with his daughter and friends.

Reformed crook Boston Blackie takes revenge on a judge who refused to arrange a pardon for a dying friend: he hires Norine, the dying man's daughter, to "get" the judge through his son Rudy Milnar. A romance between the two prevents the plan from succeeding. *American Film Institute Catalog of Feature Films*
reels of this. It is not more serious than
countless others that have been treated with
a more human balance of comedy and oc-
casional lightness.
The death of a notorious crook in prison
is the actuating incident. The early scenes
touching upon this are dismal and long
drawn out and form the basis for Boston
Blackie’s revenge against the Judge who
would not waver from the law sufficiently
to allow the man to die in his own home.
Things are complicated when Blackie’s girl
actually falls in love with the Judge’s son
whom she is to trick. There is a lack of
realism throughout that will hinder the pic-
ture’s popularity with a critical audience.

Cast

Boston Blackie ............. Thomas Carrigan
Norine Tyrell ............. Laura La Plante
Judge Milnar ............. Tom S. Guise
Rudy Midnar ............. Owen Gorine
Kaintuck .................. Albert Hart

Story by Jack Boyle.
Scenario by Adrian Johnson.
Direction by Robert F. Hill.
Photography by Harry Fowler.
Length, 4960 feet.

Story

Dan Tyrell is dying in San Quentin, and
Boston Blackie brings to him his daughter.
They promise the old man to try to effect
his release so that he may die with his
friends. Plead can not move Judge Milnar.
Blackie swears the judge will live to regret
Judge Milnar’s son. Rudy and Norine meet.
Blackie tips the editor of a scandal sheet
that she is a crook’s daughter. The printed
story cuts Judge Milnar. The final sequence
finds Rudy a thief of his father’s money and
in a raid Judge Milnar orders on Crooked
Alley, his own son is arrested.
Crooked Alley
(Universal—4900 Feet)
(Reviewed by Laurence Reid)

JACK BOYLE, whose "Boston Blackie" stories have found their way to the screen and have shaped up as adequate melodrama, was not inspired when he dashed off his latest concerning the reformed crook.

The idea has often been employed—and one can see the finish once the characters are introduced. And if the author erred, the director has not helped the picture any by the manner in which he follows the familiar old-fashioned conventions. He permits innumerable close-ups, and photographs the players in various postures. Indeed, they always appear to be posing. One particular orthodox touch reveals a group of criminals turning their backs on the camera—with their heads bowed in sorrow after learning of the death of an aged yeggman. As is customary with most death scenes on the screen, the directors haven’t learned how to temper them with real pathos.

The idea is slight which somewhat excuses the postures of the players. It revolves around Backie’s scheme of vengeance toward a judge who refused to pardon the dying yeggman and permit him to breathe his last outside the walls of San Quentin prison. The old criminal’s daughter is employed as the medium to break the judge’s heart. And her plan is to intrigue his son. One knows for a certainty that the picture will follow its single track. She falls in love with him and refuses to carry out Blackie’s vengeance. In the meantime the boy has proposed to her in scenes which will invite laughter—principally because the actor playing the role gives a very amateurish performance. Just why the cameraman should shoot him from every angle is a puzzle which only he can answer. He is awkward of gesture and too immature for the part. Yet he dominates most of the action. Thomas Carrigan strives to appear real, but he is miscast as Blackie—and the opportunities offered him are few.

Laura La Plante also worked hard to be sincere, but the role is too artificial.

THEME. Melodrama of a reformed crook’s vengeance against a judge who refused to pardon a friend—the crook employing a girl to strike the jurist through his son. A romance prevents the plan from going through.

PRODUCTION HIGHLIGHTS. The effort of Laura La Plante to appear sincere. Registers wistful charm and considerable talent. The good support furnished by Joseph Dowling and Thomas Guise. The creditable atmosphere.

DIRECTION. Is unable to accomplish much with artificial story. Permits too much posing on the part of the players. Provides no incident. Cuts too often from one character to another in registering conversation between them—and allows too much eaves-dropping on the romancers. Is old-fashioned in presenting pathos concerning a man’s death. Allows juvenile too many scenes.

EXPLOITATION ANGLES. Mention author and fact that he has written interesting character in Boston Blackie—character who has served as protagonist of several screen melodramas. Play up Laura La Plante—who is endowed with a charming personality and talent. Play up theme—exploiting idea that justice may be tempered with mercy.

DRAWING POWER. For program houses.
SUMMARY. Boyle's latest "Boston Blackie" story not up to his usual standard. Plot despite theme appears artificial. Is lacking in incident and suspense—and carries no action. Too much posing by players—and too much footage devoted in emphasizing the romance. Obvious and conventional.

THE CAST

Boston Blackie ............................................................ Thomas Carrigan
Norine Tyrell ................................................................. Laura La Plante
Olive Sloan ................................................................. Tom S. Guise
Judge Milnar ................................................................. Owen Gorine
Rudy Milnar ................................................................. Albert Hart
Kaintuck .................................................................


SYNOPSIS—Boston Blackie takes aged yeggman's daughter to judge to win pardon for her dying father in prison. The jurist refuses a parole—which inspires Blackie to exact vengeance by employing girl to strike the judge through his son. The young people fall in love—which ruins Blackie's plan. He admits defeat, but knows that the judge has learned a lesson in mercy.

Motion Picture News, December 1, 1923, p. 494
“Crooked Alley”

Universal

As a Whole..............VERY TRITE CROOK STORY, ONE OF THE BOSTON BLACKIE NUMBERS, BUT CONSIDERABLY WEAKER THAN MOST OF THEM. RATHER POOR DIRECTION AT TIMES KEEPS STORY FROM BECOMING INTERESTING.

Cast....Laura La Plante pretty but role doesn't give her opportunity to be anything else. Thomas Carriigan does a lot of emoting that looks conspicuously unreal. Owen Gorine, a newcomer, who takes himself far too seriously, to the extent that his playing becomes comical. His posture is especially awkward.

Type of Story......Crook story with revenge the keynote. Girl appeals to judge to allow her father, a criminal, to die at home instead of in prison. He refuses and the man who loves the girl plans an elaborate revenge: having the judge's son fall in love with the girl and steal for her. How the cleverness of the son prevents the carrying out of the scheme, ends matters amicably for all hands.

It is a trite plot that never gets away from the beaten path. You know from the start just what to expect, and each step in the development is anticipated. The only real saving grace is a fair surprise twist in the climax when the son discloses that he has realized he was being trapped but allowed the scheme to proceed in order to carry out his own plan. This the director has succeeded in bringing in unexpectedly.

Box Office Angle....About an average feature that will give moderate satisfaction. Can be used adequately for a daily change program and in conjunction with attractive short subjects.

Exploitation....The fact that this is a Boston Blackie story gives you something to work on. Your men and boy patrons will be interested if you tell them this. The picture doesn't deserve special exploitation for the theme, however, because they've seen much better Jack Boyle stories than this. It was adapted from his "The Daughter of Crooked Alley."

Use catchlines: "She sought revenge but found love in 'Crooked Alley.'" Street signs bearing the title and with an arrow pointing in the direction of your theater should attract attention. Use stills of Laura La Plante. She's pretty and your folks will see more of her in coming Universal pictures.

Direction....Robert Hill, fair; hasn't always used the best judgment; some scenes are very awkwardly done.

Author ...............Jack Boyle
Scenario ............Adrian Johnson
Cameraman ...........Harry Fowler
Photography ...........All right
Locale ..............San Francisco
Length ..............4,900 feet

The Film Daily, December 1, 1923, p. 9
CROOKED ALLEY

Universal production directed by Robert F. Hill. Adapted by Adrian Johnson from the story "The Daughter of Crooked Alley," by Jack Boyle. Photographed by Harry Fowler. At the Circle Nov. 7 as half double bill with "Monna Vanna." Running time 50 mins.

Boston Nickel...........Thomas Carrigan
Norine Tyrell..................Laura La Plante
Judge Milnar................ Tom S. Guise
Ruby Milner................ Owen Gorina
Kahnick.................. Albert Hart

The current season has had its share of underworld, crook melodramas, but there does not seem to have been as many as in other years. This type of picture generally has occupied a warm spot in the affections of the picturegoing public.

"Crooked Alley" will help to fill the void considerably. It is a moderately absorbing, sufficiently impossible and particularly well acted story of the inhabitants of such a street as the name signifies.

Another box office point to be chalked up is that it is adapted from one of the "Boston Blackie" stories by Jack Boyle. These sketches carrying on a central figure the kindly, whimsical and yet lawless master crook were immensely popular when running in a magazine some years ago. Since then several films built around the stories have met with considerable success.

(Continued on page 33)
In this case the Boston “Raffles” fixes it so that a hard old judge is brought to see the light. This judge has refused to release a dying criminal who begs to be able to breathe his last among his friends and not within prison walls. Blackie and the young daughter of the old crook join in a pledge to revenge themselves on the judge.

They decide to drag his son and the pride of his heart down to crime. The girl almost jams the works by falling for the intended victim. In the end the judge’s son doesn’t steal but gets under the skin of his father and wins the girl.

Blackie, who also thinks a whole lot of her althiness, is left to think what a noble thing is sacrifice.

The suspense holds until the finish, particularly as to which one the girl is going to choose. Most of the audience, particularly the women, will claim she finally picks the wrong one.

One reason for the latter viewpoint is because Thomas Carrigan gives by far the most appealing performance of the two heroes. Owen Gorine, a newcomer, heralded as a European find and brought to this country by Laemmle, is too wishy-washy, foreign in his mannerisms and appearance for American audiences. Laura La Plant, for some time leading woman with Hoot Gibson, is the girl, and discloses one of the prettiest profiles in pictures.

The balance of the cast does exceptionally well, and direction, photography, continuity and technical details are all efficiently handled. Too much lingering posing and a distractingly long drawn out scene of pathos, when the girl is told of her father’s death, are the only outstanding faults.

**THE LONE FIGHTER**

A five-reeler adapted from the Keene Thompson story, “Certain Lee,” presented by A. J. Xyloas, with J. B. Warner as star. Released by Sunset and directed by Albert Russell. Shown as the feature at the Stanley, New York, Nov. 7. Running time, 60 minutes.

The Darling of New York (1923)
Newsboy. Newsboys.

Santussa, an orphan who becomes separated from her nurse en route to America to live with her grandfather, is cared for by gangsters who hide their stolen jewels in her ragdoll. In New York, Big Mike, finding Santussa a nuisance, dumps her and the doll in a trash can, where a newsboy finds her. After several adventures, Santussa finds her grandfather, the jewels are handed over to customs officials, and the gang of crooks is reformed. *American Film Institute Catalog of Feature Films*
"The Darling of New York"

Baby Peggy Makes Debut as a Feature Star in Universal-Jewel Picture That Provides Fine Entertainment
Reviewed by C. S. Sewell

Baby Peggy the diminutive star who in two-reel Century Comedies has endeared herself to thousands, makes her debut as a full-fledged feature star in the Universal-Jewel production "The Darling of New York" which gives every indication of proving a great big box-office success and we predict that this little lady if she keeps on appearing in features as good as this one, will be the darling of film fans everywhere.

The story provides an excellent vehicle for her and shows her off to advantage. Those responsible for the production have not attempted to cast her as an overly clever or precocious child but have depended on her wonderful personality and undoubted ability to play upon the spectator's sympathy by casting her simply as a lovable little baby who becomes the plaything of fate and is buffeted about, falling into the hands of crooks, some kind, some unkind, then as the ward of a poor Hebrew with a large family, next a waif of the streets and finally trapped in a burning building, only to find happiness at last with her wealthy grandfather.

In this attempt they have surely succeeded, for it is a production that should appeal to all classes of audiences, it is the kind that will get under your skin, unusually strong in human interest, with plenty of action, pathos and clever comedy touches. It is a
melodramatic story and there is considerable hokum but it is all well worked out and will "get" almost anybody. Your heart will go out to the poor helpless little tot who is buffeted from one to another in the underworld not knowing what it is all about, and maintaining a sunny cheerfulness through it all. In addition to the plight of the little child your interest will be held by a well worked out crook angle involving the adventures of a quantity of smuggled diamonds which have been hidden in the baby's rag doll and which becomes lost. You feel an intense sympathy for the crooks who have been kind to her and a corresponding hatred for the one crook that ill-treated her. There is such strong sympathy developed for the diminutive heroine and such suspense as to what will happen to her and the diamonds that at times you feel you can hardly wait to see how the sequences will work out, but at the same time the story is not padded.

King Baggot has finely directed the production and there are a number of finely handled scenes such as the manner in which the baby softens the hearts of the crooks who then shower her with toys, the scenes where she is a member of the kind-hearted Hebrew's big family and where she is left in an ash can and dumped into a street cleaner's wagon. Especially good too is the fire scene with the blazing house and falling walls culminating in a big climax where the kind-hearted woman crook who has decided to go straight jumps from a third story window into a life net with the baby in her arms, the camera following the figures as they jump.

Baby Peggy is really wonderful in this picture, she gets you with her personality, magnetism and ability and her infectious humor which has full play, and the already large number of her admirers will be increased many fold. She has been surrounded by an excellent cast, including Sheldon Lewis, Frank Currier, Carl Stockdale, Gladys Brockwell and others not forgetting Max Davidson who does particularly fine work as the poor Hebrew.

Here is a picture that you need not fear to run, for it will provide fine entertainment for any class of audience. It will prove a delight to the kiddies.

The Ross Kid .......................... Junior Coughlin
Mrs. Ross .............................. Dorothy Hagan
Governess .............................. Estelle Goulden
Soulful Sid ............................. Carl Stockdale
Light Fingereed Kitty .................. Gladys Brockwell
Santussa ............................... Baby Peggy Montgomery
Giovanni ............................... Sheldon Lewis
The Master Mind ....................... Wm. H. Turner
Florrie ................................. Jose Devere
Lee ................................. Jack Quinn
Levinsky .............................. Max Davidson
Mrs. Levinsky ......................... Emma Steele
Willie ............................... Walter (Spee) O'Donnell
Grandfather .......................... Frank Currier

Story by King Baggot and R. L. Schrock.
Scenario by R. L. Schrock.
Directed by King Baggot.
Photographed by John Simmar.
Length, 6200 feet.

Little Santussa's mother dies and she is being brought to America by her governess who gives the child to an Italian while she returns for her pocketbook. In the meantime the ship sails. The Italian is a member of a gang of diamond smugglers and hides the diamonds in the child's rag doll. In New York a rival gangster takes the child and leaves her in an ash can. Some newsboys find her and take her to a Hebrew with a large family. She runs away and a woman member of the crook gang who has been kind to her, finds her and takes her home. Police raid the place and the house is set on fire, the woman rescues the child by jumping into a life net. The Italian crook has determined to go straight and made a clean breast of everything to little Santussa's wealthy grandfather and the story ends with her happy in his magnificent home.

*Moving Picture World*, November 3, 1923, p. 50
The Darling of New York
(Universal—Jewel—6260 Feet)

(Baby Peggy; who has been starring in two-reel comedies released through Universal, makes her debut as a full-blown feature-length film star in "The Darling of New York." And it's the same Baby all through this offering, which tends to convince the more skeptical of the possibility of this child. In fact, if your audience have admired Baby Peggy in her many short comedies they will find much to enjoy in her first feature. Such principal as Sheldon Lewis, Gladys Brockwell and Bill Turner are made to "play up" to the star, who, judging from the billing on this feature, will be heralded as Baby Peggy Montgomery.

As straight but efficient entertainment "The Darling of New York" is distinctly a mass audience picture with everything known to underworld melodrama injected into it in order to give rhyme and reason to the many thrilling episodes; for, after all, this is an episode feature with Santina (Baby Peggy) being chased across the Atlantic and finally all over New York. But there is nothing padded; nothing is exaggerated; rather Baby is made to act like any but would face the same conditions and in this fact the exhibitor can find assurance of getting audience stuff when he books this one.

Much, in fact, 90 per cent. of the feature, finds its hero in the downtown section of New York—the slum district. The exteriors—all studio sets—are very picturesque to look at, with just enough to little old New York. Director King Baggot knew his star and kept within the confines of her role art, for Baby never wears an appealingly human than she is in this feature.

The story itself is something new either in treatment or in theme. But it is a good introductory feature picture for Baby Peggy and exhibitors generally will welcome it with open arms. The cast is good, especially Sheldon Lewis, Gladys Brockwell, Bill Turner, Dorothy Hagen and Estelle Gunder. Max Davidson in a Jewish comedy role steals every scene in which he works.

The scenes of the film, the rush, and of the third cabin of a ocean liner are all splendidly enacted. All in all, Baby Peggy's first feature should be a knockout as a box office bet with a little bit of everything to satisfy any audience and a strong human interest story.

THEME. A melodrama of the underworld centered about the adventures of an immigrant child who falls into the evil hands of a band of smugglers and confidence men.

PRODUCTION SIDELIGHTS. The appealing work of the star and splendid support of Sheldon Lewis, Gladys Brockwell and Bill Turner. The thrilling realistic fire scenes and excellence of exteriors. Excellent lighting.

DIRECTION. King Baggot has brought Baby Peggy to the feature length picture field in a vehicle of which she can rightly be proud. For it is a smooth-moving, intensely exciting melodrama.

EXPLOITATION ANGLES. Would advise advertising Baby Peggy's advent to the feature field weeks in advance. Keep pounding on this fact. She is your biggest bet. This is an all-star vehicle you can go the limit on.

DRAWING POWER. Suitable for large as well as neighborhood houses.

SUMMARY. The realism of the story, together with the appeal of the star, make this an excellent box office bet.

THE CAST

Jane Maynard .................................. Eleanor Boardman
Michael Anstett .............................. Tyrone Power
Tom Barnett .................................. Raymond Griffith
John Anstett ................................. Wallace MacDonald
Monet Sammy ................................. Ford Sterling
Yegg Darby .................................. Charles Corthlin
Granny Maynard ................................ Ruby Lafayette
Red Johnson's Child .......................... Jane Mercer

By Arthur Somers Roche. Adapted by June Mathis and Katherine Kavanagh. Directed by Tod Browning

SYNOPSIS. Hummertian whose creed is "My neighbor is perfect," is attacked by a mob and killed when beloved citizen of community is frightened to death by criminal previously freed by humanitarian. Invalid's daughter plans vengeance but discovers faith in herself and mankind. She adopts humanitarian's creed and inspires sufferers to find faith. Restores faith in heart of cynic—

who remains to love her.
"The Darling of New York"

Universal Jewel Production. King Baggot, 
Director. Story by King Baggot and Ray- 
mond L. Schrock. Scenario by Raymond 
L. Schrock. Length 6,260 Feet.

CAST AND SYNOPSIS

Santussa .... Baby Peggy Montgomery
Giovanni .... Sheldon Lewis
Light Fingered Kitty .... Gladys Brockwell
Big Mike .... Big Mike
Grandfather .... Frank Currier
The Roux Kid .... Jovial Gough
Mrs. Roux .... Dorothy Hayzen
Governess .... Ena Boulter
Soulful Ed .... Carl Stockdale
The Master Mind .... Wm. H. Turner
Flirt .... Jozef Dreyer
Ice .... Jack Quinn
Levensky .... Max Davidson
Mrs. Levinsky .... Emma Steele
Wilke .... Walter (Spec) O'Donnell

Little Santussa, a poor orphan, comes from 
Italy to her wealthy grandpa in America. She 
is lost from her nurse, and taken care of by 
Giovanni, a kindly member of a smuggling 
gang, who hides $325,000 worth of diamonds 
in her rag doll. On arrival in New York 
Giovanni is arrested, but Light Fingered 
Kitty takes care of the child. The next 
day, however, Big Mike, another member of 
the ring, purposely leaves her only to be 
told later in the day, when Giovanni is 
released, that in her rag doll the gems were 
hidden. A search is initiated, 
and Kitty and Giovanni, because they loved 
the little girl, tell the whole story to 
Santussa's grandfather, who goes to the 
ghost with Giovanni in search of her. 
Kitty is finally succeeded in locating 
Santussa, who has lost her doll, but is trapped in 
a burning building. They are saved by 
firemen, the grandfather takes care of them both, the rag doll 
finally found, and the gems are returned to the 
customs officials.

By HELEN V. SWENSON

"The Darling of New York" has much to 
commend it, an exciting story, a well 
chosen cast, and a star with a universal 
appeal.

The plot deals with the fortunes and mis-
fortunes of Little Santussa and her rag 
doll. Intertwined with the main line of interest 
is the story of the smuggling ring, 
which utilizes Santussa's doll in the carrying out 
of their nefarious scheme.

The interest is well sustained from 
the beginning, where the little Italian 
girl starts for America in search of her 
grandfather, moving steadily onward through 
her escapades with the smugglers, the 
newspaper boy and the Jewish family, which 
takes her in, until the punch scene at the 
end where her rescue from the fire brings 
about her discovery by her 
grandfather. 

There is a nice balance between pathos and 
comedy. The heart interest is keen at 
the moments when the little girl is badly 
treated by Big Mike, and from beginning 
to end the lovable and trust which she 
places in everyone cannot fail to bring a 
tug at the heart strings.

Baby Peggy is without doubt at her best 
in this picture, taking advantage of every 
opportunity afforded her, and giving a most 
excellent performance. She is vivacious, 
and sad, mischievous and polite by turns, 
and by virtue of her merry eyes and 
engaging smile is altogether irresistible 
throughout.

Gladys Brockwell as Kitty, Sheldon 
Lewis as Giovanni, and the rest of 
the cast is good, with the exception of 
Big Mike, who is "badder'n bad."

There is no doubt that this picture 
will have a wide appeal, both for those 
who enjoy a good story, and for those who 
are especially partial to Baby Peggy, who 
gives an excellent performance, and one 
of which many more mature stars would 
be justly proud.

Exhibitors Trade Review, November 10, 1923, p. 1109
Baby Peggy in
“The Darling of New York”
Universal-Jewel
As a Whole……BABY PEGGY
ADORABLE; PICTURE HAS
EVERYTHING THAT MAKES
FOR ENJOYABLE ENTERTAINMENT: LAUGHTER,
TEARS, EXCITEMENT, AND A
GOOD THRILL.
Star……She comes through like a
million dollars in her first feature.
They will “just love” her. Those
who enjoyed seeing her in comedies
will be delighted with her work in
this, and those who haven’t seen
her have a treat in store.
Cast……Generally very well selected
as to types: Sheldon Lewis good
as Italian; Gladys Brockwell gets
her emotional work over in fine
shape. Max Davidson a big laugh
as little shoemaker.
Type of Story……Affords the Baby
every opportunity imaginable to
show what she can do, but also
holds the attention and interest
closely all the way. Amusing and
entertaining with one peach of a
thrill in the fire sequence. Deals
with adventure befalling a child
who, after her mother’s death, is
sent from Italy to America where
her wealthy grandfather lives. She
falls into the hands of diamond
smugglers, and thence from place to
place in the Ghetto of New York,
finally being restored to her grand-
father.
Box Office Angle……Get them in.
That’s all you have to do and
they’ll be perfectly satisfied with
what they see. As this is the
Baby’s first feature you may have to
do some talking and exploiting, but
should undoubtedly satisfy and
delight any audience, especially
the women folks. A special chil-
dren’s matinee could be worked
with good results.

Exploitation……Get behind this and
do your best to get them in. Get
the name of the picture and the
star well in front of your public
sufficiently long enough before your
playing date. Tell them it’s Baby
Peggy’s first feature and that they
have a treat in store.
A good exploitation stunt might
be to give away little ragdolls such
as Peggy uses in the picture, with
cards attached reading: See why
I made Baby Peggy the most pop-
ular child of the slums, in “The
Darling of New York.” Or you
could have a little girl dressed as
Peggy appears with a handkerchief
tied over her head, parade the
streets bearing a placard saying
“I am the ‘Darling of New York.”
Direction by……King Baggot. Very
good. Gives a little too much
footage to opening sequences but
cutting will take care of this.
Author……King Baggot and Raymond
L. Schroock
Scenario……Raymond L. Schroock
Cameraman……John Stumar
Photography……All right
Locale……Mainly New York’s Ghetto
Length………6,260 feet.

The Film Daily, October 18, 1923, p. 3
Appendix 15 - 1923

Variety, January 24, 1924, p. 27

Darling of New York


Baby Peggy’s first feature of extended footage, and agreeable as far as she, personally, is concerned, but nothing to otherwise cause exceptional comment. For those particularly addicted to the charms of this child the picture will appeal, and at least it should increase her following, but it is in the script that the film reveals its most flagrant weakness.

The mediocre theme is adequately directed and played for the possi-

bilties contained, being a comedy-drama of the tenement district in New York, which has the diminutive star the center of a gang of diamond smugglers, two of whom determine on adhering to the straight and narrow as a result of her association and provide the means of her reaching a millionaire grandfather.

Due to the locale of the story, there is no necessity for an augmented production with many of the exteriors appearing as studio stuff, although one or two are neatly faked ever unto the prop elevated trains which pass back and forth.

As to the narrative, it gets under way in Italy, where the child’s mother dies, leaving a note to the infant’s grandfather in America. A feminine companion, chaperoning the sea voyage, loses her money and misses the boat, which allows for a diamond smuggler (Sheldon Lewis) to adopt the child on the crossing, who incidentally hides the stones within her rag doll.

America, with the proverbial flashes of Liberty as the boat comes up the bay and the hurrah subtitles, soon develops into a hectic existence so far as the youngster is concerned. A disgruntled member of the gang steals and deposits her in an ash can which causes much excitement among the lawless members when they learn the diamonds still repose on the inside of the doll.

From the ash can continues a series of wanderings, with a comedy interlude of being taken in by a Jewish family, culminating in the finding of the child by Kitty (Gladys Brockwell), feminine gangster, who hides the wandering waif in her room. Follows an immediate police raid with a fire starting during the scuffle that provides Kitty with the opportunity to dash back into the flaming structure, grab the youngster and make a three-story leap into a net. The final episode, at the grandfather’s estate, is placed close behind.

Baggot appears to have done very well with the featured infant, giving full play to the child’s facial expressions for utmost value. The supporting members contribute average performances to the joint where the only doubt comes in the picture’s ability to satisfy in the more imposing film theatres. It looks like a good bet for any other class of house.
January 26, 1924

CARL LAEMMLE’S DARLING

Even the laborer lays his heart at the feet of Baby Peggy, still from “The Darling of New York,” which is being used by Warner Bros. to cheer with the news stands in the nationwide campaign. Notice how Mickey Firefox keeps a watchful eye on the young Baby of his choice at all hours of the day.

Baby Peggy Carl Laemmle’s Cherished Prize

Now it’s a known fact that Baby Peggy is not only the “Darling of New York,” but the darling of the U. S. A. as well. However, not every one knows that she is the personal “darling” of Carl Laemmle, that busy executive who is never too busy to bounce the baby star on his knee, watch her “do her stuff” and, yet, even play house with her and her little rag doll.

Mr. Laemmle’s affection for the mine dates back to their earliest acquaintance, when Baby Peggy, hardly out of her swaddling clothes, jumped her way permanently into the producer’s heart. He saw tremendous possibilities in the youngster, and under his careful guidance she has responded like a young tree in the tender care of the nurseryman.

Recently little Peggy made her appearance in her first full length feature picture and “the whole town’s talking.” Everybody’s fallen for her from Mr. Laemmle down to the bootblack.

We mention the bootblack because he has recently become one of the youngsters’ most valuable exploitation agents. You see, in the picture, Baby Peggy assumes the role of a little bootblack and shies Mickey Firefox’s shoe in the face.

This shot has been made into a poster and will adorn all the bootblack stands and garages wherever the picture is showing. The caption provides for the tie-up in this manner: “Baby Peggy may be a good actress—but we can shoe shoes better than The Darling of New York.”

In like manner other stills have served as the basis for merchant tie-ups. One of these shows Peggy seated on a toy automobile while the old man sits in her hold a toy gardening set and the woman on the picture holds a rag doll. This still makes an excellent tie-up for a toy store huckster.

The picture of the baby, dirty faced, with a woman’s hat on her head, an old plaid shawl draped around her waist, and large gloves and umbrella in her hands had been used for a clothing store tie-up with the announcement: “This outfit is sure to make the other girls green with envy, in the way Baby Peggy, star of ‘The Darling of New York,’ must feel. But what would she say if she could get togged up in some of the clothes in our children’s department? Come in and look them over.”

Another attractive still that makes a great window card for a restaurant is the one in which Baby Peggy and several of the other kids are all seated at the huge dinner table laden only on their food. Not Baby Peggy, however. Holding a huge piece of pie in one hand she is throwing a vapid glance at Mickey Firefox, who is on the point of intercepting a forkful at the moment.

The Baby Peggy rag dolls, which are really reproductions of the baby actress’ face, have proved a tremendous success with the kids and have figured in a number of exploitation campaigns. Often they have served as prizes in Baby Peggy contests, but at other times they have been made the feature of a toy store display sponsored by a merchant who saw increased business in a tie-up with “The Darling of New York.”

The news stand will be made silent again for “The Darling of New York” by means of a poster giving the same name and date of the showing. The illustration on the poster is a reproduction of a scene in the play in which Baby Peggy, rag doll clutched firmly in one hand, splatteringly offers a newspaper to a passing gentleman of the lower East Side.

Exhibitors in various parts of the country are also finding Peggy double contours of tremendous value. It is comparatively simple matter to get a preview portion of newspaper publicity by staging a similar stunt and giving it just a slightly different twist so that it will have news value.

Baby Peggy’s pictures lend themselves very easily to this sort of treatment, and its repeated use is helping to make the tiny star more popular every day and Baby Peggy’s admirers increase in number daily. One can hardly blame Mr. Laemmle for his choice.
Status: Unknown
Unavailable for Viewing

Type: Movies
Genre: Drama
Gender: Male (Newsboy). Group.
Media Category: Newspaper
Job Title: News Employee (Newsboy). Pack Journalists (Newsboys).
Description: Major: None
Description: Minor: Newsboy, Newsboys, Positive

**Daughters of the Rich (1923)**
Sunday newspaper magazine publishes a red-hot scandal.

Maud Barhyte visits Paris with her fiancé, Gerald Welden, and her father. Sally Malakoff, Welden's childhood sweetheart whose marriage to the Duke Malakoff was arranged by her ambitious and title-hungry mother, entertains the three as her guests. By a series of misunderstandings Sally disrupts relations between Welden and his fiancée, causing Maud to return to America. Sally divorces the duke, and Welden, thinking Maud no longer loves him, marries Sally. Later, Welden discovers Sally's maneuverings and denounces her. Now an unhappy drug addict, Sally commits suicide, sending confessions to Maud exonerating Welden, already imprisoned on suspicion of murdering his wife. Maud presents the papers to police authorities, freeing Welden. *American Film Institute Catalog of Feature Films*
DAUGHTERS OF RICH

The wife just before destroying herself.

"Daughters of the Rich" is a thriller, as made to fit, but it doesn't mean much else otherwise. The play is a straightforward narrative with holding complications. That is what it may be depended upon to do, hold and it will hold the younger element more easily than the skeptical, who never can be convinced any American girl would have married the caricature Stuart Holmes made of the Duke character.

Ruth Clifford ran away with the picture for what-running there was. Miriam Cooper had a "sweet" role without the part permitting much. Miss Clifford was the Countess. Truly Shattuck played Sally's mother, a small bit for which Miss Shattuck suited. Gaston Glass made the heroic role upstanding.

In production Mr. Gansnier hit it off rather well. There are several well-displayed sets with two or three lively scenes, particularly his bachelor dinner bit, where 12 girls did a high school dance around the horseshoe table in the stable, where the Duke held his farewell singer blow-off. A bathtub bit with Ethel Shannon in the tub looked quite good from the front and several interiors were sumptuous. A duel scene was given as a scanty long shot. One of the scenes in which an East Side family is getting its red-hot scandal from a Sunday newspaper magazine was used in somewhat similar manner in another picture such a short time ago the two must be a coincidence.

A picture that plays as well as this does for an hour should have a punch. That it hasn't is the fault of the story; there didn't appear to be any opening to insert the punch the picture lacked. But it will do as a feature; it's interesting and well made, while those twists keep the action at a swift tempo.

WOMAN WITH FOUR FACES

A Herbert Brenon production presented by Jesse L. Lasky (Paramount), featuring Betty Compson and Richard Dix. Screen adaptation by George Hopkins from Bayard Veiller's story, Running time: 60 minutes. At the Rialto, New York, week of June 17. Elizabeth West, a crook... Betty Compson... Richard Templier, district attorney... Richard Dix... Judge Westcott... George Fawcett... Jim Hartin, a convict... Theodore von Eltz... Judson Ogden, a sarcastic peddler... Joseph Kilgour... Morton... James Parley... Warden Cassidy... Guy Oliver... Ralph Dobson... Charles A. Stevenson... the Boy...... Gladys James... the Mother... Edna Jenee... This picture should make money for every program from all angles. It has a good box office title, two good featured players and is a gripping screen meller that includes all the old tricks of hectic-dramatic writing without becoming cheap and tawdry. It is ten-twenty-thirty stuff in dress clothes and mighty interesting screen fare for the warm days or any other time.

Besides, it has the "dope" element to make it timely. Betty Compson as Elizabeth West, a crook and transformed burglar, is in the title role. The "four faces" seemingly refers to her introduction in burglar's mask, herself, as a pseudo-old woman and in her reformation pe-
Daughters of the Rich

At Lichtman Corporation Photoplay in Five Parts. Based Upon Novel by Edgar Saltus. Scenario by Olga Printzlau and Josephine Quirk. Running Time, 60 Minutes.

CAST AND SYNOPSIS

Maud Barhyte .................................. Miriam Cooper
Gerard Wehlen .................................. Gaston Glass
Mlle. Giselle .................................. Ethel Shannon
Sally Malakoff .................................. Ruma Clifford
Count Malakoff .................................. Stuart Holmes
Maud’s Father .................................. Josef Swickard
Sally’s Mother .................................. Trude Shattuck

Maud Barhyte becomes engaged to Gaston Glass and visits Paris with her father and lover. They are entertained by the Duchess Malakoff, formerly Sally Kandy, American, and old sweetheart of Gaston’s in their childhood days. Sally’s marriage to the Duke Malakoff is the work of her socially ambitious mother. Sally despises him and the Duke is most interested in his mistress, Mlle. Giselle. Sally still loves Gaston. While he and the Barhytes are her guests she contrives to bring Mlle. Giselle to join the company. Sally installs Giselle in the room first occupied by Maud Barhyte, moving the latter to another apartment. Gaston, unaware of the change, in his fiancée’s quarters, surprises the Duke visiting Mlle. Giselle and supposes that Maud is the object of the nobleman’s quest. In his absence he and the Duke quarrel and engage in a duel in which both are wounded. Meanwhile, Maud leaves Paris on receiving a message from her father who has gone to P. cardy. She entrusts Sally with a letter to Gaston explaining her absence. Sally keeps the letter. She induces the Duke to give her a divorce. Gaston, believing Maud false, weds Sally.

The discovery of Maud’s letter to him in his wife’s possession reveals the truth and he denounces her. Sally shoots herself and Gaston is arrested on suspicion of having slain her. Sally’s maid goes to America and gives Maud a letter written by her mistress just before her suicide which exonerates Gaston. Maud hastens to Gaston with the document, he is freed and they are united.
No expense has been spared in the production of this picture, which abounds in luxurious settings and beautiful photography. There are many gorgeous interiors shown, the grouping is effective and a regular fashion parade of elaborate costumes greets the eye, the gown display being especially in evidence during the scenes where the ill-mated Duke and Duchess of Malakoff hold high revel with their numerous guests.

Artistically, the film rates 100 per cent and is pretty sure to appeal successfully to feminine patrons. The story deals with the sale of a French nobleman’s ducal title in the matrimonial market, the disillusion of his young American wife after marriage, her infatuation for a former sweetheart, Gaston Glass, and the tricky means she adopts to separate him from his fiancée.

Glass weds the ex-duchess, discovers her perfidy, reproaches her, she commits suicide and he regains the girl he really loved. A duel between the Duke and the aggrieved Glass is thrown in for good melodramatic measure, the net result being a feature somewhat artificial in spots and not particularly convincing at best, but possessing so much racy action, lurid emotional phases and colorful society atmosphere that it bids fair to rank as a good box office attraction.

Miriam Cooper carries off the chief dramatic honors by her earnest and extremely pathetic impersonation of Maud Barhyte. Ruth Clifford plays the difficult role of the unhappy little Duchess commendably, Ethel Shannon is a daringly coquettish figure as the adventuress, Mlle. Giselle, and Stuart Holmes gets a lot a lot of fun out of the utterly despicable character of the rakish Duke Malakoff.

In exploiting the picture the brilliant society angle should be played up strongly, with stress laid upon the significance of its title and attention directed to the worth of the talented cast.

G. T. P.
"Daughters of the Rich"

Novel by Edgar Saltus Furnishes Theme for Gasnier's Latest Preferred Picture
Reviewed by C. S. Newell

Living up to its title, Gasnier's latest production for Preferred Pictures, presented by R. P. Schulberg, tells of a romantic entanglement involving two of these daughters in love with a wealthy young chap, and involving a scheming mother, a titled fortune-hunter and his affianced girl. Produced on an elaborate scale, with beautiful settings, excellent photography and with Gasnier's usual attention to detail, it tells a story which, while interesting, never rises to any tense heights of drama or melodrama and moves along at an even pace. The main situation is based on the fact that a scheming girl plays her cards so that the man she loves suspects his dance of playing him false and makes no effort to ascertain whether he might be mistaken and a victim of circumstantial evidence. This weakens the hold of the story.

The picture, which is high class from a production standpoint, will have its greatest appeal to those who like society stories, particularly of the type which show up in a bad light international marriages without love, where a title is bartered for wealth to please an ambitious mother.

The work of the cast is in keeping with the high-class tone of the production. Gaston Glass does fine work as the young man around whom the story centers, and the same is true of Miriam Cooper as the girl he loves and Ruth Clifford in the unsympathetic role of the girl who marries a title and then stoops to deceits and hiding letters to finally win over the man she really loves. Stuart Holmes is excellent as the fortune-hunting Duke, and plays the role in such a manner as to make the many disagreeable points of the character stand out boldly. Ethel Shannon, Joxel Swickard and Truly Shattuck are well cast in lesser roles.

Motion Picture News, June 30, 1923, p. 742

Status: Unknown
Unavailable for Viewing

Type: Movies
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Negative
The Day of Faith (1923)

Reporter Tom Barnett (Raymond Griffith) is a lame journalist who has become a cynic because he is crippled.

When the star reporter catches the symbol of divine faith momentarily, he is cured. But once the seeds of suspicion are planted in his mind, he limps as usual.

Lame reporter Tom Barnett (Raymond Griffith) is hired by millionaire Michael Anstell (Tyrone Power Sr.) to write an expose on a mission run by Jane Maynard (Eleanor Boardman), who is in love with Anstell’s son John Anstell (Wallace MacDonald) (a relationship of which Anstell disapproves). After visiting the mission, Barnett becomes convinced of Jane’s sincerity and stays on to help when John is beaten to death by a mob angry at his father. The film makes use of Barnett’s physical limp for symbolic purposes. He is described as having a limp in his foot and his soul, and is cured of his lameness when he helps a little girl, although the limp later returns. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 45-46.²

Jane Maynard opens a mission in memory of philanthropist Bland Hendricks. John Anstell, son of a powerful and selfish millionaire, Michael Anstell, falls in love with Jane, to the old man's disapproval. Anstell tries to undermine Jane's work by hiring reporter Tom Barnett to write an unfavorable story about the mission. After a visit, Barnett is so convinced, by Jane's sincerity, of the value of the endeavor that he volunteers his help. Anstell pretends to support the mission to gain public favor, but a mob seeking revenge for wrongs done by Anstell attacks the son, John, and beats him to death. Anstell sees his mistakes, awakens to the real purpose of Jane's work, and reforms. Jane and Barnett continue together at the mission.

American Film Institute Catalog of Feature Films

This drama was an early starring vehicle for fledgling star (Eleanor Boardman), and it was given a haunting directorial approach by Tod Browning, who hadn't yet devoted himself completely to horror films. After the death of philanthropist Blank Hendricks (Winter Hall), Jane Maynard (Boardman) devotes her life to his institution, which helps the needy with the philosophy, "Thy neighbor as thyself." John Anstell (Wallace MacDonald), whose father, Michael (Tyrone Power Sr.), is a formidable financial force, falls in love with Jane. Michael, who does not approve of the relationship, tries to ruin the Foundation by discrediting it in the press, and when that doesn't work, he attempts to use his financial power to destroy it. The many who have been helped by the Foundation retaliate by killing John. The grieving Anstell comes to realize that Jane really is doing good work and he reforms. Jane, meanwhile, finds happiness with Tom Barnett (Raymond Griffith). Janiss Garza, allmovie.com
An example of this and an incident which suggests the spirit of the entire picture is the healing of the lame reporter and his subsequent lapse into his former state. First his restoration is brought about by a shock—a desperate effort to save a lame girl from falling. Later when the inspiration is gone and he faces the taunts of an unbeliever, he finds that the old limp has returned. This might be interpreted in a number of ways. It leaves considerable margin for conjecture and in this lies much of the picture’s power.

Moving Picture World (CU), December 8, 1923, p. 564
The Day of Faith
(Goldwyn-Cosmopolitan—6500 Feet)
(Reviewed by Laurence Reid)

If it weren’t for several crudities in the plot—which are worked out too melodramatically and too conveniently, this picture would come near being one of the best of the season. As it is, it exhibits a strong heart appeal—and a most worthy moral—which somehow manages to linger in the mind. Its execution is clumsy—for it strives to cover too much ground—so that many of its situations do not ring true. The idea belongs to the same plot fabric which was first exploited in “The Miracle Man.” But it doesn’t surge forward with the same deep human heart-beat.

Nevertheless, Tod Browning has made it interesting from inception to conclusion. He succeeds, through treating his melodramatic scenes so that the element of suspense is dominant—and guiding his players in a manner which emphasizes the plot and theme.

The idea back of it deals with a humanitarian creed—established by a wealthy man whose slogan is “My neighbor is perfect.” Even when a burglar is caught about to rob his home—he effects his release on the ground that the criminal has never had a chance. But when the crook frightens an invalid to death in the house across the way—the latter’s daughter vows vengeance against the humanitarian. So the mob element comes into force and the man with the Big Thought dies from his injuries. These melodramatic touches are so arbitrary—that reality is never suggested. When the girl realizes that she could have saved him she straightway adopts his creed—

The religious note—call it spiritual if you like—is manifested here—and miracles are performed. But keeping pace with its human side is a grossly exaggerated slice of melodrama. There is a capitalist who scoffs at the girl’s ideas. He employs a star reporter from his paper to expose her—a reporter who has become a cynic because he is a cripple. And he catches the symbol of divine faith momentarily, and is cured. But once the seeds of suspicion are planted in his mind, he limps as usual. Meanwhile the dregs of society are coming under the girl’s influence. There is a death scene executed a la mob violence.

The central scene is clear enough but there are too many melodramatic strings attached to it—and these rob it of simplicity. The picture is expertly acted by Tyrone Power as the capitalist and Raymond Griffith as the reporter. The latter is a new type surely—and plays his role with good authority. Eleanor Boardman is charming as the girl—even if she does not always suggest dramatic feeling.

THEME. Drama revolving around faith in humanity—with central figure adopting the humanitarian creed based upon: “My neighbor is perfect.” Heroine inspires faith in young scoffer and generates sunshine in men’s souls.

PRODUCTION HIGHLIGHTS. The fine acting by Tyrone Power and Raymond Griffith—and the competent support. The moral value. The scene when humanitarian is killed. The scene when burglar frightens invalid to death.

DIRECTION. Succeeds in making theme dominant to the end—but story is dovetailed with melodramatic threads—so that simplicity is lost. Manages to sustain spectator’s interest to the end—and puts over heart touches.

EXPLOITATION ANGLES. Play up the theme—and exploit it as inspiring picture of faith. Enlist co-operation of humane societies, clergymen, humanitarians, etc. Play up cast—and feature the strong spiritual note.

DRAWING POWER. For big and little houses everywhere.

SUMMARY. A worthy attempt to present a big idea—which manages to sustain itself in spite of clumsy melodramatic treatment. Carries fine interest and suspense.
THE CAST
Jane Maynard .................................. Eleanor Boardman
Michael Anstell .................................. Tyrone Power
Tom Barnett ........................................ Raymond Griffith
John Anstell ........................................ Wallace MacDonald
Montreal Sammy .................................... Ford Sterling
Yegg Darby .......................................... Charles Conklin
Granny Maynard .................................... Ruby Lafayette
Red Johnson’s Child .................................. Jane Mercer

By Arthur Somers Roche. Adapted by June Mathis and Katherine Kavanaugh. Directed by Tod Browning.

SYNOPSIS. Humanitarian whose creed is “My neighbor is perfect,” is attacked by a mob and killed when beloved citizen of community is frightened to death by criminal previously freed by humanitarian. Invalid’s daughter plans vengeance but discovers faith in herself and mankind. She adopts humanitarian’s creed and inspires sufferers to find faith. Restores faith in heart of cynic—who remains to love her.
"The Day of Faith"

Eleanor Boardman Is Charming in Goldwyn Picture Which Has Moments of Great Power
Reviewed by Mary Kelly

Although the theme in this Goldwyn picture is the important thing, the dramatic treatment is such that its box-office value should be dependable in a majority of houses. The story is one of power, and Tod Brown-in has given it skillful directing.

As the original story by Arthur Somers Roche has been conceived without sectarian prejudice, the religious trend should be objectionable to no one. In places where the "faith" angle might easily have been overdone, restraint has been used. The result is a more human production with just enough idealism to arouse a certain degree of wonderment in the average person without becoming at any point ludicrous.

An example of this and an incident which suggests the spirit of the entire picture is the healing of the lame reporter and his subsequent lapse into his former state. First his restoration is brought about by a shock—a desperate effort to save a lame girl from falling. Later when the inspiration is gone and he faces the taunts of an unbeliever, he finds that the old limp has returned. This might be interpreted in a number of ways. It leaves considerable margin for conjecture and in this lies much of the picture's power.

It has been cut in a number of places, sometimes to a disadvantage. It is not entirely clear until almost the end why the chief enemy to the cause suddenly decides to endorse it. Also the revenge which the public metes out against him is conceived rather too suddenly.

The picture should be a strong aid in pop-
ularizing Eleanor Boardman. She is personally beautiful and acts with great charm and ability. Raymond Griffith gives an intensely interesting performance and a number of others excel, also.

“The Day of Faith” will have a momentous appeal for some, a fair interest for others, but is on the whole a worth while box-office attraction for almost any theatre.

**Cast**

Jane Maynard .................. Eleanor Boardman
Michael Anstell .................. Tyrone Power
Tom Barnett .................. Raymond Griffith
John Anstell .................. Wallace MacDonald
Montreal Sammy .................. Ford Sterling
Yegg Darby .................. Charles Conklin
Granny Maynard .................. Ruby Lafayette
Red Johnston's Child ............ Jane Mercer
Uncle Mortimer ............ Edward Martindel
Bland Hendricks .............. Winter Hall
Simmons .................. Emmett King
Red Johnson .................. Jack Curtis
Marley Maynard .............. Frederick Vroom

Based upon story by Arthur Somers Roche.

Scenario by June Mathis and Katherine Kavanaugh.

Direction by Tod Browning.

Photography by William E. Fildew.

Length, 6,557 feet.

**Story**

Jane Maynard devotes her life to the Bland Hendricks Foundation, an institution for helping the needy, called “Thy Neighbor as Thyself.” John Anstell, son of a mighty financial power, falls in love with her but her father disapproves. He fails to affect the girl's work through the press, and then determines to pretend to back the institution to gain public favor. The many who have suffered through his selfishness demand revenge and kill his son. Anstell is awakened to the real purpose of the girl's work and reforms. She finds happiness with another one who has helped her.
'The Day of Faith'


CAST AND SYNOPSIS

Jane Maynard .................. Eleanor Boardman
Michael Anstell ................ Tyrone Power
Tom Barnett .................... Raymond Griffith
John Anstell ................... Wallace MacDonald
Montreal Sammy ................ Ford Sterling
Yegg Darby ..................... Charles Conklin
Granny Maynard ................. Ruby Lafayette
Red Johnston's Child .......... Jane Mercer
Uncle Mortimer ................ Edward Martinell
Bland Hendricks ............... Winter Hall
Simmons ........................ Emmett King
Red Johnson .................... Jack Curtis
Marley Maynard ................. Frederick Vroom
Isaac ............................ John Curry
Samuel Jackson ................ Henry Hebert
Kelly ............................ Myles McCarthy
Morris .......................... Robert Dudley

Jane Maynard opens a mission in the New York slums in memory of philanthropist Bland Hendricks. Her motto is—"My neighbor is perfect." She welcomes outcasts and faith cures are performed. Millionaire Anstell's son John is attracted by Jane. His father employs reporter Barnett to ridicule the mission. Barnett becomes a convert. Old Anstell then backs the mission, believing that in the name of reform he can control the world. Detected, his son is killed by a mob. Barnett and Jane carry on the mission work.

By George T. Pardy

No expense has been spared in the making of "The Day of Faith," which scores heavily from an artistic viewpoint and the excellent work of the leading members of its cast. But the story lacks conviction and isn't likely to make many converts to its avowed theory of—"My neighbor is perfect," from which a rather tedious and complicated plot is evolved. It lacks the sincerity of purpose and freedom from slushy sentiment which made "The Miracle Man" such interesting entertainment.

And although a sub-title informs the spectators that the faith-cure theme advanced doesn't conflict with any recognized religion, exhibitors inclined to book "The Day of Faith" must consider whether their patrons will look upon the picture with a friendly eye.
The feature begins and ends with two very illogical situations. In the first philanthropist Bland Hendricks falls a victim to mob fury because he turns loose a man whom he caught burglarizing his home. The burglar enters another house, the invalid owner of which falls dead from shock.

The dead man’s daughter and certain citizens blame Hendricks; a crowd gathers, bent on vengeance and manhandles the well-meaning philanthropist so roughly that he passes away. In the final reel another mob kills the son of millionaire Anstell simply because a man denounces the elder Anstell as a faker.

Both situations are absurd to the point of sheer burlesque, a bad case of melodrama gone mad. Admitting that a mob is always unreasonable, men don’t rashly commit murder unless moved by some exceedingly powerful influence, and such influence is surely lacking in the incidents referred to.

The faith-cure by which the cynical reporter Tom Barnett regains the full use of his limbs does a “reverse-English” stunt on the following day. For when millionaire Anstell visits and mocks Barnett, the latter finds himself crippled again. This is something new in the line of screen miracles, but not particularly impressive or convincing. Of course, there are other cures which “stay set,” so to speak, but on the whole the picture fails to deliver anything in the way of a logical yarn.

Eleanor Boardman is very sweet and charming in the leading role of Jane Maynard. Raymond Griffith shares dramatic honors with the star by his clever portrayal of Tom Barnett. Tyrone Power gives a powerful performance as Michael Anstell, and good support is accorded the principals by other members of the cast.

The photography throughout is excellent and the lighting effective. The film can best be exploited as a heart interest story of high and low life, with the faith-cure angle emphasized and reference made to the strength of the cast.
THE DAY OF FAITH

Goldwyn presentation. Tod Browning production, and adapted from Arthur Somers Roche’s story by June Mathis and Katherine Kavanaugh. At the Capitol, New York, Nov. 20. Running time, 75 minutes.


A melodramatic story based upon the psychology that faith will cure anything, superbly directed and unusually cast. The story in the screen transition covers too much territory and becomes far fetched. It is saved from mediocrity by the direction and cast.

“My Neighbor is Perfect” is the slogan adopted by Bland Hendricks, a small town philanthropist. He befriends a wandering yegg and saves him from arrest. The yegg commits a burglary and is indirectly responsible for the death from heart failure of the invalid house owner.

The dead man’s daughter swears revenge. A mob attacks the philanthropist and he dies after the man-handling. The girl could have saved him, but doesn’t. She repents and starts a mission in New York, using the slogan.

Millionaire’s son falls in love with her, but his cynical father thinks her an adventuress and determines to ridicule her out of town by using his own newspaper. The cynical star succumbs to her charms and is cured of lameness when he attempts to save another lame youngster from a fall.

The rich man determines to use the faith cure to create good will for himself and his own nefarious schemes. He promises to establish missions all over the world. He hires “fakers” and “dummy throwers” to feign miraculous cures, but all attempts to scoff are defeated. His son is killed by a mob led by his private secretary, a son of one of his ruined victims. The picture terminates with the girl marrying the cynical reporter and the financial giant converted to the slogan, “My Neighbor is Perfect.”

The picture drags immeasurably in spots, but is exceptionally well acted. Eleanor Boardman in the principal role was excellent. Her emotional work was convincing and flawless. Ford Sterling turned in an excellent bit of character work as “Montreal Sammy.” Tyrone Power as the financial wiz was well cast and convincing.

Despite its lapses this latest Goldwyn will interest the lovers of sentiment and thrills, for it embodies enough of each to make it safe from a box office angle.

Variety, November 19, 1923, p. 23
‘The Day of Faith’

Released by Goldwyn

Has been adapted by Tod Browning from
book by Arthur Somers Roche. It is
a picture with an ideal. One
that makes you think. A
story of life, which every-
one can understand.

ELEANOR ROAMDAN plays the part of Jane Maynard.

Her father is killed by a horse (Ford Vaughn). Montreal
society's sensitive is comprised through the kindness of Hart
Hendricks, whose phrase is, "my neighbor is perfect."

JANE carries home Hendricks' inactivity,
and has been hired and appraised. When
the old man dies as a result of the disgrace,
Anderson is in a moral, social, and
artistic sense by recognizing the ideal Hendricks.

Through him she proclaims her
sense, "the neighbor is perfect."

‘The Day of Faith’ Depicts Dramatic Story of Daily Life

‘The Day of Faith’

Exhibitors Trade Review, January 5, 1924, p. 15
Status: Unknown
Unavailable for Viewing

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

**Drums of Fate (1923)**
Newspapers report that an engineer believed to have been killed in a clash with cannibals has survived and is returning home. He finds out that his wife, thinking him dead, married someone else. When a servant shows the newspaper story to her present husband, who has been in ill health, the man dies of shock.
Believing her husband, Laurence Teck, to be dead in the African jungle, Carol marries musician David Verne. Laurence does come home, but, thinking it best for Carol, he returns to the jungle. The shock kills David, and Carol sets out in search of Laurence, has many adventures, and finally finds him with the friendly native king who saved him. 

American Film Institute Catalog of Feature Films

Carol Dolliver (Mary Miles Minter) is the young heiress sought by several suitors in this romantic adventure drama. She decides to marry engineer Laurence Teck (Maurice B. Flynn) who soon departs for a project in Africa following the wedding. When he is captured by natives, Laurence is given up for dead. Carol marries a disabled musician, but the second husband dies. She later travels to Africa to search for her first husband when a newspaper story reveals he survived his ordeal. Dan Pavlides, allmovie.com
"Drums of Fate"
 Paramount—5715 Feet
 (Reviewed by Charles Larkin)

The appeal of this picture is to the eye rather than the emotions. There are a number of colorful shots in the African jungles—transplanted in convincing manner to California. There are shots in the various capitals of Europe, the Venetian scenes being gems of the camera art. There is a ceremomial dance, showing natives racing about a mammoth blazing pile. There are some thrilling clashes between the blacks and the native constabulary. But as for the acting and emotional display, "Drums of Fate" has nothing to distinguish it from the usual triangle tale that has gone before.

During the action of the story the star wears some striking gowns that accentuate her beauty. She is fortunate in having such a good cast. There is Maurice Flynn, who as Larry Teck, the engineer, is deserving of praise. George Fawcett is always good. He has a minor role here. Casson Ferguson appears as Verne, a musician, but overacts his part at times. Robert Cain and Bertram Grassby have the other important roles.

The picture has been given a picturesque setting. There are some dramatic situations, notably when Teck, believed to have been killed in a clash with the cannibals, returns to life, and goes home to find his wife married to another. Another comes when the servant shows Verne the story in the newspapers of the return of Teck, which results in the death of the musician, who has been in ill health.

"Drums of Fate" bears a striking resemblance to "South of Suva," Miss Minter's last Paramount starring vehicle. However, it's a good program production and should interest most fans.
The Cast
Carol Dellar ... Mary Miles Minter
Felix Brontome ... George Fawcett
David Verne ... Casson Ferguson
Cornelius Rysbroek ... Robert Cain
Servant ... Bertram Grassby
Laurence Teck ... Maurice Flynn


The Story—Believing her husband killed in the jungles of Portuguese East Africa, Carol Dellar is persuaded to marry David Verne, a musician, who is in love with her. The marriage saves his life. Later the husband turns up in the jungles, hears of his wife’s marriage. His return is such a shock that the musician husband dies. Husband No. 1 returns to the jungle, believing that to be the solution of the problem. Carol follows him and after her men have a thrilling battle with the natives, joins her first love.

Classification—An eternal triangle story starting in New York, jumping to East Africa and returning to Gotham for the clinch.

Production Highlights—Some very realistic battles with the cannibals of the jungles. The convincing manner in which the jungle atmosphere has been staged. Maurice Flynn’s work as Larry Teck. Very attractive camera work.

Exploitation Angles—Miss Minter is well known and has many followers. Play up her name and the popular players in the cast. Might dress up a colored man in jungle style and send him through the town beating a jungle type drum. Have suitable advertising on this ballyhoo.

Drawing Power—Will draw as good as any average program picture. Should be O.K. for neighborhood houses.

*Motion Picture News, January 20 1923, p. 339*
DRUMS OF FATE


Carol Dollier ............Mary Miles Minter
Lawrence Tuck ............Maurice B. Flynn
Felix Bannons ............George Fawcett
Corinna Rysbroek ........Robert Cain
David Verna ............Casson Ferguson
Hammond Bin-Said ........Bertie Grausby
Native King ..............Noble Johnson

This might have been a wow of a picture had Famous put anyone except Mary Miles Minter in the principal and only woman role. Placing Miss Minter in the picture lies it in under the classification of a program production of the usual caliber turned out by Famous Players. No better than the average and likewise no worse.

Miss Minter is not wholly to blame. Charles Maige, who had

the direction, must also be charged with a certain portion of the failure. His handling of the African jungle stuff was far from convincing, even though he had swarms of blacks. Also in his early rushes he should have caught that trick mustache of Maurice Flynn’s and ordered it off, and retaken the first couple of shots that had the leading man wearing it. That would have made considerable difference, for no one cared whether Flynn got or lost the girl after they had one flash at that Chaplin upper-lip decoration.

The story is a corker one as far as the chances that it offered for screening. Miss Minter is a young heiress, an orphan and the ward of a wealthy eccentric. The latter has a crippled musician whom he is sponsoring and there is a hope in the guardian’s mind his ward will fall in love with the composer. Another suitor for the girl’s hand is a wealthy young man about town, while the successful one is Flynn as a young mining engineer who has been representing his company for years in Africa. On his return he arrives on the occasion of the girl’s 21st birthday, her guests at the party being all the men that have ever proposed to her. Here there was a chance for character comedy stuff entirely overlooked.

It is the hardy adventurer who has been in the heart of the girl while she was refusing all the others, and when he proposes marriage is accepted. A brief honeymoon and his company calls for him to return to Africa for a final trip that is to last but a few months. One of the rejected suitors has already preceded him to the Dark Continent and as the two at the head of a small army of natives go into the wild country they are attacked and routed, with the husband being taken prisoner. At home, however, it is believed that he has lost his life, and the guardian after a time prevails on the girl to marry the musician.

The husband, obtaining his release finally, comes to America and is led to believe that his wife is very much in love with her second husband, and so returns to Africa, where the king of a weird jungle tribe wanted him to remain as a full brother. The printed stories of the affair cause the death of the musician husband, and the wife, accompanied by one of the servants of her first husband, goes in search of him. Her guards are killed or captured and she is taken prisoner and brought before the king, finding the object of her search there.

There was a chance of a lifetime for a director to have played a name for himself with this, providing he had a real actress for his lead. The men were all good, especially George Fawcett as the elderly guardian and Robert Cain as the heavy.

"Lefty" Flynn made good as the lead after he had a shave.

Fred.
Weak Story Material But Production Values Are High

"DRUMS OF FATE"
Paramount

DIRECTOR .......... Charles Maigne
AUTHOR ............ Stephen F. Whitman
SCENARIO BY ........ Will M. Ritchey
CAMERAMAN .......... James Howe

AS A WHOLE .......... Uneventful except for some fairly exciting African uprisings.

STORY .......... Romance of the Enoch Arden variety with colorful atmosphere and adventure thrown in.

DIRECTION .......... All very fine as far as production, photography and handling players is concerned but material made it stop there.

PHOTOGRAPHY .......... First rate
LIGHTINGS .......... Good

PLAYERS .......... Mary Miles Minter seldom convincing in emotional roles; Maurice B. Flynn a worthy hero with George Fawcett in a role that keeps him in the background; others Casson Ferguson, Bertram Grassby and Robert Cain

EXTERIORS .......... All right though may not be the average conception of an African jungle

INTERIORS .......... Good
DETAIL .......... Adequate

CHARACTER OF STORY .......... Believing her husband dead, girl marries musician out of pity, returning to the former upon musician’s death

LENGTH OF PRODUCTION .......... 5,716 feet

It really does seem an unfortunate piece of business that Miss Minter could not have been allowed to live happily ever after with her explorer husband since it had taken her so long to make up her mind in regard to a husband. The opening shot shows her entertaining the unlucky suitors, probably two dozen of them, and then come here Maurice Flynn from out of darkest Africa and won the fair heroine. But that was only the very first few feet of “Drums of Fate,” with much uncertainty and unhappiness destined to fall on the shoulders of the pretty young wife. The picture is almost silly in its sincerity and it doesn’t seem at all possible that the young woman, so deeply mourning her husband’s death, could be guided into marrying the crippled musician out of pity, even considering the very obvious sort of notion that it was. Nor can you believe that it made the young artist happy when his bride’s affection was restrained to a kiss on his forehead.

Seriously, Stephen Whitman’s novel, “Sacrifice,” offers quite weak material for the screen and not at all an appropriate story for Mary Miles Minter since it requires considerable emotional work on her part and she is not well suited to this type of role. The situations are slight and the development depends upon coincidence and illogical twists that could never make the story a good entertainment. It moves along slowly and without much change of tempo except for the African uprising which is realistically staged and offers some excitement even though the jungle looks very much like other California woodlands.

Charles Maigne has given the story a splendid production with plenty of scenic investiture and a generally pleasing atmosphere. The Venice scene is very pretty, as are numerous other sets. The photography is excellent and the supporting cast first rate. Maurice B. Flynn is always a likeable hero and does very good work in this. George Fawcett’s role is unworthy of him.

Story: Carol Dolliver marries Larry Teck and they are quite happy until Larry is called back to Africa where he is captured by natives and reported dead. Sometime later Carol’s guardian encourages her to marry David, his crippled musical protege. Larry returns but, finding Carol married and believing her happy with David, again goes back to Africa. After David’s death Carol goes in search of Larry, risks her life among the natives, but is repaid by the reunion which follows when she finds Larry in a native camp.

Atmosphere May Appeal to Them But Don’t Promise a Lively Offering

Box Office Analysis for the Exhibitor

Where they want something a little unusual in the way of atmosphere, you may be able to satisfy them with “Drums of Fate,” or if they prefer a story somewhat unusual and won’t mind that it does not contain forceful situations. Very likely the presentation which you accredit the picture will have a lot to do with getting it over so if you can secure the right musical score and proper effects to accompany the picture, it will make a better impression.

You know best what appeals to your clientele and whether or not they will like a picture such as “Drums of Fate.” Mary Miles Minter is the featured player so if she has a following you might use her name and those of her supporting cast. Paramount’s press sheet is complete with suggestions for exploitation if you want to make a fuss about the showing.
‘The Day of Faith’

Released by Goldwyn

Has been adapted by Tod Browning from book by Arthur Somers Roche. It is a picture with an ideal. One that makes you think. A story of life, which everyone can understand.

ELEANOR ROGERSMAN plays the part of Jane Mortern. Her father is killed by a hoist (Paul Bereng). Mortern’s mistress is connected through the infirmities of Blind Hendrie, whose motto is, ‘my neighbour is patience.’

JANE, country maid Dick’s betrothed, and her love for her brother is a trial to the old man due to a result of the divorce. Jane vows to continue by sacrificing for her brother and his Foundation. Through her sacrifices, the ascetic saint, her ‘neighbour in patience.’

TYRONE POWER, as Michael Arnell, whose son (Wallace McDonald) is in love with Jane, given mystic that the ‘Day of Faith’ may in reality Mayor Arnell is not only a man of money but a man of faith. In doing it in his boy’s name, he enters the sanctuary of the sick. He enters with the blessing, the realism of the sick is in the bed. Through the action of a spider, named Simon (Raymond Griffith), the mark is apparent. And Jane and the boy happen together.

‘The Day of Faith’ Depicts Dramatic Story of Daily Life

Exhibitors Trade Review, January 5, 1924, p. 15
The Drums of Jeopardy (1923-1924)
War Correspondent Cutty (David Torrence) is a soldier of fortune and a secret service man.

Grand Duke Alexis of Russia gives to his private secretary, Jerome Hawksley, two priceless emeralds, set in the heads of drums, which allegedly exert a sinister power over their owner. Gregor Karlov notes their value and attempts to steal them in New York City, where they have been sent for safekeeping. Karlov kills Banker Burrows, the man to whom the jewels were entrusted, and kidnaps Hawksley. Burrows’ daughter, Dorothy, and Cutty, a secret service man, trace Karlov to a cafe, and there Karlov is killed in a fight. Hawksley marries Dorothy, and the jewels are returned to him. American Film Institute Catalog of Feature Films

Exhibitors Trade Review, January 45, 1924, p.17
McGrath Story
Fairly Entertaining
“DRUMS OF JEOPARDY,” a
Truart Picture, starring Elaine
Hammerstein. Story by Harold
McGrath; photographed by
James Diamond and directed
by Edward Dillon. Six reels.
Fair mystery story, a little draggy in
spots, but well produced and very well
acted. These stories of stolen Russian jew-
elts are becoming so numerous and there is
so little difference in them that the aver-
age film devotee will get little kick out
of this one. The principal interest cen-
tres around the work of Wallace Beery,
Jack Mulhall and Maude George, al-
though Elaine Hammerstein is billed as
the star. David Torrence as Cutty, war
correspondent and soldier of fortune
looked and acted the part, and Beery
as the villain was effective. The story
moves along smoothly but there is an
apparent struggle to keep up the inter-
est and the suspense is not well sustained.
The tale concerns two emeralds, known
as Drums of Jeopardy, brought to Amer-
ica and entrusted in the care of a banker.
He is found murdered and suspicion is
cast upon a young Prince who owns the
jewels but who is pursued by secret
agents of the Russian government. There
is plenty of excitement at the finish where
the banker’s daughter is kidnapped, the
young Russian imprisoned in a room and
the final escape and rescue of all hands
with the death of the arch villain.
The Cast: Elaine Hammerstein, Jack
Mulhall, David Torrence, Wallace Beery,
Maude George, Eric Mayne, Forrest Sea-
bury.

*Exhibitors Herald, January 5, 1924, p. 55*
“Drums of Jeopardy”

Truart’s Feature Starring Elaine Hammerstein Is Exciting Adaptation of Harold McGrath Novel
Reviewed by C. S. Sewell

Romance and adventure, intrigue and mystery, combined with a note of weirdness, are supplied in the Truart production, “Drums of Jeopardy,” starring Elaine Hammerstein, which was adapted from a popular novel by the successful author, Harold McGrath. The large clientele for this type of stories will find plenty to interest them in this picture and it should prove a thoroughly satisfactory attraction for the average theatre.

With a theme hinging on two beautiful emeralds whose origin dated back to forgotten ages in India, which are believed to exert a baleful influence on whoever possesses them and with the legend that at times the beating of drums can be heard if held to the ears, thus portending disaster, the story is obviously melodramatic. The action deals with their being brought to this country by the secretary of a Russian nobleman who is followed by a member of the new regime, and there is plotting, intrigue and villainy to gain possession of them, involving a murder and mysterious disappearances.

While the development of the story is not altogether probable, it furnishes the basis for continual action and excitement which holds the attention even if it does not convince. The picture moves at a good speed and has not been allowed to drag.

The title and the theme are readily adaptable to exploitation and teaser advertising and the picture has the advantage of a cast composed of well-known players whose names have box office value. Elaine Hammerstein is thoroughly satisfactory in the stellar role, and Jack Mulhall is congenially cast as the hero. Wallace Beery does excellent work as a Russian villain and David Torrence is effective as a secret service official.
Cast
Dorothy Barrows........Elaine Hammerstein
John Hawksley.............Jack Mulhall
Gregor Karlov..............Wallace Beery
Cutty .......................David Torence
Olga Andrevich.............Maude George
Bancker Barrows...........Eric Mayne

Based on story by Harold McGrath.
Directed by Roland G. Edwards.
Length, 6,529 feet.

Story
Two beautiful emeralds set in the heads of drums which are part of little statuettes, are supposed to cast a sinister influence over their possessors. They are given by the czar to a grand duke, who leaves them to his American secretary, Hawksley, who sends them by a friend to America and then follows. He is pursued by Karlov, one of the new Russian regime. Hawksley meets and admires the daughter of his banker, Barrow, who has the custody of the gems. Barrow is killed and Hawksley suspected. Through the assistance of Cutty of the secret service the plot is unraveled. It develops that Karlov is the murderer and he meets his death in a fight with Cutty, leaving Hawksley free to marry Dorothy Barrows, with the gems safe in his possession.
ELAINE HAMMERSTEIN
DELIGHTFUL IN STIRRING
STORY OF ADVENTURE

The dainty and adorable Hammerstein graces the screen at the Colonial theatre, where her latest picture “Drums of Jeopardy” was shown for its initial performance yesterday. Miss Hammerstein is more than charming, she is an actress of the highest capabilities and her splendid work in this new Truart picture is going to add considerably to her fame and laurels.

The producers were exceedingly fortunate in the selection of Harold MacGrath’s well known novel, because it offers Miss Hammerstein unusual opportunities in the portrayal of what she really is—a real, true American girl. She does, by a great margin, the most convincing and entertaining work we have ever seen her do.

The work of the supporting cast headed by Wallace Beery, who exceeds himself in one of his well-known roles of villainy, and Jack Mulhall, as the hero, is exceptionally fine. Among those who deserve special mention are David Torrence, as Cutty, war correspondent and soldier of fortune, Maude George and Eric Mayne.

The Logansport Pharos-Tribune, Logansport, Indiana, April 28, 1924, p. 11
Status: Print Exists in Library of Congress
Not Viewed

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

**Enemies of Children (1923)**
Newsboy Patsy, her sex hidden beneath the ragged pants and shirt of a newsboy, barely makes a living on the street of the slums of New York City. She escapes her alcoholic guardian to eventually find a life of happiness.

This old-fashioned drama was based on the novel Youth Triumphant by George Gibb. Patsy, a little slum girl (Virginia Lee Corbin), runs away from Ma Slavin, her alcoholic guardian (Eugenie Besserer). She is found and adopted by the wealthy Godfrey sisters (Lucy Beaumont and Claire McDonald). The girl, now known as Patricia, grows into adolescence (to be played by Anna Q. Nilsson), and Ma Slavin comes looking for her. But instead she finds Christopher Van Leer, an eccentric cripple (Raymond Hatton), and he believes that Ma Slavin can help him trace the girl's origins. But it takes a group of detectives to finally discover that Patricia is the daughter of Van Leer's brother (Joe Dowling) and a granddaughter of one of the town's most influential citizens. Since she apparently hails from a respectable lineage, Patricia is able to marry the man of her choice. Janiss Garza, [allmovie.com](http://www.allmovie.com)
"YOUTH TRIUMPHANT" LOOKS TRIUMPHANT

With the recovery of Virginia Lee Corbin, child actress, work on the last scenes of "Youth Triumphant" has been resumed at the Hollywood Studios by Fisher Productions, the new unit in the field of the more important independents.

Anna Q. Nilsson shares honors with little Miss Corbin in the cast. Miss Nilsson has the part of "Patsy", about whom the story revolves, after "Patsy" has grown up and become respectable and conventional—almost. Little Miss Corbin is playing "Patsy" as a waif of the slums, beaten, abused, a veritable female Oliver Twist.

The picture follows closely the novel of the same name by George Gibbs, follows it so closely that Lillian Gish and Jack Yoseloff, who are associated in its direction, have asked members of the cast to read their parts from the book rather than from the script. It deals with the eternal struggles of youth for happiness—and its triumph. It opens with the struggles of Patsy, her sex hidden beneath the ragged pants and shirt of a New York newsboy, for a living on the streets. Learning that vicious Ma Slavin (Eugenie Besserer) is not really her mother, she runs away. A limousine in which she hides carries her to a Westchester estate where an accident, when she attempts to escape, imprisons her in the hearts of two old maids, portrayed by Claire Mc Dowell and Lucy Beaumont—who live there.

David Van Lear (Joseph Dowling), a wealthy recluse, cousin to the twin old maids, first opposes the harboring of the refugee, then violently espouses her cause. Christopher Van Lear, his son, crippled, an enemy of all mankind, finds in her a kindred spirit and fights her battles with his keen mind. Phil Conway (Ward Crane) brother to a girl she meets at a fashionable boarding school, is the evil influence in her new life. Sidney Francis (William Boyd) young and high-minded, is first chum and then lover.

Others in the cast include Mary Anderson, as Josie Conway, Phil's sister; George Sigman as Pa Slavin, an ex-pug who hides Patsy in his home in her babylhood and conceals from her her true parentage; Boyd Irwin as Pandrick, the attorney who keeps the Slavins on his payroll through all of Patsy's youth, and Kate Price as Mrs. McGuire, a neighbor of the Slavins who shelters Patsy from their beatings.

The picture is replete with heart-throbs, attention-gripping scenes, mystery and adventure, with all the elements of audience appeal. As the first of the three-a-year program of the Fisher Productions, great care is being taken in its filming. Distribution arrangements are to be announced later this month, soon after the completion of the picture.

At The Exposition

The principal buildings will face an Esplanade 150 feet wide. This will pass through a circular plaza, 300 feet in diameter, called the Court of the Americas.
ENEMIES OF CHILDREN


Obvious melodrama that could have sailed under a hundred different titles and meant as much. A street waif of questionable parentage through circumstances is taken into a wealthy home where she is adopted and cared for until her marriage, which follows the successful attempt to expose the mystery of her birth. The celluloid version is jumpy in the telling, besides demonstrating a lack of attention to detail to the extent it may be classified as but a mediocre feature.

The names in the cast should carry some weight, but the respective performances are short of fulfilling the expectation. Raymond Hatton as a physically deformed and cynical member of the wealthy family impresses as the most legitimate characterization, with the others doing what they have to, which may or may not be attributed to the direction.

Miss Nilsson entrances when the story takes a 10 or 15 years’ hop forward to turn in an average piece of work for the special billing. George Seigman is just about in the film long enough to receive listing; killed off shortly after the launching. And at least one of the more prominent characters missed naming altogether during the titling, which also left room for much improvement.

If playing before an audience which is prone to kid dramatics “Enemies of Children” probably will prove the source of some entertainment, but for other assemblages it will more than likely remain as simply “another picture.”

Skig.

Variety, December 20, 1923, p. 26
“Enemies of Children”  
Mammoth Films—State Rights  
As a Whole... TYPICAL “MOVIE” CONCOCTION WITH EVERYTHING SUPPOSED TO REPRESENT AUDIENCE APPEAL PUT IN WITH LITTLE REGARD WHETHER IT BELONGS OR NOT; DRAGGY, PICTURE.

Cast... Many well known names and first rate performances; a pity to waste them on such poor material; cast includes Virginia Lee Corbin, Eugenie Besserer, Geo. Seigman, Claire McDowell, Lucy Beaumont, William Boyd, Joseph Dowling, Raymond Hatton, Anna Q. Nilsson and Ward Crane.

Type of Story... Drama of the heaviest sort. Runs all the way from blackmail to murder and back again. The picture starts off splendidly and promises to be a really worth while entertainment and with a better prepared scenario, it is possible that it might have turned out to be a thoroughly interesting picture. But somewhere along about half way through it becomes highly involved and to all appearances seems lost in the mass of its complications.

There's a pretty heroine, formerly a waif on the streets, and now the protege of two rich maiden ladies, plus her love for the adopted son of these women. So far so good, but with the tangle involving an erratic old character, played by Raymond Hatton, and the efforts of various ones to solve the riddle of the girl’s real identity, comes a long draggy session of sequences that bring the story to a tedious and hardly satisfying conclusion.

Box Office Angle... Very likely the producers thought they were putting into this one everything that the public is supposed to favor, and to a certain extent they have but, unfortunately, they didn’t know when they had enough. “Enemies of Children” is the so-called “movie hokum.” You know best whether or not your folks will be pleased with it.

Exploitation... The title affords you something to talk about and can be played up effectively with catchlines such as: “Who are the ‘Enemies of Children.’” See for yourself at the blank theater.” You might be able to interest children’s societies in helping you exploit the picture.

The cast contains many good names that you can use prominently in your announcements, such as that of Anna Q. Nilsson, mentioning her recent appearance in “Ponjola.” Other well known players are Geo. Seigman William Boyd, Joseph Dowling and Raymond Hatton.

Direction... Lilian Ducey; good at first but gets the story all wound up in a knot toward the end; creates no suspense at all.

Author........ George Gibbs  
Scenario........ Lilian Ducey  
Cameramen... Glen MacWilliams and John Michie

Photography .......... Average  
Locale .......... Los Angeles  
Length .......... 6,100 feet

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The Film Daily, December 16, 1923, p. 11

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Female (Patsy)  
Ethnicity: White (Patsy)  
Media Category: Newspaper  
Job Title: News Employee (Patsy)  
Description: Major: Patsy, Positive  
Description: Minor: None
The Enemies of Women (1923)

Newsreel war footage is smoothly integrated into the action giving the film a stamp of reality that could be obtained in no other way.

After killing a Cossack in a duel, middle-aged libertine Prince Lubimoff flees Russia with the aid of Alicia, in whom he has taken great interest. In Paris, however, Lubimoff mistakes Alicia's son, Gaston, for a young lover and leaves her. They next meet in Monte Carlo, where Alicia is desperately trying to earn money for Gaston (now a captured soldier) at the gaming tables. In the meanwhile, Lubimoff, who has lost most of his fortune during the revolution in Russia, has formed a small group called "Enemies of Women." Circumstances bring about a duel between Lubimoff and Gaston, who dies of heart failure. Lubimoff learns the truth and, chastened, leaves to serve in the war. He later finds Alicia serving as a Red Cross nurse, and they seek consolation in each other's love. American Film Institute Catalog of Feature Films Exhibitors Trade Review, April 14, 1923, p. 1013

This epic production was the last film that producer and newspaper magnate William Randolph Hearst produced for Paramount (after that, his production company, Cosmopolitan, went over to Goldwyn, which later merged with MGM). It was based on a novel by Vicenti Blasco Ibanez, who also wrote The Four Horsemen of the Apocalypse. In addition to lavish sets by Joseph Urban, the cast and crew also filmed on-location in Paris and Monte Carlo. Russian Prince Lubimoff (Lionel Barrymore) thinks only of his wealth and his own gratification. After fighting a duel, he has to flee from the ire of the Czar, and Duchess Alicia (Alma Rubens) helps him to get out of the country. While he is staying at his villa in Monte Carlo, World War I breaks out, but neither he nor his associates even consider going to fight. Lubimoff, who won't even acknowledge that he is in love with Alicia, is incensed when he finds her embracing a young man. Without realizing that it is her 16-year-old son, Lubimoff and his friends form a group called "Enemies of Women." Because of the war, the feudal estates are lost, and Alicia's son dies just before he is about to enter into a duel. Lubimoff, who has finally realized that the world does not revolve around him, goes to fight and uses the money he has left to help the downtrodden. On the front lines, he meets Alicia, who has become a Red Cross nurse, and they are united. Janiss Garz, allmovie.com
The Enemies of Women


CAST AND SYNOPSIS

Princ Lubimoff, Lionel Barrymore; Alicia, Alma Rubens; Castro, Pedro de Cordoba; Spadoni, Gareth Hughes; Vittoria, Gladys Hulette; Col. Marcos, William H. Thompson; Gaston, William Collier, Jr.; Duke de Lille, Mario Majeroni; Alicia’s Maid, Betty Bouton.

Lubimoff, a middle-aged libertine, at one of his spectacular receptions at his Moscow palace, kills a Cossack in a duel and flees to Paris with Alicia. War is declared and Alicia’s son, whose identity is unknown to Lubimoff, comes home to enlist. Lubimoff, mistaking him for a lover of Alicia’s, upbraids Alicia and leaves her. When Alicia hears of her son’s determination to enlist, her mother love awakens. Lubimoff, with three friends—Castro, Spadoni and Marcos—goes to Monte Carlo. They form a cult called “The Enemies of Women” and vow to have nothing to do with the gentler sex. Lubimoff returns to Russia and gets possession of his jewels after a terrific fight. Alicia loses her money at the gaming-tables and appeals to Lubimoff for funds to send to Gaston. One by one the members of the cult drop away and Michael, back in Monte Carlo, also succumbs to the desire to see Alicia. He gives her money, but still believing Gaston to be her lover strikes her. Again declaring his hate for women, Lubimoff announces he will give the most extravagant party Europe has ever witnessed and squander all his wealth on it. Gaston returns, attends the party as an intelligence officer, gets in a quarrel with Lubimoff and they fight a duel. Gaston fires into the ground, is seized with heart failure and dies. Alicia arrives at the scene and reveals the fact that Gaston is her son. Lubimoff, overcome with remorse, finally gets a new perspective on life and enlists. He returns from the war to find Alicia a Red Cross nurse giving her services to the wounded in his villa and the two seek consolation in each other’s love.
Produced in sumptuous fashion; filled with spectacular scenes, and, by contrast, with scenes of great emotional appeal, this picture is remarkable in many respects. Standing head and shoulders above everything and everybody else is the characterization of the middle-aged libertine, who finally comes to himself under the stress of the Great War. It is one of Lionel Barrymore’s finest screen portraits and one of the most vivid, most impressive pieces of acting ever contributed to the silver-sheet.

Effective also in marked degree is the work of the other principals—Miss Rubens, Pedro de Cordoba, William H. Thompson, Gareth Hughes and William Collier, Jr.

The picture is unusual also in that it contains a large amount of war stuff—shots taken from news weeklies so deftly worked into the action that they give it a stamp of reality that could be obtained in no other way. When the scenes at Monte Carlo are shown, the actual spot itself is revealed, furnishing a background for these sequences far more convincing than would be gained otherwise.

But it is the story, with Prince Lubimoff as the central figure, that captures the interest and holds it to the very end. It is an unusual story, tragic in general import, but nevertheless working out to a dramatic and what is usually called a happy ending. As for atmosphere and settings—and they naturally play a large part in a story which has Russia, France and the Riviera for its various locales—they are splendidly done. These scenes have an air of wealth and magnificence—we speak now of the interiors and the few studio exteriors—contributed by the skilled hand of Joseph Urban.

“The Enemies of Women” is a powerful and gripping dramatic document, and a decided box-office attraction.

Exhibitors Trade Review, April 14, 1923, p. 1013
**Enemies of Women** sets a high mark for sumptuous production and therein is its high spot of appeal. Its scenic gorgeousness is matched by some of the finest ensemble acting the screen has ever seen and there is an effectiveness of dramatic trickery that delivers half a dozen high power thrills. In addition, the picture has a piquant orgy or revel in the portico of the Prince's villa on the Mediterranean and pictorially and theatrically a magnificent bit of stage pageantry. But in the midst of the scene the Prince loads huge masses of jewels in a fountain basin and scatters them among his half-naked women guests by an explosion under the collection. Much as you might be interested in the story situation, the very prodigality of the incident and its staging forcibly make you think "It's just a movie." It's a case of an elaborate plot until the illusion of it is spoiled if one has a sense of humor. It is one of the picture that takes away from its power the tense and strained striving for the atmosphere that shall be more sensational than anything done before. Much of actual dramatic strength is missed for this very reason. They haven't time or footage to develop the story, so busy are they with making spectacles. For example there is a splendid play or story in the detail of the heroine being torn between the emotional conflict of choosing whether she shall confess that she has a 16-year-old son, or shall suffer under the unwarranted suspicion by her suitor that she is entertaining a young lover. This angle of the novel is scarcely touched upon, although it has all the elements of an exceedingly interesting play, and the film itself—probably indeed, a better play than the one they have chosen which offers the adventures of a noble Russian libertine.

Most of Daines has work this curse toward romance. This one takes a strangely cynical slant up until the finale where it begins merely afterthought it is suddenly twisted into a "happy ending" that fails utterly to convince. The picture then will have to rest upon its splendid acting and upon its stunning scenic and pictorial beauty and these two factors probably will be ample. As indicated, the pageantry is wonderful and the scenic features—such as the settings at Monte Carlo and other places in the south of Europe—are marvelous in splendors of background and picturesque settings. The scenes at the gaming tables were taken in the Casino itself and that the Prince's villa and gardens of the story are the properties of the Prince of Monaco himself, as the program states. It is easy to believe this is so for the villa scenes are marvelous beyond description.

The action takes place during the 1914-18 period and a quantity of thrilling war shots have been cut in. Once again the program is convincing when it declares these pictures—sinking of ships by submarines, burning of air craft and battle scenes—have been taken from the archives of various governments. They have a world of kick. Lionel Barrymore plays with his acknowledged authority the sinister and diabolical role of Prince's women's lives, but the palm of the picture goes to Alma Rubens as the Duchess. She has several emotional scenes—notably her reunion with her son and several scenes with the Prince toward the end of the story, in which she achieves some of the most eloquent and moving acting of the story. These few moments took hold of the audience and accomplished the miracle of making a false and theatrical presentation something resembling a human document. Genuine emotional expression is rare in the picture medium and these gems of acting are therefore especially noteworthy.

Mr. Barrymore had a fine melodramatic moment to himself in a duel scene earlier in the evening, a splendidly mounted episode backed by a real situation, when he meets the Comstock brother of one of his victims and they fight it out with sabres in the snow-covered palace courtyard surrounded by the trappings and company of a fashionable ball. Another striking episode was the flight between the Prince and a horde of Red Terrorists after the Russian revolution, another finely mounted directed scene with a high powered punch.

**ONE NIGHT IN PARIS**

French-made feature by Play-goers Pictures, released through Pathé at Arena, New York, as one-half of double daily bill March 1.

"One Night in Paris" or a bad picture made worse might be a better name. This is probably the champ-champ among foreign made films, not worth express charges to send it over here. There's nothing in it, acting, direction or acting, just a jumble or junk.

A sad attempt to stand off the badness by English titles (written over here) only made the whole thing sadder. If this is a usual sample of French-made pictures it might well be said that not only is the industry in its infancy in France; it even hasn't yet been born over there. The film must have taken it off folded.

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*Variety*, April 5, 1923, p. 35
Status: Incomplete print exists in the Library of Congress
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
Extra! Extra! (1923 – not the same as the 1922 film of the same name)
Newspaper Staff Photographer Ham (Lloyd Hamilton) uses an extra-long typewriter carriage to catch a crook.
Lloyd Hamilton has made a comedy revolving about the life of a newspaper man. This is a scene from the picture which will be distributed by Educational.

Hamilton as News Photographer Shines in “Extra! Extra!”

Lloyd Hamilton has an unusual comedy role in a comedy for Educational release on which he has just finished production. The subject is “Extra, Extra!” and presents Hamilton as a newspaper photographer.

The big comedian got the basic idea for his picture from life, watching the tribulations of a cameraman who was vainly trying to get a picture of a criminal who had just been captured by the police. Every time the photographer got ready to “shoot” something went wrong, and finally the man got away, bringing a chase of several blocks through the crowded streets of Los Angeles.

Hamilton is supported in his picture by Ruth Hiatt, Tom Murray, Russel Joy.
“Extra! Extra!”—Hammons—Educational

Type of production ................. 2 reel comedy

While not quite as funny as Lloyd Hamilton’s preceding offering, “No Luck,” there is very good entertainment in this one. Hamilton, in his role of a ladylike young man, is extremely funny and his humor is in a class by itself. Not once does he relax from his pseudo-dignified and chastening attitude and even when he smiles, it is in the indulgent manner of a very correct schoolmarm. Ruth Hiatt has a bit that she puts over well, but Hamilton is on the screen continually. There is some very funny stuff with a typewriter with a particularly long carriage which he operates at an open window on a level with the street. Innumerable things get on the end of the roller including hats, doughnuts and finally a firecracker which explodes and blackens his face, scaring the girl who is passing almost to death. Hamilton is a newspaper photographer. He wears a checkered cap and is mistaken for a dynamite thrower the police are looking for. After being mistaken several times for the villain they employ him as official photographer and after a chase the dynamiter is caught. But while the cop struggles to hold him long enough for Lloyd to get a photograph the villain throws his trusty dynamite.

The Film Daily, February 11, 1923, p. 24

EXTRA! EXTRA! (EDUCATIONAL)

Our advice is to go right out and grab this Lloyd Hamilton two-reeler if you want a good, high-class comedy to pep up your program. Patrons at the Chicago theatre literally “ate it up.” where it played on the bill with “The Bright Shawl.” Hamilton has a lot of new gags in this one, the business with the long carriage typewriter being one of his best. He is a newspaper photographer, in search of a crook with a plaid cap. His own plaid cap gets him into all sorts of trouble with the police, and his typewriter carriage, which extends out over the sidewalk, picks up all sorts of articles, including a nice fat firecracker.

Exhibitors Herald, May 5, 1923, p. 49
“Extra, Extra”
(Lloyd Hamilton-Educational—Two Reels)

A little touch of what police officials and newspaper men are doing, while the general populace of New York reposes, opens the plot and the introduction of a mysterious stranger who throws dynamite.

Another mysterious stranger (Lloyd Hamilton) leads a quiet life, wears a checkered cap and writes on a typewriter. He is only a newspaper staff photographer, but on account of a great resemblance to the dynamite thrower, gets into some pretty tight places.

The comedy waxes fast and furious. Lloyd Hamilton cleverly drains every opportunity to provoke laughter and never misses a bet. There is a mighty clever youngster who works with him, and an entirely adequate support. The two reelers have been well directed, cut to run with excess pep and embraces a few touches of human interest that will pacify those who do not care for slap-stick varieties.—LILLIAN GALE.

“Extra! Extra!”
(Educational—Comedy—Two Reels)

Although the writer has pounded a typewriter for a number of years, he never dreamed that so much comedy could be gotten out of one of them as is done in this Lloyd Hamilton two-reeler. Hamilton has a machine with an extension carriage that goes back and forth through the open window with humorous results. It is a newspaper story, with the star as an alert press photographer who wears a checkered cap like the man who is suspected of being a dynamiter. Hamilton in his own inimitable style injects a lot of fun into these two reels, which are filled with laughs and an unusual amount of original, clever stuff. It is one of this star's best and should please everybody who likes Lloyd Hamilton.

*Motion Picture News*, February 24, 1923, p. 943

*Moving Picture World*, February 17, 1923, p. 706
“Extra! Extra!” Lloyd Hamilton

There’s a continual flow of humor running through “Extra! Extra!” Lloyd Hamilton’s story of a news photographer which Educational will release. The laughs may be gentle, as a rule, but there will be a few outbreaks. The comedy will be liked by many who usually are among those counted as unfriendly to the more popular brand of screen fun. Lloyd Bacon is the director. Ruth Hiatt is the girl and Bobbie De Vilsbiss is the boy who figures at times in the story.

The centre of interest all the way is Hamilton, and a good part of his time is spent at an open window as he operates on a typewriting machine with an extending carriage. This latter part of the works seems gauged to sail out of the window at the moment when there is a chance to collide with something. It may be a silk hat or a doughnut off a tray or any one of a number of things.

In one instance “Ham” lays a cigar on the end of the carriage. Mischievous boys remove it and replace it by a lighted firecracker. The fireworks explode, blackening the face of the smoker. The smudge is removed on a towel. When the face is washed in soap and water, the eyes blinded by contact with the former, recourse is had to the towel, the black part to be sure. The result is that the session with the water has been wasted. The face is the same as before. Funny? Just see it for yourself.

We will just reiterate that “Extra! Extra!” is a good all the way comedy. There are high spots, but there are no flat ones.

Exhibitors Trade Review, February 17, 1923, p. 608
Moving Picture World, March 17, 1923, p. 277 (also Motion Picture News, March 10, 1923, p. 1103)
Educational Comedy “Extra, Extra!”
Shows Hamilton As a News Cameraman

In the newest Hamilton comedy for educational release, titled “Extra, Extra!” on which production work has just been finished, Lloyd Hamilton is said to have an unusual comedy role, that of a newspaper photographer.

It is stated that Hamilton got his idea by watching the tribulations of a cameraman who was vainly trying to get a picture of a criminal who had just been arrested. Just when he would get ready to shoot, something went wrong. Finally the crook got away and a chase ensued.

Hamilton is supported by Ruth Hiatt as leading woman, also by Tom Murray as a cop and by Russell Joy and little Bobbie DeVilbiss, who also appears in “No Luck,” an early January release. Murray is noted for his portrayals of a cop, having appeared in such a role with practically every comedy company.

The first of the Educational-Hamilton releases, “The Speeder,” has been booked for two weeks on Broadway, New York. Beginning December 31 it is now being shown at the Rivoli during fifth anniversary week, and the following week, January 7, will be shown at the Rialto Theatre.

Ruth Hiatt also supported Hamilton in this comedy, with Tom Kennedy in the role of a neighborhood tough. “The Speeder” has been shown in many of the country’s leading theatres and has received much praise. A St. Louis writer says: “Lloyd Hamilton steals the honors” at the New Grand, West End Lyric and Capitol theatres. “The Speeder” serves to keep the audience in a continual uproar for two reels. Anyone who can keep large gatherings of people laughing continuously is an artist, and Hamilton—is just that. He knows comedy values and he knows how to construct them cleanly. His pictures are never in the least offensive and can be depended on for clean entertainment.

Moving Picture World, January 13, 1923, p. 157

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Ham)
Ethnicity: White (Ham)
Media Category: Newspaper
Job Title: Photojournalist (Ham)
Description: Major: Ham, Positive
Description: Minor: None
The Fair Cheat (1923)
Newspapermen plant a story that a girl’s rich father has been shipwrecked after the boys in the press had announced that the young woman was accompanying her father on ship to Europe.

In fact, she did not go abroad with her father. Instead she fulfills a promise to her father that she will not see a poor suitor for a year and gets a job as a chorus girl. When the father’s secretary reads in the newspaper that her boss was shipwrecked, she tries to make off with his fortune. The father returns just in time and gives his consent to his daughter to marry one of his poor employees.

Camilla Van Dam is in love with her rich father's poor employee, John Hamilton. Van Dam is against their marriage but proposes an arrangement to which Camilla agrees. Van Dam goes abroad with the understanding that she will not marry for a year or reveal her whereabouts to Hamilton. Announcing to the press that she is accompanying her father, Camilla instead gets a job as a chorus girl, takes an apartment, and supports herself. Hamilton finds her and joins in the deception until Van Dam's secretary tries to make off with the fortune on hearing the false rumor of Van Dam's death. Van Dam consents readily to his daughter's marriage when he returns. American Film Institute Catalog of Feature Films
The Fair Cheat
(F. B. O.—Six Reels)
(Reviewed by Laurence Reid)

UTTERLY preposterous of plot is this picture provided you take it seriously; but if accepted for its farcical flavor it will doubtless afford a pleasant hour for any soft-boiled patron. The sponsors fortunately have not attempted to make it heavy with dramatic moments. Rather have they appreciated the humorous quality of the story by emphasizing the satirical points—with the result that it shapes up as a satisfactory picture.

Had the title role been wrongly interpreted—had Dorothy Mackaill attempted to make much labor over the comedy high jinks it would have spelled disaster. Instead she proves herself a right smart comedienne whose talent in this direction is as marked as her emotional gifts. Whatever she attempts has a ring of sincerity about it. To illustrate, we will mention that in the role of the society girl she goes to bed with her hair neatly back—so that she appears almost plain. What a temptation it would have been for many to show their tresses in an elaborate coiffure. So she makes this picture really interesting through an adaptability to the role. And Edmund Breese in the silly role of the father plays so effectively that he almost appears genuine. Such a picture as this needed the most competent interpretation. And this is what it has received.

The idea concerns a millionaire's daughter in love with one of her father's employees—a match which does not meet with his approval since he believes the youth is after her money. So he concocts a scheme whereby he leaves her in New York to make her own way and advertises the fact that she has accompanied him on a yachting trip. The girl gets a job in the "Follies," and is recognized as one of the society birds. Meanwhile the youthful swain has learned of the remarkable resemblance of the chorine to his sweetheart and pays ardent courtship, his excuse being the latter's refusal to correspond with him. The newspaper boys penetrate her masquerade by planting the story that her father has been shipwrecked. And she wins his consent when he returns home.

The high spots of this picture develop from the stage incident and the farcical flavor involving the girl's deception. There is a crooked secretary who provides a melodramatic flourish. The speed of the picture eliminates its shortcomings. Indeed the gaps are hardly noticeable. Miss Mackaill's portrayal give the feature its outstanding value.

THEME. Comedy-drama which treats of society girl outwitting her rich father in marrying the man of her choice.

PRODUCTION HIGHLIGHTS. The clever portrayal of the heroine by Dorothy Mackaill. The stage atmosphere. The interesting incident. The manner in which the interest is held despite the ridiculous plot.

DIRECTION. Always keeps the spectator's attention by introducing good incident and balancing his plot with deft comedy strokes. Handles his players very well—especially giving Dorothy Mackaill an opportunity to flash a clever portrayal. Builds his plot with an even tempo.

EXPLOITATION ANGLES. Title is attractive. Play up stage atmosphere and put out a teaser campaign on theme. Play up Dorothy Mackaill as one of the best newcomers of the screen. Bill it as highly enjoyable comedy-drama.

DRAWING POWER. Good for all program and neighborhood houses.

SUMMARY. A slender story is made interesting by clever balancing of incident and comedy. Carries a sparkle and is finely played by Miss Mackaill and a well balanced cast. Never becomes tedious.
THE CAST

Morgan Van Dam..................Edmund Breese
John Hamilton..................Wilfred Lytell
Camilla..........................Dorothy Mackaill
Gloria Starke..................Marie White
Rutledge Stone..................William Robyns
Crittenden Scott Buckley........Harold Fashay
Sloman Zeigler..................Bradley Barker
Sam Hiller..................Jack Newton
"Bunk" Willis..................Tom Blake


SYNOPSIS—Society girl wins father's consent to marry man of her choice at the end of a year, provided she tells him that she is going to Europe with him—the father believing that the youth will fall in love with another girl and that his daughter's affection for him will cool. She enters the chorus and her fiancé falls in love with her, and through her deception outwits her father.

“The Fair Cheat”

F. B. O. Attraction With Charming Dorothy MacKaill Is Entertaining and Different
Reviewed by Mary Kelly

It is a pleasurable experience to find a picture with an original theme such as this. “The Fair Cheat” is a fascinating story, with a fascinating star, Dorothy MacKaill. It should appeal to the movie-satiated as well as to the fans, as it shows considerably more imagination than the average picture.

An unusual situation as a basis provokes any number of amusing and dramatic complications. A society girl under an assumed name becomes a New York theatrical favorite after her father has purposely circulated the report that she is in Europe with him and just after the theatre press agents have exposed her identity comes the cable that both the girl and her father are drowned. There are ever so many other twists that add to the suspense.
Dorothy MacKail is fully equal to her versatile role. Her effervescent manner will probably surprise those who have associated her with pathetic parts, but this complete reversal of personality is a splendid indication of her real acting ability. She fairly dances through the part.

The picture has a light, snappy movement that theatre-goers will like. The slant on the Ziegfeld (in this case Floman Ziegler) girl will be amusing and interesting to the great majority. An objectionable feature of this is the character of the subtitles showing the conversations of Ziegler, the publicity agent, and others. It is slangy to an exaggerated common degree and as humor will not appeal to everyone. Edmund Breeze, Wilfred Lytell and William Robyns are prominent in a good supporting cast. The scenario and directing testify to a skill that has made the picture worth while for anyone.

Cast

Morgan Van Dam ........ Erdmond Breeze
John Hamilton ........ Wilfred Lytell
Camilla ............... Dorothy MacKail
Gloria Starke ........ Marie White
Rutledge Stone .......... William Robyns
Crittenden Scott Buckley .... Harold Fashay
Floman Ziegler .......... Bradley Barker
"Buck" Willis .......... Tom Blake

Story by William B. Laub,
Direction by Burton King.
Length, 5,800 feet.

Morgan Van Dam, opposed to his daughter Camilla marrying a poor clerk, John Hamilton offers a plan to which she agrees. He goes abroad with the understanding she will not marry for one year and not tell Hamilton where she is and that papers give out the report that she sailed with her father. Hamilton discovers her as a chorus girl but she makes him believe she is Camilla’s double. Van Dam’s secretary fills out the blank checks for himself which Van Dam had left for his daughter. She prevents him from making a get-away and the father’s unexpected return after having been reported drowned result in settling everything happily for Camilla.
‘The Fair Cheat’


CAST AND SYNOPSIS

Morgan Van Dam .............. Edmund Breese
John Hamilton ............... Wilfred Lytell
Camilla ..................... Dorothy Mackaill
Gloria Starke .................... Marie White
Rutledge Stone ............. William Robyns
Crittenden Scott Buckley ....... Harold Fashay
Pioman Zeigler ............... Bradley Barker
Sam Hiller .................... Jack Newton
“Bunk” Willis ................. Tom Blake

Camilla, daughter of Morgan Van Dam millionaire, is in love with John Hamilton, who is in her father’s employ. Van Dam says he will agree to the marriage only if Camilla supports herself for a year. Van Dam believes that John is after Camilla’s money and tells him that if he is married within six months he will be given a bonus; if he isn’t he will be discharged. It is given out that Camilla is going on a year’s cruise with her father. Van Dam gives Stone, his confidential secretary, signed blank checks to help Camilla if she should need them. Under the name of Dolly Marlowe she gets work in a Midnight Revue. Through Buckley John meets Dolly and falls in love with her. When Van Dam is reported to have been drowned Stone attempts to get money with the signed checks. He is frustrated by Hamilton and Dolly. Van Dam returns home with “Camilla.” John tells her that he is engaged to Dolly and cannot marry her. She puts on Dolly’s clothes to convince him that there is no Dolly. Van Dam is satisfied that John didn’t want to marry her for her money.

By DENA REED

Exhibitors Trade Review, October 6, 1923, p. 859
"The Fair Cheat"

Film Booking Offices

As a Whole.....SHOULD PROVE SATISFACTORY ENTERTAINMENT FOR AVERAGE AUDIENCE FOR DESPITE ITS WEAK PLOT IT IS A WELL CAST AND NICELY HANDLED COMEDY-DRAMA.

Cast....Very good indeed, especially Dorothy Mackaill, who adds to her dramatic talent the ability to handle a comedy role in fine shape. Edmund Breese and Wilfred Lytell also give good performances in roles that are difficult to handle because of the stupid way the characters are made to act. Others include Marie White, William Robyns, Harold Fashay.

Type of Story....Deals with romance between millionaire's daughter and one of her father's employees. Her father proposes to agree to the marriage if she can support herself for one year without using her own name. She gets a job in the Follies on her resemblance to "one of the society buds," meets her sweetheart who fails to recognize her but becomes interested in her because of her resemblance to his society love, and who finally desires to marry her, though still ignorant of her identity. News of her father's death discloses her masquerade and after many complications, peace is restored. It holds the interest and is thoroughly entertaining in spite of its many improbabilities.

Box Office Angle....Should easily please average crowd. Dorothy Mackaill's work in "Mighty Lak a Rose" should bring those who saw it back again. Society angle and theatrical atmosphere usually please many.

Exploitation...The title of this lends itself easily to exploitation. You might have throwaways printed in the form of newspapers with large type headlines reading "Society debutante joins ranks of Follies girls," and then, below, or on the inside of the sheet, "If you want to see who she is come to the blank theater on ....... and see "The Fair Cheat." Play up the theatrical angle. Tell your folks if they want to see the way girls are "picked" for the chorus to see "The Fair Cheat."

Direction by......Burton King; considering the improbable angles of the plot he has done very well indeed. Maintains the interest always.

Author ............ William B. Laub
Scenario ............ Not credited
Cameraman .......... Alfreed Ortlieb
Photography .......... Satisfactory
Locale............ New York, millionaire's home and theater.

Length ................. 5,600 feet

The Film Daily, October 7, 1923, p. 5
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Negative
**Field and Stream: Days Afield with Rod and Gun (1923)**

Publisher Eltinge F. Warner of the sporting magazine Field and Stream.

Six one-reelers including *The Goose, The Quail, Salmon Fishing, The Duck (Duck Shooting on Wapanocca Lake, The Turkey.***

*Exhibitors Trade Review, December 16, 1922, p. 134*

*Motion Picture News, January 27, 1923, p. 484*
“Days Afield With Rod and Gun”
(First Three—W. W. Hodkinson—One Reel Each)

These will be particularly entertaining to men, especially those who hunt or long for the privilege of getting away from town and city duties to where the gun, the fishing pole and hunting dogs are useful as well as ornamental.

The first is titled “The Goose,” and shows how the flocks of wild geese that fly over territory touching upon the lower Mississippi, are tricked into flying over places where the hunters hide, with shot prepared to bring down as many of the unfortunate birds as possible. Dummy birds are placed in the swamps to attract the flocks and decoy them into flying low.

The second, “The Quail” shows “Bob White’s” haunts in the Sedge and Pine Woods of the Mississippi and the proceedings the hunters follow in order to bring home as many quail as they can “bring down.”

The third, “Salmon Fishing” brings to view the beauties of the Restigouche River in New Brunswick, Can., and shows how salmon are caught by sportsmen who make this kind of outing a lark.

All of these have good backgrounds, are well put together and make pleasing entertainment, since they are not too long and touch only the high-spots of the three different sports.—LILLIAN GALE.

Motion Picture News, March 3, 1923, p. 1058
“Days Afield with Rod and Gun,”
Hodkinson

These are the first three of a series of six products by Eltinge F. Warner, publisher of Field and Stream magazine. “The Goose” shows scenes of hunting on the lower Mississippi River. “The Quail” has some interesting views of the huntsmen and their bags. “Salmon Fishing” is also another reel that proves thoroughly enjoyable and shows the sportsmen using a dry fly for bait in New Brunswick. All three of these pictures are entertaining and instructive and should carry a particular appeal to the lovers of the outdoors.

Exhibitors Trade Review, March 10, 1923, p. 755

“Rod and Gun”
Films Now Ready

The first four of the series of six sport films entitled, “Days Afield With Rod and Gun,” produced by Mr. Eltinge E. Warner, publisher of “Field and Stream,” are announced by Hodkinson.

“The Goose” is the first, scheduled for December 24. This film deals with a goose “Safari” on the lower Mississippi. The January 21 release is “The Quail,” in which hunting for Bob White in the Sedge and Pine Woods of the Mississippi Valley is shown. The third, February 18, is “Salmon Fishing With a Dry Fly on the Restigouche River in New Brunswick.” The fourth release on March 18 will show “Duck Shooting on Waponoca Lake.”

Exhibitors Trade Review, December 16, 1922, p. 671
“Turkey”
(Hodkinson—Sport—One Reel)
An interesting number of the Rod and Gun series, produced by Eltinge F. Warner, publisher of Field and Stream, shows a hunt for wild game. Those who are interested in seeing the methods in detail of shooting turkey will find entertainment in this. The Maryland settings will appeal to outdoor lovers.—M. K.

Moving Picture World, May 12, 1923, p 176

Turkey, Hodkinson

This is the fourth of the series of one-reel sporting films produced by Field and Stream magazine. The reel is devoted to the arrival of a party of turkey hunters in Western Maryland and their experiences in bagging this prized game. There is some good photography and many scenes which should have especial appeal to sportsmen. For general interest there are views of the Thanksgiving menu in its wild state. These are the wariest of birds, but the men who imitate their “gobble” with little reed horns are warier and more deadly and several fine specimens are brought down for a close-up. Released April 15.

Exhibitors Trade Review, May 19, 1923, p. 1220
Moving Picture World, June 23, 1923, p. 2954

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Eltinge F. Warner)
Ethnicity: White (Eltinge F. Warner)
Media Category: Newspaper
Job Title: Publisher (Eltinge F. Warner)
Description: Major: Eltinge F. Warner, Positive
Description: Minor: None
The Flash (1923)
Police Reporter (George Larkin) is the boy reporter who always thwarts the enemies of noble ideals. Editor. Editorial room filled with newspaper journalists.

A boy reporter is among those involved in the efforts of the police department to clean up the city, a move opposed by gamblers and corrupt politicians. The film contains a number of chases, including one in which the reporter rescues the police chief’s daughter on a raging river. The daughter has been framed by crooks who want her father to end his cleanup campaign. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 46.

*Variety*, January 26, 1923, p. 41
THE FLASH

Produced by Russell Productions in conjunction with Clinton Productions. George Hively wrote the story, directed by William Craft and featuring George Larkin.

Much ado about a newspaper office, political boss, the chief of police, his daughter and the star reporter. It's considerable melo and entails all the incidentals of such that combine for a hectic conglomeration of automobile chases, fights and hurrah tilting which produced more laughs than many a comedy can brag of.

The picture even includes a rowboat and water rapids incident with the gal deserted by the villain, in mid-stream, the hero going to the rescue, finally getting the girl to a rock which they can't hold on to, drift further with the current and finish by climbing out on the rock they previously missed. How, only they know.

The directing and continuity all through are far from average. There is a woeful lack of attention to detail. An automobile chase revealed the cars going in the same direction, taking the same curves in the same way, whether going or coming—and how many times can a machine go around the same curve while headed in one direction? The boys must have chased up on down road for weeks when they were filming this one.

The story tells of the head of the police department starting on a campaign to clean up a city, arousing the ire of the gambling and political elements; the frame to get the daughter involved to make the chief lay off and the boy reporter always thwarting the enemies of noble ideals. The lead off caption has something or other to do with greed and honesty. What titles followed, and they were many, became more dramatic as they progressed.

Scenes in the newspaper "editorial department" will never make any scribble who turns in copy for a daily burn up with envy. George Larkin as the lead reporter is pictured skipping into the copy room with a scoop, a big "inside" yarn, and tears it off on less than half a sheet of paper. The editor uses a typewriter that couldn't be more than a thousand years old as a means of strutting his stuff. The howl of the film comes when the star member of the staff knocks his employer "cold," messes up the political boss, ruins the department's furniture in general, and when the editor comes to points to the door and states (title) "You're fired."

Splitting a double feature program, "The Flash" impressed as being just about the type which keeps a number of people out of picture houses.

Pictures were made better than this release 10 years ago. Added to which the cast screens as extremely stagey along with a flagrant tendency to exaggerate. Ruth Stonehouse, as the daughter, seemed the only one who had any idea of how to work when the film was being taken, and, although never a star, this girl certainly deserves a better fate than to be in such surroundings.

Which doesn't lessen the fact that someone, with a sense of humor, could have made a great comedy out of this picture.
GEORGE LARKIN, MOVIE STAR, MAKES DARING LEAP FROM ONE AUTO TO ANOTHER

As pictured on the screen at the American Theatre, George Larkin, favorite movie star, takes desperate chances. "The Flash," in which he is the leading man, is the latest feature produced by the Russell Productions. George Larkin participated in a contest recently held by the bigger film companies on the West Coast, who offered a $1,000.00 prize to the actor accomplishing the most daring feat. Tom Mix did some fancy horseback riding, William S. Hart displayed his knowledge of gun practice, other famous players showed their best daredevil stunts.

George Larkin tried something not ordinary and exceedingly new. He started two autos in a race down the road, he was aboard one, and when both reached the speed of sixty miles per hour Larkin took a flying leap from one car to the next.

"The Flash" gives Larkin the role of a police reporter who, after many exciting and truly unusual incidents, saves both the life and reputation of a Chief of Police's daughter. Also a comedy.
“The Flash,” starring George Larkin, opens at the Olympic tonight. It is a thrilling story of a newspaper reporter who gets a tip to a great scandal and rescues the daughter of a chief of police. She is photographed in a gambling den by crooks who are trying to supplant the chief from power. George Larkin will be remembered for his wonderful daredevil acting in “Saved By Radio” which took this city by storm only two months ago. Ruth Stonehouse, screenland’s most popular favorite, plays opposite Larkin in this photoplay.

The Record-Argus, Greenville, Pennsylvania, November 20, 1923, page 8

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Police Reporter, Editor). Group
Ethnicity: White (Police Reporter, Editor). Unspecified
Media Category: Newspaper
Job Title: Reporter (Police Reporter). Editor (Editor). Miscellaneous.
Description: Major: Police Reporter, Editor, Positive
Description: Minor: Miscellaneous, Neutral
For Art’s Sake (1923)
Music Critics

“For Art’s Sake”
(Pathe—One Reel)

This is a travesty on life in an art colony in which Paul Parrott and Marie Mosquini play the featured roles. Hokum and slapstick incident flourish from start to finish and will, we believe, furnish lots of real laughs where this type of comedy is popular. Parrott in the role of a cello player lives above a roughneck sculptor who does not take kindly to Parrott’s brand of music. The sculptor promptly puts the objectionable cello to the axe and in chopping the last fragment of the instrument against the main prop of the stoop smashes the support and brings down the whole stair-casc down on his head. The cellist’s method of securing his supplies from a vender’s stand by the use of a trick shoe and his performances on the bass viol before the assemblage of musical critics are also good for a laugh. The transition from incident to incident is well carried out, and the sub-titles are reduced to a minimum. On the whole an entertaining one-reeler from the angle of slapstick comedy. —E. F. SUPPLE.

Motion Picture News, May 26, 1923, p. 2543
For Art’s Sake, Pathé

Hal Roach’s one-reel comedy with Paul Parrott and Marie Mosquini is a travesty on Bohemianism. There are some original situations in this reel and a bit of the usual slapstick. The hero, a striving musician, invents an ingenious scheme to provide his kitchen with foodstuffs. When his big chance comes to play before the critics his rival sends in a swarm of cats, who upset the party and bring it to a speedy finish.

Exhibitors Trade Review, May 26, 1923, p. 2184

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Critic (Music Critics)
Description: Major: None
Description: Minor: Music Critics, Positive
The Fourth Musketeer (1923)
Newspapers print a story of a fighter who refuses a reward for recovering a stolen necklace and is treated like a hero. His estranged wife reads the front-page story and picture in the dailies and returns to him.

Successful pugilist Brian O'Brien quits the ring to become a mechanic. He lends his winnings to a rival and opens his garage with a bank note. Meanwhile, his wife neglects him for a high society type, but she finally realizes her place with him when he recovers some stolen jewels and is acclaimed as a hero. American Film Institute Catalog of Feature Films

O'Brien spurns a reward from the society matron, from whom the jewels were taken, and since O'Brien is obsessed with Dumas’ “Musketeer” tales, he kneels and kisses her hand, which gives the newspaper boys present the “hunch” for the story and the negative on the front page with the photo bringing the wife back. Variety, April 5, 1923, p. 37
FOURTH MUSKETEER


Taken from Witwer’s story in the Cosmopolitan magazine, this film is of the sporting type, narrating the family woes of a prizefighter. Somewhat rearranged from the original story the picture shapes up as having more than an equal chance of getting across if not too adequately prolonged. It is understood there are more screen presentations to come from this author’s pen. The tendency to “dog it” is this particular release’s own worst enemy.

Generally framed for comedy, the transposition to the screen is minus the phrasing of Witwer upon which his stories are so dependent. It is surprisingly so that the subtitles read as being not of his originating. Were he to write his own captions, and if he does, to thence cut loose a bit more, it would seem a valuable addition to these episodes, although the producers may figure Witwer’s literal expressions too fast or too wise for the average screen patron. Certainly they would provide many a laugh where the opportunities are now lacking.

Assisting Walker are Eileen Percy and Eddie C. It is the latter stands out in his characterization of the popular conception of just what a manager of a battle should be. The picture is neatly produced with the camera work up to scratch.

The tale has to do with Brian O’Brien, pugilist, married and about to embark upon his final ring scrimmage to obtain sufficient money to buy a garage, as per instructions from his wife. His opponent, made desperate by a failing mother, makes advances to O’Brien to “lay down” in the scrap, which our hero refuses to do. After scoring a knockout, O’Brien calls around and slips the defeated rival his own winning percentage of the winner-take-all receipts, and the garbage thing is off until the garage owner, figuring a guy who would do that may be trusted, says he’ll take his note.

Prospering as a mechanic, O’Brien’s wife begins to carry on with herself and dives in for the social side, much to the chagrin of her provider, who is strong for the idea of children. She figuratively leaves him flat until he can get his picture in the dailies, which makes the opening for his defeat of two stick-up men and the recovery of the lost pearls. Spurning a reward from the society matron, from whom the jewels were taken, O’Brien (always obsessed with Dumas’ “Musketeer” tale) kneels and kisses her hand, which gives the newspaper boys present the “hunch” for a story and the negative on the front page, with the photo bringing the wife back.

Taking more time to run than the average features consume in the first run houses, this picture loses value and some 15 minutes or more might be deleted. The work of the cast is efficient with Walker lending a neat, youthful appearance to the role, besides playing it capably.

Variety, April 5, 1923, p. 37
The Fourth Musketeer


CAST AND SYNOPSIS

Brian O’Brien, Johnnie Walker; Mrs. O’Brien, Eileen Percy; Joe Tracy, William Scott; Mrs. Tracy, Edith Yorke; Dan O’Reilly, James McElhern; Mike Donovan, Eddie Gribbon; Gerald Van Sicklen, Philo McCullough; Mrs. Rector, Kate Lester.

Brian O’Brien, a young prize fighter plans to give up the ring after one more fight. His wife and he plan on buying a garage with the money he expects to win. Tracy tells him that he must let him win that night because he needs the money to take his mother away to save her life. Brian refuses and comes out the victor but he then goes to Tracy’s house and gives him the money. When Brian’s wife learns of this she is at first disappointed at not being able to buy the garage, but the owner agrees to trust Brian and lets him have the shop. Time passes and they are successful in the new enterprise. Brian’s wife has social aspirations and goes off to the club affairs without her husband, but in company with a well known millionaire. One night while Brian is still working in his shop some hold-up men enter. He gets the best of them and they flee, leaving a valuable necklace. Brian has been reading “The Three Musketeers” and when the wealthy woman offers him a reward he only kisses her hand. He gets his picture in the paper and his wife comes back to him never to leave him again.
This is one of the best pictures that Johnnie Walker has done in some time. It carries an interesting plot with sufficient variety to hold interest throughout. There are some humorous moments that will be enjoyed and also a bit of pathos that will appeal. As a whole the picture should easily satisfy in practically any house.

**Points of Appeal.**—The material used in this story is in most instances just the sort of thing the exhibitor likes to give his patrons. The prize fights shown are good and later the attempt of the young wife to climb the social ladder with almost disastrous results make a theme that usually satisfies. The interest is well balanced and the picture affords good entertainment all the way through.

**Cast.**—Johnnie Walker has recently suffered from lack of material. In this picture he is well cast and has numerous opportunities to display his work to good advantage. Eileen Percy is attractive as the young wife. James McElhern, as Dan O'Reilly, gives a good character bit. The rest of the cast give thoroughly good performances.

**Photography, Lighting, Direction.**—The exteriors and interiors used are good. The lighting has been satisfactorily handled. The story moves along well and the direction entirely satisfactory.
The Fourth Musketeer

F. B. O.—5500 Feet

(Reviewed by Laurence Reid)

H. C. WITWER, the author of the several series of pugilistic stories which have made rousing good two-reelers, has come forth sponsoring a feature length picture, "The Fourth Musketeer," which also recounts the adventures of a prize-fighter. For two or three reels it carries the spontaneity and verve of the short pieces, then it sags in interest because it appears padded and some incident is introduced which seems forced and arbitrary.

After the pugilist has climbed the ladder to success by knocking out his rival, he is all set to retire through the wishes of his wife and take over a country garage. But his opponent in the ring has an invalid mother whose health demands that she take up her abode in California. He pleads to have the boy with the knock-out punch throw the fight. But the latter shows his generous nature by loaning him the money, thus sacrificing his opportunity to engage in business.

Up to this point the picture carries a good atmosphere, generating a wholesome human interest as well as some snappy incident. But after the sequence is over the story loses its sustaining quality because the plot develops a triteness which weakens it. The owner of the garage kindly takes the young man's note and he opens his shop. Which is the opportunity to stir up some conflict in the home. The socially ambitious wife who has been a "square shooter" steps out of character and hobnobs around with a young bounder of the jazzy set and she feels ashamed that she's married to a pugilist. We cannot reconcile ourselves to society people accepting the wife of a pugilist into their inner circles. The story is sketchy here and finishes with the wife appreciating her husband after he has saved a social dowager's jewels from being stolen.

A front page story in the paper makes her mighty proud of him.

William Scott makes a more convincing prize fighter than Johnnie Walker, whose features are a trifle too refined. The others in the cast haven't many opportunities to do anything except pose. An obvious little story which is good for three reels.

The Cast

Brian O'Brien................Johnnie Walker
Mrs. Brian O'Brien...........Eileen Percy
Joe Tracy......................William Scott
Mrs. Tracy....................Edith Yorke
Jimmy Tracy..................Georgie Stone
Dan O'Reilly................James McElhern
Mike Donovan...............Eddie Gribben
Gerald Van Sicklen.......Phil McCullough
Mrs. Rector................Kate Lester


The Story—Pugilist is successful in ring encounter and retires. He loans his winnings to rival and gives his note to garage owner, thus providing opportunity to engage in the garage business. His wife neglects him to take up with social activities but she learns to appreciate him when he recovers some stolen jewels and shows his courage.

Classification—Drama of prize-ring balanced with heart interest.

Production Highlights—The prize-ring scenes. The scene when pugilist loans money to his rival. The climax when hero recovers jewels.

Exploitation Angles—Best angle is to exploit author, featuring his two-reelers, "The Leather Pushers." If the star has a following, play him up. Title suggests a teaser campaign.

Drawing Power—Should prove suitable for small downtown and neighborhood houses.
JOHNNIE WALKER IN
FOURTH MUSKETEER
(F. B. O.)

There's a swing about this little comedy-drama that you'll like. It is an adapted H. C. Witwer story with the usual witty Witwer titles, and the competent direction by William Kerrigan Howard is but another of the picture's outstanding points. It is 6,000 feet in length.

Johnnie Walker fits the leading role of this fantastic tale by H. C. Witwer perfectly. It is about an honest prize fighter and garage owner who becomes inspired through reading Dumas' tale of "The Three Musketeers" and straightway becomes a fourth one. The story, though light, holds the spectator and the dramatic situations are pretty sure to appeal to any audience. Eileen Percy's blonde loveliness shines in the role of the little housewife, Mrs. O'Brien. William Scott makes a good Joe Tracy; Edith Yorke is the invalid mother; while little Georgie Stone, now grown up, was Jimmy Tracy, brother of the prize fighter. Eddie Gribbon, Philo McCullough, Kate Lester, and James McElhern complete the supporting cast. All were excellently cast. Johnnie Walker has the role of Brian O'Brien.

The titles are especially pleasing, being written in the lingo of the boxing arena, and the lighting effects, the well-staged prize fight, all add novelty to the tale.

The story concerns Brian O'Brien, who agrees to fight once more and then quit, investing his money in a garage which his wife has found on Long Island. His opponent, Joe Tracy, wishes to take his invalid mother to California, and asks Brian to "throw" the fight. This Brian refuses to do. He wins the fight and gets the money, but later turns it over to Joe and they depart for the West. The garage owner trusts him for the balance due, and business picks up. His wife loses her head, however, through their prosperity and attempts to move in a social scale too high for them. A party of thugs steal a necklace and while hiding in the garage are discovered by Brian, who recovers the jewels and returns them. He refuses a reward and the story gets into the newspapers. His estranged wife thereupon returns to him and agrees to keep the home fires burning and forget her social ambitions.

Exhibitors Herald, April 7, 1923, p. 53
“The Fourth Musketeer”

Human Interest and Comedy in F. B. O. Vehicle for Johnnie Walker
Reviewed by Mary Kelly

H. C. Witwer’s gift for attaching real human interest to the experiences of his characters permeates F. B. O.’s picturization of this popular story of his. Johnny Walker is a happy choice for the featured part, and enlists more than usual sympathy. The story is appealing throughout and has humorous touches that will be sure to please.

A domesticated prize-fighter is the leading character. After a thrilling victory, pictured entertainingly for those who like prize fights, he renounces this profession to conform to his wife’s social ambitions. His wife gets a little ahead of him in the social race and this furnishes the heart interest and suspense.

The naturalness of the action is one of the picture’s charms. At times it may seem more like a story than a drama, but this difference will please those who are tired of exaggerated action and intense melodrama. There are several dramatic flashes and an excellent comedy wind-up. It is the best vehicle Johnnie Walker has had for some time showing him in an exceptionally likable role, and doing full justice to his personality. Eddie Gribbon, as the ex-fighter’s manager, does an amusing character very well.

Cast
Brian O’Brien................. Johnnie Walker
Mrs. Brian O’Brien........... Eileen Percy
Joe Tracy..................... William Scott
Mrs. Tracy.................... Edith Yorke
Jimmy Tracy................. Georgie Stone
Dan O’Reilly................ James McElhern
Mike Donovan.............. Eddie Gribbon
Gerald Van Sicklen......... Philo McCullough
Mrs. Rector................ Kate Lester

Story by H. C. Witwer.
Scenario by Paul Schofield.
Direction by Wm. Kerrigan Howard.
Length, 5,000 feet.

Story
Brian O’Brien wins his last fight and turns over the money to his opponent who wants to take his sick mother to California. His generosity impresses another man who sets him up in a new business—a garage on Long Island. He makes good but fails to satisfy his wife’s social ambitions, until an unexpected event gives him front-page publicity and fame.
“The Fourth Musketeer,” the F. B. O. release, stars Johnny Walker and the picture, directed by Wm. K. Howard, is from a story by H. C. Witwer.

*Motion Picture News*, March 24, 1923, p. 1385

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
Fox News No. 42 (1923)
Newsboys. New York Governor Al Smith attends a newsboys banquet in NYC.

Motion Picture News, March 17, 1923, p. 1306

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Newsboys)
Description: Major: Newsboys, Positive
Description: Minor: None
Fox News No. 74 (1923)  
Cameraman. Fox News cameraman films the famed Riviera from air in trial flight of new French dirigible.

Motion Picture News, June 30, 1923, p. 3152

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newspaper
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Fox News No. 76 (1923)
Cameraman. Fox News Cameraman with the Greek army sees how armed truce is kept on the Turkish frontier.

Motion Picture News, July 7, 1923, p. 79

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newspaper
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Fox News No. 80 (1923)
Cameraman. Fox News Cameraman risks his life to film the volcano Etna’s rivers of lava burying villages in its path.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newspaper
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Fox News No. 84 (1923)

Motion Picture News, August 4, 1923, p. 553

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Interviewer)
Ethnicity: White (Interviewer)
Media Category: Newspaper
Job Title: Reporter (Interviewer)
Description: Major: Interviewer, Positive
Description: Minor: None
Garrison’s Finish (1923)
Newspapers cover the story of a jockey when he loses a race because he was drugged and is indefinitely suspended.

His mother doesn’t read the newspaper and consequently loses all her money by giving it to the villain who said her son wanted it. Newsreel coverage of the Kentucky Derby and the Metropolitan handicap.

“GARRISON’S FINISH” (Allied Producers—United Artists) marks the return of Jack Pickford to the screen after a two years’ absence. It is a racing story adapted from W. B. H. Ferguson’s novel and contains aside from two spectacular horse races, enough incident to hold the attention throughout the eight reels.

Exhibitors Herald, January 20, 1923, p. 50
“GARRISON’S FINISH”

**Allied Producers and Distributors**

**DIRECTOR**........... Arthur Rosson  
**AUTHOR**.............. W. B. M. Ferguson  
**SCENARIO BY**........ Elmer Harris  
**CAMERAMAN**.......... Harold Rosson  
**AS A WHOLE**........ Race track meller with conventional movie situations but has good amount of audience appeal.

**STORY**........... Of a fairly familiar brand although nicely handled and likely to please a good many.

**DIRECTION**........ Provides very good production and supplies some nice touches that got over very well.

**PHOTOGRAPHY**....... First rate  
**LIGHTINGS**......... All right  
**PLAYERS**............ Jack Pickford a likeable jockey-hero; Madge Bellamy a pleasing heroine; Clarence Burton good villain and others Chas. Stevenson, Ethel Grey Terry and Lydia Knott  
**EXTERIORS**......... Good  
**INTERIORS**......... Not many  
**DETAIL**............ Includes good atmosphere  
**CHARACTER OF STORY**....... Jockey, doped by stable man, is disqualified but girl’s love and effort clear his name and reinstates him.

**LENGTH OF PRODUCTION**.... 8,184 feet

There hasn’t been so many race track stories lately that “Garrison’s Finish” should suffer from competition and even though the story is of a conventional order with some fairly thrice situations that consist of pretty outright movie hokum, it contains a certain amount of audience appeal that will undoubtedly make it a satisfying number. W. B. M. Ferguson’s theme is comprised of more or less stock situations with the development including a variety of elements that usually go for an entertainment of this kind.

Will Undoubtedly Please a “Fan” Crowd or the Average Crowd

**Box Office Analysis for the Exhibitor**

“Garrison’s Finish,” while a conventional type of melodrama, has enough good instances of audience appeal to make it a suitable offering for the majority of exhibitors. Most of the audience at the Capitol seemed pleased with it in spite of some improbabilities and the more or less movie hokum which it contains. If you think your folks will like it you have enough to talk about and a trailer of the race should arouse their interest.

Of course all the troubles that hero encounters go to make up the action, thrill, suspense, romance and all the rest that the theme embraces. But in spite of all the unfortunate set-backs, and regardless of director Rosson’s every effort to threaten an unhappy ending, hero’s victory is always insured. It couldn’t be otherwise and be good audience stuff.

The plot progresses at a good pace and even though the development is slightly anti-climactic the interest has been well sustained and the climax with the customary race gives it a rather thrilling finish. The camera work in this sequence is very good and views of the last derby supply the excitement with hero supposed to be riding the winner. This has been nicely handled, however, and the substitution hardly obvious.

The picture is still too long and would be much the better for still further cutting bringing it down to at least seven reels.

Jack Pickford who hasn’t appeared in a picture in over a year, appears in advantage as Garrison. Pickford is well suited and does good work. Madge Bellamy is a pleasing heroine who does wonderful things to bring about hero’s re-instatement. Clarence Burton is the villain and a convincing one. Lydia Knott as Garrison’s mother evidently didn’t read the newspapers or she would have known what happened to her jockey son and would not have lost all her money by giving it to the villain who said her son wanted it. Of course there are other improbabilities that creep in but they don’t matter a whole lot.

**Story:**** Crimmans dopes Garrison, a jockey, and when the latter loses the race he is disqualified. Sue Desha, a spectator, is confident of Garrison’s innocence and later she gives him a chance to ride her father’s horse. But when his true identity is discovered, the father orders him off. How Sue tricks Crimmans and proves Garrison’s innocence is followed by his winning the race on Rogue, and his marriage to Sue.

*The Film Daily, June 3, 1923, p. 53*
GARRISON’S FINISH


Billy Garrison.....................Jack Pickford
Sue Desha......................Madge Bellamy
Colonel Desha....................Charles A. Stevenson
Major Desha......................Tom Gleis
Mr. Waterbury.................Frank Rhollot
Crimmins........................Clarence Burton
Sue’s Friends.....................Dorothy Manners
Andrey Chapman..............Ethel Grey Terry
Judge of Race Course........Herbert Prior
Col. Desha’s Trainer............Charles Ogle
Billy’s Mother....................Lydia Knott

“Garrison’s Finish,” with Jack Pickford, has enough, with Jack Pickford, to carry it along in any house. A meller from the outset and right up to its ending, the feature, well made and directed, catches hold on the sentimental side.

It’s the horse racing story, probably first made into picture form several years ago. As remade it’s a new picture. The story is of a young jockey living with his widowed mother. The boy is doped by the trainer of the favorite he is to ride in the Melville Handicap at Belmont Park. Making a suspicious ride and losing, the boy is ruled off. Later the same day he is struck on the head in a barroom melee. Losing memory the boy is taken by tramps to an estate in Kentucky, the tramps having found a girl’s card in his pocket.

The young woman on the Kentucky estate recognizes him as a youthful jockey who attracted her attention through his good looks while she visited New York and Belmont. Believing it was unsportsmanlike to rule him off without a hearing, the girl receives the uncouth-looking lad when led up to her door, rewards the tramps, and finding his memory gone, gives him a new name in the hope she will win her father over to allow him to ride his “Rogue” in the Kentucky Derby.

It works out that way with Billy Garrison (Mr. Pickford) reinstated through a confession from the trainer’s paramour in a fit of jealous rage. He wins the Derby on Rogue—and marries the girl after having his mother restored to him.

It’s full of villainy and tricks, race tracks and horses, romance and sentiment, crookedness and righteousness. And the sentiment is first. When Billy gave the trainer a good beating, breaking up a dinner party to do it following the confession, the final show’s audience at the Capitol Tuesday night broke into involuntary applause. It was a good fight but better directed sentiment that had been accumulating throughout the running.

Some slight applause followed the finish of the picture at the Capitol, this at 11.30. It was somewhat remarkable in its way as evidencing the hold the picture had taken upon the slight remaining crowd at that time.

It was more remarkable in view of a peculiar condition of the Capitol’s program that same evening. Previously in the Fox News had been an excellent taking of the recent Kentucky Derby that “Zev” won. That pictured race was bound to remove the edge of anything likened to it that might follow, and here in this picture were two races.

Notwithstanding, the “Garrison” picture got over, but it would have been better protection for the feature to have held out the Fox News insert, despite its current news value.

Pickford is giving a good performance, making up nicely when suffering from asphal Climax through smearing his face. It seemed he was doubted for in the races if there were actual races taken. The effort to stand that off merely accentuated it. But his fight was realistic enough to alone for everything else.

For the affection of the audience Madge Bellamy won right out. She looked and played the role of the young girl who liked the boy, mothered him when he didn’t know he had a mother of his own. A very likable girl, Miss Bellamy, on the screen. Ethel Grey Terry made a fine opposite for Clarence Burton as Crimmins, the bad trainer, who did well despite a tendency to exaggeration of the role. When in polite society, Charles Ogle as another trainer in Kentucky did a contrasting part. Burton’s that was just nice by comparison, although not so prominent.

The story is well carried forward, the direction is always with intelligence, much more so than some of the rough captions, and in all, here is a meller with class that in the present day of the shining picture stuff in the best houses will just fit in right where the others cannot go.

Variety, May 30, 1923, p. 24
Exhibitors Herald, January 20, 1923, p. 8
Appendix 15 - 1923

Exhibitors Herald, January 20, 1923, p. 53
Garrison's Finish


CAST AND SYNOPSIS
Billy Garrison, Jack Pickford; Sue Desha, Madge Bellamy; Colonel Desha, Chas. Stevenson; Major Desha, Tom Guise; Mr. Waterbury, Frank Elliott; Crimmins, Clarence Burton; Lilly Allen, Ethel Terry; Billy Garrison's Mother, Lydia Knott; Col. Desha's Trainer, Charles Ogle; Race Course Judge, Herbert Prior.

Riding in the Carter Handicap Billy Garrison, jockey, is drugged by Crimmins, his trainer, and is disqualified, the judges believing that he has “thrown” the race. Sue Desha, daughter of Colonel Desha, sees the race and believes that Billy has been unjustly treated. Billy, heart-broken, while on his way home, is jeered by an auto party the members of which have witnessed his failure. He fights them, is hurled over a bridge and loses his memory. In New York Billy meets a tramp who finds Sue's card in his pocket. The tramp guides him to Sue's home. Sue gets him a job as a jockey for her father. His skill as a rider earns him promotion. Crimmins learns that Billy is listed to ride for the Colonel in the Kentucky Derby. He makes a threat to reveal Billy's identity to the Colonel and does so. The Colonel discharges him. Sue works on the jealousy of Crimmin's wife and the latter goes to the Desha home and reveals her husband's treachery. Billy returns in time to prevent Crimmins from shooting the Colonel. Billy is reinstated and hired to ride the Desha entry, Rogue, in the Kentucky Derby. Crimmins is reconciled to his wife. Billy is kidnapped but gets Rogue to the track in time to ride and win the Kentucky Derby. Billy's mother witnesses his triumph and the lovers are united.
Jack Pickford comes back to the screen in a picture which vibrates with thrills, romance and adventure and is alive with “peppy” action from beginning to end. There is no denying the fact that “Garrison’s Finish” carries a double appeal. It will not only win the favor of the average movie fans but as soon as the sport lovers realize how true to the life of the turf this film registers they will break all box office records trying to shove them wherever it is shown. The feature is frankly melodramatic, crammed with exciting situations, the fight between the hero and his betrayer is a “fistic peach.” Garrison’s get-away from the stables in flames fairly springs the spectators out of their seats and the racing scenes are miracles of fine photography and whirling action. Exhibitors in general should find “Garrison’s Finish” a great attraction.

Points of Appeal.—From the beginning one’s sympathy goes forth to the hero, the unlucky victim of a base conspiracy, and all through his numerous adventures, up to the moment when he is clearly vindicated and wins the girl he loves, he never loses the good will of the audience. The love story is well developed.

Cast.—Jack Pickford fills the hero role as though it were made to order for him. He rides like a genuine hard-bitten jockey, fights like a tiger, makes love like a Valentino. Madge Bellany is a fascinating heroine.

Photography, Lighting, Direction.—The camera work is faultless. The racing scenes true to life, there are many fine interiors and good lighting prevails.
“Garrison’s Finish”
Allied Producers and Distributors Corp.
—Eight Reels
(Reviewed by Charles Larkin)

JACK PICKFORD stages a comeback in this picture. It is quite the best role he has ever had and Mary’s Brother takes advantage of the many opportunities offered in an absorbing story to put over some sure fire stuff in the way of realistic fights and thrilling horse riding. The production is notable for its “shots” of some real racing classics. The running of the Metropolitan Classic at Belmont Park, New York, and the Kentucky Derby at Louisville are both shown with all their exciting incidents and vast crowds.

The story is adapted from the novel of the same title and is a work vibrant with action. The picture opens with a bang and closes with some “edge of the seat” scenes when the camera records the actual running of the racing classic below the Mason-Dixon line.

The exteriors, many of which were staged in and around Louisville, are gems of the photographic art. The cast is a good one. Madge Bellamy in the leading supporting role is a refreshing actress. No one could ask for a more villainous villain than Clarence Burton portrays and his co-worker in crime, Lily Allen, is admirably portrayed by Ethel Grey Terry. Charles A. Stevenson and Charles Ogles are other prominent members of the personnel.

As for dramatic situations, “Garrison’s Finish” can boast of a full quota. The scenes attending the attempted “kidnapping” of the Colonel’s entry in the derby and the hero and the race between the two factions, with Billy and his mount aboard a motor truck and the villains in a “Henry Built,” will stir the most jaded fan. The winning of the Derby begins the picture to a highly satisfactory climax. The subtitles are fine. They were written by Jack’s sister, sometimes heard of as Mary Pickford, who also acts in the film.

The Cast

Billy Garrison ................ Jack Pickford
Colonel Desha ................. Charles A. Stevenson
Major Desha .................. Tom Quivey
Mr. Waterbury ............... Frank Elliott
Crimmins ..................... Clarence Burton
Sue’s friends .................. Audrey Chapman
Lily Allen ..................... Ethel Grey Terry
Judge of Race Course .......... Herbert Prior
Col. Desha’s trainer .......... Charles Ogles
Billy’s mother ................ Lydia Knott

Based on W. B. M. Ferguson’s novel of the same name. Directed by Arthur Rosson. Scenario by Elmer Harris. Photographed by Harold Rosson.

The Story—Billy Garrison, “framed” by a couple of shady racing folk, is charged with “pulling” a race. He is suspended. Attacked in a saloon, he is injured and loses his memory. Found in a park by two vagrants with a card in his hand bearing the name and address of girl who has fallen in love with him, he is taken South to the home of the girl, whose father is a racing enthusiast. Here he is able to redeem himself and ride the Colonel’s horse to victory in the Kentucky Derby and win the girl.

Classification—A tale of romance and adventure in the horse racing world.

Production Highlights—Some of the best racing scenes ever put in a screen play, including views of the actual running of the Kentucky Derby and the Metropolitan Handicap at Belmont Park, New York. The thrilling race between the villains and Billy as the latter tries to get Rogue to the track and the villains try to prevent it. The exterior scenes in Dixie.

Exploitation Angles—Make up a horse in racing regalia, put a fully clothed jockey astride and start him through the town with appropriate advertising.

Drawing Power—There is no reason why live wire exhibitors shouldn’t turn this feature into a very successful box office attraction anywhere.
Garrison’s Finish

From the racing story of the same name by W. B. M. Ferguson. Starring Jack Pickford. Released by Allied Producers and Distributors Corporation.

Exhibitors Trade Review, December 16, 1922, p. 118
Gentle Julia (1923)
Newspaper. Publisher Herbert Atwater Jr. (Richard Billings) lives in a small town. His younger sister tells him that his older sister wants to marry another man rather than her neighbor. Herbert publishes the news on his small printing press and then issues it as an “extra” causing the man she is supposed to marry great distress.

Julia, an attractive hometown girl, has many suitors but is lured to Chicago by an older man whom Julia later discovers to be already married. Julia returns home to wed her devoted sweetheart, Noble Dill. American Film Institute Catalog of Feature Films

Exhibitors Trade Review, Insert, January 19, 1924, p. 22
BESSIE LOVE AS ‘GENTLE JULIA’

Good Comedy Role Afforded Her in Fox’s Tarkington Film


CAST AND SYNOPSIS

Julia Atwater..................Bessie Love
Noble Dill........................Harold Goodwin
Randolph Crum...................Frank Elliott
John Atwater .....................Charles K. French
George Atwater ..................Clyde Benson
Ridgely ..........................Harvey Clark
Florence Atwater ................Mary Arthur
Herbert Atwater, Jr. ............Richard Billings

Julia Atwater, the village belle, causes havoc in the hearts of all the eligible males of the town. Noble Dill is her best pupil, or worst victim, and scarcely knows he’s alive for love of the “Gentle Julia.” But Julia’s pride takes an awful fall when she finds her methods used at home, not at all effective. She finds out that the only man who has paid any attention to her at all has done so because of a business deal he has with her father. That is the final blow that sends her back to her Noble Dill.

By Marguerite A. Brumell

BOOTH TARKINGTON’S delicate humor and infinite knowledge of human nature is apparent in every bit of business throughout this film. And because Tarkington is the author and Bessie Love the star we do not hesitate to recommend this for all theatres, large and small.

The small town, because it is the very life of a small town without belittling such life in any way, and the metropolitan cities because it is a true portrayal of such types as dwell in the small towns that make up the big portion of our United States.

Bessie Love makes the most of her opportunities and seems to relish the part allotted her. She plays the type we all know, the attractive girl who has a clear field, with few if any rivals, and whose silly head is completely turned—but never vicious or mean, a truly sweet person, to whom male adoration proves a bit too heady.

It is good to see her in a light, comedy role such as this rather than in such heavy, emotional parts as some in which she has been seen recently.

Florence Atwater, the precocious, child sister, is very well played by Mary Arthur. She is well cast too, for here we have no fluffy thing, all curls, nor yet a very homely youngster, just an everyday pleasing and nice looking kid.

She shares comedy honors with Harold Goodwin, who plays Noble Dill, the adolescent suitor. When he goes into day dreams and imagines many heroic rescues of his Julia, the camera actually photographs these dreams and has done it in such a way that the comedy is highly developed.

There are many comedy touches, the best perhaps when the reading of Julia’s letter, saying she may marry Crum, is overheard by Florence. Florence’s idea of a gentle way of breaking the news to Dill (whom she secretly fancies) is to pass the news on to Herbert Atwater, Jr., who promptly publishes it on his small printing press and then issues it as an “extra.” And Dill’s heart in the process of breaking is a pitiful sight indeed.

As the story is of youth, very much akin to “Seventeen” and “Penrod” it seems the logical exploitation would be of tricks played by the kids on their older brothers and sisters.

and such lines as “See what a tragedy love can be to seventeen at the.

However, in our opinion it is sufficient to promise your public a Booth Tarkington play that is as good as either “Seventeen” or “Penrod” and stars Bessie Love.

* * *

Exhibitors Trade Review, January 19, 1924, p. 22
“Gentle Julia”  
(Fox—5837 Feet)  
(Reviewed by Laurence Reid)

A NOOTHER of Booth Tarkington’s whimsical studies of adolescence has been transplanted for the screen. Like “Seventeen,” which featured a romantic youth, this story depicts the heart strings of a member of the opposite sex. It is skilfully transplanted—sin—since it comes easily and surely because of its amorous drawing of adolescent character. Nothing has been added to Tarkington’s tale—nothing has been taken away. The psychology of the youthful mood which he draws so faithfully is caught by the director who unobtrusively shows and presents his characters with sympathetic treatment.

May analysis of the picture in terms of drama would spell disaster. We are not looking for tense dramatic scenes here. It merely tells a simple story of a young girl’s awakening to the call of romance—and her effort to be sweet and kind to her admirers while indulging in flirtations.

The author’s whim to make one of her critics suffer the pangs of unrequited love is finely realized in this compelling little study. The country boy, not as matured as the object of his affection, extenuates sympathy. He makes a mess of his courtship after the manner of every adolescent youth through his clumsy maneuvers. The cus-tomary childish tormentor is also very much in the picture. While this figure is usually represented by a mischievous brother, here it is sketched by an irrepressible niece—she sees in it that the admirer she doesn’t approve of are eliminated.

She works in the interests of the clumsy boy whose tragedy of feeling himself disregarded prompts him to run away. But Julia returns from the city a sodium and wiser girl. The man of the world who had fascinated her proves to be a figure of clay. And so the two youngers are brought together and all the torments are scattered through the faith they have in each other.

The picture is suggestive in its atmosphere—and its figures, seemingly, step from the book, particularly the figure of the childish tormentor as played by Mary Arthur. She easily steals the acting honors. Indeed so adaptable is she in temperament and appearance that Tarkington might have had her in mind when he sketched her.

Bessie Love and Harold Goodwin, as the romancers, are thoroughly in character.

THEME. Romantic drama of love-struck girl who raises havoc with masculine hearts. Her youthful admirer believes himself the victim of unrequited love, but his loyalty and affection win back heroine’s affection.

PRODUCTION HIGHLIGHTS. The exceptional acting by Mary Arthur as irrepressible child. The excellent atmosphere. The genuine feeling for their parts by Bessie Love and Harold Goodwin. The incidental romantic by-play.

DIRECTION. Has truly caught the Tarkington flavor, incorporating all the author’s deft touches. Has handled plot well and builds clever incident. Gets fine results from players in general and Mary Arthur in particular.


DRAWING POWER. Good audience picture.

SUMMARY. A splendid picture of its type. Figures are real and so is atmosphere. It releases delightful humor and plenty of incident. It is nicely acted.

THE CAST

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tr>
<td>Bessie Love</td>
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<td>Harold Goodwin</td>
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<td>Randolph Crum</td>
<td>Frank Elliott</td>
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<td>John Arwater</td>
<td>Charles X. French</td>
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<td>Newland Sanders</td>
<td>Jack Rothlin</td>
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<td>Hurst Silver</td>
<td>Bill Irving</td>
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<td>Mrs. Herbert Arwater</td>
<td>William Lester</td>
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<tr>
<td>Mrs. Herbert Arwater</td>
<td>Georg Norman</td>
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<tr>
<td>Mary Arthur</td>
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<tr>
<td>Herbert Arwater, Jr.</td>
<td>Richard Billings</td>
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<td>Henry Rooster</td>
<td>Edwin Johnson</td>
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SYNOPSIS. Young girl reaches adolescence and plunges into romantic adventures, unconscious of havoc she raises with masculine hearts. Her particularly devoted friend is bewildered over her willingness to forget him in her flirtations. She is attracted to city admirer much older than the boy—but she suffers disillusionment and returns to her erstwhile sweetheart.

Motion Picture News, January 19, 1924, p. 276
"Gentle Julia"

Highly Entertaining Picturization of Tarkington's Popular Novel Made by Fox
Reviewed by Mary Kelly

Delightful entertainment—wholesome in theme and finely directed—is in store for anyone who sees this Fox presentation of "Gentle Julia." Every foot of it is interesting. It is bound to appeal because it possesses the charm of youthfulness so unstintedly.

Booth Tarkington's heroine, the girl with many suitors who gently encouraged them all is a screen type that is quite certain to interest all fans. Bessie Love plays this part adorably. She has remarkable sweetness and a satisfying dramatic ability.

"Gentle Julia" answers the cry for first class entertainment with excellent comedy value that will stand the severest of tests by the moralists. Any child could see this picture and find wholesome enjoyment. In fact the small girl angle is more stressed than any other. This part, played shrewdly by Mary Arthur, will bring countless chuckles as her interest and interference in her aunt's love affairs is delightfully amusing.

Furthermore, the production has that homely, natural atmosphere prevalent in all Tarkington stories of Middlewestern life. The comedy is plentiful and unforced. The people are such as almost everyone meets and the situations are parallel to average experience, only that an unusually imaginative mind has handled them.

A few scenes of speedy, melodramatic action have been cleverly introduced without inconsistency. These are used in picturing the hero's vision of the kidnapping and exciting rescue of gentle Julia, as effected by himself.

Julia's various suitors, the poet, the fat boy, the man with the toupee, Mr. Crum from Chicago and lastly the most diffident but successful of all, Noble Dill, are splendidly portrayed. Harold Goodwin as the last mentioned gives an extremely clever performance. The directing, settings and photography are all that could be asked.

"Gentle Julia," can be recommended and exhibited without doubts.

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Cast
Julia............. Bessie Love
Noble Dill........ Harold Goodwin
Randolph Crum...... Frank Elliott
John Atwater......... Charles K. French
George Atwater....... Clyde Benson
Uncle Joe Atwater..... Harry Dunkinson
Newland Sanders...... Jack Hulins
Mrs. Joe Atwater...... Frances Guanti
George Plum........ Bill Irving
Mrs. George Atwater.... Agnes Aker
Herbert Atwater........ William Lester
Mrs. Herbert Atwater... Gypsy Norman
Florence Atwater........ Mary Arthur
Herbert Atwater, Jr..... Richard Billings

Based Upon Novel by Booth Tarkington
Scenario by Donald Lee.
Direction by Howland W. Lee.
Length, 7,357 feet.
Story

Julia Atwater encourages her various suitors without promising any one of them. Noble Dill, more devoted than any, fails somewhat in sweeping her off her feet. She goes to Chicago, finds that other girls are more

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*Moving Picture World*, January 19, 1924, p. 218
Spirit of Tarkington's Novel Well Preserved


A real gem as far as good clean entertainment is concerned. It's a real story of a real little lady, with a mischievous niece and many suitors. The story by Booth Tarkington has been admirably handled by Director Rowland V. Lee. Delightful throughout with many whimsical titles and a ready appeal for thinking audiences.

Bessie Love makes an engaging Julia Atwater, Harold Goodwin was splendid as the youth, Noble Dill, but the real star of the picture is Mary Arthur, as Florence, the niece. Her role called for a mischievous young girl about fourteen, and Miss Arthur depicts it perfectly. The balance of the cast was quite adequate and the direction superb.

The Tarkington story concerns a charming little lady who finds it difficult to turn down her many suitors at dances and parties. She visits friends in Chicago, has a wild time at a cabaret and after a thrilling experience is glad to return to her little home town and settle down with her old-fashioned sweetheart. The antics of her kid niece, however, are excrutiatingly funny and furnish most of the interest and appeal of the picture.

“Gentle Julia”

Fox

As a Whole...BOOTH TARKINGTON STORY MAKES AMUSING PICTURE THOUGH IT WOULD BE MUCH BETTER IF THEY BOILED IT DOWN TO KEEP WITHIN FIVE REELS.

Cast....Bessie Love pleasing and suitable in the title role with young Mary Arthur a typical mischievous “kid sister.” Harold Goodwin good as Bessie’s most persistent suitor. A good many in the picture with Frank Elliott, Charles K. French, Harvey Cross, Jack Rollins, among the more important.

Type of Story....Comedy of youth. One of the typical Tarkington stories dealing with the efforts of a young belle to vamp all the men of the town and the mischievous schemes of her young sister which almost lead to the girl losing the one she really loves. There’s much good comedy and many amusing situations in “Gentle Julia” although it is not as good as some other juvenile stories that Tarkington has written. “Gentle Julia” is more or less a series of incidents, not always closely related so, while it holds the interest pretty well, it is not actually a connected plot. Bessie Love helps considerably to make her story interesting and young Mary Arthur offers many laughs for her typical characterization as the inquisitive sister of the heroine. The atmosphere will prove thoroughly appealing to the majority and it is entirely dependable, wholesome entertainment. The little girl’s various stunts through which she tries to make her sister realize that Noble Dill is really the young man she should marry provide many of the features’ laughs.

Box Office Angle.......Good, clean entertainment that should satisfy all of your patrons. This is a particularly good one if you cater to family trade. It’s good for old and young.

Exploitation....Use Booth Tarkington’s name prominently and let them know that “Gentle Julia” is from one of his novels. Arrange a book-store tie-up for display of the book and announcement of the showing at your theater. Use catchlines, such as: “Have you a Miss Mischief Maker in your home? See ‘Gentle Julia’ and you’ll appreciate the difficulties of a young girl to entertain her gentlemen friends against the opposition of a little sister.” Make use of Bessie Love’s name and use a trailer of some of the comedy bits.

Direction....Rowland V. Lee; usually good although lays too much stress on occasional incidents that really don’t warrant it.

Author.........Booth Tarkington
Scenario.........Donald Lee
Cameraman.........George Post
Photography.........Good
Locale...............Any city
Length...............5,837 feet

The Film Daily, January 6, 1924, p. 7
GENTLE JULIA


Julia.......................... Bessie Love
Noble Dill....................... Harold Goodwin
Randolph Crum.................. Frank Elliott
John Atwater.................... Charles K. French
George Atwater.................. Clyde Benson
Uncle Joe Atwater.............. Harry Dunkinson
Newland Sanders................ Jack Rollins
Mrs. Joe Atwater.............. Frances Gaunt
George Plum..................... Bill Irving
Mrs. Geo. Atwater.............. Agnes Aker
Herbert Atwater............... William Lester
Mrs. Herbert Atwater.......... Gypsy Norman
Florence Atwater.............. Mary Arthur
Herbert Atwater, Jr............ Richard Billings

Nothing particularly stirring about this Booth Tarkington tale as revealed on the screen, although the story at times shows great humorous possibilities. These possibilities were not taken advantage of either by adapter or director. As a feature picture this one is just about capable of holding down one-half of a double-feature bill in the larger daily change houses. In some of the smaller houses that are also daily change it may also get by.

Bessie Love is at the head of a lengthy but more or less unimportant cast. The greater part of the picture was shot out of doors on exterior locations, so the picture wasn't an expensive one to make.

The story is that of a girl who is the queen bee in her own little home town and believes, because of this, she'll be just as great a favorite in a big town. Reaching Chicago, she discovers herself overshadowed. It is a tale of calf romance and juvenile pranks along the usual Tarkington lines, with the juvenile portion of the story running far in advance of the other.

Little Mary Arthur runs away with the honors as the little niece of the Gentle Julia.

Fred.
Appendix 15 - 1923

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Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (Herbert Atwater Jr.)
Ethnicity: White (Herbert Atwater Jr.)
Media Category: Newspaper
Job Title: Publisher (Herbert Atwater Jr.)
Description: Major: Herbert Atwater Jr., Positive
Description: Minor: None

**Gentlemen of the West (1923)**
Editor-Publisher Alice Munroe (Mary Jane Sanderson) runs a newspaper in the Wild West for her health and makes things hot for a crowd of real estate sharks. She is helped out by a handsome cowboy and his four friends.

*Exhibitors Trade Review, October 13, 1923, p. 921*

![Image of Gentleman of the West article]

*Exhibitors Trade Review, October 13, 1923, p. 921*
“Gentlemen of the West”
(Universal—Western—Two Reels)

Pete Morrison’s latest has action and punch as well as a bit of human interest. The fate of the village newspaper published and edited by a frail girl, and finally the blowing up of the plant as instigated by the outlaws is good material. It is slightly different as a Western and with pretty Mary Jane Sanderson has considerable appeal.—M. K.

*Moving Picture World*, October 13, 1923, p. 596
“Gentlemen of the West” — Universal
Average Entertainment

Type of production....2 reel western
“Gentlemen of the West” gets away
from the usual cattle-rustling western
plot formula and gives us a heroine
who is the editor of a small but snappy
newspaper. She gets on the trail
of a couple of real estate thieves and
makes things hot for them, but the
cowboy hero appears on the scene
and champions her cause. There is
a bit of humor, and quite a nice de-
gree of entertainment in this one.

The Film Daily, October 14, 1923, p. 9

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Female (Alice Munroe)
Ethnicity: White (Alice Munroe)
Media Category: Newspaper
Job Title: Editor (Alice Munroe)
Description: Major: Alice Munroe., Positive
Description: Minor: None
The Greatest Menace (1923)
Journalist Charles Wright Jr. (Robert Gordon) wants to write the true story about drug addiction and ends up accused of the murder of a young drug addict. Newspapers cover the story.

Charles Wright, Jr., the son of the district attorney, wishes to write about life as it really is and especially about evils of drug addiction. To that end and against the advice of Velma Wright, his lawyer sister, he persistently visits the haunts of drug addicts and becomes the constant companion of Mary Lewis, who to ensnare Charles is acting as bait for a drug ring. Mary dies while waiting for Charles to obtain drugs for her, and he is arrested for murder. Velma and her father become interested in prosecuting the case, but she defends Charles when she learns the identity of the accused. He is found not guilty and is reunited with his family. American Film Institute Catalog of Feature Films
The Greatest Menace


CAST AND SYNOPSIS

Velma Wright .................. Ann Little
Charles Wright Jr. ............. Robert Gordon
Charles Wright Sr. .............. Wilfred Lucas
Herb Van Raalte ................ Harry Northrup
Douglas Ferguson .............. Jack Livingston
Mary Lewis ..................... Rhea Mitchell
The Gopher .................... Andrew McClenman
Riley Hogan .................... “Red” Kirby
Mrs. Wright Jr. ............... Mildred June

Charles Wright, Sr., district attorney, is waging a stiff fight against the narcotic traffic. The leaders of the ring plan to strike a blow that will cripple Wright and set about to get his son in their power. Young Wright falls into their trap and soon becomes an addict. He disappears from his home and takes lodgings in a cheap rooming house. Mary Lewis, the young girl in the case, sends him out to purchase some dope for her and gives him a list of the places where he can get it. When he returns he finds her dead and is accused of the murder. He is taken to prison and because of his completely changed and wrecked appearance is not recognized. The case receives great publicity and his own sister, who is a lawyer, goes to interview him. She recognizes him and promises him her help. She, however, keeps this a secret from her father and handles the case. In court she pleads his case against her father, who is fighting for the state and a conviction, not knowing it is against his own son. A verdict of not guilty is returned and the family is reunited.
This is a powerful melodrama that should receive the indorsement of all city officials and public representatives. The picture carries a tremendous story for the betterment of mankind, and although a rather gruesome picture to witness it is equally an exhibitor’s obligation to his community to show this in his theatre.

An excellent cast has been selected to put on the story, which makes an exciting and a pulsating picture. Owing to the prominence that the drug traffic has come into recently there should be no limit to the cooperation that the exhibitor should secure from civic associations. As far as entertainment is concerned the exhibitor can promise a stirring picture, but we should judge the best method of exploitation would be to get the various clubs and political associations to become interested in the picture for the welfare of their particular city.

Robert Gordon is given a difficult role in this picture and puts up an excellent performance. Ann Little, Rhea Mitchell and the other members of the cast also lend fine assistance.

J. M. D.

Exhibitors Trade Review, May 25, 1923, p. 1270a
“The Greatest Menace”
State Rights—Seven Reels
Mayer-Quinn-Resolution Films, Inc.
(Reviewed by Lillian Gale)

The best way to describe this picture is to begin with what would ordinarily be the conclusion by stating that it is entertaining, convincing propaganda against the use of narcotics, clothed in the guise of thrilling melodrama. It is necessarily disagreeable at times for the reason that it is vivid, depicting, as it does, the habits of hopeless drug addicts, showing their haunts and delineating the methods employed by unscrupulous venders, who in turn, depend upon the man “higher up” to negotiate constant supply. It portrays, simultaneously, the touching degeneration of a wholesome, clean-minded young man who is tricked into becoming a victim, tells the story of his new associates and the extent of his becoming involved into a life he wished to write about but never hoped to live. Being a motion picture there is the inevitable satisfactory ending, the regeneration of the lost boy which draws a remarkable comparison and avoids leaving the “bad taste” that otherwise might be the effect. It teems with action, human interest and includes just enough romance to carry the otherwise “down-to-stern reality” happenings.

Robert Gordon in the leading role delivers a perfect performance, in fact almost unbelievable to those who have seen him only in lighter things. The balance of the cast is satisfactory, the direction good and except for a few inconsistencies “The Greatest Menace” is a worth-while attraction, attempting to carry an important message and succeeding with conviction.

The Cast

- Velma Wright
- Ann Little
- Charles W. Wright
- Wilfred Lucas
- Charles W. Wright, Jr.
- Robert Gordon
- Herb. Van Rensselaer
- Harry Northrup
- Douglas Ferguson
- Jack Livingstone
- Mary Lewis
- Rhea Mitchell
- The Onscher
- Andrew MacCleman
- Mrs. Charles Wright, Jr.
- Mildred June
- Riley Hogan
- "Red" Kirby
- Tim
- Gordon Mullen
- Gus
- Lew Meehan

Directed by Albert Rogell.

The Story—The son of the District Attorney, a happily married youngster, has the desire to become a famous writer about life as it really is. He wishes to expose the desperate evils of the drug habit, and against the advice of his sister, a practicing attorney, he persists in visiting the haunts of addicts for the purpose of gaining facts. The “drug ring” wish to gain the “whip hand” over the District Attorney and plan to make an addict out of his son. He becomes the constant companion of a hopeless woman “dope” and when she, facing death, appeals to him to appease the craving that is driving her mad, he goes forth to get relief. He returns just as she dies and is soon arrested for murder. Without knowing that it is her own brother the attorney seeks the youth, finds it is her own lost brother, negotiates and appears in court in his favor. He is found “not guilty” against circumstantial evidence, and is finally restored to his own.

Classification—Exposé of the drug traffic; action melodrama.

Production Highlights—Death of woman addict. Trial for murder and sister’s appeal for verdict of “not guilty.”

Exploitation Angles—Secure interest of city officials in presenting realistic expose of drug traffic.

Drawing Power—Wherever melodrama is popular, this will satisfy. Appeal to welfare workers, religious organizations and women’s clubs.

*Motion Picture News, May 19, 1923, p. 2415*
"The Greatest Menace"

J. G. Mayer’s Anti-Narcotic Feature Points Out Evil of Traffic in Convincingly Entertaining Fashion

Reviewed by Roger Ferri

In the past three months this writer has seen no less than nine so-called dope pictures. And not until we saw J. G. Mayer’s “The Greatest Menace” did any of them strike us as worthy of even mention. This picture, though dwelling on a subject that is being discussed generally throughout the country, is entertainment, convincingly presented in a fashion that recommends it for exhibition not as propaganda for or against anything but as honest-to-goodness cinemographie narrative. It tells of the downfall of an ambitious young writer in search of “atmosphere,” his instrumentality in running down the traffic, and his regeneration. These are brought about through human-interest developments that are gripping and logical, for the deadly arms of the drug monster are beyond the reach of no man or woman.

Albert Rogell’s direction is to be commended for he never lost track of the fact that while the screen is educational the subject must be entertaining as well. And he has given exhibitors a subject that is entertaining, a picture that the theatre owner need not apologize for showing. It is a picture that is worth while and will make patrons do some good, hard thinking. It is not a sermon, from our viewpoint, but it is an expose of the drug condition and traffic as they exist not only in one city but throughout the country. The story is powerfully dramatic with the cast, as a whole, doing fairly good work.

Cast

Velma Wright................. Ann Little
Charles W. Wright........... Wilfred Lucas
Chas. W. Wright, Jr.......... Robert Gordon
Herb. Van Houte............. Harry Northrup
Douglas Ferguson............ Jack Livingston
Mary Lewis.................. Rhea Mitchell
The Gopher................... Andrew MacClellan
Mrs. Chas. W. Wright, Jr.... Mildred June
Riley Hogan.................. “Red” Kirby
Tim......................... Gordon Mullen
Gus......................... Lew Meekan

Directed by Albert Rogell,
Length, seven reels,

Story

District Attorney Wright declares war on the drug traffic. His son, a young writer seeking atmosphere for his next story, falls into the clutches of the traffickers and is charged with murder, when a girl, also an addict, is found dead from narcotic poisoning. Young Wright had absented himself from his home and wife for months. The case, however, attracts the attention of his sister, a young attorney. She soon discovers the accused murderer, who had assumed a fictitious name, is none other than a brother. She obtains information from him that results in the breaking of the “dope” ring and ultimately in the exoneration of the boy, but not until after the elder Wright had exhausted every effort to prosecute the lad, not knowing that he is his son until he is prepared to present his case to the jury.

Moving Picture World, May 19, 1923, p. 242
SPECIAL CAST IN
THE GREATEST MENACE
(J. G. MAYER)

A photoplay aimed at the drug evil which in dramatic form points the horrors of a present-day subject which is receiving wide attention. Well told, excellently acted, it achieves its aim in a masterful and interest-holding manner. Directed by Albert Rogell.

"The Greatest Menace" is a production which points out vividly the horrors of the drug evil. For a picture of this type it is exceptionally well handled. There are several scenes of outstanding dramatic excellence and the moral is arrived at in a finished yet forceful manner.

The cast contains names which are well known to theatregoers—Ann Little, Wildred Lucas, Robert Gordon, Harry Northrup, Jack Livingston, Rhea Mitchell, Andrew Macleman, Mildred June and others.

The story tells of a fight being waged by a district attorney against the drug traffic. His son who has just been married is a promising writer and in order to obtain genuine atmosphere for his work is induced to visit underworld haunts where a plot has been hatched by the head of the drug ring to wreck vengeance on the district attorney through the boy. A girl lure makes the son a victim of drugs and he leaves his wife, gradually becoming further ensnared in the horrors of the great evil.

When one day the head of the ring shuts down the source of supply the girl is in desperate straits and the boy goes out to get the drug for her. Finally succeeding, he returns only to find her dead. He is held for murder. His sister, who has started a law practice of her own, takes up his defense, while the district attorney, through his assistant, who is in love with his daughter, undertakes prosecution. At a crucial moment the states attorney becomes dissatisfied with the results of the prosecution by his assistant and in the court room himself begins a stirring condemnation of the boy whom he does not recognize as his son with his head bowed as he sits in the chair. When he recommends the maximum penalty the district attorney is astounded to find it is his own son. The sister then takes up his defense and paints a vivid picture of the injustice of ministering punishment on the victims while the real leaders—those responsible for the drug traffic, are free. Through the instrumentality of the son the leaders are captured and there is a happy ending for all concerned.

Exhibitors Herald, May 5, 1923, p. 51
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Charles Wright Jr.), Group.
Ethnicity: White (Charles Wright Jr.), Unspecified.
Media Category: Newspaper
Job Title: Reporter (Charles Wright Jr.), Unidentified News Staff.
Description: Major: Charles Wright Jr., Positive
Description: Minor: Unidentified News Staff

Haunted Valley -- Serial: 15 Chapters (1923)
Reporter Dick Foster of the Morning Globe apparently makes his first appearance in this 15-chapter serial in Episode 11.

A lady rancher borrows a million dollars from the bank to build a dam to irrigate Haunted Valley. The contract specifies that if she doesn't get the dam finished and pay back the loan in three months, the bank would get her ranch, the dam and the entire valley. The banker intends to make sure that she doesn't finish the dam. IMDb

Haunted Valley

Motion Picture News, July 14, 1923, pp.190-191

Exhibitors Trade Review, June 2, 1923, pp. 20-21
Many Newspapers Apply for Story of “Haunted Valley”

The most active and widest spread demand from newspaper editors for a Pathé serial fictionization is declared to parallel the popular screen success of Ruth Roland’s “Haunted Valley.” According to custom in connection with its serial releases, Pathé had the current Roland chapter-play dealing with big industrial operations novelized for concurrent issue as a newspaper serial story, and sent out to editors on its list the usual quota of proof sheets accompanied by a mat service.

With the fifth episode of “Haunted Valley” just released, Pathé reports a second issue of fictionization proofs and mats have been found necessary to enable response to requests from a large number of newspapers.

Motion Picture News, June 23, 1923, p. 2956  Exhibitors Trade Review, June 6, 1923, p. 116
Haunted Valley: Episode One: Bound to the Enemy (1923)

Reporter Dick Foster of the *Morning Globe* apparently makes his first appearance in this 15-chapter serial in Episode 11.

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*CineMaterial*  
*Moving Picture World*, April 7, 1923, p. 656
“Haunted Valley”—Ruth Roland Serials, Inc.—Pathe

Type of production.........................15 episode serial

There are thrills aplenty in Ruth Roland’s latest serial, “Haunted Valley,” and the story while not plausible at all times has been built with the idea of keeping the audience keenly interested always, and giving them a thrill every little while. Of the three episodes that were reviewed, each one built up to a very exciting climax, and ended with a thrill; the first episode ending with a mystery-murder, the second with the hero and heroine falling into an underground whirlpool; and the third with the girl climbing from a speeding motor boat to an airplane overhead by means of a rope ladder.

The locale of the story is in the West, and the girl is the president of a company of construction engineers. There is the usual intrigue and counter-plot incident to all serials, but the interest in this one is really sustained and serial lovers will be well pleased with the results.

There is a large supporting cast which includes many names well-known to serial fans, among them being Jack Daugherty as the hero, Larry Steers, Eulalie Jenson, William Ryno, Francis Ford and Edouard Trebeal. George Marshall has directed from the story and scenario by Frank Leon Smith.

A brief idea of the plot is as follows: Ruth Ranger owner of “Haunted Valley,” a desolate tract containing no water, is called to a directors meeting of the firm of Ranger, Inc. of which she is the president. She is informed that there is not enough money to complete the construction work on the Lost River Dam. She borrows one million dollars from Henry Mallison with the agreement that if it is not returned in three months, Haunted Valley will revert to him and that she must marry him. The rest of the action deals in the main with Mallison’s efforts to keep Ranger, Inc. from finishing the different projects under course of construction and thus obtaining funds and also to keep Ruth from learning the real value of “Haunted Valley.”

*The Film Daily*, April 8, 1923, p. 16
"HAUNTED VALLEY"
By HERBERT ROBINSON
Adapted From the Patheserial by Frank Leon Smith.
Copyright by Pathé Exchange, Inc.

CHAPTER I

Bound To The Enemy

A beautiful girl stood on a hillock and cast her eyes over the swarm of workmen who were laboring to finish the construction job at Lost River Dam according to schedule. In her hand she held a telegram, and a troubled look passed over her lovely features as she read and re-read the contents.

"Cannot meet monthly payroll. Come at once. Important directors' meeting," it said. The message was signed, "Weatherby."

Ruth Ranger, the head of a famous firm, was President of Ranger, Inc., an engineering firm that for three-quarters of a century had been so famed looked the dreary domain. Mallinson called this spot his control room, and well he might, for it contained various mechanisms that controlled the valley and sent death wherever the man desired it.

Dirks, his chief assistant, had completed the invention of an odd device—a chart, marked off into squares and numbered, indicating the position of anyone entering the valley, and each number corresponding with a section. Every section had its own particular terror for the intruder. After a few words to Dirks, Mallinson gracefully departed.

Ruth Ranger finally came to the decision that she had best return to the city and consult with her vice-president, Weatherby. She traveled a short distance in her smart roadster when she saw a truck ahead of her with a broken wheel, completely blocking the road.

"The only other way to town, Miss," one of the drivers informed her, "is through that darned valley, and I for honest work and business integrity that the word of a Ranger was regarded as safe as a government bond.

The girl was also the owner of Haunted Valley—a place of ungodly lights and eerie shades; of lurking terror and mysterious disappearances. Although it afforded the shortest course across the desert, neither rancher nor traveler would venture a second time into its dreaded precincts.

While Ruth was attempting to figure out how she could meet her obligations, Harry Mallinson, a supposed friend of the girl who seemed to know the real value of Haunted Valley, was taking extraordinary precautions to guard the secret until he could obtain the property.

Mallinson and his agents had built unusual headquarters underground and in the side of a cliff, which over-
The girl smiled confidently, and not hiding the words of warning, started through the short-cut through the valley. She had covered about half the distance when a terrific explosion behind her shook the earth and caused her car to skid perilously. Then another—and another. Dirk's, in the cursed instructions. Ruth put on full speed. She could not understand the source of those strange upheavals of dirt and grass.

The girl had just reached the exit from the valley when a final terrific explosion caused the earth to rise in the air. She remembered no more until she felt herself in a pair of strong arms.

"Why—how long have I been here?" Ruth asked.

Eugene Craig was the name of the young man who had rushed to the girl's assistance. He smiled at her and assured her only a few moments.

"—I must get to the city at once," the girl said, picking herself up and brushing the dirt from her smart sport suit.

"I'll take you," the mysterious young man volunteered. "I only came out to look at the valley."

A flash of relief went through Ruth. Weatherby informed her that unless a million dollars were secured immediately, Ranger, Incorporated, would go to the wall. After a moment of thought, the girl came to a decision. She was not beaten yet. What a firm look on her face, she walked from the office, took a few steps down the hall and entered the office of Horace Talmage. The man was warmly greeted by that gentleman.

Ruth decided to wait no time. "Henry," she said, "I am facing a business crisis and I must have one million dollars at once."

Mallinson said, "I'll do anything in the world for you. But, under the circumstances I cannot loan you any money."

"I have no security," the girl interrupted. "Everything I own is turned over to the company."

"Any nominal security would do—perhaps Haunted Valley."

"Whoever dangers you have to face, solve the mystery of Haunted Valley. It holds untold wealth."

An interested face.
Haunted Valley: Episode Two: Adventure in the Valley (1923)
Reporter Dick Foster of the Morning Globe apparently makes his first appearance in this 15-chapter serial in Episode 11.

Buck Rainey, Serials and Series – A World Filmography, 1912-1956, p. 107

Motion Picture News, May 12, 1923, p. 2301
THE STORY TO DATE.

Ruth Ranger is president of Ranger, Inc., an engineering firm constructing the Lost River Dam. She also is owner of Haunted Valley, a place of unexplained lights and eerie sounds, of lurking terror and mysterious disappearances.

Harry Mallinson, wealthy magnate, supposedly a friend of Ruth, knows the secret of the real value of Haunted Valley, and is striving to obtain possession of the valley. Mallinson and his agents have built an underground headquarters in the side of a cliff from which by an ingenious system of mechanisms they can send death to anyone entering the valley, by pulling certain levers.

Ruth Ranger must raise a million dollars at once or her company will fail. To be unable to complete her contract on the great dam, thinking Mallinson to be her friend, and unaware of his plot to obtain her property, she goes to him to borrow the needed money.

Mallinson agrees to loan the money to her if she will mortgage to him the valley. He readily consented, believing the valley worthless, and agreed to give title to the valley to Mallinson if the town is not repaid in 30 days.

Mallinson then goes one step further. In love for Ruth he asks her to marry him. She agrees that if she fails in completing the Lost River Dam contract within 30 days, and is unable to repay the loan, she will marry Mallinson, being quite confident, however, that she will win.

Dirks and Sharky, Mallinson's assistants, discuss with the chief the division of the valley, they being in the secret of the plot. Mallinson knocks Dirks down, and kicks him from his office. That night Dirks goes to Ruth Ranger to tell her the secret of the valley's riches. Just as he starts to tell her, a pistol cracks and Dirks falls dead at her feet.
Meanwhile, in the control room, in the side of the butte, Mallinson was making sure that the assistant of the late Dické understood every bit of the mysterious mechanisms. As he looked into the projection board that illuminated the images of all persons entering the valley, Mallinson saw the image of Ruth standing across it.

"Is everything covered up carefully?" he asked. "Are you sure she can see no traces of the water?" The control man answered him, and a thought instantly Sharkey entered.

"Does it seem anything to you," he asked, "that the man at Ruth's horse last night was Eugene Craig — a serial criminal?" Mallinson entered the valley, and he's either on our trail or Miss Ranger's.

Mallinson shrugged his shoulders, but he looked worried, nevertheless. "I don't know what Craig's gone to," Sharkey continued, "but he's a dangerous party."

"Possibly you're right." Mallinson answered, and turning to his control man, he added, "Don't harm the girl, but if Craig enters the valley let him know the parade." Meanwhile, Ruth had not seen water, she doubted she had heard the rushing current. It puzzled the girl for the water in the irrigated Haunted Valley—the key to all the mystery, she wondered.

Her thoughts were cut short by the sudden appearance of Craig on horseback. Since the exciting event of her meeting with him, a warm friendship had sprung up between the two young people. Ruth liked Eugene Craig immensely, and he had promised to assist her in clearing up the mystery.

"You know," she began after her greeting, "there isn't a drop of water in the valley, and yet I am sure I heard a running stream."

Craig smiled. "I can show you something that may interest you," he said. "Just follow me.

Together they leaped the fence and rode toward the gorge. Here they found Dinny, who was refreshing himself from the cool waters of the spring that bubbled.

"It is quite possible," Craig declared, "that this stream which disappears here runs into a subterranean channel under Haunted Valley."

"Then if we could locate this underground stream in the valley," Ruth suggested, "it would be possible to irrigate and turn the barren ground into farms and orchard land."

Craig nodded. Then he drew a compass from his pocket and said, "You go into the valley and try to locate the spot where you heard the water. I will climb this hill and help keep a direct line between the gorge and you." "Can't I go into the valley, too?" Dinny asked the girl. His admiration was so great that he felt as though he should be near the girl at all times, particularly when there might be danger.

Ruth smiled and told the boy to wait outside for her. She then started to hunt for the spot, while Craig watched her.

And then Dinny—Dinny, the rooster—happened to rest his eyes on a big long-horn steer grazing nearby. He quickly decided to "bulldoze" it with his lariat, as he had seen other "cowpunchers" do.

Dinny's aim was true. The steer fell gracefully over the steer's head and steadied itself there, but the surprised animal started to run in fright. The boy, in his ignorance of roping, had tied the steers end of his rope to his middle, and was suddenly yanked, saddled and all, from the horse and dragged along by the taut, mad animal. The steer, crushed with fright, rushed against the boundary fence, broke it, and plunged into the valley, dragging Dinny and his saddle along in his furious run.

Craig, from the hilltop, saw Dinny's danger, and striking his horse a sharp blow with his quilt, he galloped purposely down to his rescue. Reaching the boundary of the valley he urged his horse to clear the fence and was soon speeding across the barren spot after the boy.

He swiftly overtook the maddened animal, threw his lariat, sprung from his horse and "bulldozed" the steer in true western fashion. Craig was pleased to find Dinny was uninjured—just a bit shaken up.

"Go on, Dinny," Dinny grinned. "You're a bracer at that ropin' stuff. I thought you was a cowpuncher but I guess you kin give me some lessons."

Just then, Ruth Ranger, seeing that something unexpected had happened, dug her spurs into her horse and started back.

At the same time, Mallinson's man in the control room looked into his mirror device—and saw that Craig was in the valley. Remembering his orders he rushed to a corner of the room, situated at the section chart and pulled a lever. Craig and Dinny suddenly felt themselves falling through the earth.

Ruth Ranger, horrified, and scarcely believing her eyes, seized her lariat from the pommel of her saddle, leaped from her horse and rushed toward the spot. Before the girl could stop herself, she plunged through the pitfall and dropped into an underground stream that whirled along dangerously.

Craig and his young friend were helpless in the whirlpool. The strong current flung them downstream violently and crashed them against the rocks on the sides. Craig managed to seize Dinny and was about to push him to a lodge for safety when he saw with horror that Ruth had been plunged into the Whirlpool also. He left Dinny and attempted to reach the girl, but she was spinning around helplessly and was finally drawn down into the vortex, out of sight.

(To be continued Monday.)

Lightning Killed Them.

Pratt, June 3.—George Parker lost a cow and a calf when a lightning
Haunted Valley: Episode Three: Imperiled at Sea (1923)
Reporter Dick Foster of the Morning Globe apparently makes his first appearance in this 15-chapter serial in Episode 11.

In this program Ruth Roland’s serial, “Haunted Valley,” reaches its third thrilling episode called “Imperilled at Sea.” Finding herself the victim of a conspiracy on board the ship, the heroine boldly leaps from the deck into the ocean, trusting to chance and a motor boat seen approaching from the distance.

Motion Picture News, May 19, 1923, p. 2405
“HAUNTED VALLEY”  
By HERBERT ROBINSON  
Adapted From the Patheserial by Frank Leon Smith.

CHAPTER III.  
Imperilled at Sea.

Ruth Ranger is president of Ranger, Inc., an enterprise in the business of controlling the local River Dams. She is also owner of “Haunted Valley,” a place of mystery and romance. The valley is near the seat of the real valley of Haunted Valley, and is served by a private railroad line. Ruth Ranger, her wife, owns the property and is the owner of the road. She has a million dollars at risk, and her company will fail if the railroad is not completed on schedule.

Maltese, a wealthy magnate, purchased the property from Ruth, and the money was required to carry on the railroad. Ruth is determined to see the road completed, and Maltese agrees to pay her a million dollars for the privilege of doing so. Maltese agrees to pay the money to Ruth if she will manage to get the road completed. Ruth agrees to the terms, and the road is completed.

There was one character in our story, however, who was untrustworthy to Maltese—Visian Delamar. Visian loved Ruth, and was determined to have the road completed. He informed her that the railroad project was being completed in leaps and bounds.

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Ruth lost no time in getting into communication with Maltese. That gentleman was delighted. A new idea came into his head. Ruth Ranger was to be married, and Maltese quickly made arrangements for the wedding. He was married to Vivian Delamar.

“We’ll arrange a delay at sea and then the Haraki project will fail and Ruth won’t be able to pay me the million.”  
Sharkey grinned his approval and promised to keep in touch with Maltese by cable and wireless.

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Ruth Ranger was to be married, and Maltese quickly made arrangements for the wedding. He was married to Vivian Delamar.
"That's me orders," he answered, "and nobody aint a-gols' to change 'em. No! You can't send a wireless to no one either. I'm skipper o' this craft until the captain gits well, and what I say goes!"

Ruth was greatly dismayed. She paced the deck hoping to find Mallinson, but he was nowhere in sight. Then, with a last hope, she climbed the ladder to the next deck and sought the operator in the wireless shack.

"No, Miss," the young man informed her, "we can't accept no wireless mesages on this boat without the skipper's endorsment. You see at

sea the word of the commanding officer is law, and until the captain recovers we are helpless."

As Ruth Rangor walked hopelessly to the rail, the young man looked extremely sorry for her. Suddenly his wires began to buzz. A message was being sent to his ship. It was for Miss Rangor. He decided to chance it and tell the girl the contents.

"Hey, Miss Rangor," he called.

"Keep this under your hat. I just picked up a message for you from a gent named Craig. He says to leave the ship in a lifeboat and wait for the speedboat that's following. Dinny will pick you up."

Ruth was suddenly filled with good cheer. She thanked the operator and hurried down the main deck. Here she encountered the commanding officer and Mallinson. Ruth demanded that a boat be lowered, but the commanding officer refused her request. The girl looked appealingly at Mallinson.

"Without the captain's permission I can do nothing for you," he told her.

"Ruth hurried back aft. Yes, in the distance she could make out a tiny spook—a high-powered speed boat heading for the ship. A faint whirring sound came to her ears, and looking up she beheld a plane, also headed in her direction.

The girl stood by the rail and anxiously waited. The speed boat was rapidly gaining. Finally she could make out Dinny at the wheel. In another moment it was along side. Before Mallinson, or any of the crew could prevent, Ruth had sprung over the rail and into the sea.

Dinny should have been a naval man. With skillful maneuvering, he managed to run his craft up to the girl, while the engineer aboard assisted her over the gunwale.

"Mr. Craig's going to drop a ladder for you," Dinny told her, "and then the two of you are going to beat the ship to Hiaraki."

As he spoke, Craig's plane dipped lower and lower, then a rope ladder was dropped from the cockpit. Ruth climbed forward to the prow of the speedboat and waited until the moment would come for her to grasp the ladder and be swept upward.

(To be continued tomorrow.)
Haunted Valley: Episode Four: Into the Earthquake Abyss (1923)

Reporter Dick Foster of the *Morning Globe* apparently makes his first appearance in this 15-chapter serial in Episode 11.

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"HAUNTED VALLEY"

By HERBERT ROBINSON

Adapted From the Pathés Serial by Frank Leon Smith.

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CHAPTER IV.

"Into the Earthquake Abyss."

THE STORY TO DATE.

Ruth Ranger is president of Ranger, Inc., an engineering firm constructing the Haunted Valley, a place of ungodly sights and evil shades; of burking terror and ruthless murder. Ruth is also a master of the Haunted Valley, a place of ungodly sights and evil shades; of burking terror and ruthless murder. And she is striving to obtain possession of the valley. Malinsson and his agents have taken over the work and are using a system of mechanical devices to "snare" and destroy the Rangers in the Haunted Valley, pushing certain levers.

Ruth Ranger must raise a million dollars at once or her company will fail and she will be unable to complete her contract on the great dam. Ruth is determined to complete the dam. She knows that the company will be in trouble if she fails to complete the dam. The engineers are working hard to complete the dam.

In the meantime, Ruth is in trouble. She has been kidnapped by her rival, Malinsson, who is eager to complete the dam. Ruth is determined to complete the dam. She knows that the company will be in trouble if she fails to complete the dam. The engineers are working hard to complete the dam.

Dopalog, chief engineer for Ranger, Inc. and secret agent of the unscrupulous Malinsson, was beginning to wish he had never come to the island of Haraki. He had just received a wireless message from Malinsson, abode the Fremont, giving him the information that Ruth Ranger and Craig were speeding to Haraki by plane and might arrive any moment. It was extremely awkward, he thought, to be responsible to two different employers.

"Ruth Ranger and Craig are coming here by plane," he told Louis. "They should arrive very shortly."
“Ahh! That was good!” Big Louis grinned. “I have a grand idea. Listen! My good father can do scientific. By his seismograph he learns that a terrific earthquake will happen soon. We can tell our nates that an omens of a earthquake will be the arrival of Miss Ranger in the plane. Day will believe and flee. Savvy?” Denelow did.

The news spread like wildfire, and when Ruth and Craig eventually made a landing on the beach the natives were thrown in panic. They fled in all directions with their household goods.

The two young people, first visited the upper power house. It was completed. Only the lower power house showed signs of delayed work. But there a handful of faithful Americans were doing the best they could to uphold the plans of Mallinson. As Craig was helping the girl over some pipes connecting the turbine engine, her foot slipped and the next thing she knew she was in the strong arms of Craig. She was startled at the look in his eyes but perhaps more startled at the beating of her heart.

“Ruth,” Craig began, “I— I love you—”

A strange smile came over the girl’s face as she released herself. “I— I know Gene,” she answered slowly, dropping her eyes. “I owe Mallinson one million dollars. Until all the Ranger projects are finished and I have repaid the— million—I am not free. Don’t you see, dear?”

“Let me handle this situation here, he almost shouted. ‘I’ll finish this plant in no time and get it in working order for you. And then— Ruth looked at Craig fall in the eyes with an expression that meant everything.

Dreadful nights of unremitting toil followed with Craig urging on his handful of Americans, and then, toward the end of the week Mallinson arrived. He was pleased at the work. The boiler was complete and the turbine working. Ruth was in overall working on the big book of a crane, while Craig was busy below, his face smeared with oil. Both were surprised to see Mallinson; and we may venture to say that Craig was a bit displeased.

The work is almost finished!” Ruth shouted. “Within the day we are going to turn the water into the turbine, and if the tryout is successful my work at the island will be done—and within the time limit.”

Mallinson extended his congratulations, although highly displeased. He determined to see Denelow and give new orders.

“I depended on you and you failed,” were his first words when Denelow slowly approached. “Now I want Craig taken care of at once. Let Big Louis see what he can do. Another thing; a ship is sailing this afternoon and there won’t be another for a month. You’d better come along with me and let matters take their course; I must return to America.”

Denelow quickly hunted up big Louis. “Louis,” he grinned, “suppose some dynamite were accidentally dropped into the pipes of the upper power house? If it went down with the water to the turbine, something would happen, eh?” Big Louis grinned like a shark. He comprehended.

Eugene Craig, at the power house, was giving his workmen final instructions. The honor of turning the water into the pipes above and starting the turbine shall be Miss Ranger’s,” he announced. The word was given, Ruth turned the wheel, and the water rushed out from the sluice below the gates. The girl then turned the wheel, and a break of horror was spreading over his face. She followed his gaze and saw big Louis throwing, a number of odd-looking objects into the sluiceway a short distance below.

Craig thought quickly. It was too late to stop the water and the dynamite. He rushed to the skip car, yelled to the hoist men, and the car descended with great speed. Craig leaped off at the bottom of the grade and ran like a madman into the lower power house where the valves were which deflected the water from the turbines and sent it away to the river bed. He arrived just in time. The objects floated by and a few moments later a number of explosions followed. With a glad cry, Craig threw the wheels back again and reversed the water back into the turbines.

“I don’t know what I would ever do without you,” Ruth told Craig a few moments later when she arrived at his side.

“I am sure you will never have to
do without me, if—If you don’t want to,” the young man answered slyly.

And then the governor and his official engineer arrived and greeted the young people. He was delighted to learn that the work was completed.

“If my engineer reports that everything is satisfactory,” he said, “I have the papers and the bank draft here to pay your company in full.”

While Ruth and Craig discussed things with Lanera, the engineer made his inspection. A short time later he returned and told them that everything was satisfactory. Then the governor produced the official papers. Ruth signed the documents and the bank draft was turned over to her.

“When can we catch a steamer, Governor Lanera?” she asked. “We must get back to the States as soon as possible.”

The governor smiled at the business-like attitude of the beautiful American girl. “There is a steamer leaving today,” he informed her, “and you can catch it if you hurry. I would be delighted to have you take my car. It will get you there in plenty of time.”

“Thank you muchly,” Ruth replied, “but the little railroad car will be faster.” The governor again smiled and bade his American friends farewell.

Happy and proud of what they had accomplished, Ruth and Craig were sitting on the front of the little car as it sped down the mountainside, when suddenly—as though to vindicate the prophecy of Big Louis’ father—they saw a great, black column of smoke arising from the crater mountain ahead. Then there was a terrific earth upheaval and the two young people clung to one another as the ground shook under them. Another earth tremor followed and a giant tree crashed to the track, just behind the madly speeding car.

Craig was at loss what to do, with the car speeding down the mountain and the earthquake shaking things up continually. He attempted to stop the machinery of the car, knowing not why. And then, ahead of them, a dreadful earth tremor caused the sides of the banking near the tracks to slide away, and the rails were undermined.

Ruth, terrified, clung to Craig, waiting and wondering what was going to happen next. Suddenly, a short distance ahead of them, the earth seemed to open up, like a gigantic monster yawning. Powerless, the young people clung to each other and waited.
Haunted Valley: Episode Five: The Fight at Lost River Dam (1923)
Reporter Dick Foster of the *Morning Globe* apparently makes his first appearance in this 15-chapter serial in Episode 11.

*CineMaterial*

The fifth episode of the Ruth Roland serial, “Haunted Valley,” shows the conspiracy against the heroine and her big industrial enterprise crystalized into desperate hand-to-hand battles, with the hero left to drown in a reservoir and the heroine making a spectacular plunge to his rescue.

*Motion Picture News, June 2, 1923, p. 2649*

Exhibitors Trade Review, June 2, 1923, p. 26
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"HAUNTED VALLEY"
By HERBERT ROBINSON
Adapted From the Patheserial by Frank Leon Smith.
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CHAPTER V.
The Fight at Lost River Dam.

Ruth Ranger, determined to fathom the mystery of the valley, is accompanied by young Dinny, her protege. Mallinson, in his secret control room, near the valley, through his mirror projection board. He leaves orders that the girl is not to be harmed, but if Eugene Craig, an engineer, her friend, enters the valley, he is to "get it."

Mallinson's man in the control room saw Craig in the valley. Not knowing the girl and Dinny were near he pulls a lever. Craig and Dinny, followed by the girl, are plunged through a pitfall into an underground whirlpool.

Denslow, the Ranger Co.'s chief engineer, who had turned traitor, was blowing up the work on the power house at Haraki Island, where his employer that the contract would be completed on time, but at the same time in a conspiracy with Big Louis, leader of the native workers, to hold up the work.

Vivian Delamar, stenographer to Mallinson, who was deeply in love with her employer, knowing a delay on the work would force Ruth to marry him, tipped off to Ruth the fact that the work was being delayed. This was confirmed by a cable from the governor of Haraki.

Mallinson then goes on another step further. Professing his love for Ruth, he asks her to marry him. She agrees that if she fails in completing the Lost River Dam contract within 90 days, and thus is unable to repay the loan, she will marry Mallinson, being quite confident, however, that she will win.

Dirks and Sharkey, Mallinson's assistants, discuss with their chief the division of the valley, they being in the secret of the plot. Mallinson knocks Dirks down, and kicks him from his office. That night Dirks goes to Ruth Ranger to tell her the secret of the valley's riches. Just as he starts to tell her, a pistol cracks and Dirks falls dead at her feet.

Denslow, chief engineer of the Ranger company, is ordered to Haraki Island to push a power house job. Mallinson brings him to show up the work until he gets hold of Haunted Valley.

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Denslow, chief engineer of the Ranger company, is ordered to Haraki Island to push a power house job. Mallinson brings him to show up the work until he gets hold of Haunted Valley.
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And now, Henry," the girl smiled, 
"all that remains is to square accounts
in Lost River Dam, and Mr. Craig is
going to help me finish it.

"Forgive me if I hope you lose,"
Malinson replied, "I-I want you,
Ruth, and I am thinking of our agree-
ment.

"So am I," the girl returned cool-
ly, "That's why I am determined to
win.

Meanwhile, at Lost River Dam,
Malinson's agents had been doing their
best to delay the construction work.

Two of Ruth Ranger and Eugenia Craig had been
swallowed up in a crevice of the
earthquake. He hastened to send a
wireless to Ranger, Inc., informing
them of the death of the head of their
firm.

Imagine the gentleman's surprise
when he appeared on deck as the
steamer pulled out of the harbor, to
meet Ruth and Craig face to face. He
started back as though he had seen a
ghost.

"I didn't expect to have your
company this trip," he stammered.

"It was a close call," smiled Ruth,
"but we found a way out through the
cracks in the earth, in time.

And now we're already too late
for the Lost River project, aren't we?
" she added smiling up at the
young man.

That night, Malinson did his best
to separate the girl from the admiring
and adoring Craig. Finally, he
was successful and suggested that
they walk back aft and watch the
wake of the ship—in reality to get out
of the way of Craig.

Mr. Craig in charge of everything—he
is the one man I can trust.

A week later, Malinson's confidential
man, Shankay, entered his em-
ployer's office with a look of dis-
trust on his face. "At the rate Craig
is going," he declared, "Lost River
Dam will be finished on schedule.

Why, with all the odds against him
he's putting things over like magic."

"Get rid of him! You know what it
means to me—don't fail!"

Shankay was absolutely right. With
Craig at the helm things moved. All
of the workmen liked him—excepting
those in the employ of Malinson—and
they were willing to do his biding.

As he sat at his desk, two surly looking laborers entered and
made a petty complaint. Craig looked
up at them astonished, and discussed
the question. The workmen would not
listen to reasons. Finally Craig closed
the interview.

"Results are what I want," he said,
"not talk." He then arose and walked
from the shack. Dinny approached
him smiling.

"Dinny," he said, "do me a favor,
will you? I am expecting a case of
instruments. Run up to the shack on
the siding and see if it came."

Dinny hastened to obey and Craig
continued his walk. He did not
notice that the two surly individuals
were following him, keeping well un-
der cover at the same time. Craig
was on his way to inspect the dam,
and he surveyed the huge piece of
construction in the distance with a
feeling of pleasure.
In the meantime, Ruth was searching the construction camp for Craig. In fact, the young man was occupying no small amount of her thoughts—more even than the important work that had been completed. Besides his strong physical attractions, Craig was a man of dynamic energy and force, and it was no wonder, perhaps, that the girl felt a strange fluttering in her heart every time she thought of him.

And with these thoughts came also thoughts of Mailinson, and the few words he had inserted in her contract—that Ruth would not only forfeit the haunted Valley if she could not repay the million dollars, but also become the bride of Mailinson. The girl did not relish this. Her spirit of bravado in the face of opposition had prevented her from protesting when Mailinson made the added stipulation. She had not thought seriously of the fact that she might have to marry Mailinson; not until she had encountered Craig and he had come to mean everything to the girl.

Ruth scowled a bit as she rode through the camp on her favorite horse. She wondered how it would all come out. With Eugene Craig at the helm of her engineering project it seemed as though she could not lose. Under the able leadership of the young man the workmen were all turning to their tasks like beavers. Only a few, still faithful to Mailinson, were making trouble.

Then Dinky appeared on the scene. "They instruments have arrived," he informed Craig, "and they're in the shed at the end of the railroad track."

"Great!" the young man ejaculated, now thoroughly recovered. "Come on, Ruth," he added, "Let's give them the once over. Dinky, I wish you'd keep your eyes peeled for mischief."

Dinky reluctantly left the young people who slowly wound their way toward the shack—a small structure that was located at the end of a short railroad track, and acted as a sort of buffer. Neither of them noticed the two men who had attacked Craig following them. Craig's enemies grinned as they saw the two young people enter the shed.

"I got it!" one of them exclaimed. "We'll throw that switch, turn one of the cars loose so it'll smash that spur track buffer and we will knock them straight into kingdom come." In another moment the deed was done. Glimping Hendehl, the two workmen watched as the car sped down the grade shot off the end of the track and smashed into the Ricky shed, where Ruth and Craig were examining the new instruments.

(To be continued.)
Haunted Valley: Episode Six: Brink of Eternity (1923)

Reporter Dick Foster of the *Morning Globe* apparently makes his first appearance in this 15-chapter serial in Episode 11.

The sixth chapter in the Patheserial “Haunted Valley” starring Ruth Roland. The two reels are given over to showing melodramatics created by the amazing contraptions mechanical and electrical which the villain uses to protect the treasures of Haunted Valley.

There is a machine—a box with wheels and pulleys and having a Brownie 2-A camera mounted on it—which enables the villain to project the image of men in phantom form before intruders in the valley. The story does not advance much. Ruth must have a million dollars in order to hold her right to Haunted Valley and accompanied by the hero she is in search of this when the weird inventions are encountered.

*Exhibitors Trade Review*, June 9, 1923, p. 72

“Haunted Valley,” Ruth Roland’s chapter-production, reaches its sixth episode, which is titled “The Brink of Eternity.” In this chapter the hidden machinery of the heroine’s arch enemy is seen in operation, with the lovers apparently victims of frightful convulsions of the earth beneath their feet.

*Motion Picture News*, June 9, 1923, p. 2777
The Story to Date.

Ruth Rangn is president of Rangn, Inc., and the engineer in charge of the Haunted Valley, a place of mystery and terror, where a mysterious force is at work.

Henry Mallinson, a wealthy magnate, has purchased the Haunted Valley and is determined to uncover its secrets. Mallinson, along with his assistant Donald Blaine, have discovered a network of underground streams and tunnels that feed into the valley. They believe that these streams hold the key to unlocking the valley's secrets.

On the night of the murder, Mallinson and his team were exploring one of the tunnels when they were attacked by an unknown force. Mallinson was able to escape, but Donald Blaine was not so fortunate.

Mallinson's daughter, Sally, has been kidnapped by an unknown group. Mallinson believes that the kidnapers are after the secrets of the valley, and he is determined to find them and save Sally.

Meanwhile, Ruth Rangn is on the case. She has been hired by Mallinson to investigate the murder and find his daughter. Ruth is determined to solve the mystery of the Haunted Valley and bring the killer to justice.

The stakes are high, and the forces of evil are determined to keep their secrets hidden. Will Mallinson and Ruth be able to uncover the truth and bring peace to the Haunted Valley?
Craig and Ruth had an exciting chase on their hands trying to catch the fleeing Sharkey. Around corners they went, up side streets, and finally into an alleyway. Sharkey leaped from his car and rushed for a stone wall directly in front of him. But Craig darted after him, seized him and dragged him to the ground before he could get over.

"Your were responsible for the accident at the dam, and you are in touch with Mallinson," Craig accused. "Now if you've got anything to say, speak up!"

Sharkey suddenly realized that only the truth could save him.

"Mallinson is determined to have Haunted Valley at any cost," he answered.

"But what has Mallinson to gain?" asked Ruth, amazed. "It is true that I have discovered water in the valley, but to irrigate the land would take months; and even then the valley would not be fabulously wealthy."

"The valley is worth millions," Sharkey replied, "but—not because of water. I know the secret and I can prove it to you—tonight."

"Then I will go with you to Haunted Valley tonight and give you a chance to redeem yourself," the girl declared.

In his library, Henry Mallinson was exceedingly upset, but perhaps not as much as he might have been, had he known of the recent developments. Vivian watched him anxiously as he paced back and forth.

"I am beginning to feel that I can no longer trust Sharkey," Mallinson was saying. "If he confesses everything, I am ruined."

"Don't worry until you have to," Vivian comforted. "Why don't you go away for a few days until this blows over? Sharkey may not say a word."

This seemed to appeal to Mallinson. "That's a good idea," he answered. "I'll be safe in Haunted Valley, and for a few days you can handle everything for me at the office."

The girl agreed, and Mallinson immediately began to make preparations to leave.

Two hours later, as Haunted Valley shimmered in the light of the full moon, Ruth, Eugene Craig and Sharkey arrived at the boundary line.
“I am known and trusted by the forces guarding the valley,” Sharkey explained. “It will not be safe for either of you to accompany me. I must go alone, but I shall return shortly with proof of the valley’s wealth.”

Ruth and Craig agreed to wait outside the boundary fence until Sharkey’s return.

Sharkey immediately headed for the control chamber. Once inside, he informed the man on duty that he would be in the valley for some time and not to interfere with anything he might do. But hardly had he departed when Mallinson put in his appearance.

“Ah, Mr. Mallinson!” exclaimed the control man. “I was just going to sound for you to show you an invention started by Dirks that I have just perfected. It’s sure a marvel.”

And then the young man gave a demonstration of the wierdest phenomenon imaginable. With a bit of mechanism similar to a moving picture camera, he first took pictures of Mallinson. Then, after a moment of tinkering with another apparatus, he called Mallinson’s attention to the result. Much to the latter’s astonishment, he saw a spectre-like form of himself projected in the air.

“The remarkable thing about all this,” explained the man, “is the fact that I can throw the form of anyone, to any part of the valley. I tried this experiment first with Dennis, and I have perfected it by throwing his form through space.”

Mallinson was fascinated by the machine. He stopped for a moment, however, and glanced into the periscope-like affair in the control room and saw the image of Sharkey, furtively carrying a small, metal, antique box. Mallinson turned to the control man and said:

“I no longer trust Sharkey. He must not leave the valley with that box. I’ve got it! Get you new, jaynilo, working and we’ll see what effect it will have on Sharkey. If he is confronted with the image of Dennis.”

And then, suddenly in the air just ahead of Sharkey, there appeared the sinister, horrifying phantom of Dennis. Sharkey stood transfixed, his eyes bulging. As the specter-like image came toward him with arms upraised, Sharkey backed away in utmost horror. He came to the edge of a chasm, staggered, attempted to get his balance, and then suddenly fell back and downward with a terrifying yell.

Ruth and Craig hurried to the spot where the sound came from. All this was observed by Mallinson in the control room. When he saw Craig, his rage increased. He determined to rid himself of the troublesome young man then and there. Mallinson rushed to a lever, pulled and watched. He saw Craig on the cliff, with the ground under him starting to crumble away. Craig started to fall headlong, when Ruth seized him and both were plunged downward.

(To be continued.)

*The Hutchinson News*, Hutchinson, Kansas, June 7, 1923, p. 6
Haunted Valley: Episode Seven: Midnight Raid (1923)

Reporter Dick Foster of the *Morning Globe* apparently makes his first appearance in this 15-chapter serial in Episode 11.

*Exhibitors Trade Review*, June 6, 1923, p. 116
THE STORY TO DATE.

Ruth Ranger is president of Ranger Engineering firm constructing the Lost River Dam. She also owns half of the Haunted Valley, a piece of ungodly darkness; of lurking terror and mysterious disappearances.

Harry Mallinson, wealthy magnate, supposed a friend of Ruth, knows the secret of the real value of Haunted Valley, and is determined to obtain possession of the valley. Mallinson and his agents have built an underground headquarters in the side of a cliff from which by an ingenious series of mechanisms the dead could be kept from returning to life and thus destroy anyone entering the valley, by pulling certain levers.

Ruth Ranger cannot raise a million dollars at once, or her company will fail and be forced to complete its contract on the last day. Thinking Mallinson to be her friend, and unaware of his plot to obtain her property, she goes to him to borrow the needed money.

Mallinson agrees to loan the money to Ruth, but she will mortgage the valley to him the same day. She readily consented, believing the valley worthless, and agrees to give title to the valley to Mallinson if the loan is not repaid in 30 days.

Mallinson then goes one step further, proving his love for Ruth by asking her to marry him. Ruth agrees that if she fails in completing the Lost River Dam within 30 days, and is unable to repay the loan, she will marry Mallinson, being quite confident, however, that she will complete the dam previously agreed upon.

Dirk and Harry, Mallinson's assistants, discuss with their chief the division of the property should either of them win in the secret of the plot. Mallinson knocks Dirk down, and hires him from his office that night. Later, he goes to Ruth to tell her the secret of the valley's riches. Just as he starts to tell her, a pistol crack and Dirk falls dead at her feet.

Denslow, chief engineer of the Ranger company is ordered to Haraiki island to rush a power house job. Mallinson brings him to show the work until he needs help from Haraiki Valley.

Ruth Ranger, determined to find the mystery of the valley, decides to do some exploring in the valley. Mallinson, in his secret control room, watches through the valley, through the master projection board. He leaves orders that the girl is not to be harmed, but if Craig, an engineer, swallows a poison, enters the valley, he is to get it.

Mallinson's man in the control room tells Craig in the valley. Not knowing the girl an Dinnny were near, his pulls a lever. Craig and Danny, followed by the girl all are plunged through a pitch into an underground whirlpool.

Denslow, the Ranger Co's chief engineer, who had turned traitor, was showing up the power house at Haraiki island, wiring his employer that the contract would be completed on time. But at the same time he was communicating with Sir-Louis, leader of the native workers, to hold up the work.

Vivian Delmar, typist to Mallinson, who was deeply in love with her, agreed a delay on the work would force Ruth to marry him. Dinnny off to Ruth the fact that the work was being held up. This was confirmed by a cable from the governor of Haraiki:

Ruth, desiring to go to Haraiki and see for herself, and unaware that Mallinson was treacherously at the bottom of the conspiracy against her, went to him and asked him to let her go to Haraiki on one of his ships, due in the morning. He verbally consented, and then secretly gave orders to the ship's officers not to go to Haraiki, but to head for China coast with the girl. Mallinson instructed Dinnny Ruth's
Fortunately, a small ledge jutted out just below the cliff, and this broke the fall of Ruth Ranger and Eugene Craig. Both were a bit shaken up, but outside of that they were none the worse for their experience. Ruth could not understand the events that had happened in the valley, or the disappearance of Sharkey. However, Craig advised her to have the entire valley searched the next day to see if the mysterious forces operating there could be discovered.

The search was made under the direction of Craig, and nothing was discovered. The young couple next decided to go ahead with the scheme of irrigating the valley, hoping in that way they might discover something about the fabulous wealth hinted at by Sharkey.

At his office the next afternoon, Henry Mallinson was engaged in deep thought. Vivian Delmar, deeply in love with the man, watched over him anxiously, wondering what his next move might be. The loss of his confidential man, Sharkey, had made Mallinson more careful.

At that moment Brennon entered.

"So you have decided to accept my little proposition?" Mallinson asked, looking up at Brennon. "Of course you must understand you must not let it interfere with your connection with the Ranger outfit!" Brennon nodded.

"You can have Sharkey's old office for our private conferences," Mallinson added. "You must never come here openly again."

"I think I understand you, Mr. Mallinson," Brennon replied. "Several days ago," Mallinson continued, "Miss Ranger discovered an underground stream of water in Haunted Valley. Do you know if she has any plans or intentions in trying to irrigate the valley?"

"Indeed she has. Plans have already been drawn up and they were delivered to her this morning."

"Then your first job is to get those plans," smiled Mallinson. "It would be fatal to my schemes to have her put a force of workmen in Haunted Valley at this time. Get those plans as soon as possible."

While this was going on Ruth and Craig were in conference with Wootcherby in the offices of Ranger, Inc. The girl learned that all the engineering projects were advancing briskly, so that full attention could be given to Haunted Valley. Ruth decided that the next thing to do would be to look over the plans for the irrigation work:

At that moment, Brennon entered from Mallinson's office and hastened to the vault where the Ranger papers were kept. As he was about to extract the plans, Ruth entered and courteously and without suspicion explained that she was just on the point of getting the plans herself, as she had intended to study them that evening. Brennon was at a loss what to do, but managed to cover his confusion.

Evening found Ruth and Craig seated at a large table in the library pouring over the plans. "When I discovered the underground stream, I thought I had learned why Mallinson wanted Haunted Valley. But now I guess we're farther up a tree than ever," the girl declared.

Brennon had lost no time in getting in touch with Henry Mallinson and informed him that Ruth had the plans of the valley in her possession. That Mallinson was disappointed is putting it mildly. However, he immediately conceived a plan to gain them for himself.

While Ruth and Craig were studying the blueprints, several mysterious figures were skulking about the grounds, one of them in feminine attire. These figures seemed to be busy carrying out a prearranged plan. Two of them hurried toward the house, while two or three others were stretching a wire close to the ground where light streamed through the French windows. Two others were standing with the female figure, ready to go into action at the signal.

Finally everything was ready and a low whistle sounded. The two men and the female figure advanced into the light area outside the French window. The men seized the woman, and in the struggle that followed a shrill scream was heard.
Ruth and Craig heard the scream. They both rushed to the French windows and threw them open. Outside they saw a woman, evidently fighting for her life against two male attackers. Craig rushed out to save the woman and the two attackers seeing him coming, fled. The young man sprinted after them, but in the darkness he tripped over the hidden wire and was thrown to the ground with a thud. Instantly, men leaping pounced upon him.

Ruth Ender, discovering Craig’s predicament, rushed out to help him. But the instant she left the house by way of the window, the man just outside stealthily entered. He waited no time, began stuffing the blueprints into his leather portfolio. While this was going on, another, on the outside of the house, cut the light wires and the house was plunged in darkness.

Upstairs, young Diny was awakened by the disturbance. Rushing to a window, he looked down on the scene of action. Dinny saw that Ruth and Craig were not having much difficulty with their adversaries, but somehow else suddenly caught his eye—a man fleeing from the house with the papers in his brief case.

Dinny made up his mind in a jiffy. Diving from the window to the ground, he shot down to the ground and chased after the man. The youngster’s pursuit led to the next corner where a car waited. Dinny hesitated for a moment, then, as the car started off he made a spurt and sprang to the spare tire case on the back.

Dinny was a fast worker. Climbing up, he hopped through the glass window and made his way to the auto, where he saw the sole occupant of the back seat was the brief case containing the blueprints. In the wink of an eye, Dinny had climbed around to the side of the car, reached in and snatched the precious bag. The next moment saw him speeding up the street as fast as his legs could carry him, in the direction of Ruth’s home.

Her captors saw that every precaution to keep the girl from making an outcry was employed. Had it paid off.

But a remote garage, a gentleman paced back and forth, nervously smoking a cigarette—Malinison. Suddenly a car whipped into the place, plunged into the garage portals and stopped. Malinison threw away his cigarette and stepped gaily toward the car, expecting to have the portfolio turned over to his possession.

(To be continued tomorrow.)
Haunted Valley: Episode Eight: Radio Trap (1923)
Reporter Dick Foster of the *Morning Globe* apparently makes his first appearance in this 15-chapter serial in Episode 11.

*Exhibitors Trade Review*, June 23, 1923, p. 161
THE RADIO STORY TO DATE.

Ruth Ranger is president of Ranger Inc., an engineering firm constructing the Lost River Dam, the cornerstone of the Haunted Valley, a place of ungodly lights and eerie shades; of lurking terrors and mysterious disappearances.

Harry Mallinson, wealthy magnate, supposed a friend of Ruth, knows the secret of the real value of Haunted Valley, and is striving to obtain possession of the valley. Mallinson and his agents have built an underground headquarters in the side of a cliff from which by an ingeniously system of mechanisms they can send death to anyone entering the valley, by pulling certain levers.

Ruth Ranger must raise a million dollars at once or her company will fail and be unable to complete its contract on the great dam. Thinking Mallinson to be her friend, and unaware of his plot to obtain her property, she goes to him to borrow the needed money. She agrees to loan the money to her if she will mortgage to him the valley. She readily consented, believing the loan was to be in good faith and give title to the valley to Mallinson if the loan is not repaid in 30 days.

Ruth then goes one step further. Professing his love for Ruth he asks her to marry him. She agrees if she fails in completing the Lost River Dam within 30 days, and thus is unable to repay the loan, she will marry Mallinson, being quite confident, however, that she will succeed.

Dirks and Sharkey, Mallinson's assistants, discuss with their chief the division of the valley, they are to get. Mallinson knocks Dirks down, and kicks him from his office. That night Dirks goes to Ruth Ranger to tell her the story of Mallinson's riches. Just as he starts to tell her, a pistol cracks and Dirks falls dead at her feet.

Both Mallinson of the Ranger company is ordered to Harkai Island to rush a power house job. Mallinson bribe him to slow up the work until he gets hold of Haunted Valley.

Ruth Ranger, determined to examine the mystery of the valley is exploring it accompanied by young Dinny, her protege. Mallinson, in his secret control room saw them enter the valley, through his mirror projection board. He hears order that the girl is not to be harmed, but if Thomas Craig, an engineer, her friend, enters the valley, he is to "get it."

Mallinson's man in the central room saw Craig in the valley. Not knowing the girl and Dinny were near he pulls a lever. Craig and the girl all are plunged through a pitfall into an underground whirlpool.

Denslow, the Ranger Inc., chief engineer who had turned traitor, was lowering up the work on the power house at Harkai Island, wiring his employers that the task could be completed in time, but at the same time in a conspiracy with Big Louis, leader of the native workers, to hold up the work to

Vivian Delamar, stenographer to Mallinson, who was deeply in love with her employer, knowing a delay on the work would force Ruth to marry him, tipped off to Ruth that the work was being delayed. This was confirmed by a cable from the governor of Harkai, Ruth, determined to go to Harkai and see for herself, and unaware that Mallinson was treacherously at the bottom of the conspiracy against him, consented to him and asked him to let her go to Harkai on one of his ships, due to sail that day. He promptly consented, and then secretly gave orders to the ship's officers not to go to Harkai, but to head for the China coast with it from young to.

Miss Delamar informed Dinny, Ruth's protégée, of the plot to prevent her reaching Harkai. Dinny informs Craig, and the two take chase after the ship on which Ruth was a passenger, Craig on a hydroplane and Dinny on a motor boat. They overtook the ship, and Ruth leaped overboard, being picked up by the motor boat while she drifted down in his plane and picked her up on the plans by means of a rope ladder.

Ruth Ranger and Craig arrived at Harkai Island by plane in time to head off the crooked work of Denslow, and get the power house finished. This thanks to the fine work of Craig. But, as they were speeding down the mountainside to the port, to catch a vessel and return to the states, a tremendous earthquake undermined the track, and the earth opened ahead of their car, like a gigantic monster yawning.

But the young folks escaped from the earth fesses, unharmed and to the surprise of Mallinson, showed up safe and sound.

Craig arrived back at Lost River Dam just in time to save things from being smashed through the evil work of Mallinson's agents. Two of the latter attempted to kill Craig by drowning him in the brink of the dam, but he was rescued by Ruth, who arrived just in time. As Craig and Ruth entered a shed to look at some instruments. Craig's enemies threw a switch and turned a string of cars loose, crashing into the rickety shed into which the young couple had gone.

But once more the young couple escaped, neither being seriously injured.

Sharkey, after a quarrel with Mallinson, was induced by Ruth Ranger to tell him the whole truth of the conspiracy of Mallinson to get the valley. As Sharkey was about to show Ruth and Craig the secret of the valley's riches, Mallinson, in the secret control room saw Sharkey through the periscope, in the valley. Pulling a lever, Mallinson caused the ground to collapse, swallowing Sharkey, Craig and Ruth, rushing to his aid, crumbled.

But once more Ruth and Craig are saved, this time by falling over an small bridge hanging from the cliff. Sharkey however had disappeared.

Brennan, office manager of Ranger Inc., was bribed by Mallinson to betray his fair employer, and obtain for Mallinson her plans for irrigating the valley. Ruth and Craig were studying the plans that night at her home when they were stolen by an attacking party and Ruth was kidnapped by Brennan. The plans, however, were recovered by Dinny from the car. Mallinson, arriving at a garage, was surprised to find in the plans he expected, but Ruth Craig, a prisoner.
With the aid of Vivian Delamar, Henry Mallinson made a clever stroke and threw all suspicion from himself regarding the kidnapping of Ruth Ranger. Brennan was forced to shoulder all the blame, and his reward for his assistance to Mallinson was prison bars. Ruth immediately got in touch with her home and telephoned Eugene Craig that she was safe and that she would be home in a very short time. Mallinson determined to sow new seeds into the girl’s mind, knowing that Craig must now have the plans in his possession.

“It is known that you own Haunted Valley, and that I hold it as security for a loan,” Mallinson confided. “I suspect that a powerful enemy of yours has discovered something of tremendous value, and that he is determined to obtain control of the valley. Such a man would halt at nothing to gain his ends. Knows that you might forfeit the valley to me, he has incited me in his attacks.”

“Why, that is highly improbable!” the girl exclaimed.

“Ah, I don’t know! Look at all the parties you have encountered recently. What’d you like to know, is, who is this man Craig? Whence did he come from? Doesn’t he seem to know all your plans and projects?”

“If it were Craig,” Ruth replied, “why should he be violent means to steal the plans from me tonight when he had access to the plans already and knew their contents?”

“To hide his hand,” answered the clever Mallinson.

As they drew up before Ruth’s home, Craig saw them alighting. He decided to conceal himself and await developments. But before that, Craig reached the cell, and Brennan had already received his instructions.

“There is a secret room on the same floor as the Ranger offices,” he informed Craig. “You might get a clue there. He knew very little of the plot myself.” Craig was delighted and left the spot in a cheery mood.

That night, Mallinson and one of his assistants were mysteriously busy in the secret office installing the radio spectroscope apparatus. But when Craig came down the dark corridor with a flashlight and opened the door, he found it deserted. However, through a tiny aperture in the next office, Mallinson was watching every move the young man made, and was ordering his men to start the machinery. Mallinson’s object was to photograph an image of Craig by means of the radio spectroscope so that he could later project it wherever he desired.

Craig discovered the radio set in the office—just as Mallinson had planned—and the young man lost no time in placing the headpiece to his eyes. He turned on the radio, as nothing, but Craig stood and decided to wait, hoping that he might pick up a message.

Down the Ranger and the cowboy in Haunted Valley. The latter was showing Ruth the spot where she had found the radio telephones. Then, the search commenced, with the cowboy gradually straying farther and farther away from the girl.

Meanwhile, in Mallinson’s secret control room, that gentleman’s brain was watching the valley constantly. As they saw that the cowboy had left the girl’s side, they decided to follow the orders of their chief.

Suddenly Ruth was amazed to see the image of Eugene Craig projected before her eyes. He didn’t appear to be the girl, but moved, naturally about. Ruth could not understand his presence, and her old suspicions of his return grew. She decided to follow the young man and see what was happening up there. But instead of the mainhouse, Craig, like the flesh, had waited all night in the hopes of hearing a message that might reveal the secret of Ruth’s enmity and had finally fallen asleep, his head on the table.
Ruth, pursuing the phantom Craig, was sure that the young man was guilty of plotting against her. She saw him suddenly take a radio head-piece from its hiding place, just as he did in the secret office, and then disappear into a grotto. Ruth followed him into the darkness of the tunnel.

The control men lost no time in working the levers, and suddenly Ruth was precipitated into a secret chamber, and a heavy grating shut her in. She called to Craig for help, but there was no answer. She was trapped! A thin trickle of sand was falling down from above, but the girl did not notice it in her anger of Craig.

Mallinson was informed immediately that his orders had been carried out. He assured himself that Craig was still a prisoner in the secret office and then hunted up Vivian Dolmar to give new orders.

Meanwhile, in the underground prison, Ruth discovered food and water, but the falling sand had already made a pile on the floor and the girl realized that the sand would slowly but inevitably fill the tiny room. All her efforts to stop it were of no avail.

In the secret office, Craig awakened with a sudden start. He was still wearing the radio head-piece, and was startled to hear Ruth crying: "Help! Help!" It brought him to his senses instantly.

"Ruth! Ruth!" he shouted. "Where are you?"

The sand had now inundated her up to the armpits. "Have mercy, Craig!" Ruth screamed. "You are killing me! Hurry, or you'll be too late!"

Craig was frantic. "Ruth, tell me where you are. Help me! I help you!"

At that moment, Mallinson stepped into the office through the secret panel. He seized the wires from Craig and tore the connections from the wall.

"What is the meaning of this?" Mallinson shouted. "What evil work are you up to now?"

Craig was beside himself with rage as he realized that the villain-out Mallinson had cut him off from Ruth. He launched out and struck his enemy a terrific blow, but was suddenly seized from behind and thrown to the floor.

"Ruth," he murmured. "Save Ruth!"

(The to be continued Monday)
Haunted Valley: Episode Nine: Ordeal of Fire (1923)
Reporter Dick Foster of the *Morning Globe* apparently makes his first appearance in this 15-chapter serial in Episode 11.

>In the ninth episode of the Ruth Roland serial the heroine is rescued from the pit into which she has fallen. Mallison also makes things look difficult for Craig. He engaged a woman to pretend to be in love with Craig and sends Ruth out, knowing that she will discover them together. Ruth jumps into a sluiceway to escape from a burning building and Craig dives after her to save her before reaching the water wheel. There is good action in this chapter and more complications to be solved in the following numbers.

*Exhibitors Trade Review*, July 7, 1923, p. 247
THE STORY TO DATE.

Ruth Ranger is president of Ranger, Inc., an engineering firm constructing the Last Hill Dam. She is also in charge of the Haunted Valley, a place of mystery and eerie incidents, known for its terrifying tales and mysterious disappearances.

Harry Mallinson, wealthy contractor, supposedly a friend of Ruth, knows the secret of the real value of Haunted Valley, and is striving to obtain possession of the land. Mallinson and his agents have bought an uninhabited headquarters in the side of a cliff from which it is an impossible system of mechanisms they can hold death to anyone entering the valley, by killing switch levels.

Ruth Ranger must raise a million dollars or her company will fail and be unable to complete its contract on the giant dam. Thinking Mallinson is his only hope, and unaware of the plot to obtain his property, she goes to him to borrow the money.

Mallinson agrees to lend the money to her if she will mortgage to him the valley. She modestly declined, believing the valley worthless, and agreed to give title to the valley to Mallinson if the man she loved married her in 30 days. Mallinson then gives one step further. Promising his love for Ruth, he agrees also that if she marries him she agrees to sell him the Last Hill Dam contract within 30 days, and thus be able to pay the loan. She sent Mallinson a letter to say she was quite confident, however, that she could win.

In an attempt to make sure, with Eugene Craig, an engineer who was building the valley, Mallinson majors him and holds him present in a secret chamber. Ruth, then disguised as a secret chamber, is held a prisoner.

Out in Haunted Valley, Ruth Ran-
gers' coming companion was heard
for the first time. He could not
understand how she had disappeared. However, he finally managed to pick
up her trail which led to the gorge. As the congressman approached, her
voice called to him for help. There
was no way of reaching her at that ent
trance, so the cowboy made his way
around to the other entrance. Here he
listened and heard a terrific effort to
reach the girl's position.

When this was going on, Henry
Mallinson was making the last step
in his scheme of tricking Craig in the eyes of the
fair belle. Mallinson had managed to
get a foothold, from his office, and ordered his men to deposit him in
a hole near the gorge. Consequently, as Ruth appeared, she found Craig
facing her on the ground coming back to
consciousness.

"Well, what have you got to say?" the girl asked.

"I heard your voice through the
hole," Craig answered, "but before
I could answer I was attacked from
behind. Because I saw the key to
the office adjacently Mallinson, and
the idea was turned into Haunted
Valley. I told you, Ruth, this is a
pertinent part of Mallinson's doings. The
point is part of his office's.

"Prove your statement, Mr. Craig.
Show me the mysterious room where
was the body attacked."

Craig nodded and saw the
mysterious room where
the body was attacked. Evidently Mallinson was per-
forming in trying to win back the girl's faith. And now Mallinson insisted
that they return to his office-im-
plied proof. Craig was extremely
puzzled.

The story goes on from here. The
room Craig saw before him was the
same room he had been confined in, but the furni-
ture was mixed, and dust showed itself everywhere. "This office has
been vacant for months," Mallinson added.

Craig was astonished. "But, Ruth,"
he gasped, "there is something queer
about this."

Ruth looked from one man to the
other, "I must have time to think," she
answered.

Everyone Craig saw there was nothing
to do but leave the office. He
soon found himself on the street and
wandering around the side of the
building. Here he was astonished to
see a man standing, with office fur-
nishings on the sidewalk about to
be loaded. As the workmen were prob-
ably on the elevator, Craig hastened
to examine the pieces.

A large oak desk occupied his at-
tention first. He glanced to open
drawer and saw some papers that
interested him at once. Three were
newspaper clippings calling the pub-
ic's attention to the deaths of Eriks,
Venslow and Sharkey. Then there
was a small piece of white paper on
which were inscribed four names:
Erika, Demersw, Sharkey's and his
own. The first three names had
checked opposite them. Craig smiled.
Evidently it was his turn next. How-
ever, the young man determined to
have it out with Mallinson at once.

In his office, Henry Mallinson was
questioning his secretary.
“Did you get all the papers that were in the other room?” he asked. Vivian Delamar nodded. “You are sure then,” he continued, “nothing was left in Sharkey’s desk?”

“Quite,” the girl answered before leaving the room.

“Here are some papers that were not removed from Sharkey’s desk!” Mallinson whirled around in his chair and beheld Craig standing behind him. That young man had cleverly entered through Mallinson’s secret panel.

“You are a clever man, Mallinson,” Craig went on, “and I am going to prove to Miss Ranger just how clever you are.” With that he left the room.

In the offices of Ranger, Inc., Ruth had left orders that she would see no one—no one excepting Henry Mallinson. Craig was up against it.

“Then unless Lost River Dam is completed this week, you cannot pay the milllion,” her vice-president, Weatherly, was saying.

“Yes,” the girl answered, “and things are in a serious condition. They have just taken our best engineer to the hospital. The dam is completely tied up.”

At that moment, Mallinson entered.

“Ruth,” he said, “I overheard your remark and I have come to offer you a ten-day extension on your loan, if that will help you.” Ruth was profuse in her thanks to Mallinson and Weatherly also showed his appreciation.

As the girl left the office, she encountered Craig. “Sharkey was right about Mallinson,” Craig began, “he is at the bottom of all your troubles.”

Ruth looked at Craig curiously. “I beg your pardon,” she replied, “Mr. Mallinson has just demonstrated his friendship in a very welcome manner. But if you want to really serve me, go and take charge at Lost River immediately. I will be down later.”

Craig was at a loss just how to answer. Mallinson, after all, had gotten the upper hand. It was natural that he was discouraged. As he walked down the corridor, he encountered Dinny. The youngster greeted cheerfully.

“Listen, Dinny,” Craig confided, “if you see or hear anything suspicious around these diggings, report to me at once at the dam.”

Mallinson was extremely pleased with himself. As he wondered what his next office opened and a beautiful but flashy looking girl entered.

She evidently did not believe in wasting any time, for she immediately blurted out to Mallinson: “I must have five hundred dollars. Bremner is in jail on your account and I haven’t a dime. I’m Hazel Vernon, his mistress.”

Mallinson could not help but smile. Then an idea came to him. He lost no time in confiding it to his visitor.

“And remember his name is Eugene Craig—call him ‘Gene’,” he finished. “I’ll take the job,” Miss Vernon answered.

With the contract date close at hand, the main dam at Lost River was completed. However, important work on the machinery, spillways and grading was still unfinished. To Eugene Craig all the credit was due, for he worked like a bear. Ruth was aware of this, and she wondered if, perhaps, she had judged the young man too harshly.
"Yes, Mr. Craig is sure a hustler," one of the foremen was confiding to Ruth. "Things have been humming since he got here."

"He! pardon, where can I find Geno Craig?"

Ruth and the foreman turned and beheld a rather flashy-dressed young woman. Ruth felt a bit annoyed over the familiarity of the girl with Craig.

"He's in the office over there in that shed," the foreman answered. Hazel Vernon thanked the man and started in that direction. Ruth watched her for a moment, then her curiosity got the better of her and she followed and approached the shed where the girl entered. Ruth did not intend exactly to become an eavesdropper, but she could not help but overhear a strange conversation.

"You can't stall me any more," she heard a feminine voice say, "I won't stand for it. You just don't love me any more and you won't come out and tell me so. I tell you, you can't throw me down. I—I just can't live without you."

If Ruth was startled, Craig was amazed beyond description. He was about to deny any relationship with the girl when she whipped out a revolver and attempted to shoot herself. Craig sprang to her side, and as the revolver went off, the bullet plowed the side of an oil barrel. At that moment Ruth rushed into the shack.

"Ruth!" Craig shouted, "don't listen to her, it's a trick—a trick to turn you against me."

But Ruth rushed to the girl's side, and in so doing she upset the barrel of oil, which ran all over her skirt. Craig attempted to intervene, but without success. And Ruth attempted to leave the shack she brushed against a blow-torch standing just outside the door. Craig shouted as he saw the flame ignite the girl's skirt. Ruth, however, paid no heed to the proffered assistance but plunged into a sluice-way and was swept along by the swift waters.

A look of horror passed over Craig's face as he saw just ahead of her the water wheel, turning with a deadly rapidity, and he dove into the sluice-way to save Ruth from being crushed by it. He swam madly, overtook the girl, and tried to swim back with her against the current. But they were steadily thrown back by the current toward the menacing water wheel.
Haunted Valley: Episode Ten: The 100th Day (1923)
Reporter Dick Foster of the *Morning Globe* apparently makes his first appearance in this 15-chapter serial in Episode 11.
Haunted Valley, Pathe

In the tenth episode of this serial Ruth is convinced that Craig has been double crossing her. For a time it appears that she will lose control of her holdings and her promise to marry Malison will be fulfilled.
At the house of Ruth Ranger, the Fire Chief was in constant conversa-
tion with Dinny. The girl had been refused by the judge and was
expected under the care of a nurse.
\[...

Consequently, when Mr. Crawford arrived, he discovered that it was
impossible to see Miss Ranger. As he was about to leave the house, Dinny
appeared on the scene and explained the importance of his visit. The
youngster then outlined a plan for the man to gain access to the patient.
Dinny planned to fall downstairs, and in the confusion, Crawford was to
slip into the room.

Dinny’s acrobat scheme worked like a charm, and the head of the Craw-
ford plant also showed considerable ability in slipping by the nurses and
entering the room. A look of glad surprise passed over the girl’s face as
she beheld her client.

“Mr. Crawford,” she began, “powerful enemies have tried to prevent
me from paying a million dollar loan, and I am relying on your check to
meet them. I wouldn't ask this favor, but I can assure you, if it were not neces-
sary."

"You are a plucky girl, Miss Ranger," Crawford answered, "and you can count on me to the limit. I'll in-
spect the dam at once, and if things are satisfactory I will personally place
in your hands, before noon, our check for one million dollars."

Unfortunately, this was overheard by the nurse, who was amazed when
she heard Crawford's voice in the sick-
room. She had no time in calling Mal-
linson and informing him what had
happened. The latter was thunder-
struck by the news. He thought rap-

dily and then began to make his plans
for intercepting Crawford and the mil-

lion dollar check.

Eleven o'clock had arrived, and by
that time Crawford had completed his
inspection of the dam and given his
O. K. to all the construction work
such to the joy of Craig. Then both
of them lost no time in climbing into
Crawford's machine to bring the
check to Ruth Ranger.

Meanwhile, Ruth, despite the
nurse's protests, had gone to her of-
cine, and with Weatherby anxiously
awaited the arrival of the check. Mal-
linson, too, waited in his own office,
hoping that the check would not ar-
rive at the specified time.

Craig and Crawford were speeding
toward the city when suddenly two
horsemen sprang out from a clump of
bushes along the road and ordered
them to stop. The car only speeded
faster, with the horsemen in pursuit.

Several shots rang out, one of them
puncturing a rear tire. Another shot
bored a hole through the gasoline
tank. Suddenly the car, due to the
punctured tire, swerved and collided
with a telephone pole. Crawford was
knocked unconscious, and Craig, see-
ing the horseman was fast approaching,
reached in the injured man's
pocket and drew out his wallet con-
taining the check.

"Now, I'll take care of you!" Craig
shouted grimly, as the horseman drew
up. The fight lasted but a moment,
as the cowboy was no match for Craig.

Without hesitating, the latter sprang
on the back of his attacker's horse
and headed for the city.

It so happened that two motorcycle
police officers suddenly appeared on the
scene. The cowboy rushed up to them
and informed them that the disappear-
ing Craig has stolen Crawford's mon-
ey and then ridden away on his horse.
Both policemen started after Craig at
full speed.

Meanwhile, Ruth and Weatherby
were anxiously awaiting the arrival
of Craig and Crawford with the check.
The silence was broken by the office
clock striking twelve—the fatal hour.
Ruth heard approaching footsteps.

"Thank God!" she exclaimed, "It's
Crawford!"

But it was not Crawford, Henry
Malinson merrily entered the office
but I am entirely satisfied with the
security."

The girl could scarcely believe that
she had failed. Her thoughts were in-
interrupted by the ring of the telephone.

"This is police headquarters," a
voice said. "We've got a party here
who calls himself Craig. We caught
him as he was getting away with a
check for a million dollars made out
to you."

"Yes—Yes!" Ruth answered hope-
lessly, and weakly hung up the re-
ceiver.

"As—as a Ranger," she said turn-
ing to Malinson, "I keep my word.
Haunted Valley is yours and I will
marry you." As she finished, Ruth
thought of Eugene Craig, a man she
had thought she could trust. It was
too much for her. With a sob, she
dropped her head in her arms, and
sank down on the desk before her.

(To be continued.)
Haunted Valley: Episode Eleven: Called to Account (aka Her Wedding Night) (1923)
Reporter Dick Foster of the *Morning Globe*

Newspaperman Foster gets wind of what is going on in Haunted Valley and goes to interview Eugene Craig who is involved in the situation. He hopes he was onto a sensational story. At first Craig was loath to tell anything to his visitor but the young man’s persistence was amazing. “Reporters are not just troublemakers,” Foster persisted. “Of course I want a story, but in return I may be able to help you.” “Fair enough,” Craig smiled. “Then I’ll you the entire yarn, but I must insist that you will not print a line of it until the story really ends.” And then Craig began his amazing disclosure that got even Ruth Ranger could have imagined. “So you see my hands are tired,” he finished, “but you are free to get the biggest story of the year and – and also can help me to prevent this marriage.” (to the villain, Henry Mallinson). Foster follows Mallinson. He follows him into a secret underground chamber. Henry Mallinson takes Foster prisoner and tries in every way to worm information out of him, but he could not get the young man to speak. And even though Foster was a prisoner, he was the most observant party ever held under lock and key. Summarized from *Haunted Valley* by Herbert Robinson, Adapted from the Patheserial by Frank Leon Smith).

*Exhibitors Trade Review*, July 12, 1923, p. 340

*Motion Picture News*, July 14, 1923, p. 199
“Haunted Valley”

By Herbert Robinson

Adapted from the Pathetic by Frank Leon Smith

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CHAPTER XI
Her Wedding Night

Realization that she had lost and must forfeit everything was a terrible blow to Ruth Ranger. Henry Malinsson was maddened.

"Ruth," he said, "marry me today and let me reassure you of your rescue.

"I—will marry you one week from today," the girl replied, "I just had time to tell the police station and see Eugene Craig.

Malinsson believed that Ruth was still in love with Craig. "I believe that Craig won your confidence," he asserted, "to learn what you are planning.

Ruth turned to Weatherby. "Arrange to have the Glee Club arrive in Haunted Valley after we decide on the breeze and decide to fly, and let me be your latest captive," she said. The girl then started for the police station.

Craig, being ignorant of the real reason of her flight, was elated to see Ruth. "Mr. Crawford and I started from the dam with the check, but were held up on the road," he said. "In the meantime, the police didn't understand—so here I am. If you hurry to Mallison and speak to the man—"

"It is too late. I must keep my engagement and go to Haunted Haunted Valley to Miss Mallison," she said. "And marry him?" Ruth nodded sorrowfully.

"But Mallison is a crook!" Craig exclaimed. "I am sure that it was his men who held me up."

"I am sorry to believe that you are the crook and not Mr. Mallison," Ruth returned. "What did you come to Haunted Valley one day in the first week?"

Craig was astonished. "I don't tell you," he replied, without a trace of emotion. "And I shall be free to explain."

"Malinsson was right," the girl remarked. "You won my confidence and saved yourself."

"I have just a week to do it," smiled Foster.

In the days that followed, Dick Foster never left Mallison's trail. Finally, one night in Haunted Valley, he managed to catch up with the secret control room. Foster was a tripe too late in the efforts to pry into the enemy's stronghold, and as a result of the failure of the check.

"You are very fortunate in having a friend as just as Mr. Crawford," Foster said. "He sought valiantly to save the check from those ruthless hands."

Ruth was again dismayed. "It is possible that she had misjudged Craig. In vain she had fought against the thought that she loved him, but even as Crawford had meted the young man's name to the chief, she joined him. In the meantime, Craig had hastened to his office. That he felt disheartened over the situation of Ruth was putting it mildly. And yet, his hands were tied. He could not speak out everything that he would like to. As he entered his office a strange man waiting for him made him start back in surprise. The visitor greeted Craig and followed the young man into his private sanctum."

"Mr. Craig," he began, "you are expected to do certain work in Haunted Valley, I have reason to believe that you are a crook."

"I think you are wrong," Craig protested. "I felt that if I first won Miss Mallison's confidence, it would be a great help in the Haunted Valley case."

"Craig, we must have results in Haunted Valley! Drop everything and get busy!"

Meanwhile, the police report on the million dollar check had caused a small thrill in Newspaper Row. And this had brought Dick Foster of the Morning Globe to interview Craig and warn out what he hoped would be a sensational story. At first Craig was loth to tell anything to his visitor but the young man's persistence was amazing.

"Reporters are not just troublemakers," Foster persisted. "Of course I want a story, but in return I may be able to help you."

"Fair enough," Craig replied. "Then I'll tell you the whole thing, but I must insist that you will not print a line of it until the story really mades."

Craig began his amazing disclosure, that not even Ruth Ranger could have imagined. "Do you see what I am at yet?" he asked. "You are free to get the biggest story of the year and—also can help me to prevent this marriage."

And I have just a week in which to do it," smiled Foster.
Mysterious warnings had been sent to him, indicating that something might happen any time. In fact, at that very moment, Ruth’s betrothed approached Mallinson and handed him a note. The latter took it and walking to a window, read:

See me before you marry Ruth. Ranger. I am waiting outside.—Denslow.

Denslow! A shudder passed through Mallinson. It was impossible! Denslow had been put away at his orders on the island of Haaraki. Mallinson paced back and forth nervously. Several times, he started for the door, but each time his cowardice got the better of him. Finally Mallinson summoned all his courage. He wanted to get to the bottom of the thing. He walked to the front door and threw it open. No one was in sight. He stepped out on the porch. A hand reached out and pulled him to one side. Mallinson found himself facing a figure in a black cloak, a scarf covering the man’s entire countenance.

“I am real and I am armed,” came a low voice. “You tried to murder me and get my share of Haunted Valley.” The scarf was withdrawn and Mallinson beheld the pale face of Denslow. In utter panic, he forgot everything and turned and fled toward the street.

Ruth wondered what had happened to Mallinson. She saw that the front door was open and arrived at the entrance to the house just in time to see him leap into a car and speed away. As she stood there, wondering what could have happened, another cloaked figure seized her, clapped a hand over her mouth and dragged her to the sidewalk where another car waited. Ruth attempted to cry for help—but all in vain.

(To be continued)
Haunted Valley: Episode Twelve: Double Peril (aka The Place of Horror) (1923)

Reporter Dick Foster of the Morning Globe.

Episode summary: For the past week, Dick Foster, the young reporter, had been a prisoner in the control room of Haunted Valley. He had succeeded in overhearing many things of interest and only waited for his moment to strike. Much was said of hidden maps and so on. Finally Dick succeeded in loosening his bonds. He watched covertly and saw that the men were about to double-cross Mallinson. They had made a key for the iron chest. Foster decided his moment had come. With a terrific shriek he rushed them, seizing a pick on the way. The struggle was a short one, for Foster was a husky and he had completely surprised his adversaries. Dick wasted no time, but began demolishing the different menacing devices about the place before starting in his search. Foster was about to advance toward the chest when he heard someone enter the chamber. Seeing the newcomer was Mallinson, the reporter quickly concealed himself, but first succeeded in securing the map. Mallinson was stupefied as he surveyed the wreckage and the forms of his battered men being inert on the ground. He saw that the map had been taken from the chest, and was furious. The disappearance of his prisoner explained everything. Meanwhile, taking flight through Haunted Valley, Dick Foster encountered Ruth Ranger. Recognizing the girl, he hastened to explained everything, thinking that she could lend valuable assistance. “I am a newspaper reporter,” he informed her, “and I’m helping Mr. Craig.” This brought a gasp of surprise form Ruth. “I just escaped from your enemies’ stronghold with a map,” he continued, “and from that we ought to solve this mystery as there’s a treasure concerned in it.” (The two then went to the places indicated by the map).

The two end up on the top of an elevator and were jarred by an explosion and the elevator began to move. Upward they went, and, the two mystery seekers began to realize their predicament. They were only ten feet from the top of the shaft and there seemed no way to stop the slow ascent of the elevator. Ruth, terror stricken, glanced about her and flashed the electric torch from side to side. The sides of the shaft were perfectly smooth, and the top of the elevator would surely strike the top of the shaft in a moment or so. “We’ll be crushed to death if we can’t find a way out of this,” Dick murmured grimly. As the elevator slowly and steadily ascended, Ruth and her companion looked up in horror at their approaching fate. Nearer and nearer they approached the top of the shaft. In the next moment they were both forced to kneel to prevent their heads from striking the top, and the elevator continued its slow, steady journey upward. (To Be Continued).

Haunted Valley by Herbert Robinson, Adapted From the Patheserial by Frank Leon Smith, The Hutchinson News, Hutchinson, Kansas, June 14, 1923, p. 10 almost get killed
The Ruth Roland serial for the week, “Haunted Valley,” reaches its twelfth episode. Diabolical machinery is used in a cavern to keep the heroine away from her treasure, but the conspiracy overreaches itself, as wrong levers are pulled.

“HAUNTED VALLEY”
By HERBERT ROBINSON
Adapted From the Patheserial by Frank Leon Smith.
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CHAPTER XII.
The Place of Horror.

The Hutchinson News, Hutchinson, Kansas, June 14, 1923, p. 10
THE STORY TO DATE.

Ruth Ranger is president of Ranger, Inc., an engineering firm constructing the Lost River Dam. She also is owner of the Haunted Valley, a place of mystery, intrigue, and tales of eerie happenings and unexplained disappearances.

Henry Mallison, wealthy magnate, approached a friend of Ruth, known for the secret value of Haunted Valley, and inquired about obtaining possession of the valley. Mallison and his agents have built an underground headquarters in the side of a cliff from which they plan to attack a rival corporation. However, Mallison's plan was discovered by a unexpected visitor.

Ruth Ranger was in the closet when the man in the cloak entered. He threatened her with a gun, forcing her to safety in a dark, dirty room. Ruth managed to escape and return to the office, where she informed the authorities.

And strange to say, it had happened that the captors of Ruth Ranger had brought the girl to a dark, dirty room in a tenement in the same block. Danny, however, had been on the job, as usual. He noted the number of the room as it disappeared with his beloved guardian and hastened in pursuit, determined to notify the police and have a search made.

While Ruth was trying to get out of her imprisonment, she was surprised to see the door open and suddenly be confronted with Vivian Delmar.

"What does this mean?" Ruth asked.

"It means," came the slow reply, "that you are not going to marry Henry Mallison. You know that you do not love him."

"I know that I want to get out of this room," Ruth answered. "Give me that key!"

"Not until a way can be found to stop this marriage for all time," Vivian replied. "Before you leave this room you are going to learn the entire truth about Mallison." She led Ruth to a corner of the room and showed her a small opening in the wall. The girl beheld Mallison in the next room. A cloaked figure was with Mallison, but it was Craig, and more than she had feared was the young man.

"I have double-crossed the Ranger Company to get in on the Haunted Valley business," the man in the cloak was saying, "and you are not going to leave this room alive unless my share is guaranteed.

"All right, old man," Mallison replied, "I suppose what you want is a copy of the lay-out in Haunted Valley.

Mallison walked toward his desk and opened his drawer. Suddenly something slammed in his hand and a revolver cracked. His visitor returned the shots from an automatic concealed in the pocket of his coat. And then the police arrived downstairs. Hearing the gun fight they hastened upwards.

The girl explained to the police that her companions had escaped, and they immediately began to make a search of the premises. Danny remained with Ruth, and the girl confided that...
she intended to solve the mystery of Haunted Valley that night.

For the past week, Dick Foster, the young reporter, had been a prisoner in the control room in Haunted Valley. He had succeeded in overhearing many things of interest and only waited for his moment to strike. Much was said of hidden maps, and so on.

Finally, Dick succeeded in loosening his bonds. He watched covertly and saw that the men were about to double-cross Mallinson. They had made a key for the iron chest. Foster decided his moment had come. With a terrific shriek he rushed them, seizing a pick on the way. The struggle was a short one, for Foster was a husky and he had completely surprised his adversaries. Dick wasted no time, but began demolishing the different menacing devices about the place before starting in his search.

Foster was about to advance toward the chest when he heard someone enter the chamber. Seeing the newcomer was Mallinson, the reporter quickly concealed himself, but first succeeded in securing the map.

Mallinson was stupefied as he surveyed the wreckage and the forms of his battered men lying inert on the ground. He saw that the map had been taken from the chest, and was furious. The disappearance of his prisoner explained everything.
Meanwhile, taking flight through Haunted Valley, Dick Foster encountered Ruth Ranger. Recognizing the girl, he hastened to explain everything, thinking that she could lend valuable assistance.

"I am a newspaper reporter," he informed her, "and I'm helping Mr. Craig." This brought a gasp of surprise from Ruth. "I just escaped from your enemies' stronghold with a map," he continued, "and from that we ought to solve this mystery, as there's a treasure concerned in it."

Ruth was surprised and elated at the sudden help. She dismounted and they both pored over the map, after which they decided to go immediately to the places indicated.

Finally arriving, they found a concealed entrance place to a subterranean channel, and they were able to raise a gigantic boulder, by means of a lever with much ease. Both entered and after walking a short distance through the underground passageway they came to an elevator which apparently ran down into a mine. As it had been stopped just below the floor level, they were obliged to drop to the top of it. Ruth had brought a flashlight with her, but even with that assistance they could not find the controlling levers to start the elevator.

Before Ruth and Foster had entered the subterranean passage, the men in the control room had succeeded in partially repairing the damage done to the different pieces of mechanism. The periscope was again in working order and Mallison was furious when he beheld Ruth and her companion about to enter the secret passage of the small mine chamber.
Mallinson was at a loss to know what to do to prevent Ruth and Dick from getting any further knowledge of the treasure and the other mysteries of the mine. An idea suddenly came to him.

"I had nearly forgotten something!" he exclaimed. "I can destroy the elevator and prevent them from using it." And without consulting his assistants, he seized a lever and threw it over.

"My God!" exclaimed the control man, rushing up. "That's the wrong lever! You have destroyed the treasure!"

In the underground treasure room, Mallinson's act had resulted in a sudden flash of light. The room was filled with flames which illuminated the place and disclosed antique chests, Spanish casques, and other curios. Ruth Ranger and her new friend, on the top of the elevator, were jarred by the explosion, and the elevator began to move.

Upward they went, and the two mystery-seekers began to realize their predicament. They were only ten feet from the top of the shaft, and there seemed no way to stop the slow ascent of the elevator.

Ruth, terror-stricken, glanced about her and flashed the electric torch from side to side. The sides of the shaft were perfectly smooth, and the top of the elevator would surely strike the top of the shaft in a moment or so.

"We'll be crushed to death if we can't find a way out of this," Dick murmured grimly.

As the elevator slowly and steadily ascended, Ruth and her companion looked up in horror at their approaching fate. Nearer and nearer they approached the top of the shaft. In the next moment they were both forced to kneel to prevent their heads from striking the top, and the elevator continued its slow, steady journey upward.

(To be continued.)
Status: Print of Chapter 6 exists in the UCLA Film and Television Archive and is on DVD (“The Lost Serial Collection”)
Not Viewed

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

Haunted Valley: Episode Thirteen: To Hazardous Heights (1923)
Reporter Dick Foster of the Morning Globe.

Ruth and Dick Foster were indeed in a precarious predicament. The elevator was rapidly reaching the top of the shaft and threatened to crush both of them. Suddenly Foster whipped out his revolver and began shooting holes in the planks in the top of the elevator. He succeeded in gradually smashing his way through the inside where he managed to grasp the lever and start the elevator downward.

In the underground passage, Foster began to tell Ruth of his discovery. “Mallinson is behind the entire scheme,” he finished, “and in that control room they’ve got all kinds of fiendish contrivances. They kept me a prisoner for a week, but I got this map of the whole layout for my trouble.

Ruth and Foster had wended their way through the maze of underground passages in the valley. The place seemed unusually spooky, and both had the feeling that a third person was somewhere near them watching every move they made.

At the end of the episode, a friend, Dinny, finds Foster and Ruth. “Look!” Foster explained suddenly, “There’s something funny going on over there!” They saw Mallinson hurrying toward some ladders on the face of the cliff. He then started climbing upwards. Ruth, Dick Foster and Dinny saw him nearing the top and followed hot on his trail. As they started climbing the ladder, Mallinson reached the top. Here he was suddenly blocked by the man of mystery, who spring out at him. The struggle was very brief, as Mallinson employed a trick, managing to floor his attacker and escape. The mystery man struggled to his feet and was about to pursue Mallison when he heard voices coming from below. Peering over the top of the cliff, he saw Ruth Ranger rapidly climbing up the ladder. A sneer escaped his lips and he hastened to dislodge the fasteners of the ladder at the top. He was not aware that it was secured firmly at the bottom. Ruth was now half way up. But suddenly the ladder began to give way at the top and started to sway. She suddenly swung out into space and seemed almost done for, but Dick Foster and Dinny, waiting below, caught hold of the ladder and steadied it. Ruth could not understand what had happened. However, everything seemed all right again, so she resumed her journey upward. Once more the mystery man peered over—this time grim hatred was written on his face. He seized the top of the ladder and lifted—determined to plunge the girl downward. (To be continued tomorrow).

The Hutchinson News, Hutchinson, Kansas, June 15, 1923, p. 6
CHAPTER XIII
To Hazardous Heights

Harry Mallinson was having an exciting time of it in the central room. With Ruth Foster and the reporter in the minutes, and with the de<br>stroying the treasure at the bottom of the shaft, Mallinson was in a fever.

"Are those three working over there about the same as the rest of the man," the answer came in the affirmative. "Then turn 'em on and good the passengers," he shouted.

Ruth and Diana Foster were inclined to a precipice predicament. The elevator was rapidly reaching the top of the shaft, and there seemed no way to stop both of them. Suddenly Foster wrapped the rope and began to pull. She made it in the top of the elevator. Her ascension was followed by an immediate descent into the edges, where she changed her lover and start the elevator downward.

In the underground passage, Foster bellowed her distress. "Mallinson is behind the elevator," she finished, and that central room they'd get all kinds of devilish contrivances. They kept her a prisoner for a week, but I got the map of the whole layout for my trouble.

After looking at the map over the girl decided she would explore the place at once. "I've got too far to walk away now," she declared. "I'm going into this mystery before I leave Valendale. And you are turning the arms of the trumpet, Ruth, and I started forward to explore the lower room.

Meanwhile, Victor Delmar was worrying about the affair. He had decided to visit his home and see if it was anything there. Upon her arrival, the "Miss Delmar" of the morning paper was seen returning a lot of papers in the windows of the library.

"Mr. Mallinson telephoned me, and I went over there, and he told me there was something on the page. Upon the arrival, the delicious looking girl with a basket of flowers and a lot of papers in the window of the library.

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

Haunted Valley: Episode Fourteen: In Desperate Flight (1923)
Reporter Dick Foster of the Morning Globe.

Ruth Ranger was not seriously injured by her fall at the end of Episode 13. Dick Foster and Dinny carried Ruth Ranger into the cabin and in a few moments, the girl was quite herself again. An explosion below the trap door in the cabin takes place and in the confusion, Mallinson seized incriminating papers from the table, crashed out of the place, jumped on a horse and galloped away, while the others were pulling themselves out of the ruins. Ruth and Dick Foster recovered themselves first, and running toward the remaining two horses they lost no time in taking up the pursuit. Mallinson’s horse was foaming and covered with sweat, and the fleeing man knew that it could not keep up the fast pace much longer, Ruth and Foster were rapidly gaining on him, and by this time they were also out of the valley and safe from any other menacing devices. Ahead of him Mallinson saw a railroad track with a locomotive apparently deserted, a short distance up the track. He decided to make a dash for it and make his escape in the engine. What he did not see, however, was the man of mystery lurking on the other side of the locomotive.

As Ruth Ranger and the reporter rode up they were filled with consternation to see Mallinson making his escape. Ruth was in utter despair for it now seemed as though all her efforts were in vain. Glancing about the girl suddenly spied a couple of aviators in the freight station near the railroad, just assembling an airplane that had arrived. Hearing the whirring of the propeller, Ruth decided to take a chance. With Foster, she ran over to the men. They agreed to help her and Foster. She climbed into the plane with one of the aviators leaving young Foster behind, much to his disappointment. In another moment the plane left the ground and began to soar speedily after the feeling Mallinson. The Hutchinson News, Hutchinson, Kansas, June 16. 1923, p. 5
THE STORY TO DATE.

Ruth Ranger is president of Ranger, Inc., an engineering firm constructing the Lost River Dam. She also is owner of Haunted Valley, a place of ungodly wiles and eerie shades; of lurking terror and mysterious disappearances.

Harry Mallinson, wealthy magnate, suddenly a friend of Ruth, knows the secret of the real value of Haunted Valley, and is striving to obtain possession of the key. Mallinson and his agents have hit on an underground headquarters in the valley, carefully guarded by engineering mechanisms they can send to anyone entering the valley, by pulling certain levers.

Ruth Ranger must raise a million dollars at once or her company will fail and unable to complete its contract on the dam. Thinking Mallinson to be her end, and unaware of his plot to obtain the property, she goes to him to borrow the needed money.

Mallinson agrees to loan the money to her if she will mortgage to him the valley. She readily consented, believing the key worthless, and agreed to give title to the valley to Mallinson if the loan is repaid in 90 days.

Mallinson then goes one step further. Offering love for Ruth he asks her to marry him. She agrees if he fails in completing the Lost River Dam contract within 90 days, and thus is able to repay the loan, she will marry Mallinson, being quite confident, however, that she will win.

Mallinson, in an effort to prevent Ruth Ranger and Dick Foster, a newspaper reporter, from discovering the treasure rumored in Haunted Valley, pulled a lever to block an entrance. He pulled the wrong lever in the control room, and an explosion followed in the underground passage. Ruth and Dick, seeking to escape were trapped in the elevator, and dying a terrible fate by being crushed by the slowly rising elevator.

Ruth and Dick succeed in escaping on the elevator, and they take pursuit for Mallinson, who seeks flight. As they are climbing a ladder a "mystery man" peers over the top, seizes the ladder and harries the girl downward.

Fortunately Ruth Ranger was not seriously injured by her fall. Dick Foster and Dinny carried her into the cabin and in a few moments the girl was quite herself again.

"We won't know where to look for Mallinson now," she lamented, "and without direct orders from him, those men in the control room will destroy any person entering the valley."

Just then the door opened and two mysterious gentlemen appeared with allinson—their prisoner.

"Why, what does this mean?" Ruth stammered.

Mallinson was a good bluffer. "I would like to know myself," he answered. "You will have to ask these gentlemen.

"It means that we are going to have a show down right now," one of his captors replied. "We are just as deeply interested in Haunted Valley as Miss Ranger, and now we've got the keys and the things that we want them.""

"It will be a relief to solve this mystery," Ruth answered. "I had the secret within my grasp in an underground tunnel, but I lost the papers—""I take it that none of you know the secret," smiled Mallinson, sneeringly. "No, Ruth, you have forgotten that Haunted Valley has been forfeited to be. Why don't you ask Mr. Craig?"

"The meaning of everything?"

The party then decided the best thing to do would be to go to the control room. With Mallinson along, their safety would be guaranteed.

They were about to leave when a trap door in the floor opened and an old man of Spanish mien appeared. He lost papers were in his hands,
"Why! Who are you!" Ruth exclaimed.

"Ah, I have the most wonderful old documents," the Spaniard replied. They were written in the Spanish of three centuries ago!"

"Can you read them?" one of Mallinson's captors asked excitedly.

"Most certainly," came the suave reply. "They constitute the record of the Imperial Expedition which left Mexico City in 1542 in search of the seven Golden Cities! It is all here—how they'd suffered and fought and died!"

"But what—what did they find?" asked Ruth.

"They found—ah, but I must not go ahead of my story," replied the old man, much to the relief of Mallinson. "But what an addition to the documentary history of that period!" he continued, ecstatically. "And here a paper of a later day, in 1745, when the language was beginning to lose its purity!"

At this point Mallinson became alarmed. He knew the man was coming to the secret. Stealthily, he reached for the telephone and called to his men in the control room: "Number twenty-four! Quick!"

Almost immediately there was an explosion below the trap door in the attic, and in the confusion, Mallinson seized the papers from the table, rushed out of the place, jumped on a horse and galloped away, while the thieves were pulling themselves out of the ruins. Ruth and Dick Foster recovered themselves first, and running toward the remaining two horses, they set no time in taking up the pursuit.

The two men in the control room watched the flight of the three riders across the valley. A number of Stromberg's men had not yet succeeded in getting the right range. Other men were drawn back, bringing the sphenoids of dirt closer to Ruth and her companion.

"Throw up your hands—the whole gang of you!"

The men in the control room whirled about in surprise and beheld Eugene Craig standing behind them, an automatic in each hand. The young man had arrived on the scene in the nick of time, for in another moment Ruth would have been blown to atoms.

Mallinson's horse was foaming and covered with sweat, and the fleeing man knew that it could not keep up the fast pace much longer. Ruth and Foster were rapidly gaining on him, and by this time they were also out of the valley and safe from any other menacing devices. Ahead of him Mallinson saw a railroad track with a locomotive, apparently deserted, a short distance up the track. He decided to make a dash for it and make his escape in the engine. What he did not see, however, was the man of}
The mystery man had waited long for this moment. Seeing Mallinson climb into the cab, he stealthily approached and climbed up behind on the rear of the coal car. Mallinson was unaware of the fact that he had a traveling companion, and gleefully putting on full steam he started the engine puffing down the track.

As Ruth Ranger and the reporter rode up they were filled with consternation to see Mallinson making his escape. Ruth was in utter despair, for it now seemed as though all her efforts were in vain.

Glancing about the girl suddenly spied a couple of aviators in the freight station near the railroad, just assembling an airplane that had arrived. Hearing the whirring of the propeller, Ruth decided to take a chance. With Foster, she ran over to the men.

“I’ve got to catch that man escaping in the locomotive,” she explained. “It means everything to me. His name is Mallinson, and—”

The aviators looked up in surprise. “Mallinson?” one of the men exclaimed. “That’s a man we are both very much interested in. We shipped the plane here to make a flight over Haunted Valley, but if Mallinson has skipped, come on, we’ll get him!”

This sudden statement made the whole affair more mysterious to Ruth, but her delight over the assistance she was to receive was so great that she didn’t stop to ask questions. The girl climbed into the plane with one of the aviators, leaving young Foster behind, much to his disappointment. In another moment the plane loft the ground and began to soar speedily after the fleeing Mallinson.

At the throttle of the locomotive, Mallinson was examining the papers he had seized in his flight. He felt that his moment of triumph had come—if only he could keep from the clutches of Ruth Ranger and Eugene Craig. But there were other mysterious forces now operating against him, and well did he know that. He did not realize, however, that the mystery man was climbing over the coal in the rear of the car behind him, determined to play his card.

Gradually the airplane was overtaking the speeding locomotive, and Ruth was preparing a rope ladder and getting ready to climb down when the right moment would arrive. Finally she dropped the ladder over the side and started to climb downward, but something suddenly happened. The ladder broke loose from the plane and Ruth barely saved herself by clutching hold of the running gear of the plane.

She succeeded in climbing back into the cockpit, but now the aviator was having trouble with his controls. The plane was making a series of sharp nose dives, each one coming nearer the ground and being more dangerous.

The aviator glanced hopefully back at the girl and suddenly the plane made a final swoop and plunged downward, directly toward the path of the oncoming engine. Ruth and the aviator tried to jump free—but it was too late. The plane crashed onto the track and both were buried under the wreckage.

And now, in the speeding locomotive the man of mystery saw his opportunity and sprang for Mallinson. Both were fighting savagely, unconscious of what had happened on the track head of them.

(To be continued Monday.)
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Not Viewed

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

Haunted Valley: Episode Fifteen: Disputed Treasure (1923)
Reporter Dick Foster of the Morning Globe.

Ruth Ranger and the aviator catch up with Mallinson as his engine crashes into the plane derailing it from the track and plunging it down an embankment. Mallinson and the man of mystery were whirled into a veritable inferno of broken machinery, burning coals and steam and dirt. Mallinson recovered himself in a moment and saw Ruth staggering to her feet on the embankment. He managed to drag himself into some brush and conceal himself. When the smoke had cleared, Ruth and the aviator rushed down the embankment. Mallinson had disappeared, but the man of mystery was lying inert – dead. Ruth rolled him over and beheld the face of someone she knew – Denslow, her former chief engineer. As she recoiled in horror, the aviator discovered some papers nearby which the girl recognized as important documents concerning the valley. At that moment, the young newspaper reporter Dick Foster appeared on the scene and offered to guide Ruth back to the secret headquarters of Mallinson in Haunted Valley. The girl supposed that her enemy had also been killed with Denslow, but at that moment Mallinson was actually making new plans to outwit Ruth.

Ruth and Foster reached the control room in safety and both greeted Dinny warmly. It turns out that the underground river channels of the Haunted Valley contain the richest single treasure in the world – vast deposits of rich ore were deposited in the labyrinth of passages by rivers that once flowed there. There are miles of those passages and most of them are nearly full of the most priceless metal around – platinum! “You’ll have to excuse me!” Dick exploded. “I’m going to hurry back to my paper. This is the greatest story of the age, and nobody’s going to beat me to it!” Ruth bade Foster good-bye for the time being.

It seems Denslow found the passages and turned the information over to Mallinson. Ruth discovers that Haunted Valley is the property of the United States government. “But my family has owned this valley for generations,” she protested. This was a staggering blow to Ruth, as just as she had finally come to the mystery of the value of Haunted Valley, everything seemed to be snatched form her. Craig shows up to tell Ruth Mallinson has been arrested and he has found land records stolen from government archives that establish Ruth’s ownership without question. Ruth felt as though she were about to faint. She knew that she could never forgive herself for mistrusting the man before her. After the papers were examined, they were found to be authentic in every way. “I love you, Ruth dear,” Craig murmured. “Will you marry me!” “Oh, Gene,” she sobbed, “can you ever forgive me for acting like such a little idiot!” “Forgive you!” he smiled, “why I’ll forgive you a whole lifetime’s worth of sins if those two blue eyes will only look up into mine and tell me what I want to hear most.” “I love you, Gene,” she murmured. And naturally, he had to kiss her. (The End).
So Foster gets his story and the hero of the serial, Gene Craig, gets the girl, Ruth Ranger. Summary from *The Hutchinson News*, Hutchinson, Kansas, June 18, 1923, p. 5.
"This means," he said, "that the underground river channels of this valley contain the richest single treasure in the world. You know, four centuries ago, Spanish expeditions came here looking for silver. They found a metal resembling silver, but after analyzing the samples, discovered them to be quite worthless. Two hundred years later, another expedition came, but a cave-in killed all but one man. He returned with the tale of vast deposits of rich ore deposited in the labyrinth of passages by rivers that once flowed here.

Guiding them into a passage filled with stone, he continued: "There are miles of those passages, and most of them are nearly full of the most precious metal we know—platinum!"

"You'll have to excuse me!" Dick exploded. "I'm going to hurry back to my paper! This is the greatest story of the age, and nobody's going to beat me to it!"

Ruth bade Foster good-bye for the time being and again turned to the Spaniard. "But who made the recent discovery?" she asked.

"Denslow, formerly your chief engineer, found these passages so long lost," he answered, "and he turned the information over to Mallinson. We became interested at the time."

Ruth suddenly noticed that the Spaniard like many of the mysterious men who had figured in the recent events, wore a ring with an arrow upon it.

"Who are you, and what is the meaning of the arrow?" she asked.

"We Arrow men are from Washington," he returned. "We specialize in investigating government lands and the country's precious mineral deposits."

As he finished, another Arrow man entered, accompanied by a number of United States cavalrymen. He greeted the Spaniard officially, conferred for a moment about some papers, and then closed and sealed the lid of the chest. Ruth was amazed and asked for an explanation.

"Haunted Valley is the property of the United States government," he explained, "and I am taking formal possession. Nothing must be removed from these chambers and tunnels."

"But my family have owned this valley for generations," she protested.

"I am very sorry," the official returned, "but I am afraid that your title to the land is faulty. The records show that the land is still the property of the government."

This was a staggering blow to Ruth, as just as she had finally come to the mystery of the value of Haunted Valley, everything seemed to be snatched from her. However, she insisted that the Spanish official accompany her to the office of Ranger, incorporated. Here she instructed Weatherby to show her records to the Spaniard.

"There is no doubt that the Ragers bought the land in good faith," he said, after examining the documents, "but the title, a hundred and fifty years back, is not clear."

"I'll bet you Craig could do something if he were here," interrupted Dinny.

"I guess I could at that!"

Ruth whirled around and beheld the smiling face of Harzee Craig.

"Where is Mallinson?" she asked.

"He's locked up in the jug," Craig grinned, "but don't worry about that because I've got loads and loads of things to tell you that I am sure you'll like to hear. In the first place, here are the land records of Haunted Valley that were stolen from the government archives. They establish your ownership, Miss Rager, without question."

Ruth felt as though she were about to faint. She knew that she could never forgive herself for mistrusting the man before her. After the papers were examined and found to be authentic in every way, Dinny was the first to break the silence.

"Mr—Miss Rager, " he grinned, mischievously, "I—I suppose I'd better show everyone here but you and Mr. Craig the way out of the office?"

Ruth blushed with embarrassment and walked toward one of the large windows as the door closed, and the grinning face of Dinny had puckered into a final wink at Craig.

"I don't think it's quite fair for you to stand in front of an open window," Craig said, smiling slyly.

Ruth did not answer so the young man walked boldly to the window and
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Gender: Male (Dick Foster)
Ethnicity: White (Dick Foster)
Media Category: Newspaper
Job Title: Reporter (Dick Foster)
Description: Major: Dick Foster, Positive
Description: Minor: None
Held to Answer (1923)
Newspapers publish the news of a man’s guilt when he is accused of stealing a necklace. But the confession of the real thief saves him and the actress once in love with him who accused him of stealing in order to ruin his life repents when the truth comes out.

John Hampstead gives up his career as an actor and his actress sweetheart, Marian Dounay, to become a minister in a western town. Marian appears, and failing to win him back she tries to ruin his reputation. Hampstead is accused of stealing some jewelry though actually he is protecting the scapegrace brother of his current sweetheart, Bessie. Hampstead is about to give up his church at the request of his congregation when the brother comes forward to confess. *American Film Institute Catalog of Feature Films*
“Held to Answer”

Resembling in a slight degree the general theme of “The Christian,” this Metro production is based upon the threatened downfall of a clergyman of high esteem. As in the former, an affair with an actress is the disastrous complication. But there are a number of vital differences and “Held to Answer” is far less stupendous both in material and emotional appeal.

It retains, nevertheless, a certain measure of appeal that is frequently attached to a more or less sensational slant on anything connected with the church. House Peters is a commanding type as the man who has given up everything in the cause of redeeming mankind. He will be sure to win the admiration of a large number of fans, and the unusual circumstances which brand him as thief will stir up considerable interest.

The crucial situation shows the clergyman refusing to tell the name of the real thief, who is the brother of his fiancée, and receiving the judge’s verdict of “Held to Answer.” The next big scene is a business meeting in the church in which the pastor is asked to resign. It has the expected melodramatic conclusion involving the brother’s confession and the sudden awakening of a conscience in the woman who has caused the trouble.

It has been produced in fairly attractive program style. Evelyn Brent is serious in a rather restricted part and Grace Carlyle plays the artistic woman of the world convincingly. James Morrison and Boll Montana stand out among the subordinate ones.

**Cast**

- John Hampstead
- Marian Dounay
- Grace Carlyle
- Hiram Burrell
- John Sainpolz
- Bessie Burbeck
- Evelyn Brent
- Rollie Burbeck
- James Morrison
- Mrs. Burbeck
- Lydia Knott
- “Red” Lizard
- “Bull” Montana
- Mld.
- Gale Henry
- Judge
- Thomas Guyse
- Organist
- Robert Daly
- “Spider” Welch
- Charles West
- District Attorney Searle
- Charles Mailes

**Story**

John Hampstead, formerly an actor, goes into church work and establishes the “House of the Open Door.” He is engaged to Bessie Burbeck, daughter of one of the trustees. Marian Dounay, an actress once in love with him, returns and tries to ruin his standing by accusing him of stealing her necklace which is found in Hampstead’s safe. The news of his guilt is published, but the confession of the real thief saves him, and Marian’s repentance follows.

*Motion Picture News, November 3, 1923, p. 48*
‘Held to Answer’

Metro Photoplay in Six Parts. Adapted from the Novel of the Same Name by Peter Clark MacFarlane. Scenario by Winifred Dunn. Director, Harold Shaw.

CAST AND SYNOPSIS

John Hampstead ................. House Peters
Marien Dounay .................. Grace Carlyle
Hiram Burbeck .................. John Sainpolis
Bessie Burbeck .................. Evelyn Brent
Rollie Burbeck .................. James Morrison
Mrs Burbeck .................... Lydia Knott
Red Lizard ........................ “Bull” Montana
Maid .............................. Gale Henry
Judge .............................. Thomas Guyse
Organist .......................... Robert Daly
“Spider” Welch .................. Charles West
District Attorney Searle .......... Charles Mailes

John Hampstead, minister of the House of the Open Door and engaged to marry Bessie Burbeck, is wrongfully accused of the theft of a diamond necklace. Since he knows the real thief to be Rollie Burbeck, brother of his sweetheart, he refuses to make any defense at the trial, and the judge declares him “held to answer.” The hypocritical Hiram Burbeck, father of Bessie and Rollie, holds a meeting to force John Hampstead to resign from the church, but is stunned by the public confession to the theft of his own son. Mrs. Burbeck, however, rises to the occasion, and thanks John for bringing about the salvation of her son’s soul. With Bessie in his arms, John leads the congregation in singing “Praise God from Whom All Blessings Flow.”

By HELEN V. SWENSON
THE Metro production “Held to Answer” is an ordinary program picture, handled in an ordinary manner. In commendation it may be said that it adheres sincerely to its purpose in telling a purely dramatic story, relieved by no comedy touches, save one, and in sustaining the interest in a gradually increasing tempo to the climax and the end.

The main theme is that in bringing unhappiness to others we are in danger of becoming unhappy ourselves. This is exemplified by the fact that the efforts which two people direct against John Hampstead, the altruistic minister, become boomerangs in bringing misery on themselves.

The plot is developed logically, with the exception of the rather awkward flashback, and at no time is any attempt made to quicken the interest by irrelevant thrills. The photography is good, and the interior sets well done, the only criticism being that a hotel in a small western city would hardly be so luxurious.

House Peters as the beloved minister of the House of the Open Door gives an able, sincere performance. There is constant danger of the part of the self-sacrificing clergyman becoming sticky with sentimentality, but Mr. Peters, through the strength of his personality and by his manly appearance, manages to keep the characterization entirely human.

He handles the courtroom scene sympathetically, and endears himself to his audience when he refuses to allow Red Lizard to assume the guilt for the crime of which he is wrongfully accused. Yet his best opportunity comes when he refuses to resign from the church on the ground that such an act would jeopardize his declared innocence.

James Morrison gives a very fine performance, despite the fact that he portrays the part of the exceedingly weak Rollie Burbeck. John Sampolis as the sour undertaker, Hiram Burbeck, does as much as is possible with the part.

Lydia Knott is excellent as the lovable and self-sacrificing Mrs. Burbeck. Brown-eyed Evelyn Brent, as Bessie Burbeck, John’s fiancée, has a trick of graceful movement which is pleasing, and Grace Carlyle as

Marien Dounay wears some beautiful gowns attractively.

The picture as a whole will fill the needs of the smaller houses which are partial to a drama with an occasional tear, and where House Peters is especially popular as a star.
Held to Answer
(Metro 5500 Feet)

(Reviewed by Chester J. Smith)

As a melodrama this story is rather well known in book form and
it has always been more or less popular. There is no reason why
the picture should not be equally successful. The story is well
told and none of the highly dramatic touches are in the performance.
In fact it lends itself more readily to screen adaptation than many of
the novels that are being converted to the screen.

Buster Keaton fits nicely into the role of the lighting minister who
had previously given up his career as an actor that he might devote
his time to the uplift of humanity by establishing a church in a slummed
quarter of a small Western city.

The intriguing actress who figured in a love affair with the minister
when the latter was of her profession is a rather impossible part, very
much overdrawn as these parts usually are, as is the part of the young
brother of the heroine, for whom the Minister all but sacrifices his
church. Grace Carylho plays the actress role, and James Morrison
the young brother role. Evelyn Brent is seen to splendid advantage in
the role of the minister’s fiancée.

There is plenty of excitement throughout the picture and Peters
invariably has a more sympathetic role. He is equally good in scenes
where he wins the love and support of the community where his
church work is winning the highest admiration, and in the melodramatic
touches in which the action arises.

The courtroom sequence is admirably handled save for the overacting
of Miss Carthy, for which direction is probably responsible. Though the
ultimate outcome is easy of prediction interest never for a moment
lags.

The photography is good and the story is told without much waste
in footage.

THEME. Melodrama in which the Minister, to save the
brother of his fiancée, refuses to reveal him as the thief of
the jeweler’s of a conniving actress and all but loses his church
as a result.

PRODUCTION HIGHLIGHTS. The well sustained
interest in the many highly dramatic incidents. The splendidly
capable cast and the continuous action in the picture.

DIRECTION. Good as a rule, but inclined to allow
entirely too much overacting to a point where two or three
of the cast are made to appear almost impossible. Has stuck
too closely to traditions of old melodrama.

EXPLOITATION ANGLES. The best bet would seem
to be the popularity of the novel and the capable cast
assembled for the production. An appeal to church people
should be a channel that should bring results. The popu-
larity of the author, Peter Clark MacFarlane should be
capitalized.

DRAWING POWER. Should appeal largely as a pic-
ture for the program house.

SUMMARY. A picture that maintains its interest from
start to finish, with plenty of fast action and lively dramatic
incidents. Overacted in spots, it will nevertheless appeal to
those who appreciate melodrama.

THE CAST

John Hampstead
Marian Donay
Hiram Berbeck
Bessie Berbeck
Mollie Berbeck
"Red" Lizard

(Maid)
Judge
District Attorney Stanis.
Adapted from the novel by Peter Clark MacFarlane. Adapted and
continuity by Winifred Dunn. Directed by Harold Shaw. Photographed
by George Rizard; Art Director, J. J. Hughes.

SYNOPSIS—John Hampstead gives up his career as an actor
as well as his actress sweetheart to establish a church in a western
city. He becomes devoted of the community and especially by
Bessie Berbeck. The actress reappears on the scene and lays plans
to ruin the minister. She introduces the scapegrace brother, whose
trials falls on the shoulders of the minister. As the latter is about
to sacrifice his church the youth confesses.

Motion Picture News, November 3, 1923, p. 2141
HELD TO ANSWER

A Metro production with House Peters
starred. Written by Peter Clark Mac-
Farlane; adapted by Winifred Dunn; di-
rected by Harold Shaw. Shown at Loew's
New York, New York, Nov. 10. Runs 67
minutes.

John Hampstead........House Peters
Marian Dounay..........Grace Carlyle
Miriam Bierce...........John Sainpolis
Rosalie Burnette........Evelyn Brent
Rolio Baskette........James Morrison
Mrs. Bierce.............Lydia Knott
"Red" Lizard............Butt Montana
Maid.....................Gala Henry
Judge....................Thomas Gusse
Organist...............Robert Daly

A fairly good program feature that will get by in the general run of houses. It is a story along the lines somewhat of "The Christian" that is rather effectively if somewhat slowly told. If it weren't for the draggy spots the picture would create a greater impression. At the New York it seemingly displayed rather strong box office value, even though the name of House Peters was the only one displayed outside. In the daily change type of house it is surefire, and it has strength enough to stand up in the half-week runs where there is anything like a floating population.

The story is a simple one, that of an actor who deserts the stage for the pulpit. He makes his way to the pastorate of a church, and a woman who was a fellow player in his theatrical days, and loves him, tries to win him back. Falling in this, she tries to ruin him by planting a crime at his door. Through this crime he is not wholly held to answer in court, but those at the head of his church request his resignation. Foremost among those who want him to resign is the father of the boy who really committed the crime, and whose confession the minister has, but which he refuses to disclose to save himself. At the crucial moment the boy tells the truth and the minister is cleared.

The action is rather deftly handled at times and there is considerable suspense created. House Peters carries the actor-minister role rather well, supressing almost a natural desire to overact in certain sections of the role. Evelyn Brent plays the lead opposite rather effectively in an ingenuous manner. Grace Carlyle is the heavy. Fred.
"Held To Answer"

Metro.

As a Whole... VERY CONVENTIONAL AND IMPOSSIBLE SITUATIONS OF AN OLD TIME "MOVIE" VARIETY; NOT A SATISFYING ENTERTAINMENT FOR THOSE LOOKING FOR A PLAUSIBLE, ORIGINAL STORY.

Cast...... House Peters too good a performer to be wasted on such unworthy material; he strives to make his role convincing but the job is too big for him. Others adequate in parts that hold little for them. The cast includes Evelyn Brent, John Sainpolis, Lydia Knotte.

Type of Story.... Drama of a poor, illogical type, that holds little appeal for the average picture goer. The plot consists of a series of situations in which a woman plans an elaborate revenge for the man who once loved her—and whom she lost through her own unfaithfulness—by arranging to disgrace him in the eyes of his fiancée and the people who look to him as a model of everything that is good and righteous. The characters are made stupid and uninteresting not through the fault of those portraying them but by the author who resists to such out-of-date methods of plot development as are used here. The spectator feels urged to get up and knock some sense into all those concerned in the plot. There is a glorious self-sacrifice in which hero prepares to accept the disgrace in order to protect his fiancée's brother—an equally unoriginal and weak twist that serves as a climax.

Box Office Angle...... Not at all promising, especially if your clientele is at all critical, or if they demand worth while picture entertainment. There is very little in "Held to Answer" that can be recommended, except perhaps the appearance of House Peters but even he cannot lift this one out of its rut.

Exploitation...... Cannot be considered unless it is merely a matter of bringing them in. If you have to worry out pleasing them and so bring them back again, you'll have to give them a better entertainment than this. To be sure that you don't go wrong you might look at it and decide for yourself. You may happen to cater to a class of patronage that still favors pictures of the old school variety. In that event you can probably fit it in without difficulty. The title isn't a bad one and might readily attract those who usually select their picture entertainment from the title you display.

Direction by.... Harold Shaw; didn't have much to work on in the first place, but need not necessarily have made as poor a picture of it as he has.

Author ...... Peter Clark McFarlane
Scenario ....... Winifred Dunn
Cameraman ...... Geo. Rizard
Photography .... All right
Locale .......... Any city
Length .......... 5,106 feet,

The Film Daily, October 28, 1923, p. 5
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 Dangerous Path (1923) – Serial: 10 Episodes**
Society Reporter Corinne Grant (Edna Murphy). Reporter (Glenn Tyron).

Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.

DIVULGES THRILLS
OF NEW SERIAL

Roach Sends Information Concerning “Her Dangerous Path” Thriller in Ten Episodes

Through the Pathe home office information is received from the Hal Roach Studios concerning “Her Dangerous Path,” 10 episode Pathé serial now in production with Edna Murphy as the star.

In each of the ten episodes of “Her Dangerous Path” the heroine appears in a different character and among the outstanding thrills of the first seven chapters are the following:

No. 1. Heroine is hospital nurse and a big thrill comes when she endeavors to save a doctor and a delirious patient struggling on the top of a tall chimney. No. 2. Heroine is the wife of a poor chauffeur. There is an automobile wreck in which a car plunges over a cliff. No. 3. The side of a hill is blown up, rocks and earth tumbling down and burying the auto containing the heroine, here seen as the wife of a society man. She is saved and later is seen climbing the side of a burning building to save her child. No. 4. As the secretary to a politician the heroine supplies the big thrill when she saves the leading man, who is engaged in a fight with the villain high up on the girder of a skyscraper. In episode 6 the heroine is the wife of a western ranchman, number 7 a newspaper reporter.
Hal Roach Serial Received by Pathe

With the arrival from the Hal Roach Studios and the screening of “Her Dangerous Path,” Pathe announces expectation of a rerudescence of magazine and newspaper discussion of “Women Problems.”

The opening of the Patheserial with its ten-reel form and novel carry-over suspense device invented by Hal Roach, author of the story, is said to go straight to the heart of a dilemma with which thousands of girls are compelled to deal every day in the year. In each of the ten chapters of the serial this is the specialty which engages the talents of Edna Murphy.

In each episode the question for the girl to answer is a different one, but all are familiar in the chronicles of ordinary human life in these times. The first one answered is created by the sudden death of the girl’s father and the complete collapse of the family fortunes. In the panic which seizes her she inclines toward a marriage which is bound to condemn her to social conditions which are antagonistic to all her experiences and training.

By means of the screen device referred to the girl is able to see with the audience the unfolding of the startling drama of which that decision would make the unhappy heroine.

The early episodes of “Her Dangerous Path,” are said to be as dramatically intense as any serial patron could desire, and not lacking in “thrills” of grave peril encountered.

“Her Dangerous Path”--Roach-Pathe
A “Different” Serial

Type of production: 10 episode serial

Pathe’s latest serial differs to some extent from the type of chapter play they have been releasing in the past. This difference consists in the fact that each episode is a complete story in itself and although the central figure is the same in each case and the different episodes, if seen in sequence make one complete story, the spectator seeing one part and not the preceding episode will understand the action as easily as if he had seen what went before.

The story has been written and produced by Hal Roach, and directed by Roy Clements, who has succeeded in making the action live and interesting. Robert Doran is responsible for the clear photography. Edna Murphy makes a very satisfactory heroine and will in all probability prove a favorite with serial fans. The supporting cast is also adequate but constantly varying with each episode.

The general theme is that Corrine Grant, a wealthy society girl, is forced upon the physical and financial breakdown of her father, to choose her future path in life. Her Chinese cook, Wong, offers to read her future in the sands, and the rest of each episode shows what would happen if she decided upon the different careers open to her, coming back at the finish to the girl and the Oriental pouring over the box of shifting sand. The different careers hold plenty of interest, excitement, thrills and even humor at times so that “Her Dangerous Path” should have no difficulty in pleasing. Where they like serials it looks like a good bet, especially for the women-folk.
**WILL EXPLOIT WOMAN ANGLE OF NEW SERIAL**

"Appeal to the feminine heart will be the keynote of the exploitation on the Pathé serial ‘‘Her Dangerous Path.’’ The story, which is in ten episodes, is spun around the love life of an average American girl.

The angle of a girl being able to look into the future, is the one around which the campaign will be built. Women writers all over the country, particularly those who handle the ‘‘advice to the lovelorn’’ columns, will be lined up in a co-operative arrangement by the Pathé exploitation staff so that ‘‘Her Dangerous Path’’ will engender novel and possibly sensational interest from the ‘‘sob sisters.’’ A special exploitation novelty for exhibitor distribution is now being created whereby the showman can make a direct tie-up with his newspaper, theatre and play dates.

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**Highlights for “Her Dangerous Path” Prepared**

Pathé's exploitation department has prepared a number of distinct novelties and accessories for the new Hal Roach serial, “Her Dangerous Path,” in which Edna Murphy is starred.

Instead of the usual broadside which exhibitors receive, a special twelve-page “thrill book,” profusely illustrated, has been prepared, showing the outstanding moment in each episode as well as a dramatic synopsis of each of the heroine’s love adventures.

A special novelty has also been prepared, which might be called a “thrill eyecatcher”—a device of cardboard in the nature of a throw-away—showing the girl looking at her dangerous path and seeing the future. Everyone securing this novelty will revolve the circle and see the future of the heroine through the peep-hole.

A colorful campaign book with short, special feature stories and exploitation hints has also been prepared, along with a special press sheet filled with fanciful and original newspaper stories. There will also be fifteen miniature photographs showing the outstanding scenes from the serial, and a trailer which is a serial photoplay in itself.

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**Exhibitors Trade Review, July 29, 1923, p 392**

**Motion Picture News, July 28, 1923, p. 427**

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**Her Dangerous Path (Pathé-Serial).** A different type of serial. Attracts a different type of patrons, especially the ladies. I admitted all ladies free on opening night. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

**Moving Picture World, November 3, 1923, p. 125**
"Her Dangerous Path"

Entertaining Path Serial Differs from the Usual in Subject and Manner of Treatment
Reviewed by Mary Kelly

Path is offering something slightly new to the exhibitor in search of serials in Hal Roach's latest production, "Her Dangerous Path." In atmosphere and characterization it is more like a feature. But despite it being more conventional than the familiar form of serial entertainment there is no lack of excitement or action.

Each episode represents an experience, usually a love affair, in the life of a girl forced suddenly to make her way in the world. This arrangement makes it possible to have each number more complete than usual. Instead of suspending action in the middle of a thrill with the promise "To be continued," etc., the end of each episode provides just enough of an indication of the trend of the next chapter to incite interest. Judging from the first three episodes, each one is entertaining enough to make the average fan want to make a special effort to see the next.

This style gives opportunity for starting in anew with each incident and keeping away from the stereotyped. Each one is bound to be emphatically different. The girl finds herself in entirely new surroundings each time, with new people and new adventures. On the whole it seems like a promising innovation among serials. Edna Murphy is a pleasing type for the featured part and will win sympathy of the majority.

Ten chapters, instead of the usual fourteen or more, comprise the series. Each one is in two reels, unraveled by a Chinese seer as events that might happen to the girl provided she takes certain measures.

"What the Sands Told," the first, shows her married to the family chauffeur whose bootlegging profession brings tragedy.

The second, "Fetters of Gold," shows her as the wife of a rich man suffering because of the cruel measures his mother takes.

The third, "At the Brink," is an exciting story of her adventures as a nurse in a hospital in which she saves a patient from a brutal surgeon.
Edna Murphy, star of the new Pathe serial, "Her Dangerous Path," and scenes from the first two chapters of this production.

Motion Picture News, August 4, 1923, p. 550
Her Dangerous Path

with Edna Murphy

What are the secrets of a young girl’s heart? What does every girl want to know? Which suitor shall she choose? Which man will make her the best husband? Shall she marry or be an old maid? Every woman has been a girl; every man is or has been a lover. All will enjoy the answers to this question—

“What should the girl do?”

10 Big Episodes

Pathéserial

Motion Picture News, September 8, 1923, p. 1204ff
Her Dangerous Path
with Edna Murphy

What should the girl do?

Marry a chauffeur, match bad manners with good, see her husband, a bootlegger, battling with the police and have him die in her arms?

a society youth, be ruled and browbeaten by his domineering mother, lose both husband and baby?

an artist, and find she has models for rivals and her husband's friends her pursuers?

a rancher, and live a lifetime of excitement in a few hours, with a husband who kisses her just once?

a naturalist, get wrecked on a South Seas Island and have to defend herself from the attacks of an abysmal brute, while her husband is hunting for butterflies?

or any one of five other men and take a big chance, all for the sake of happiness?

10 big episodes - 10 big moments in a girl's life - 10 big problems of life and love.

produced by Hal E. Roach.

Patheserial

IMDb
Her Dangerous Path: Episode One: What the Sands Told (1923)
Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.

Her Dangerous Path: Episode Two: Fetters of Gold (1923)
Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.
**Her Dangerous Path: Episode Three: At the Brink (1923)**
Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.

**Her Dangerous Path: Episode Four: Should She Become a Politician’s Wife? (1923)**
Reporter (Glenn Tyron) wins Corinne’s affection but she will learn that the young reporter who will save her from an unscrupulous politician and with whom she will fall in love, is married.

Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.

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`Her Dangerous Path,' Pathe

“Should She Become a Politician’s Secretary?” is the question posed in the fourth episode of the Hal Roach short story serial, featuring Edna Murphy. By reading the sands Wong tells Corinne that the politician is unscrupulous, that she will be “framed” and that she will learn that the young reporter who will save her and with whom she will fall in love, is married. She refuses the politician’s offer.

*Exhibitors Trade Review*, September 1, 1923, p. 609

Edna Murphy is seen in the fourth episode of Hal Roach’s novel “short story serial.” “Her Dangerous Path.” The woman’s problem here thrillingly demonstrated is stated in the episode title: “Should She Become a Politician’s Wife?” The experience which saves her from that fate plunges her into an election campaign filled with sinister and perilous adventures.

*Moving Picture World*, September 1, 1923, p. 69
Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.
Her Dangerous Path: Episode Six: Should She Marry a Rancher? (1923)
Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.

Exhibitors Trade Review, September 15, 1923, p. 716
**Her Dangerous Path: Episode Seven: Should She Become a Society Reporter (1923)**

Society Reporter Corinne Grant (Edna Murphy).

Reporter Corinne risks her life to get a scoop then learns it will not be printed because of “logrolling” (the practice of exchanging favors, here between the newspaper and the people involved). She decides not to become a society reporter. She learns what would have happened if she had become a society reporter – she follows up a sensational divorce story and meets with exciting adventures aboard a yacht including a chase in a motorboat by an aeroplane.

Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.

*Exhibitors Trade Review*, September 22, 1923, p. 769

*Moving Picture World*, October 6, 1923, p. 616
"Her Dangerous Path"

with Edna Murphy

Are the women and girls of your community friends of your house?

Get the girls and women coming to your theatre and you’ve got the men.

"Her Dangerous Path" is just what every woman likes; it has vivid heart appeal; it has the vital element of every girl’s life, "which man shall I pick for a husband?" It has dress, action, beauty, sympathy, pathos and thrill.

And while we’re talking about it, that’s just what men like too.

Show this Patheserial. Everyone in your town will be asking the question

"What should the girl do?"

Produced by Hal Roach

Exhibitors Trade Review, September 15, 1923, p. 7ff
Her Dangerous Path: Episode Eight: Should She Marry a Scientist? (1923)
Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.

Her Dangerous Path: Episode Nine: Should She Become An Assistant to a Detective? (1923)
Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.

Her Dangerous Path: Episode Ten: Unknown Title (Final Episode) (1923)
Corinne Grant (Edna Murphy) is a small-town girl struggling to find her way in a big city. She is a different “modern woman” in each episode. Fate dictates the path that her type of character would undertake after making a life-altering decision. In Episode Four, she falls in love with a young reporter (Glenn Tyron). In Episode Seven, the question is posed, “Should She Become a Society Reporter?” There is no mention of any other journalist in the other eight episodes.
**Her Fatal Millions (1923)**

Newspaper story about a former sweetheart who has made a fortune and had a fashionable wedding to a daughter of society affects a young female clerk in a jewelry store. So when she receives a telegram that he wants to see her and asks her to be at the train station because he is passing through in a private car, she has the feminine desire to appear prosperous too. And that causes all kinds of confusion and mix-ups.

Jewelry store clerk Mary Bishop receives word that her former sweetheart, Fred Garrison, who has made his fortune in the city, is returning home for a visit and wishes to see her. Believing him married to a society girl and wishing to appear successful, Mary "borrows" jewels and clothes and tells Fred she has married the town's richest citizen. There follows a series of mix-ups and comedy situations (one of which shows Mary in Chaplin-like makeup and an oversize suit of men's clothes). Finally, Mary admits her bluff, and Fred explains that he is indeed unmarried but wishes Mary to be his wife. *American Film Institute Catalog of Feature Films*

*Exhibitors Herald*, May 19, 1923, p. 50
"Her Fatal Millions."
Metro—5390 Feet
(Reviewed by Lillian Gale)

A PRESENT day light comedy of the kind that bids for popularity, the locale being that of a fairly good-sized town, presumably in the Middle West, one that has grown from a village to a factory center, incidentally making Amos Bishop, who owns the enterprise, a millionaire. Nevertheless, the local activities failed to offer sufficient inducement to hold an ambitious youngster, who, with the beginning of the story, leaves for the city, there to seek his fortune. When he leaves he places a modest engagement ring upon the finger of Mary Bishop, who, it is important to establish, bears no relation to Amos Bishop, for upon the complications due to the surname being the same hangs the rather complicated plot, that grows thicker as the story is told. It might be well to mention here that the narrative, despite being complicated, has its very interesting bits of rural comedy, human interest and romance and is well played by a splendid cast.

We first become acquainted with Mary Bishop, characterized by Viola Dana, when Mary sees her boy friend to the train. Then we find her the clerk in a jewelry store and note that as she has grown a bit more mature she has also become more attractive. Mary has heard about Fred Garrison's success, but has also read a city newspaper which described the fashionable wedding of one Fred Garrison to a daughter of society. So, when in the course of her monotonous life she receives a telegram to be at the station, stating that he was passing through in his private car, Mary has the feminine desire to appear prosperous, too, and thereby hangs the tale.

In borrowed finery and a limousine she awaits his arrival. Believing him married, she claims to have married, too—and since she received the telegram addressed to Mary Bishop, impulsively claims to have married the old millionaire. It takes an accident and a world of detailed action to unravel the twists and prove neither of the pair married. It brings about Viola Dana's attempt at disguise (to escape the millionaire's wrath), using some masculine apparel so much too big for her that perhaps with purpose she resembles Charles Chaplin and scores as emphatically a comedienne.

The direction is good; Miss Dana is easy and charming in the role of Mary Bishop, which exacts an amount of versatility. A thoroughly entertaining picture, manifesting no other intent than to amuse.
The Cast

Mary Bishop ..................... Viola Dana
Fred Garrison .................. Huntly Gordon
Lew Carmody .................... Allan Forrest
Louise Carmody ................ Peggy Brown
Amos Bishop .................... Edward Connely
Mary Applewin ................... Kate Price
Landlady ......................... Joy Winthrop


The Story—About a girl who is left behind in a small city to await the return of a native son, who seeks his fortune in New York. It describes her life, chiefly, and not until the young millionaire is due to return do evidences of his success become apparent. She has read an account of a man by the same name having married a society girl, and, wishing to appear as prosperous as he, she borrows finery and, impulsively, the name of the town millionaire, which leads her into difficulties and unforeseen complications. Eventually, however, after a couple of sub-plots have unraveled, the happy pair are reunited, ending in Mary's unhappy existence becoming the realization of her dreams of life in the city, the wife of Fred Garrison, the small city boy, who made good.

Production Highlights—Miss Dana's scenes in disguise, when she resembles Charles Chaplin and drains the situations for comedy. Scenes in the millionaire's home during the reign of exaggerated complications.

Drawing Power—The star and big names in the cast.
Her Fatal Millions


CAST AND SYNOPSIS

Mary Bishop, Viola Dana; Fred Garrison, Huntley Gordon; Lew Carmody, Alan Forrest; Louise Carmody, Peggy Brown; Amos Bishop, Edward Connelly; Mary Applewin, Kate Price; Landlady, Joy Winthrop.

Mary Bishop learns that her old sweetheart Fred is coming back for a short visit. She feels that he is going to flash his wealth before her and determines not to be outdone. She “borrows” jewels and furs and a car. When Fred arrives she meets him and takes him for a drive, telling him that she is married to the richest man in town, Amos Bishop. The car meets with an accident and Fred carries Mary back to Bishop’s home unconscious. About the same time Bishop returns home and is notified that his wife has been injured. When Mary learns this she finally manages to escape from the house. A plot is formed to rob Bishop’s safe and Fred is accused of the theft. Mary finally clears the matter up and Fred is released. Mary confesses that she is not married and explains to Fred, who asks her to be his wife.
This little comedy drama featuring Viola Dana is one of the most enjoyable she has done. It is chockful of amusing situations and should afford several good laughs. In localities where light entertainment is enjoyed this picture should have little or no difficulty in satisfying to the fullest degree.

Points of Appeal.—The predicament of the young girl who endeavors to go through with a sham husband brings about some hearty laughs. There is, of course, a lot of nonsense, but this all goes to make up a lively picture in the long run. The antics of the star in her misfit male attire will be enjoyed, as will also her numerous facial impressions.

Cast.—Viola Dana as Mary Bishop comes into her own as a comedienne of good qualities. In this role she goes through her part with earnestness and great success. Huntly Gordon, as Fred Garrison makes an agreeable hero and does some good work. Edward Connelly as Amos Bishop is also good. Alan Forrest, Kate Price and others contribute satisfactory support.

Photography, Lighting, Direction — The photography is usually clear and well lit. They sory moves swiftly along and the direction is O. K.
“Her Fatal Millions”

Metro Production Starring Viola Dana Is Entertaining Farce Comedy with a Lot of Laughs
Reviewed by C. S. Sewell

There are a lot of laughs in Viola Dana’s newest Metro production, “Her Fatal Millions,” and it should satisfy the average audience. It is a comedy developed along the lines of broad farce and it naturally has a story that cannot be taken seriously. Built solely to amuse, it introduces situations that stretch the credulity of the spectator but at the same time cause merriment.

William Beaudine, who directed this picture, is an old hand at making screen comedies and he has employed his knowledge effectively. A number of familiar devices are used and many of the situations are not new but they accomplish their purpose of providing amusement and that is all they were intended to do.

Viola Dana is well cast; an excellent comedienne, she gives the impression of thoroughly enjoying her work and thereby helps you to do so. In one scene she appears in a near-Chaplin makeup with a man’s suit of clothes that is entirely too large for her. Huntley Gordon in a straight role provides an excellent foil for her. Kate Price is funny as an irate wife who is “after” her husband. It seems strange for those who have so often seen Edward Connelly in dignified roles to see him in this picture chasing wildly about and as the butt for some of the comedy stunts, but he is satisfactory in the role nevertheless, and his very dignity adds to the laughs. The remainder of the cast is entirely satisfactory.

Spectators who enjoy farce comedy and prefer laughs to a consistent story should be satisfied with this picture.

Moving Picture World, May 5, 1923, p. 82
HER FATAL MILLIONS

(METRO)

A funny little farce, with Viola Dana jumping around in her funny little way. Not very heavy fare, but will fulfill all requirements for laugh purposes. Story by Wm. Dudley Pelley. Directed by William Beaudine. Length, 5,390 feet.

This is the usual Viola Dana feature, with a strong comedy element. It has a plot, a hero and a love story, but at no time does it tax your brain to keep up with the action. It is funny in spots and manages to keep up the interest by reason of the farcical situations. The production is well-staged, and it will prove suitable in almost any house.

Viola Dana is funny as Mary Bishop; a girl who gets into all sorts of complications through trying to put up a front. Huntley Gordon played his usual reserve the hero part, Fred Garrison. Allan Forrest was adequate as Lew Carmody; Peggy Brown appears as Louise Carmody; Edward Connelly as the crabbled Amos Bishop, and Kate Price a husky Mary Applewin. Joy Winthrop was the landlady.

The story: Mary gets a telegram saying her former sweetheart, Fred Garrison, is returning to his old home in his private car. To impress him with her own wealth and importance, she borrows furs and a necklace from the store where she works and on the way to the station induces the chauffeur of a wealthy family to drive her to meet Fred. An accident happens and Mary is rendered unconscious. Supposing her to be Mrs. Bishop, Fred takes her to Amos Bishop's home where she soon realizes her predicament. She confesses and Bishop accuses her of conspiring to rob his safe of railroad stock, which Fred is anxious to obtain. The appearance of Bishop's real wife further complicates matters and it is only straightened out when Mary escapes, frees Mrs. Bishop from the hot house where she has been confined, and releases Fred, who has been thrown into the tool house. The action is well sustained and the production well made.
Her Fatal Millions


Exhibitors Trade Review, April 7, 1923, p. 940
Status: Unknown
Unavailable for Viewing

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

**Her Reputation (1923)**

Reporter Clinton Kent (Brinsley Shaw) is an ambitious newspaper reporter on the yellow newspaper, the *New Orleans Star*. Scandal-Mongering Publisher John Mansfield (Winter Hall). Cub Reporter Sherwood Mansfield (Lloyd Hughes). Jack Calhoun (Casson Ferguson) and plantation owner Don Andrés Miro (Eric Mayne) are both in love with Miro’s ward Jacqueline Lanier (Mary McAvoy). When Calhoun kills Miro and then takes his own life, stories appear in the *New Orleans Star* making Lanier look like an unfaithful lover. While fleeing with her maid, Lanier gets caught in a flood. She finds refuge on top of a house with the son of the publisher of the paper, Sherwood Mansfield (Lloyd Hughes) that has been attacking her. Although they fall in love, she decides to join a dance troupe. After her club is raided, she learns the story will be in the paper and tries to stop it, but is unsuccessful. When the scandalmongering publisher John Mansfield (Winter Hall) follows her to a mountain cabin, his car goes off the road and burns up, causing a forest fire. Lanier is reunited with the newspaper owner’s son, who wires the paper to kill the stories about her. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 46-47.

Louisiana plantation owner Don Andrés Miro, knowing he has only a short time to live, arranges to marry his young ward Jacqueline Lanier, intending to leave her his fortune. Unsuccessful suitor Jack Calhoun shoots Miro and commits suicide. Clinton Kent, an ambitious newspaper reporter, writes an account of the slaying, which represents Miro as a victim of Jacqueline's infidelity. Jacqueline runs away to escape notoriety and joins a troupe of dancers. Kent finds her, but Sherwood Mansfield, the newspaper owner's son, falls in love with Jacqueline, vindicates her, and prevents Kent's story from being published. *American Film Institute Catalog of Feature Films*
The Silver Sheet, 1923, p. 9.

One of the scenes of “Her Reputation” shot in a big newspaper plant

TRIBUNE—Summing the picture up, Miss McAvoy and Mr. Hughes are most attractive. The supporting cast supports well. The story is awful. The sets and photography all right. Some of the shots of the newspaper local and press rooms are fine.

Tribune, The Film Daily Newspaper Opinions, September 9, 1923, p. 6
It has never been possible to produce a play built on the getting out of a newspaper that has proven much of a success.

The girl picture reviewers of Chicago emphasized that this photoplay sets the newspaper business in a wrong light, but that is either one of their illusions or a play they are making to other newspaper folks who know more than they do about real newspaper work. There is an organization in this paper which is determined to provide what the people want, and stops at nothing, and another organization that has a heart. The big boss divides his attention between the two and shifts from one to the other as he sees fit. Finally, in this picture, the newspaper owner does what is “right” at the expense of an edition of his paper and this is not asking more of a publisher than it is reasonable to assume he will perform.
HER REPUTATION


Jacqueline Lanier........... May McAvoy
Sherwood Mansfield.......... Lloyd Hughes
Jack Calhoun............... Casson Ferguson
Andres Miro................. Eric Mayne
John Covert Mansfield...... Winter Hall
Dad Lawrence............... James Corrigan
Madame Cervanez.......... Eugenie Besserer
Cosuelo...................... Louise Lester
Ramon......................... George Larkin
Clinton Kent.............. Brinsley Shaw
Pepita...................... Jane Wray


“Her Reputation” seems like propaganda against the newspaper profession. If it isn’t directed against the entire press of the country, it is at least a slap to the “yellow” journals and their methods of ruining the lives of “innocent” ladies.

And in the making of the picture the producers have shown an admirable disregard for newspaper methods, for they have based their whole theme on the assumption that any newspaper in the country can print anything it likes about anybody and get away with it. They forget that there are laws of libel and that nine-tenths of the papers in the world go to a great deal of trouble to verify any questionable story. Added to the intimate knowledge displayed of libel laws and their usage is a neat little error. In another newspaper practice, for this film shows a linotype operator setting type on a local yarn from proof. The scene of the composing room
foreman bawling out a compositor for throwing away the type from which the proof was taken is omitted. And one more criticism as far as the newspaper office end of it goes: An editor's desk is shown, a nice, neat mahogany desk, with not a proof or cut or pair of scissors anywhere in sight, while the editor has his coat on all the time.

As a "hoke" picture of rather wisby-washy sentimentality this one is good enough and is well produced as far as the mechanical end of the work goes. Miss McAvoy, in the lead, proves herself once more to be a very good and attractive little actress, while her supporting cast throughout is capable. As the story concerns her in the role of a cabaret dancer, some elaborate and beautiful shots of a cabaret are made, the most beautiful being obtained with lighting effects on the dancers.

The story is that of a dancer who is supposed to be a notorious woman. In reality she is as sweet as the essence of saccharine and as pure as snow. Her only failing is that she is in love with a young newspaper reporter whose father owns the sheet. However, in New Orleans some false scandal leaks out about her and she is forced to leave the town because the newspapers there printed sensational stories without a foundation. (In the ads. of the picture her face is shown peering through the front page of "The Picayune.") So she moves on to another city, San Francisco, and here "The Tribune" is located. It is "The Tribune" which is owned by the father of her sweetheart, Sherwood Mansfield. She is booked into the El Toro cabaret as "Conchita." But a news sleuth gets wind that "Conchita" is none other than the notorious Jacqueline Lanier, and on to the story he hops.
Following a raid on the joint the girl learns that a story on her is in the newspaper office and there she goes, whereupon the editor, still in his coat and with his desk unlit- tered, has no mercy, even when he finds out that his son loves her, and the order is sent to let the paper go to press. To protect her from a reporter who is seeking to identify her an old friend sends her to his cabin in the mountains, and here the sleuth follows; but his car runs over a bank and burns up, while he is rescued by her sweet-heart. After much excitement the pressés are stopped and the lovers united.

That's the story, and a good enough one for all the dramatic moments it affords. But as propaganda against the newspapers of the country it is so silly that any one who knows anything about the methods employed by the reputable papers of the land will regard the whole film as a rattling good comedy meant to be otherwise.

To those who are wont to look upon newspapers as instruments through which scandals are created all will be well and the picture will prove a delight. However, it should be a good box office draw, for it has excitement and suspense as well as a capable company.

_Sisk._

*Variety*, September 27, 1923, p. 24
HER REPUTATION


Jacqueline Lanier ............ May McAvoy
Sherwood Mansfield ........... Lloyd Hughes
Jack Calhoun .................. Casson Ferguson
Andres Miro ................... Eric Mayne
John Covert Mansfield ....... Winter Hall
"Dad" Lawrence ............... James Corrigan
Mamie Cervanex .............. Eugenie Besserer
Consuelo ...................... Louise Lester
Ramon Cervanex ............... George Larkin
Clinton Kent .................. Brinsley Shaw
Petula ........................ Jane Wray

It has never been possible to produce a play built on the getting out of a newspaper that has proven much of a success. For this reason there must have been some hesitancy on the part of picture makers to found “Her Reputation” on the work of reporters, the position of men in close contact with the owners of publications, the owners themselves and the printing of a big paper. The photoplay makers have chosen the imaginary “San Francisco Tribune” as their chief factor and “New Orleans Star” as a secondary publication.

The story concerns a star reporter who is intent upon a story and lets nothing stop him; the son of the owner of the publication, who falls in love with the girl whose reputation the star reporter is destroying; the owner of the publication, who loves his son and hates women because his wife abandoned him years before, and a girl just out of a convent.

May McAvoy is the convent girl, adopted into a family of cabaret performers and dancers. This possibly suggested her for the star role, as she is in her element in a cabaret scene.

There is not much of the cabaret stuff, but it is important. Instead of the hardened performer, Miss McAvoy’s role is of a modest beginner who resents having a man see her shoulder. Brinsley Shaw plays the star reporter, Lloyd Hughes the young reporter (son of the owner) and Winter Hall the newspaper owner.

The girl picture reviewers of Chicago emphasized that this photoplay sets the newspaper business in a wrong light, but that is either one of their illusions or a play they are making to other newspaper folks who know more than they do about real newspaper work. There is an organization in this paper which is determined to provide what the people want, and stops at nothing; and another organization that has a heart. The big boss divides his attention between the two and shifts from one to the other as he sees fit. Finally, in this picture, the newspaper owner does what is “right” at the expense of an edition of his paper and this is not asking more of a publisher than it is reasonable to assume he will perform.

The newspaper touch is ideal. Everyone will like it, excepting those who for some reason or another wish to build up false impressions of the press. The playing is capital. The scene where the levees break down south are very good and it would be interesting to know just how they were obtained.

The girl is about to marry a rich man whose intention is to have a marriage in name only so that she can inherit his fortune. She consents with a view of contributing to the happiness of his last days. A fellow in love with her forces himself upon her just before the marriage and shoots the man she is to marry and then herself.

There are front page articles telling of the crime and two-page spreads speculating as to whether or not this girl is the world’s worst vamp. Without any real foundation they destroy the reputation of a girl whom the film story lets the audience know is blameless.
Her Reputation
(Thomas H. Ince—First National—Seven Reels)
(Reviewed by Frank Elliott)

Here is an Ince production the thrills of which will vibrate
down the spine of the most jaded patron of the celluloid
drama. Into this picture has been built not one but half a
dozen big moments, any one of which would be sufficient to put over
an ordinary film.

Right at the start we have a realistic break in a Mississippi river
levee, the current carrying all before it, including houses, humans,
and animals. Then we have a shooting. Next comes some beautiful
scenes in a 'Frisco cafe and an exciting raid by the police after Lloyd
Hughes and George Larkin stage a fistic encounter. Then we have
an auto chase, in which one of the machines is wrecked and burned,
the fire from which starts a forest blazing. Through this blaze dashes
a father in his auto to the rescue of his son. Trees fall on all sides
and he dashes through the flaming timber. This will give you an
idea of some of the advertising possibilities of the pictures.

Next we want to express our admiration of the acting of May
McAvoy in this picture and to give John Griffith Wray credit for
bringing out the real talent in a star who not since "Sentimental
Tommy" has been given a chance to act. Lloyd Hughes gives a
convincing portrayal. The rest of the cast is good. One of the big
features of the production is the photography with some of the night
shots and the natural color parts being masterpieces of the camera art.
The settings are quite elaborate, especially those showing the cafe
interior.

The story, in a way, takes a large sized wallop at the policy of our
yellow journals which play up sensational news regardless of the
consequences or whether there is a basis of fact in the tale. The
newspaper characters however are decidedly picture especially
Brinsley Shaw as the sensational news hound. We've never seen one
act like this in our dozen years' newspaper experience. But the lay-
man will think he's great. So that's that. The plot holds the interest
well and builds up to a fine climax.

THEME. Deals with the power of yellow journalism to
ruin characters of innocent persons. A Frisco sheet reporter
digs up a story of a murder, suicide and wrecked romance
and involves a girl in the mess.

PRODUCTION HIGHLIGHTS. The breaking of the
levee. The auto chase and wreck. The drive of the editor
in his car through the blazing forest. The elaborate cabaret
scenes. Miss McAvoy's acting.

DIRECTION. John Griffith Wray has brought out a new
May McAvoy who acts as if inspired. He has packed a half
dozens good punches into the picture, keeping the suspense
alive throughout. Has allowed the newspaper characters to
overdo their roles. Has done exceedingly well with a big job.

EXPLOITATION ANGLES. Might get your local
editor to tie-up with you on the evils of yellow journalism. If
he runs a clean sheet he'll be glad to do this. Play up the
break in the levee and the subsequent flood, the sensational
forest fire, the auto chase and wreck and the other thrills.

DRAWING POWER. Any audience will find entertain-
ment in this one which is O.Keh for any house, neighborhood
and downtown.

SUMMARY. A good melodrama excellently presented on
the screen by a cast of first water. Story holds attention
throughout and will surely make the folks talk.
THE CAST

Jacqueline Lanier.......................... May McAvoy
Sherwood Mansfield......................... Lloyd Hughes
Jack Calhoun................................ Casson Ferguson
Andres Miro................................ Eric Mayne
John Covert Mansfield..................... Winter Hall
"Dad" Lawrence............................. James Corrigan
Madame Cervanez......................... Eugenie Besserer
Consuelo.................................... Louise Lester
Ramon Cervanez............................ George Larkin
Clinton Kent................................ Brinsley Shaw

Adapted from the novel by Talbot Munday and Bradley King.
Scenario by Bradley King. Directed by John Griffith Wray.

SYNOPSIS. Jacqueline Lanier, ward of a wealthy Louisiana settler, is forced to flee from her home when her character is blemished by a yellow newspaper reporter. She is caught in the flood when the levee breaks, but is rescued by the son of the newspaper owner who is responsible for her flight. The son falls in love with Jacqueline, who, following a raid on the cafe in which she is dancing under an assumed name, goes to the editor and tells him that his son's reputation is also at stake.

Motion Picture News, September 22, 1923, p. 1446

A Woman's Reputation.
How is it Lost?

ASK the reporter on a sensation-sheet—the man who landed the "big story" that broke Jacqueline Lanier's heart. Then follow her steps until they become the frenzied clicking of a dancer's heels, dancing in despair. The cry is for color, for surprise in scene as well as in drama, for life in highlights and half-tones. Answer with this—made as only Ince can do it.

THOMAS H. INCE

presents

HER REPUTATION

with

MAY McAVOY AND
LLOYD HUGHES

From the novel, "The Devil's Own" by Talbot Munday and Bradley King.
Directed by John Griffith Wray.
Scenario by Bradley King.

Distributed by
FIRST NATIONAL PICTURES

Motion Picture News, May 256, 1923, p. 2499ff
‘Her Reputation’


CAST AND SYNOPSIS

Jacqueline Lanier .................. May McAvoy
Sherwood Mansfield ................ Lloyd Hughes
Jack Calhoun ...................... Casson Ferguson
Andres Miro ...................... Eric Mayne
John Mansfield .................... Winter Hall
Dad Lawrence ..................... James Corrigan
Madame Cervanez .................. Eugene Besserer
Consuelo ......................... Louise Lester
Ramon Cervanez ................... George Larkin
Clinton Kent ...................... Brinsley Shaw
Pepita ............................ Jane Wray

Don Miro, wealthy New Orleans settler, aware that he has but a short time to live, arranges to wed his young ward, Jacqueline Lanier, intending to leave her his fortune. Jack Calhoun, unsuccessful suitor, shoots and kills Miro and commits suicide. Kent, a yellow newspaper reporter, writes an account of the slaying which represents Miro as a victim of Jacqueline’s infidelity. The girl and her nurse run away from New Orleans to escape the notoriety which ensues. A flood breaks over the levee, she is swept away and finds refuge on the top of a house, being rescued by Sherwood Mansfield, son of the proprietor of the paper which has assailed her reputation. They fall in love. Jacqueline finds her nurse, joins a troupe of dancers and is again discovered by Kent. She escapes to a lodge in the mountains. The elder Sherwood appears on the scene. His son declares his love for the girl, the father is convinced of her innocence and wires to repress the sensational story written by Kent. The lovers are united.

By GEORGE T. PARDY.
THIS Thomas H. Ince production possesses all the earmarks of a sure-fire box office hit. It is swift-moving melodrama, ablaze with lurid incident, strong in sentimental appeal and spectacular in the extreme. John Griffith Wray has done an excellent bit of work in the directing of "Her Reputation."

Such thrilling episodes as the break in the levee, when the heroine is swept away and floats on the flood crest, clinging to the top of a submerged house; the big forest fire, with the automobile dashing through flames and falling trees, are staged with wonderful skill and realistic effect. In fact these scenes alone are enough to lift the picture out of the ordinary film class.

But there is also the fine acting of May McAvoy in the role of Jacqueline Lanier; the smooth, well balanced work of her associates; the perfect continuity and compelling heart interest of the plot to be considered when computing the feature's commercial value. And the net result is a screen offering which contains something to please all classes of patrons, suitable to the entertaining needs of any theatre, large or small.

The story purports to expose the unethical methods of yellow journals in playing up and manufacturing sensational yarns with scant regard for truth or the feelings of individuals. It's the sort of stuff that stimulates the average person's imagination, never loses its grip from start to finish and gives the exhibitor all kinds of chances of lively exploitation. Incidentally, May McAvoy's numerous admirers will probably hail her impersonation of heroine Jacqueline as the most effective hit yet scored by that pretty and popular star.

And not the least of the picture's good qualities is the superb photography, which includes some marvelously fine night shots, a wealth of beautiful exteriors and the skillful filming of the flood and forest fire scenes.
MAY McAVOY IN
HER REPUTATION
(First National)
A Thomas H. Ince production
adapted from “The Devil’s Own”
Talbut Mundy and Bradley
King’s novel, and directed by
John Griffith Wray. The story
deals with the power of the press
—the yellow press—and contains
several thrills and plenty of heart
tugs which counteract to some
extent the story’s lack of conviction.
Seven reels.

THE CAST
Jacqueline Lanier........... May McAvoy
Sherwood Mansfield........... Lloyd Hughes
Jack Calhoun................. Casson Ferguson
Andres Miro.................. Eric Mayne
John Covert Mansfield..... Winter Hall
“Dad” Lawrence............. James Corrigan
Madame Cervanex............ Eugenie Beiserer
Consuelo.................... Louise Lester
Ramon Cervanex............ George Larkin
Clinton Kent................ Brinsley Shaw
Petita.......................... Jane Wray

Good melodrama, well acted, is always
certain of popular reception if it contains
sentimental appeal and plenty of action.
“Her Reputation” moves along swiftly
and holds the attention for this reason
and the work of May McAvoy, as the
misunderstood and hounded convent girl,
is convincing and natural. There are sev-
eral picturesque shots, especially the old
barn floating down a river, occupied only
by the boy and girl and a cat and her
kittens. In advertising the feature empha-
size the strong love story and sentimental
appeal together with the excellent cast.
The story revolves around Jacqueline Lanier, pretty seventeen-year-old New Orleans girl, raised as the ward of the wealthy Don Miro, one of the last of the old style Louisiana settlers. Miro plans to leave Jacqueline all his wealth. He is about to marry her and then she is to return to the convent, knowing that he has but a short time to live. Young Calhoun, an ardent lover, forces his way into Jacqueline's bedroom on her wedding day and when Miro appears, shoots him, then commits suicide. Kirk, an ambitious reporter, to land a big story writes a sensational yarn which alleged Jacqueline's infidelity to Miro which resulted in his murder. Heart-broken, the girl, left penniless, runs away to escape the newspaper notoriety. She is swept from the levee while driving away, by the flood and is rescued by the son of the editor of the paper that is persecuting her. At a rescue camp she joins a vaudeville troup going to San Francisco and under an assumed name becomes a dancer in a cabaret. She is discovered again by Kirk, but when the newspaper owner's son declares his love for her and proves her innocent of wrong doing, she finds happiness with her youthful sweetheart.

Casson Ferguson was good as the ardent, crazy lover; Lloyd Hughes well cast as the son of the newspaper man and Winter Hall made an impressive newspaper editor.

Exhibitors Herald, September 9, 1923, p. 49

“HER REPUTATION” (First National) with May McAvoy in the stellar role is a newspaper story, with many scenes of presses grinding out newspapers relentlessly. It has its melodramatic moments—a flood, rescue and finally an automobile accident, together with a murder and suicide, enough excitement for any fan. Lloyd Hughes and Miss McAvoy do good work.

Exhibitors Herald, September 8, 1923, p. 48
“Her Reputation”

May McAvoy Starred in Appealing First National Drama
Reviewed by Beatrice Barrett

Appealing human interest and thrilling melodrama vie with each other to grip the interest in this picture. The theme of the story—how newspapers can by their sensational stories ruin the reputation of innocent people—is rather a new idea to the screen and leads off into paths which are not worn bare from constant use, and it is filled with incidents which are diverting and refreshing because they are a little different.

May McAvoy, with her splendid emotional work, as the simple girl, branded a bloodthirsty vampire by the newspapers, will appeal to every heart in the audience. Besides her beauty there is a daintiness about May McAvoy which is fascinating and makes her exceptionally well fitted for the role of Jacqueline Lanier.

She is most ably supported by Lloyd Hughes, who does well the young cub reporter and unsophisticated youth who has been raised to despise all women but cannot resist the appeal of the innocent young girl when they are thrown together.

And just as one is about satiated with appealing human interest Thomas H. Ince, with one of his masterful strokes, has interpolated some spectacular, melodramatic scenes which are exceptionally well done. There is the breaking of the levee with the water pouring over the embankment and sweeping everything before it, and the girl driving in a buggy is caught in the torrent and finally finds refuge on the roof of a house which is floating down the river. An

other touch of excitement is added in an automobile accident with the machine rolling down the hillside, pinning the man underneath and then the machine catching on fire. And then the final big scenes of the forest fire and the men dashing through it in an automobile with the burning trees falling all around them. All of these scenes are very well handled to make them realistic and decidedly thrilling.

The photography is excellent and there are some interesting photographic effects in the forest fire and others in which searchlights and automobile headlights are used to good advantage.

Cast
Jacqueline Lanier .................. May McAvoy
Sherwood Mansfield .......... Lloyd Hughes
Jack Calhoun .................. Cassou Ferguson
Andres Miro .................. Eric Mayne
John Covert Mansfield ......... Winter Hall
“Dad” Lawrence ............. James Corrigan
Madame Cervanez ................. Eugenie Besserer
Consuelo ...................... Louise Lester
Ramon Cervanez .......... George Larkin
Clinton Kent .................. Brinsley Shaw
Petita .......... .................. Jane Wray

Produced by Thomas H. Ince.
Directed by John Griffith Wray.
Length, 7 reels.

Story
Crazed with jealousy on the day Jacqueline Lanier is to marry Andres Miro, Jack Calhoun kills Miro and then shoots himself. The newspapers see a chance for a sensational story and make Jacqueline out a vampire of many lovers whom she sacrifices for their money. A simple little convent girl, Jacqueline does almost insane over the notoriety and finally, with her nurse, flees from New Orleans. They are caught in the breaking of the levee and separated. Jacqueline finally finds refuge on top of a house. Here Sherwood Mansfield, son of the owner of the newspaper who has been publishing the most sensational stories, also finds refuge. For four days they are marooned and fall in love with each other.

When they are rescued Jacqueline slips away, finds her nurse and joins a troupe of dancers. To escape another sensational story they run away to a lodge in the mountains. Sherwood’s father follows them and is caught in the forest fire. Jacqueline admits her innocence and Mansfield, convinced of her innocence, telegraphs to the paper to kill the sensational story just before the telephone wires are burned down.

Moving Picture World, September 15, 1923, p. 264
Exhibitors Trade Review, September 15, 1923, pp. 8-9

Photoplay Edition
The Silver Sheet, a 1923 Thomas Ince publication to publicize Her Reputation, a film that is considered lost in time, is a goldmine of pictures and information about the film. Here are the key pages emphasizing journalism and the making of the film itself. It is an invaluable remembrance of a film we may never see again.
The Silver Screen, page 2 – Advertisement
The newspaper editor and the motion picture producer hold somewhat similar positions—and of equal responsibility—in this twentieth century.

The public relies on the newspaper to tell them and the pictures to show them. The press and the pictures today represent the two greatest mediums of broadcasting knowledge and entertainment.

"Her Reputation" is presented in the belief that the public will find both interest and keen enjoyment in an intimate glimpse of the workings of the all powerful modern-day American press.

The Silver Sheet, p. 3 – A note to the public by the producer of Her Reputation, Thomas Ince
EVERY motion picture producer recognizes the top-notch story value of stories dealing with the all powerful modern day press, but none has had the courage to make a big newspaper drama until Thomas H. Ince filmed “Her Reputation.”

The greatest screen feature ever built around the American newspaper has been produced by Mr. Ince in this super-special. The producer has boldly tackled a theme that has made other impression as shy as T. N. T. As a result his latest production is one of the most unusual as well as one of the most dramatic of the season.

The story is an adaptation of the novel, “Her Reputation,” written by Bradley King and Tailed Mundy in collaboration. Mundy is a well-known British novelist whose stories of adventure in India and Africa have won him national following. “Her Reputation,” his first story of American life, was written with the collaboration of Bradley King, Ince’s staff writer, who has done numerous successful originals for Mr. Ince.

The central theme of the story is a fight made by a seventeen year old girl who innocently becomes the central figure of a newspaper scandal to live down her past. An ambitious newspaper reporter to whom she is only “news” almost wrecks her life before she has an opportunity to prove that she is innocent.

A spectacular flood of the Mississippi River; novel scenes in the editorial and composing rooms of a great newspaper plant; a police raid in one of San Francisco’s gayest cafes while some sensational dance numbers are being “pulled”; an auto smashup and a forest fire are a few of the high lights of this rapid-action drama. Against this colorful background, the romance of Jacqueline Lanier and the son of the newspaper editor who falls in love with her is set in richly colored relief.

Unusual locations were used for every scene of the picture. The opening scenes, which are laid in

The Silver Sheet, p. 6
SCANDAL—SENSATIONALISM! and GREAT LOVE!
Of Orange Blossoms Stained With Crimson And A Girl’s Fight To Live Down The Scandal Monster

SOUTHERN beauty; a wedding day scandal; a Mississippi river flood and a great romance have been woven into one of the most unusual screen stories of the season in “Her Reputation.”

As the ward of Don Andres Miro, one of the last of the old Spanish settlers of Louisiana, and owner of vast estates, seventeen-year-old Jacqueline Lunier has been raised in the lap of luxury. The old Don, learning from his physician that he has but a short time to live, decides to marry Jacqueline in order that he may leave his entailed estates to her.

The girl is un瞒 hundreded from the convent and a gorgeous wedding fiesta is arranged. True love never has touched her heart and she loves the older man with the devotion of a daughter for a father, so that the wedding is a tremendously exciting event to her. She knows, too, that she is to return to the convent immediately after the ceremony.

Jack Callahan, a fiery lover who has tried to force his attentions upon Jacqueline, meets her a short time before the ceremony and pleads with her not to go through with the marriage. When Jacqueline rejects him, he determines to make a last effort to “save her from that old man.” He forces his way into her bedroom just as she is darning her wedding veil and threatens to kill her if she does not elope with him. Don Miro, coming to call her, sees Callaham holding a pistol against her breast. When he rushes into the room the girl furiously turns the gun on him and kills him instantly. Aghast at his deed, Callahan commits suicide.

Clinton Kent, New Orleans newspaper reporter, who is correspondent for the San Francisco Tribune, has just been biding his time to spring a sensational “scandal” that will land him a job on the west coast. Happening out to the Miro plantation to cover the fiesta, he hears the pistol shots of the double tragedy and rushes up to Jacqueline’s bedroom. Without trying to verify any of the facts, he sees here material for a wonderful “scandal” story and puts a “hot wire” on the wires which implies that the girl was having an affair with Callaham which resulted in the shooting tragedy five minutes before her wedding.

Jacqueline, left penniless and driven almost wild by the terrible incident against her which is picked up by all the newspapers of the country, runs away from home with her nurse, Consuela. They are overtaken by a terrible storm which causes the Mississippi river to burst through one of the levees just outside New Orleans. The girl, torn from the arms of Consuela, finds refuge on one side of a floating barn and falls into an exhausted sleep. When she awakens the following morning she finds that a boy, Sherry Mansfield, and a dog are on the other side of the barn. They manage to climb inside the loft, where they find hay and some sacks of nuts which keep them from starving.

For three days they are cooped up together in the barn and inevitably fall in love. Jacqueline is terrified, however, when she learns that Sherry is the son of John Mansfield, editor of the San Francisco Tribune, which hasprinted Kent’s stories about her. The girl conceals her identity from him and when they are rescued and taken to a refuge camp, where Sherry meets Kent, who is “covering” the flood, she again runs away. She happens to stumble across Consuela and they join a troupe of Spanish dancers who had seen Jacqueline dance at the wedding fiesta and realize they can capitalize her youth and beauty.

At the “El Toro” cafe in San Francisco, Jacqueline, known as Conchita, the masked dancer, becomes the rage of the town. Kent, seeing her one night, thinks he recognizes the Southern beauty, and persuades the police to raid the cafe and arrest Jacqueline so that he can identify her. In the meantime Sherry has discovered her and heard her story. “Dad” Lawrence, who knows that Jacqueline is innocent, assists her to escape from the raid and sends her to the mountain cabin, where Sherry follows her. Kent, pursuing them, runs over an embankment and is seriously injured, the flames from his car starting a forest fire. Sherry rescues him and takes him to the cabin, while “Dad” rushes to Mansfield, Sr., to get him to kill Kent’s sensational story about Jacqueline.

The editor goes to the mountain cabin with Lawrence and when he hears the true story telephones an order killing the story, just as the telephone poles crash to the ground in flames. Kent is blackballed for sending out a false story.
SCENES SCREENED AS PRESSES ROAR

Inner Workings of Newspaper Game Revealed In Vivid Sequence Shot In Up-To-Date Plant

The post says it is love that makes the world go round. The producer of successful pictures has discovered that it is thrills that make the world come in. A powerful story with plenty of thrills never fails to “get them”—and to bring them back for more of the same, only different.

Some of the biggest thrills of the newspaper game have been translated to the screen in “Her Reputation.” Exciting scenes staged in the editorial and composing rooms of a newspaper plant have been screened with tingling realism for they were made in one of the big, up-to-date newspaper plants of Los Angeles.

Times without number silver sheet and stage dramatists have tried to capitalize the lure and excitement of the newspaper game in screen and footlight productions. The result generally has been

ridiculous comedy or pathetic failure.

Wooden reporters wearing a wild-eyed look and carrying pencils and pads as a trademark of “journalism”; editors working peacefully in spotless sanctums; “printer’s devils” smeared artistically with ink have marched across the stage with lifeless gait and been hooted off with sarcastic jeers and sneers from those “in the know” on the other side of the footlights.

In “Her Reputation,” by using a newspaper plant as a “location” and by working with real newspaper men for the scenes shot in the composing and press rooms, Mr. Ince has succeeded for the first time in screening a faithful picture of the inner workings of the newspaper game. He has shown a “story” in every phase of its making and done it in dramatic fashion that can not fail to arouse a “thrill” from the most blasé of picture fans.

A newspaper is one of the most familiar but least comprehended necessities of modern daily life. It arrives on the doorstep at morning and again at night with its quota of daily “news” items, telling the tragedies, follies and “high spots” of human life. Yet the man or woman with a definite comprehension of the intricate workings necessary to put that daily paper at the front door numbers not more than one in a hundred.

When production plans for “Her Reputation” were being made, Mr. Ince determined that for once a picture dealing with the power of the press should reflect realism.

Negotiations were promptly entered into for the use of the plant of one of the biggest Los Angeles dailies. Arrangements were made to “shoot” the pictures during early morning “rush” hours.

The scene would have been worthless without real action, but at the same time it was necessary for the director and cameramen who were working with the newspaper “extras” to interfere as little as possible with their main job of getting out their regular editions on schedule time.

Director Wray discovered in a short time that the newspaper man generally holds his job because he is intelligent. With a few directions and rehearsals the regular crews in the composing and press rooms of the paper were able not only to carry on their rush work, but also to “register,” for the battery of cameras turned on them, with the ease of veteran troopers.

Working in the noisy composing room where the “click” of matrices falling into place in the linotype machines supplied the music for the scenes, shooting in the press rooms where the cylinder presses roared an accompaniment that made the director wish for a knowledge of the deaf and dumb language, and again in the editorial rooms, where dozens of typewriters clicked a staccato obbligato as newspaper reporters pounded out their stories, Director Wray caught some of the finest scenes of a newspaper office ever shown on the screen.

The fact that the entire machinery of a real plant was available for the use of the film company permitted the handling of the scenes on an impressive scale.

The scene in which the entire front page of a newspaper is “made over” after exciting scenes of the “story” which has been featured on that page have transpired elsewhere, is one of the high spots of the production and the entire picture carries a thrill that will not soon be forgotten.

A novel feature of the production is a very brief prologue tracing the growth of the great modern newspaper from the days when hieroglyphics were used as a symbol of speech. A reproduction of the first printing press ever made was used in one of the “shots.” After careful research work had established the details of Gutenberg’s invention, the reproduction was so carefully made that several historical museums offered to buy it from Mr. Ince. The prologue rounds out in unusually interesting fashion this dramatic newspaper story.
FIRST REALISTIC PICTURE OF "INSIDE STUFF"
Committee of Fourth Estate Veterans Assist Filming of Her Reputation

WHEN the country needs a good President; when a Mayor wants a clever secretary; when big business needs "new blood"—a newspaper man generally is elected. That's something about the game of news hunting that seems to develop alertness, an ability to grasp a situation, size up character and then to hold it all down on paper in readable, entertaining form. That proves invaluable training when the same ability is turned into other channels.

Motion picture producers have been dis-

Thomas H. Ince introduced an innovation during the filming of "Her Reputation" by using a committee of veteran newspaper men as technical advisers throughout the making of the picture. The newspaper world has laughed and jeered and pointed sarcasm, sting-
ing words countless times at the attempts of stage producers and motion picture makers to bring the atmosphere of the editorial room to stage and screen. When plans were being made for the filming of his big special dealing with the power of the press, Mr. Ince naturally de-
termined that for once the newspaper critics would find no room for ridicule.

Before production work was started every scene of the script dealing with newspaper atmosphere or characterization was studied, dissected, vommed and revamped by an interested committee of Fourth Estate experts. Every man chosen is today engaged in active newspaper work—and before the work was finished every committee member ad-

May McKeen as the girl who becomes "front page stuff"

covered recently that members of the Fourth Estate not only are necessary in publicity departments of a motion picture studio but also that they can prove invaluable assets in the countless other departments of picture making. Dozens of news gatherers have become successful screenwriters and continuously writers. A newspaper man it is who is known as the "peon of screen writers"—C. Gardner Sullivan, graduate of St. Paul, Chicago and New York p.g. courses in news gathering. A number of the best known directors of the film world were trained in the newspaper world, the list including Lambert Hillyer, Eric von Stroheim, Paul Powell, Craig Hutchinson, Benjamin B. Hampton, Charles Maigne, and E. H. Griffith.

Lloyd Hughes as the newspaper reporter, and William Hall as the newspaper editor

assumed that for the first time he had some definite comprehension of the diffi-
culties encountered by the picture maker in screening realistic atmosphere.

When Director Wray was ready to "shoo" the sequence of the film which was made in the plant of one of Los Angeles' big daily newspapers, all the arrangements were per-
fected by the newspaper committee who assisted in the handling of the press-

The Silver Sheet, p. 10
ROMANCE~THRILLS~EXCITEMENT

Auto Races With Newspaper Presses to Save A Woman’s Good Name And Her Reputation

If all the creative genius expended in putting a “punch” into motion pictures produced with the sole idea of entertaining the public were applied to a single enterprise, like reaching the planet of Mars, the outcome would be on intimate terms with us by this time.

Enough careful planning, forethought and daring goes into the filming of the “big scenes” of screen productions to revolutionize any ordinary branch of science or to build up a thriving commercial undertaking.

To get a single scene in “Her Reputation,” the Ince film company traveled several hundred miles to the High Sierras. Boxes of red tape were unwound to get permission from the government to burn off a hillside in a forest reserve with the cooperation of the forest rangers. An automobile was driven over a hillside at the risk of the life of the man who was driving—and what is more, the stunt was done twice because the car was only going forty-five miles an hour the first time it was screened and didn’t carry enough “kick.”

Result—one hundred feet of film which carry unmistakable realism warranted to silence even the usual “wise guys” of the audience. The result comes high, but the “Ince punch” has an established reputation that the producer maintains in every production from his studio.

The scene which was filmed with so much difficulty is shown in the last reel of “Her Reputation.” A story that will brand an innocent girl as running on the presses of a newspaper—a story that carries red headlines and shame. The man who wrote the story is racing after the girl up a mountain road, bent on definitely establishing her identity before the edition carrying his big story is released. After him comes the editor of the paper, harried here by another chap who knows the story is a lie and who is trying to save the girl. An auto smashes on the mountain road, a forest fire, dynamite and real courage went into the screening of one of the scenes which carries a tremendous wallop in spite of its brevity on the screen.

After considerable difficulty, permission was obtained by Mr. Ince to stage the forest fire on a hillside in the Sierras. The government forest reserve was planning to clear off the hillside and consented to let the film company work with a ranger supervising. The making of the scene had to be timed so that the auto smash would occur just a few minutes before the hillside was fired.

Brinsley Shaw, who plays the role of the newspaper reporter, Walt, who is after the big story, was elected for the pleasant task of driving an auto over a steep mountain embankment. A battery of ten cameras was placed at various intervals along the road and down the embankment to catch flashes of the car as it hurtled by.

Wreck, but the dynamite charge failed to go off as the flames to burst out.

A second car was elected to the junk heap and Shaw, after considerable personalizing, undertook the same feat a second time. This time tracks were dug down the embankment so that the auto would have to follow a certain course. Shaw made his leap; the car lurched to the bottom and exploded the dynamite charge. Within five minutes the entire hillside was a mass of flames.

Before the fire got beyond control, another auto was driven up the road and through the flames, just passing a sharp curve as a tree falls and blocks the road. The two men in the second auto were in very real peril as they rounded that curve. They knew that if the tree, which had been timed to fall just as they passed, came one minute too soon there wouldn’t be much left to tell the tale. And the director knew that if the tree fell one minute too late the “kick” of the scene would be gone and it would have to be done over again. Everything went off according to schedule and the shot is one of the biggest “thillers” of the production.

The careful planning which is evident in every sequence of “Her Reputation” has resulted in one of the most sensational productions of the season.
BIG ACTION SPEEDS UP DRAMA

Icy Waters Braved By Ince Players To Get Novel Scenes of Flood Destruction

Lady Nature nowadays has a hard time keeping up with the motion picture producers. Floods, storms, pestilence and disaster have become the playthings of the film makers and the screen has familiarized scenes of destruction until the newspaper stories of real happenings seem like second-hand productions.

A Mississippi flood, breaking through levees, sweeping away a whole negro settlement and destroying crops and property with its rushing waters, has been pictured vividly in one remarkable sequence of "Her Reputation." The scenes were made at Yuma, Arizona, where the Ince film company "roughed it" for ten weeks.

Preliminary to the making of the flood sequence, a force of carpenters was sent down to Yuma as a vanguard of the film company. Under the direction of John Griffith Wray, complete plans had been drawn up for the negro village. By the time the actors arrived, the carpenters had put up the settlement buildings and several shots required by the script were quickly made on dry land.

The next job of the carpenters was to put the buildings in such shape that they would float away intact when the gates of the Yuma dam were opened and the waters rushed out on the motion picture settlement. While this was in progress, the engineers in charge of the dam were working with Director Wray on a series of experiments, testing the volume of water that would be needed to carry off the floating city in one dramatic flood-tide rush. The gates were opened a little too fast, one day, and the waters released casually swept away half a dozen of the largest buildings which had been prepared for floating by the carpenters.

Still they went, bobbing along serenely, with no cameras, no director, no actors—only the foreman and his gang, frothing at the mouth with helpless rage, as the fruits of their labor disappeared down the Colorado River. All the buildings had to be duplicated, which meant an expensive delay in the production work.

To get the negro population of the doomed settlement, Director Wray had to send all over Arizona. After a week's work in lining up and signing up the five hundred "viled passions" who were to appear in the scenes, and getting them shipped to Yuma, Director Wray began rehearsals. The rehearsal got no further than the first explanations. When the "extrav" understood that waters were to be turned upon them, and very realistic waters at that, which would distinctly wet them, they promptly went on strike. There wasn't enough money could be offered to induce them to work in wet water.

The distracted director saw his scenes vanishing in this air when a fight broke out among the negroes. A few of the ring-leaders who had been offered additional big money if they could lick the others into shape and make them go through the scenes undertook to "wall-off" a little sense into the crowd. Tanors and screams began to cut the air and there was the wildest confusion until the sheriff, summoned hastily, appeared with a posse. At the point of a gun the negroes were herded into order and finally agreed reluctantly to go through the scenes. The gates of the dam were opened as soon as the cameras could be gotten into place. As the waters began to flood over everything in sight, the negroes became so genuinely frightened that the director's suggestions were unnecessary. They acted for all they were worth in their efforts to get away from the water and up to dry land, and the cameras caught some remarkable scenes which were as funny as they were exciting.

Almost as much difficulty was experienced in filming one of the simplest shots in the picture as in getting this big scene. One flash shows a sow with a litter of little pigs floating down the river on a raft. To get the pig Director Wray sent twenty miles to the town of Yuma. The special extra, weighing 300 pounds, arrived via special auto. A crate then had to be made to get the animal down to the river bank where a house-top built on pontoons by a crew of carpenters, awaited.

The piglets were so young that there was considerable danger they would die of pneumonia as a result of their premature exposure to the cold world. Accordingly one man of the film company was detailed to hold each pig, warmly wrapped in a blanket, until everything was in readiness and the house-top ready to float off. At the signal, the piglets were all placed on the roof with their mother, and sailed off squealing fervent protestations. A second crew of men were waiting on the lower banks to pull in the house-top.

Every slightest detail of the picture was filmed with similar care and the same disregard for expense with the result that the completed production ranks with the finest pictures ever screened in finished technique as well as broad dramatic sweep.

The Silver Sheet, p. 13
Do Clothes “Make” the Screen Star?

Mrs. Cordelia A. Houck, Thomas H. Ince Wardrobe Mistress, Has Fashioned Costumes for Countless Ince Luminaries

Clothes make the screen player, say many picture critics. The best dressed woman on Broadway would win with envy if she could wander in leisurely fashion through the wardrobe department of the Thomas H. Ince Studios. There is a gown for every day of the year for several decades; there are outfits for every age and walk of life; and there are costumes for every type of woman, hanging on hanger racks, with a wardrobe mistress in attendance who is thoroughly versed in the art of interpreting “personality.”

Bungalow aprons and “simple” little morning frocks that cost only a few hundred dollars, slink beside gorgeous creations that have been moulded to the figures of some of the screen’s foremost stars. All the great modistes of the continent have contributed exclusive models that were used in some production of the past and then hung away for the adornment of hands “extras” in future ballroom or banquet scenes.

Mrs. Cordelia A. Houck, who presides over this extensive department, has been associated with Mr. Ince ever since he began phantasizing motion pictures. When Inceville was founded, where “T. H. 1” first wrote his name down among the screen’s foremost producers, Mrs. Houck was the whole department. Now she is the head of an organized corps of capable assistants. She has studied most of the screen’s actors and actresses at close range. She can whisper discreet secrets about figures that are too plump here and too narrow there, and how they must be disguised with straight lines or folds falling in gracefully charitable lines until they look like Venuses just come from the hands of the sculptor.

From an original by Poetet, Callot or Boffetto, she has turned out duplicates that would make the designers themselves proclaim them as legitimate offspring of their genius.

But she is prouder of the costumes designed and made by her own hands which have been worn by Ince-made stars in pictures which carried them into the lime-light of fame than of all the expensive imitations she has forged.

Bill Hart’s first blue shirt that he wore in his first big “western” is one of the wardrobe mistress’ most treasured souvenirs. A pair of overalls that covered Charles Ray when he made his hit in “The Gowan” hangs beside it in a place of honor. A scarlet dancing frock stitched for Dorothy Dalton in her unforgettable “Flame of the Yukon”; quaint little French costumes made for Bessie Barriscale in “Wooden Shoes”; Japanese kimonos worn by Tara Aski and Jesse Hayakawa, don’ty old English gowns for Madame Fellancy, when she won every heart as “Lorna Doone,” hang side by side.

It is the period costumes that delight the fingers of the wardrobe mistress. Anyone, so she says, can fashion modern gowns. But for a costume play, it takes research, study and planning and designing and then a lot of dreaming for good measure to get the correct effects. For “Lorna Doone,” dozens of elaborate court costumes had to be designed and made for the royal baptism scene. For “Lorna” herself, there was one especially choice costume, a wedding gown that would make any modern girl sigh for the strains of Mendelssohn.

Pale lavender silk was used for this costume, not merely because white does not playa role. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb.

During the filming of “Her Reputation,” the newest Ince production, Mrs. Houck solved dozens of costume problems of the kind that please her most because they taxed her ingenuity. For this picture she created another wedding gown, this time a Spanish model. It was made of heavy brocaded satin and fine silk lace. A tight-fitting bodice was combined with a full skirt and worn with a quaint veil draped over a high Spanish comb. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb. Another elaborate costume designed for May McIntyre, who starred in the picture, was made entirely of black silk fringe draped over a high Spanish comb.

The tiniest costume ever made by the wardrobe mistress was for Charlie, the monkey, who gets some of the biggest laughs in “Her Reputation.” Charlie, as an important member of a troupe of Spanish dancers, had to be outfitted with well-tailored trousers and a close-fitting little jacket, both heavily embroidered in gold. Whatever is needed can be found in the Ince wardrobe—whether it’s a fig leaf for Eve’s dance or bags for a Roman orgy. The wardrobe mistress dreams visions of loneliness that are stitched in with the threads—and whenever a new Ince star rises in the film firmament, she smiles happily at her work for she has assisted in the rising of a new planet.

The Silver Sheet, p. 14
MAY McAVOY is TRUE TRAGEDIENNE
Star Reaches Great Emotional Heights In Role of Victim of Scandal

Big blue eyes—curly dark hair—a winsome mouth and a perfect little figure. There’s a Dresden China stateliness, a suggestion of lovely fragility about May McAvoy that is utterly feminine and alluring.

It seems unfair, somehow, that this tiny creature of such unusual loveliness also should be one of the most gifted emotional actresses of the silver sheet. At least some of the gifts lavished on her have been wasted for May McAvoy’s name has just gone up in the white lights of stardom in “Her Reputation.” Not content to rely on the natural gifts which would have opened almost any door of wealth and power for her, the new star has worked and slaved and toiled to attain the present high place which she has achieved.

As long as she can remember, Miss McAvoy intended to be an actress “some day when she grew up.” Instead of playing with dolls, she used to gaze and “act” before a mirror. “Dressing up” in her mother’s cast-off frocks was her chief delight and at the age of ten she announced to a skeptical world that some day she meant to be an actress. Her mother thought a teacher’s career more conservative, and lucrative and May was sent to the New York Normal College. She was the possessor of a teacher’s certificate when she “smashed” one day and went with a girl friend to the Metro Studios in New York City at 61st and Broadway. When she came out, she was the dizzy possessor of a role in a commercial film in which she was known as “The Sugar Girl.” And she’s been making pictures ever since.

It took courage as well as ability to handle the role of Jacqueline Lanier in “Her Reputation.” Added to the study of the role and the weeks of arduous work required with a ballet master before she was ready to begin with the production, she encountered a number of stiff scenes in the last reels of the picture which would have “stumped” any one of less courageous temperament.

For the making of the flood scenes which were filmed at Yuma, Arizona, permission had been gotten by Director John Wray to have one of the flood gates of the great Laguna dam opened so that the Colorado River would overflow its banks just below the dam. A boy and a girl double for Miss McAvoy were taken to Yuma with the film company in case the star should become ill or some of the scenes require too strenuous effort.

The first day that the company was working, a shot was to be made of Miss McAvoy driving a pair of horses across a narrow neck of land. The spot chosen was a spillway where two feet of water was running down from the dam. As it was a long shot, the director had the camcurs set up and then sent for Miss McAvoy’s girl double. The girl, when she got into the buggy and started to drive off, because so dizzy from the rush of water that she promptly fainted. The boy double was hastily summoned and after an hour had been spent making him up in a wig and skirts, he climbed into the buggy and started off. The horses had become restive from the long wait and under his nervous hands, unaccustomed to handling quadrupeds, they began to prance and rear, until the buggy overturned.

Little Miss McAvoy promptly came to the rescue. Without waiting to be summoned, she appeared on the scene, properly costumed and wearing screen make-up.

“I don’t get dizzy and I’ve driven lots of horses,” she announced. “I’ll just make this scene myself.”

And without any more ado she got into the buggy and drove off through the waters. Despite her courage, she almost met with a bad accident but finally reached land in safety. The shot is a “thriller” but the star will get little credit for her courage from an incredulous public as her face does not show in the shot.

The fine emotional work of Miss McAvoy, combined with the realistic shots which Director Wray was able to obtain because of her courage, make her performance in “Her Reputation” an unusual achievement which deserves to rank with the foremost work of the screen. It proves that she has earned stardom.
The Silver Sheet, p. 16
Story Drama Ever Screened

Scenes of "Her Reputation" Shift West To Pacific Coast In Fast Kalediscopic Action

A newspaper reporter discovers that Jacqueline (May McAvoy) is "naked."

MOTION picture producers, studying the thing the public wants and putting it on the screen even before the people have formulated that want in their mind, have discovered that atmosphere, well done, is as necessary to a successful production as soap is in a cleanly household.

Thousands of dollars are spent annually in the industry on small "toches" that are only a "flash" on the screen but which build up an overwhelming cumulative effect that makes the finished picture a true piece of artistry.

After establishing Southern atmosphere with remarkable fidelity in the opening sequences of "Her Reputation," Thomas H. Ince immediately shifts the stage to the Pacific coast. In sharp contrast to colorful New Orleans are the scenes of gay night life, of the rush and hum of a great newspaper plant, of the isolated mountain cottage where the final dramatic sequence of the picture is enacted. San Francisco, beloved by the newspaper fraternity of the country as the "best newspaper town in the country," was fittingly chosen as the background for these scenes.

For six weeks the Ince film company worked on location in the Crescent City. Instead of using studio sets as was necessary for some of the scenes of the old South, the "real thing" was caught in the sequences by the girding cameras. Barbary Coast is gone, but the Ince company found that the city is alive and alert and that it actually has a "temperament" which can be caught by cameras.

Incidently, Director Wray ran up against one of the biggest snags he encountered during the making of the picture in the city of San Francisco. And the story proves that it is often times the simplest "toches" in a picture which are the most expensive. For one shot which had to be made while the company was working in the north, it was necessary to find a negro to hold a pair of horses for Miss McAvoy. After considerable trouble a chap was found who at least had the appearance of being from "way down South," though he stoutly denied ever having set foot outside of "Frisco."

A location was found near an old barn and everything was in readiness for the shot when the horses became frightened by a passing automobile and shied so violently that the negro who supposedly was holding to heads was knocked down. Like a shot the chap was up on his feet and running as if all the furies were after him. When he stopped for a necessary breath and saw from the tail of his eye that the horses were not pursuing him, he heaved a sigh of relief, wiped the perspiration from his forehead and slowly made his way back.

"What the "j-? Hey?" raved the director. "Why didn't you hold those horses? You spoiled our shot!"

Altogether the negro hung his head.

"Well, it's like this, boss," he mumbled. "I holds a auto K. O. but a hoss kicked my grandpap to death down South and I've never fooled with them, count of him."

It took a week's scouting to round up a negro who looked like the old time Southern article and who could manage a pair of horses well enough to permit the making of the shot which was needed to round out the picture.

A similar difficulty encountered while the company was on location at Yuma, Arizona, illustrates even better the lengths to which a film director will go to get an apparently "simple" shot for his picture. These "simple" shots as a rule are more hazardous than the apparently dangerous ones, for scenes that look dangerous can be faked, while the little "toches" have to be true to life.

Director Wray was trying to get a shot of two people being swept off by a flood who suddenly catch hold of a log that keeps them from drowning. In order to get the scene at the swiftest point of the Colorado River, it was necessary to stretch a gey wire from bank to bank of the river. A log was run out on a rope in the center of the wire. Two expert swimmers then dived in and swam out to the middle of the river where the current quickly caught and whirled them off down the stream. A colorful contrast of the South and the West has been combined with rapid action to delight both mind and eye from start to finish of "Her Reputation."
NOVELTY DANCE SCENES are FEATURE

Masked Dancer And Partner Show Unusual Steps Before Spectacular Raid Interrupts

MAGNIFICENT "sets" that charm the eye and bring a spasm of delight from the spectator have become a favorite trick in the motion picture producer's box of wizardry. The man who always springs something new in beautiful settings is the one who keeps the audiences coming back to see the latest offering.

Thomas H. Ince lives up to the reputation he has established for always offering "novelty appeal" in his productions with a number of unusual sets in "Her Reputation." They were built as a background for the spectacular dance scenes in which May McAvoy appears with George Larkin, a professional "tango" artist.

When the Southern beauty whose role is played by Miss McAvoy joins a troupe of professional dancers after running away from her home, she appears at the "El Toro" cafe where she quickly becomes the rage. For her first appearance, a unique stage setting was designed. Diminishing circles of shadow and light create a weird labyrinth that tapers off into a disk of light. Filmy draperies worked into a delicate rose design form the curtains through which the "masked dancer" and her partner suddenly appear.

It took a force of five technicians two weeks to build this stage setting. In the meantime Miss McAvoy, who is a talented dancer, worked day and night perfecting her steps in the steps of a novelty dance. After a severe course of training which included strenuous gymnastics and physical culture, her dancing master pronounced her ready for public appearances.

By way of rehearsal, before the scenes of the picture were shot, Miss McAvoy appeared on the program of an informal entertainment in Hollywood. Her dance with her partner proved such a sensation that the scene for the "tango" was revived in the film colony until everyone was doing it.

Special lighting effects were worked out for the dance scene and some weirdly beautiful effects obtained. The scene screened so well that an even more elaborate setting was worked out for the second appearance of the "masked dancer." Two huge stone arches were built and hung with velvet. After a number of unsuccessful experiments, electricians hit on a clever scheme by which an effect was produced of flames leaping up fitfully in the archways and outlining the frescoed design on the arches. From the flaming archways, the dancers make their appearance for a spectacular "number" that is broken short by a police raid.

Several hundred extras who appeared in the cafe scenes and the raid testify that the piece which ensues when the squad of police appear on the scene is the most realistic in which they ever worked. A small girl and a terrified monkey lent an unexpected "punch" to the scenes that puts them over with a bang.

As the police round up everyone in the cafe, blocking doors and windows from which the crowd tries to escape, the little girl, "Pepita," and her monkey try to get out of the boweling, pushing mob by dodging through the legs of the struggling policemen.

Little Jane Wray, with Charlie, the monkey, on a chain, was hurriedly dodging through legs when one of the "police" carelessly brought his huge foot down on Charlie's tail. The little animal, terrified and badly hurt, turned on the little girl, whom he held responsible for his hurt, and bit her. When the child screamed and dropped her chain, Charlie leaped up on the first available shoulder. It happened to be a woman's unprotected breast, except skin. Another scream and Charlie leaped to the next vantage post—this time a man's back from which another flying jump took him out of the way of the crowd and snarling up a post he sat and chattered in rage. The monkey was rescued by his trainer and his injured tail and feelings soothed.

The combination of beautiful backgrounds and rapid action throughout "Her Reputation" is unusually effective.
Picture is Adapted from Novel
BRADLEY KING COLLABORATES WITH TALBOT MUNDY
ON NOTED NOVELIST’S FIRST BIG AMERICAN STORY

To followers of Talbot Mundy stories—and they are numer-
ous in every section of America, England and India—
the screen adaptation of “Her Reputation” from the
novel of the same name marks a real

event.

Written by Talbot Mundy with Bradley
King, chief of the Ince staff of editors col-
laborating. “Her Reputation” already has
made a mark in the book lover’s world.
Talbot Mundy is one of the best known
British novelists of the day and the pub-
lication of his first big American story
by the Bobbs-Merrill Company has at-
ttracted widest interest.

Mundy established himself as a popular
author of “best-sellers” through his tales of
adventure in India and Africa, where he
has spent many years. “King of the
Khyber Rifles,” “The Ivory Trail,” “Rung
Ho,” “The Eye of Zeitoon,” “Hira Singh,”
“Winds of the World” and “Told in the
East” adorn the book shelves of every
lover of fast-moving, exciting adventure
and mystery tales. Recently the Bobbs-
Merrill Company has put on a big
exploitation campaign of the Mundy novels which has
sold thousands of copies.

Naturally the announcement that Mundy had written his
first tale of American life in collaboration with the clever
scenarist whose film originals, “What a Wife Learned,” “A
Man of Action” and “Her Reputation,” have gained
tremendous prestige for her, aroused widest interest.

The story was built and written for
translation to the screen and both novel and picture have
gained in power from this un-
usual treatment.

The credit for the plot of the story belongs en-
tirely to Bradley King, as it is stated in the foreword of
the novel by Mundy. Chapter by chapter, the
novelist and the scenarist worked and talked to-
gether, the one bringing her knowledge of dra-
matic construction to the other’s familiarity with
the architecture of novels.

The result is a powerful novel that furnishes enter-
tainment as well as real food for thought.

“...It has happened, times out
of number, that in mid-Africa, in
India, in the deserts of
Trans-Jordan—on an ant-hill in the
drought, or in the midst of the tropical
rain—I have felt a yearning for white
lights, a dress suit and a tail silk hat, that

corresponds, I suppose, in some degree to
the longing a man feels for those open
spaces and far countries which it has been
my destiny to wander in and write about,”
says Mundy in his foreword to the novel
of “Her Reputation.”

“A traveler, if he is wise, comes
home at intervals to meet old friends
and to remind himself that a gentler,
more conventional world exists, in
which events occur and problems arise and in which delightful
people live and move and have their being.

“Writing books is only another phase of
living life—reliving it, perhaps, in
which that appeal of the stiff white shirt
transfigures itself into a desire to write
‘civilized’ stories. So this story, which is
in an entirely different field from my
usual haunts in Africa and India, may be
said to represent a home-coming, between
long journeys; and I hope the public,
which has followed me with such encour-
gaging persistence to comparatively un-
known places, will concede that I still
know how to behave myself in a civilised
setting.

“But this story is no more mine than is
the life of the big cities into which I
plunge at long uncertain intervals. To
Bradley King, chief of the Thomas H. Ince
staff of editors, belongs the credit for the
plot, which first saw the light in the form
of a scenario. Her genius, art and imagina-
tion, and the proverbial liveness of
Thomas H. Ince, combined to produce a
motion picture which was so good that
the impulse to transform it into a written
book was irresistible. The writing has
been a delight to me, and I trust it may
prove as entertaining to the public.

“Bradley King detected, tracked, ran
down and caught the idea for the story—a
much more difficult thing to do than those
who have never hunted such elusive game
will ever guess. She trained it to per-
form; I wrote this book and Mr. Ince has
made the picture. We hope the book will
be accepted by the reader, as it was writ-
ten, purely to entertain; and that fellow
newspaper men will recognize the friendly
and entirely sympathetic illus-
tration of the way in which the
mighty and far-reaching power of
the press occasionally is abused by individuals.”

A special motion picture of “Her Reputation” con-
taining handsome illustrations from production
still has been put out by the Bobbs-Merrill
Company and offers a big
exploitation angle for ex-
hibitors of the picture.

Gas and oil are used so widely
on the Pacific coast for fuel
that Thomas H. Ince had to
have an exhaustive search
made before a coal fire was
discovered for use in his pro-
duction of “Anna Christie,”
which is being filmed with
George Marion, Blanche Sweet
and William Russell in the
leading roles.

The type of barge needed in a
common sight along the At-
lantic seaboard, but along
the west coast the species are ab-
must extinct. After weeks of

effort a “perfect type” of coal
barge was discovered near San
Francisco where Director John
Griffith. Wray will take his
company to film “exteriors.”
Exploitation!

UNUSUAL ANGLES OUTLINED FOR NOVEL CAMPAIGNS
THAT INSURE UNFAILING BOX OFFICE RESPONSE

To the exhibitor who wants good picture-plays and recognizes the elements of pictures that make for successful publicity, Thomas H. Ince’s “Her Reputation” should prove timely and welcome. For it is doubtful if any one drama in the past year has possessed more punch, more suspense and more of that curiosity arousing appeal than this fascinating narrative by Talbot Mundy and Bradley King, and, in addition, its title, once it is seen or spoken, calls to mind dozens of possible angles for exploitation that builds business. Indeed, a strong attraction from every angle deserves of an elaborate campaign in its behalf.

The press sheet for the exhibitor’s service contains a detailed campaign which is both unique and economical. Hence only a brief resume of some features of the exploitation is given here.

“Her Reputation,” published in book form by Bobbs-Merrill Co., Boston, written by Talbot Mundy and Bradley King, and illustrated with photographs from the Ince drama, will be on the book stands of the country at the time the photoplay is released. Because scenario and book were written simultaneously the story is new and bookdealers should welcome a chance for this red-hot setup with film showing.

A number of contests have been devised for use in connection with the exhibition of the film play, among them one, a “Reputation-Memory Contest,” comprising illustrations from twelve advertisements, nationally famous because of the girl characters used therein. A layout of the twelve female faces and figures advertised in all magazines and newspapers for a number of years should be easily arranged for with newspapers anywhere for it tests the ability of the public to recognize famous products by their illustrations. Such a contest should not be difficult to fire-up with local merchants selling the products illustrated in the layout.

Another contest which may be easy to develop would be one to learn which local woman has the best known reputation in club, social or business circles. A local beauty and brains contest is another logical contest, and another which suggests itself is that of a “Twelve Famous Women of History” contest with local newspapers for the purpose of identifying the women who have launched the movement for women’s suffrage, founded the Christian Science church, are noted for their beautiful dancing, their bravery in battle, etc.

In exploiting “Her Reputation,” it is suggested that the campaign preceding the picture, within the theatre, at least, be begun earlier than on the usual attractions. “Her Reputation” stands far and above the usual run of photoplay attractions and the extra emphasis given it in your preliminary campaign will be rewarded at the box office when the attraction opens.

An effective way to call attention to the coming play in the theatre is to dress the ushers in Spanish costume the week prior to the opening of the engagement and have arm bands or badges calling attention to the Ince play attached to the costumes. The costumes will arouse curiosity about the coming picture.

The Silver Sheet, p. 29
The Hill Park Mystery (Nedbrudte nerver) (1923)
The Tabloid Police Reporter Jimmie Brand (Erik Brandt- in Denmark edition - Gorm Schmidt) of the Daily Wire, who is overworked as the newspaper’s ace reporter, tries to get away to a seaside resort, but crosses paths with the daughter of a high government minister who seems to be involved in crime. The tabloid journalist tries to save the women he has fallen in love with. Editor (Frederik Jacobsen).

*The Hill Park Mystery* is an entertaining detective story, where our hero, the tabloid journalist, tries to save the woman he has fallen in love with. It is a speedy comedy with many one-liners, very much in the style of Hollywood productions at the time. Look out for A.W. Sandberg's cameo appearance as the film director. *The Hill Park Mystery* is a digital restoration from the original camera negative, tinted according to the markings in the negative itself. edition-filmmuseum.com

Home of the Danish Film Archive.

Jimmie Brand, a reporter who fancies himself a detective, falls in love with a minister’s daughter but she seems to be a suspect in a murder case. Brand is late – “We have to go to press. We’re already 20 minutes late.” And Brand shows up. He hasn’t slept for 36 hours. Falls asleep dreaming he’s a detective. Knocks over a copy boy. The boy’s watch is smashed. “So am I,” says Brand. Meanwhile the articles goes to print (shows linotype operator, press, editorial staff of 10 (all men) drinking to Brand’s story). “You performed a journalistic feat last night!” says the editor. Editor offers Brand a two-week vacation. Buzz of rotary press – “a sound that can make any journalist forget wife, children and everything.” Then a picture of the press in action. Newspapers being printed. Story:

“The Daily Wire. The Vibeleje murder solved: The police-reporter at the Daily Wire Jimmie Brand, seizes the murderer, who turns out to be the 24-year-old retarded Kresten Johnsen, former asylum convict. He
murdered the 86-year-old retiree Thomasine Edisoya Peterson because she did not want to marry him….”
Brand is demonstrating to editorial staff how he did it. Papers arrive and everyone reads the story.
“Our employee Jimmie Brand outwits the police. The local police officer was at a party.” Brand goes on
vacation – with $100 in his pocket. Goes to a seaside resort. Brand’s article was not admired at the police
station. Brand meets the daughter of a high government minister and falls in love with her. She is involved in
a murder case and Brand tries to save her by confessing to the crime. Police tell him someone has already
confessed to the murder – “Ohmygosh,” he says. She says it was awfully nice of him to try to save her. They
get married and kiss behind her fan. Viewing Notes.

Status: Print restored in tinted versions by A.W. Sandberg, leading director at the Nordisk Film Kompagni
from 1916 until 1926.
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male (Jimmie Brand, Editor). Group-2.
Media Category: Newspaper
Job Title: Reporter (Jimmie Brand). Editor (Editor). Miscellaneous-2 (Composing Room,
        Editorial Room).
Description: Major: Jimmie Brand, Positive
Description: Minor: Editor, Positive. Miscellaneous-2, Neutral.
A Hula Honeymoon (1923)
Editor of a small-town paper conceives of the idea of running a popularity contest with newly-weds or near prospects eligible, the prize a trip to and from Honolulu with all expenses paid.

Motion Picture News, February 17, 1923, p. 842
“A Hula Honeymoon,” Christie

When the producer takes a company to Honolulu in order that he may back up a title with authentic atmosphere he is entitled to real credit. When the journey is made on account of a two-reel subject then we must enlarge the bouquet by several diameters. So that is why Al Christie is worthy of the commendation of those he serves for making “A Hula Honeymoon,” which Educational will distribute, in Los Angeles, San Francisco and Honolulu. There is no doubt about the Honolulu part—there is no chance of it. And the change in backgrounds is refreshing.

The story, which was written by Walter Graham, features Henry Murdock with Babe London, the girl with ample proportions who gives many evidences of possessing genuine comedy material. The photography is credited to Anton Nagy, Archie Stout and Alex Phillips—and their work is finely done. Also it may be interesting to mention that Al Christie felt it necessary to take with him two dancing girls—presumably to make sure that the terpsichorean accomplishments should match the American conception of what they should be.

The tale is of a small-town newspaper which as a subscription boost gives a trip to Honolulu to the bridal couple receiving the largest number of votes. The Smudges, portrayed by the featured players, win and decide to take along the flivver, and the machine contributes materially to the fun. “A Hula Honeymoon” is mighty good entertainment. Advertised by an exhibitor as having been made in Honolulu, and containing as it does some rare shots of Hawaiian scenery, not to mention excellent bits of humor the subject should have real box office value.
Moving Picture World, February 24, 1923, p. 813

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Editor)
Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor)
Description: Major: None
Description: Minor: Editor, Positive
Human Wreckage (1923)
Newspaper headlines: STONE “NOT GUILTY” ON DOPE RING CHARGE. Steve Stone is a dope peddler who has influence as he supplies drugs to all the best people. He hires the best lawyer and in no time at all he is declared not guilty of all charges even though everyone knows he is guilty. Kevin Brownlow, Behind the Mask of Innocence, pp. 114-115

Dorothy Davenport billed herself by her private name, Mrs. Wallace Reid, for this melodrama about drug addiction. She was making a powerful point by doing so because her husband, film star Wallace Reid, had died at the beginning of 1923 as a result of his morphine habit. An exploitative bit of propaganda, Human Wreckage was nevertheless well made -- Davenport was supported by a solid cast that included James Kirkwood, Bessie Love, and Robert McKim, and the screenplay was written by C. Gardner Sullivan. Jimmy Browne, a junkie (George Hackathorne), is arrested after robbing a pawnshop, and his friend Mary Finnegan (Love) approaches Ethel MacFarland (Davenport) about the dilemma. Ethel's husband Alan (Kirkwood) is a lawyer of note, and he gets Browne released to a sanitarium to be cured. MacFarland is overworked, and his doctor (McKim) prescribes narcotics. Soon he is hooked, adversely affecting his life and his work -- he even makes sure that Steve Stone (Harry Northrup), the head of the drug ring, gets acquitted of charges. Eventually he begs his wife to take him away so that he can kick his habit., but he is only able to quit for good when he believes that Ethel herself is succumbing to the lure of drugs. Now cured, he heads a campaign to wipe out drugs. Stone tries to escape, but Browne, who is driving him away, runs the car into a train, killing them both. This picture was made in the wake of several notorious Hollywood scandals -- Reid's drug addiction being only one -- and was a weak attempt to convince Middle America that the film capital was willing to clean up its act. Janiss Garza, allmovie.com
a deep human note, one that arouses intense sympathy and adds tremendous force to the message which the film delivers.

Obviously, with a picture of this kind, to accomplish its purpose, it is necessary to show the evil effects of narcotics, how they break down moral fibre and will-power and the tremendous hold this habit has on its victims. This phase, necessarily unpleasant and somewhat morbid, is dramatically brought out in the person of a boy, a young widowed mother, a chronic addict who commits murder, and a celebrated lawyer who finally succumbs. It is the tremendous fight of this lawyer to break the shackles of the drug, a fight in which he is aided by his devoted wife, that furnishes the main theme.

Vivid, impressive, powerful and convincing is the work of James Kirkwood as the lawyer. It is one of the best roles of his career. His performance at all times seems real; he makes you feel the tremendousness of his fight, and never for an instant over-acts. Excellent, too, is the performance of Mrs. Reid, her presence on the screen establishes a deep note of realism and sincerity of purpose and her work in the role of the devoted wife keeps ever before you her own experiences.

Equally impressive, but in minor roles, is the work of Bessie Love and George Hackathorn and they are finely aided by the entire cast which includes such players as Claire McDowell, Robert McKim and Harry Northrup. John Griffith Wray has handled the direction well, though many will feel that the use of double exposure showing a hyena symbolizing the dope evil stalking through the scenes has been somewhat overdone. Nevertheless, he has strikingly put over his points aided by the fine work of the cast. Nor has a melodramatic climax to the story been overlooked. This is provided in an effective sequence in which the head of the dope ring meets his death in a taxicab which George Hackathorne, one of his dupes, drives madly through crowded streets, culminating in a head-on collision with a locomotive which wrecks the cab and drags it several feet.

While this production will naturally not appeal to patrons who go to the theatre solely for amusement, from a showmanship standpoint the presence of Mrs. Wallace Reid, the publicity the Reid case received in the press and its resultant focusing of the menace of the drug evil and fight against it, should prove strong box-office angles.

“Human Wreckage”

Mrs. Wallace Reid Heads Dramatic and Impressive F. B. O. Picture Designed to Combat Drug Evil

Reviewed by C. S. Sewell

Produced with the avowed purpose of combating the drug evil which is said to be taking an ever-increasing toll in this country, “Human Wreckage,” distributed by F. B. O., is a picture that holds your attention and forcibly delivers its message.

An impressive feature of this production is its evident sincerity which is naturally greatly enhanced by the work and presence of Mrs. Wallace Reid, which brings to mind her own tragic experience with this evil. Following an absence of several years from the screen, her return under such dramatic circumstances commands attention and adds...
Moving Picture World, July 14, 1923, pp. 156-157

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
International News No. 38 (1923)
Cameraman from International News, in an accompanying plane, covers the first non-stop flight across the American continent in 27 hours, from the Atlantic to the Pacific.

Motion Picture News, May 19, 1923, p. 2406

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newspaper
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
International News No. 44 (1923)
Newspapermen. President Harding and Ambassador Harvey play in newspapermen’s Golf Tourney. Charles P. Schaeffer of the *Washington Herald* wins the golf cup.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Charles P. Schaeffer). Group.
Media Category: Newspaper
Job Title: Reporter (Charles P. Schaeffer). Miscellaneous.
Description: Major: Charles P. Schaeffer, Positive
Description: Minor: Miscellaneous, Neutral
**International News No. 48 (1923)**


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**International News, No. 48:**

Nome, Alaska—Exclusive pictures of Amundsen's start for the North Pole, showing him bidding good-bye to friends and Coast Guards, with 700 miles of snow ahead; Bowling Field, Washington, D. C. (Not for Boston or New Haven)—Army air-bombers destroy demonstration town in air raid; (For Boston and New Haven only) Boston—Ancient and Honorable Artillery Company has its annual pageant and review; International Snapshots of the Day, Springfield, Mass.—Runaway freight car smashes house; New York City—Ethel Barrymore bids farewell to Lionel Barrymore and Irene Fenwick as they sail to be wed; Camp Meade, Md.—International cameraman rides in big Army tank; (For New York City only) Brooklyn, N. Y.—Thousands of children parade on Sunday School Anniversary Day; Milwaukee, Wis.—Carl Laemmle, famous film magnate, receives cordial welcome on visit to his native state; (For West Coast only) Los Angeles, Cal.—Clara Phillips, convicted slayer, brought back from flight; Washington, D. C.—President Harding reviews 30,000 Shriners at big Shrine convention; (For Detroit only) Flint, Mich.—Knight Templars hold big pageant. Several lose lives in train wreck; Java, Asia—Ancient volcano of Bromo becomes active again. Striking exclusive pictures made by Capt. Ariel Varges; In the North Atlantic—Exclusive pictures of crew of U. S. S. Tampa clearing ship lanes of icebergs by gun-fire and mines.

*Motion Picture News, June 23, 1923, p. 2953*
International Newsreel Camera Man

Captain Ariel L. Vargas has traveled more than 256,000 miles in search of newsreel thrills for the American public and the world.

Riding a man taxi in India

Hunts wild game in the desert lands

Follows troops pursuing Chinese bandits

In front of famous Taj Mahal at Agra

In the lap of an Indian God

Photographs Copyrighted by International Newsreel

Exhibitors Herald, December 29, 1923, p. 100
CAPTAIN VARGES IS HONORED BY ASSOCIATES ON RETURN

In honor of Captain Ariel Vargas, star news cameraman, the International News Reel Corporation gave a dinner and reception at the Friars Club the evening of Tuesday, December 18. Edgar B. Hatrick, the “big chief” of the news reel forces, was master of ceremonies, and Harry Hershfield, creator of Abie Kabibble, was toastmaster.

Sharing the speakers’ table with the captain were his fellows of the company’s camera forces, and they led the hundred diners in honoring the return of a rover who in the last four years has traveled approximately 250,000 miles and has photographed some of the leading world events in that period.

The captain, in responding to a toast, said the element of luck always was present in the ordering of the cameraman’s life. In the course of his talk he outlined the number of times the fickle goddess had been on his side, including his nearness to the recent Japanese disaster.

Other speakers included Emmanuel Cohen, editor of Pathe News, and William Brandt. There was an entertainment provided by a number of Broadway top-liners.

Exhibitors Trade Review, December 29, 1923, p. 14

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman-2)
Ethnicity: White (Cameraman-2)
Media Category: Newspaper
Job Title: Photojournalist (Cameraman-2)
Description: Major: Cameraman-2, Positive
Description: Minor: None
International News No. 64 (1923)
Cameraman Umberto Romagnoli, International News cameraman, braved death to get remarkable crater pictures of an erupting volcano, Mt. Etna, Sicily.

Motion Picture News, August 18, 1923, p. 766

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newspaper
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
International News No. 68 (1923)
Press Conference Journalists. President Coolidge gives first interview to newspaper army, 120 strong, and then gets down to business in the White House.

Motion Picture News, September 1, 1923, p. 1074

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Press Conference Journalists.
Description: Major: Press Conference Journalists, Positive
Description: Minor: None
International News No. 80 (1923)

Cameraman. International News Cameraman risks his life time and again to furnish the outside world with views of the Japanese earthquake and subsequent fire and tidal waves. His “shots” during the actual earthquake include flaming buildings, toppling skyscrapers, streets strewn with ruins and the dead. The “closeups” offer an intimate study of how terrible the catastrophe really was.

Motion Picture News, October 13, 1923, p. 1779
Status: Unknown
Unavailable for Viewing

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

**International News No. 82 (1923)**

*Exhibitors Trade Review*, October 20, 1923, p. 969
INTERNATIONAL NEWS, NO. 82—Casper, Wyo.—Flood engulfs cars filled with passengers as flyer is derailed by washout; Marfa, Texas—U. S. Cavalry in biggest mobilization since war. International Snapshots from the News of the Day: Piraeus, Greece—War clouds dispelled as Greek fleet salutes Italian dreadnoughts; (1) Washington, D. C.—Chief Justice Taft and his associates of the Supreme Court call at the White House; (2) Washington, D. C.—Senator Magnus Johnson, farmer-statesman, besieged by newspaper men; (3) Washington, D. C.—President Coolidge addresses the World Dairy Congress; (4) St. Louis, Mo.—ZR-Islands in St. Louis for a few moments after a successful flight from Lakehurst, N. J.; (5) Port Costa, Cal.—Locomotive of crack flyer dives into ferry slip; Cincinnati, Ohio—Lightning pace set in hydroplane regatta; Council Bluffs, Iowa—Vast trail of ruin in wake of cloudburst; Tokyo, Japan—Prompt American aid helps heroic Japanese dig out from ruins of earthquake; Laurel, Md.—Challenger for great race displays fine form. Dr. Grayson’s My Own in exhibition trot to show he is fit to run against English Derby winner; St. Louis, Mo.—Veiled Prophet’s parade a gorgeous spectacle; Brussels, Belgium—International Balloon Race marred by disasters.
Jazzmania (1923)
American Newspaper Reporter Jerry Langdon (Rod La Rocque). Reporter Sonny Daimler (Edmund Burns), the son of an American newspaper publisher, August Daimler (Henry A. Barrows). [There is some confusion whether the reporter is Sonny Daimler or Jerry Langdon. Some reviews say Daimler is the correspondent and Langdon “an American who gambles.”]

Sonny Daimler (Edmund Burns), the son of an American newspaper king, volunteers to get a story on the refusal of the queen of Jazzmania to marry Prince Otto of Como (Jean Hersholt). Daimler enters the queen’s chambers in black cape and false moustache (telling her guards, “Don’t shoot, it’s only the press”). The queen sneaks out with the reporter while a revolution is brewing and accompanies him to America, but later returns to her country to use the things she has learned. That is only the start of the romance, however, and the remainder of the film deals with the queen’s relationship with Jerry Langdon (Rod La Rocque), who she meets in Monte Carlo and eventually marries. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p 47.

Queen Ninon of the Balkan country Jazzmania refuses to marry Prince Otto, who starts a revolution in retaliation. Persuaded by American newspaperman Sonny Daimler to abdicate and leave the country, she flies to Monte Carlo, where she meets Jerry Langdon, and then on to the United States. Ninon's love for jazz occupies her for a time, but she returns to her troubled country, quiets the revolution, establishes a republic, and marries Jerry Langdon. *American Film Institute Catalog of Feature Films*

This fluffy Mae Murray vehicle was dressed up with a Graustarkian veneer, but in reality, it was merely an excuse for the star to wear exotic costumes and perform a few of her famous dance numbers. Jazzmania is a mythical kingdom devoted to dancing and revelry. But the country takes a darker turn when Queen Ninon (Murray) refuses to marry Prince Otto, the pretender to the throne (Jean Hersholt). He begins a revolution and Queen Ninon flees the bombs for the United States, accompanied by a handsome American newspaper reporter, Jerry Langdon (Rod La Rocque). She proceeds to enthrall New York with her dances, but she decides to return to her country and take care of Otto. After soundly deposing him she turns the nation into a republic, introducing it to modern conveniences -- Model Ts, for example (but she wisely leaves out the latest American innovation -- prohibition). Now that the crown is but a fond memory, Ninon gladly weds Langdon. Janiss Garza, *allmovie.com*
Murray plays the eccentric, happy-go-lucky monarch of a far-off fictional European kingdom (one noted for its high-flying reverie), who flees to America after a nasty coup d'état, and who falls for a dashing foreign correspondent (Rod La Rocque). As she enjoys the high life while in American exile, her loyal countrymen plead with her to return, to restore order -- will she succeed? Nitraville.com

There is a queen, a Balkan country of the type that figures very prominently on the map of Hollywood and not so much so anywhere else, a newspaper reporter who is a go-getter to the extent of going and getting the queen. She (the queen), is full of fun. She likes dancing considerably better than governing, and the heroic copy-hound less than either. Elements involved are tabloid revolutions, aeroplane fights, a New York cabaret, and continuous dancing, with or without provocation. Time magazine http://content.time.com/time/magazine/article/0,9171,715175,00.html

Larry Langman, American Film Cycles: The Silent Era: Mythical Kingdoms, p. 259
Jazzmania


CAST AND SYNOPSIS

Queen Ninon, Mae Murray; Jerry Langdon, Rod La Roque; Captain Valmar, Robert Frazer, Sonny Daimler, Edward Burns; Prince Otto, Jean Hersholt; Baron Bolo, Lionel Belmore; Josephus Ranson, Herbert Standing; General Muroff, Thomas Guise; Julius Furman, Wilfred Lucas; August Daimler, Henry Barrows.

Queen Ninon of Jazzmania, a Balkan country, is sought in marriage by Prince Otto. She rejects him and he starts a revolution. Sonny Daimler, heir of a New York newspaper owner, urges her to abdicate and go to America with him. She leaves on an airplane, accompanied by Baron Bolo, her lady-in-waiting and Sonny. At Monte Carlo she pilots the plane into the Casino gardens, where she meets Jerry Langdon, a young American who has lost heavily at the tables. With her aid he succeeds in getting a loan from his wealthy uncle. She also attracts the attention of Julius Furman, U. S. banker, who is on his way to Jazzmania, where he hopes to obtain valuable oil concessions from Prince Otto. He is unaware of Ninon’s identity. Arriving in New York, Ninon’s love for jazz sweeps her into the flood tide of that popular amusement and she gives dancing exhibitions under the name of Mlle Vida to select circles. Bolo urges her to return home, but she loves Jerry Langdon and is afraid if she reveals herself she may lose him. Finally she learns of the sad plight of the Jazzmania folks under Otto’s evil ruling. She hastens back and finds that the people are ready to dethrone him. She appears at a grand ball as the famous dancer Mlle Vida, then reveals herself and denounces Otto. The people greet her joyously and she becomes first president of the Republic of Jazzmania. Jerry comes, and as the barrier of blood royal no longer exists, he marries president Ninon.
A plot as light as froth, breezy, merry-go-round action, dancing unlimited, gorgeous settings and amazing photography—all these things are jammed generously into this latest Mae Murray vehicle—and the net result is a picture that ought to swell the box office receipts wherever shown. Of course, nobody is expected to take the story seriously, the film is exactly what its title indicates—sheer "jazz" all the way through, a bewildering but pleasing mixture of mock romance, thrills and limb-shaking gyrations, but excepting for those grave souls who like to take their pleasures sedately, "Jazzmanina" certainly fills the bill as whooping "get there quickly" entertainment, beautifully staged, without a foot of lost motion in the whole eight reels.

Points of Appeal.—The general effect is that of a gingery comic opera run off at aeroplane speed and by the way, those shots in which the heroine’s plane executes a tail spin and other fantastic evolutions in giddy space are bound to make every beholder catch his or her breath in panicky sympathy with the daring passengers. There are lively times when the revolution breaks out in Jazzmanina and the subsequent adventures of the enterprising Queen Ninon are as full of "pep" as the most ardent lover of exciting episodes could desire.

Cast.—Mae Murray wears a number of beautiful gowns which will win the admiration of all feminine patrons, dances with her accustomed grace and vivacity and is in every way a most captivating queen of a mythical land of jazz and revelry. Rod La Roque fills the hero role of Jerry Langdon capably and a large and clever supporting cast is in evidence.

Photography, Lighting, Direction.—The interiors are luxuriously artistic, the exteriors rich in splendidly filmed shots—that of the wreck of the plane deserving particular mention, and faultless lighting governs the whole production. Smooth continuity and fast action prevail.
MAE SHAKES ALL KINDS OF FEET IN “JAZZMANIA”

By P. W. GALICIO.

Title of picture, “JAZZMANIA.”
Starring MAE MURRAY.
Story by EDMUND GOULDING.
Directed by ROBERT Z. LEONARD.
Released by METRO.
Presented at the CAPITOL THEATRE.

One of Miss Mae Murray’s virtues, we think, is that on the screen she does consistently the thing she knows best how to do. In fact she embodies a species of sermon to the industry. Her art is best expressed when with her dynamic personality and twinkling feet she outdazzles a dazzling background provided by her director-husband. And so she makes pictures which give her plenty of opportunity to do this.

In “Jazzmania” Miss Murray runs the dance gamut from the latest importation from below the Mason-Dixon line to a charming and delicate minuet, and concludes with a species of Balkan-American gallop which is stirring to say the least.

“Jazzmania” might be rated a success. But there is more to the picture. With a few reservations we would call it good light entertainment. We rather enjoyed it.

In “Jazzmania” might be rated a success. But there is more to the picture. With a few reservations we would call it good light entertainment. We rather enjoyed it. On the strength of this alone

Robert Frazer
Rod La Rocque

“Jazzmania” deals with another one of those fictitious kingdom tales, with Mae Murray as Nison, a rather irresponsible queen. Its chief virtue is that it gives the star a chance to indulge in some light comedy along with her dancing, and it also makes for the presence of three of the best looking males on the screen.

Rod La Rocque plays the hero, Bob Frazer is seen as the captain of the guard and Edward Burns is an amusing reporter. Miss Murray wisely provides for the ladies present while she attends to the entertainment of the front row customers.

Too many close-ups of the star and her tendency to attempt emotional acting is what we have to offer in criticism. The sets are stunning. The action is rapid. If you like Miss Murray, here’s your picture. If you don’t—well, it may set you on the road to conversion.

Mae Murray in a regal mood
MAE MURRAY IN JAZZMANIA (METRO)

A fascinating and completely satisfying Mae Murray-Tiffany production, beautifully staged, carefully directed and a sure-fire box office attraction. The star never appeared more alluring than in this fanciful story. She is surrounded by a most excellent cast. Directed by Robert Z. Leonard from a story by Edmund Goulding. Eight reels.

THE CAST

Ninon............. Mae Murray
Jerry Langdon..... Rod La Rocque
Captain Valmar..... Robert Frazer
Sonny Daimler..... Edward Burns
Prince Otto of Como. Jean Hersholt
Baron Bolo......... Lionel Belmore
Josephus Ransom... Herbert Stauding
Marline........... Mrs. J. Farrell MacDonald
Julius Furman...... Wilfred Lucas
Colonel Kerr....... Herbert Frank
Gavona............ Carl Harbaugh

The adventures of a high-spirited little Queen of an imaginary principality furnish the basis for this unique screen comedy-drama and gives Mae Murray another vehicle typical of her former films. It demonstrates the alarming effects of jazz music and jazz dancing on our foreign neighbors, and furnishes an excuse—if one be needed—for Miss Murray to give a series of exhibition dances that are artistic and beautifully executed.

In sets nothing quite as elaborate has been presented upon the screen since Douglas Fairbanks’ “Robin Hood.” In fact several interior and exterior shots measure up to anything that has been presented heretofore. The camera work is excellent all the way through, the work of Oliver T. Marsh.

The story is not without its thrills, its well handled mob scenes and its love making. An odd twist to the plot gives Rodney LaRocque the leading male role, or lover part, when the interest has become centered upon Edward Burns, as “Sonny” Daimler, a reporter. Why it was thought best to shift the importance of the two lovers is not quite clear. However, both do good work, as well as Robert Frazer as the loyal captain of the queen’s guard; Jean Hersholt was effective as the villainous Prince Otto, and Lionel Belmore gave a finished performance as Baron Bolo.

The picture offers many suggestions for exploitation such as a “jazz week” a “queen contest” and a style show. Talk it up. It will bring big returns if properly advertised and prove a thoroughly entertaining and honest attraction.

The story concerns Queen Ninon, in a little European country, who is beset by a scoundrel Prince Otto, threatening a revolution unless she marries him. She is persuaded by an American newspaper reporter to flee the country in an airplane and in descending near Monte Carlo the airplane is wrecked. Here she meets Jerry Langdon. In America she falls completely under the spell of jazz music.

but the arrival of Bolo forces her to return to her country, to save it from ruin, Prince Otto having contracted to sell its valuable oil wells to an American banker. The people are wild with joy at her return. Prince Otto is put in chains and Jazzmania becomes a Republic, with Ninon as its first Presidentess. Of course she marries Jerry and he becomes first citizen of the country.

Exhibitors Herald, March 3, 1923, 59
JAZZMANIA

Variety, March 15, 1923, p. 31
“Jazzmania”
Tiffany-Metro—Eight Reels
(Reviewed by Charles Laskin)

JAZZMANIA. We’ll say it is. But we’ll wager that the exponents of syncopation eat this one up. Today the nation is in the grip of jazz. It dominates every social activity, at least the successful events. Taking cognizance of this state of affairs, Director Leonard has opened the purse strings and let a golden stream fall into the production of one of the most elaborately staged pictures of the season.

Made for fun purposes only, the story may be passed over quickly. It is a sort of syncopated Graustark theme, with an American and Monte Carlo locale thrown in for a good measure. Tiring of the continual plottings and bomb throwings of her countryfolk and determined not to marry Prince Otto, the pretender to the throne, Queen Ninon flees to America with the star reporter of one of the big dailies. There she becomes the rage because of her dances, but in the end returns to her country to expose the perfidy of Otto. Her American lover follows thither and all ends well.

The story has been written with Miss Murray’s dancing proclivities in mind. At every step Mae is given an opportunity to shake a wicked shoulder or gyrate on her pretty toes. The white, of course, she is donned in striking costumes, each more original than its predecessor and costing enough to make Britain’s debt to U. S. pale into insignificance.

The settings, in every Murray production, are unusually elaborate, some of them reaching heights of artistic splendor. A saving grace of the whole thing is the fact that the director and author have seen to it that seriousness does not intrude at any time.

There are some thrilling airplane shots showing a plane doing a tail spin. The mob scenes are well handled. From a photographic viewpoint, “Jazzmania” is a masterpiece. This picture answers the demand for pep in our picture programs.

The cast is a good one.

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Motion Picture News, February 17, 1923, p. 840
“Jazzmania”

Mae Murray’s Newest Tiffany—Metro is Her Best From Box Office Angle.

Reviewed by Roger Forst

This being the “jazzmaniacal” age, Mae Murray’s newest Tiffany production for Metro is as brilliant and as safe a bet as the jewels purchased at the famous shop bearing the same name as the producing firm. “Jazzmania” looks like a wow from the box office, for it offers so much in the form of honest entertainment and shows the star at her best.

She seemingly enjoyed to a maximum degree everything she did and everybody who in any way contributed in the making of this special must have gone through their daily task happily and smilingly, for the finished product is one that will convince the exhibitor that, cinematographically, Christmas comes more than once a year. Santa Claus couldn’t have slipped the exhibitors a better present.

Here’s a picture that breathes everything that is money-making; it’s peppy and lively and romantically adventurous with a charming story running through it. You showmen who have had a “jazz week” sink back of your head, here’s your opportunity to break out and break out big, for you don’t have to worry about this picture. I’ll stand any popular test, for it is, in more ways than one, something different. And if you put it on with equal novelty—novelty consistent with the picture itself—you’ll be praying for Mae Murray to make pictures like this every week. It’s that good a box office attraction.

Like all Mae Murray pictures, “Jazzmania” is luxuriously staged, splendidly directed with the entertainingly interesting story, suitting every dancing proclivity of the star, who stands out like a Tiffany diamond among Woolworth hardware. But make no mistake, there is no Woolworth-brand of support or anything about “Jazzmania;” it’s a million-buck looking proposition all the way through. There are plenty of thrills, and, photographically, few pictures are being made that can be compared with this one. The “shots” of the aeroplane thriller, wherein that aerial craft does a tall spin, is heart-rending. In fact, the photography is an important feature of “Jazzmania.” It couldn’t have been better.

If it’s money-making pictures that you want “Jazzmania” will fill the bill and should return you enough profit to stand a month of losing business.

Queen Ninon..............Mae Murray
Jerry Lansing.............Rod La Rocque
Jerry’s uncle.............Herbert Standing
Dalmat...Eddie Burns
Prince Otto..............Jean Herseholt
Capt. Valmar.............Robert Penzer
Haren Hole..............Lionel Belmore
American capitalist.....Wilfred Lucas
Harry Northrup
Gen. Muoff..............Thomas Gumble
August Dalmat...........Henry Harrow

Story by Edmund Goulding.
Directed by Robert Z. Leonard.
Photographed by Oliver T. Marsh.
Length, eight reels.

Ninon flees to America with a newspaperman. In the Home of Prohibition the Queen becomes a jazz hound. She has no trouble flopping the flouting flappers and her dancers would have made even terpsichorean Chicago sit up and take notice. Nevertheless she returns to her native land, conquers and introduces Jazzmanians to American commodities—prohibition excepted—and to her American worse 95 per cent. Jerry Langdon.

Moving Picture World, February 24, 1923, p. 793
Status: Print exists in the George Eastman Museum film archive
Not Viewed

Type: Movie
Genre: Drama
Gender: Male (Jerry Langdon, Sonny Daimler, August Daimler).
Ethnicity: White (Jerry Langdon, Sonny Daimler, August Daimler)
Media Category: Newspaper
Job Title: Correspondent (Jerry Langdon, Sonny Daimler). Publisher (August Daimler)
Description: Major: Jerry Langdon, Sonny Daimler, Positive.
Description: Minor: August Daimler, Positive

**Jollywood (1923)**
Star Reporter (Chuck Reisner) of *The Morning Mist* is sent to “Jollywood” to get some “good stories” and almost destroys a film studio in the process.

*The Film Daily*, September 9, 1923, p. 11
‘Jollywood,’ Universal

Chuck Reisner as the star reporter of the Morning Mist goes to Jollywood for a big story and makes the directors tear their hair because he continually blunders into their sets. Chuck wrote and directed this one-reeler which is amusing.

Exhibitors Trade Review, September 22, 1923, p. 769

“Jollywood”
(Universal-Comedy—Two Reels)

This Universal comedy starring Chuck Reisner is in the nature of a burlesque of feature pictures which have dealt with the motion picture colony in Hollywood. The reporter of a paper is sent out to the Coast to get some stories. Instead of meeting with screen celebrities, this green and thick-witted individual only succeeds in butting in on several companies at work filming pictures, upsetting things generally and getting kicked out. There is considerable amusing material that will please the average audience.—C. S. S.

Motion Picture News, September 22, 1923, p. 364

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Star Reporter).
Ethnicity: White (Star Reporter)
Media Category: Newspaper
Job Title: Reporter (Star Reporter)
Description: Major: Star Reporter, Positive.
Description: Minor: None
The Kid Reporter (1923)
Newspaper Owner of the *Daily News* offers the post of editor to the reporter who can recover a stolen necklace. Newspaper secretary Peggy (Baby Peggy) jumps at the chance. Copyboy Buddy (Buddy Williams). Newspaper Editor (James T. Kelley). Editorial Staff.

Peggy played by Baby Peggy, a 5-year-old child star, is “an extremely young secretary of a busy newspaperman,” and gets a chance to become a real journalist when the owner offers the post of editor to any reporter who recovers some stolen jewels. The little girl seizes the opportunity, and – several disguises and chases later, with the grudging aid of Buddy, the Copyboy (Buddy Williams) – duly returns with the jewels. Thanks to her skill at disguise, her agility in pursuit and her flair as a sleuth, she goes on to become the youngest ever female editor-in-chief in newspaper history. Parody of the journalist-cum-detective. A wealthy young couple starts the story off by placing an ad in the *Daily News*, offering a large reward for the recovery of a stolen necklace. *From various summaries.*

The “secretary” of a busy newspaperman is revealed to be a cherubic small child, Baby Peggy. When a rich woman’s pearl necklace is stolen, Baby Peggy’s employer promises to make the reporter who cracks the case Editor-in-Chief. The little girl seizes the opportunity, and – several disguises and chases later, with the grudging aid of the office-boy – duly returns with the jewels to achieve promotion, with all the adults scurrying to serve her. *IMDb*
"The Kid Reporter"
(Universal—Comedy—Two Reels)

Baby Peggy has some charming scenes in this Century comedy which does credit to her ability and personality. It should be very well liked everywhere. Universal's youngest comedienne is seen first as a gum-chewing stenographer in an editor's office. She takes advantage of the chance to become a reporter and shows her resourcefulness in recovering a stolen necklace. It ends with her installed as managing editor and ordering her favorite drink—milk.—M. K.

Moving Picture World, June 9, 1923, p. 524

This Century comedy presents Baby Peggy in the role of a reporter out to cover the theft of a valuable string of pearls stolen from a wealthy society woman. The plot is of the conventional type with the "newspaperwoman" enacting the part of a detective while on the scent of the "big story." The baby star in a trick make-up of check suit, cane, and monocle gives a very amusing performance, especially in those scenes where she outwits the butler, who is really the thief, and regains possession of the stolen pearl's. Another amusing bit is found at the beginning where the kid player, who is presented as the publisher's stenographer, suddenly cuts short the boss's dictation to go in search of something which remains quite a mystery for a time. Before she completes her search she has the entire editorial staff trailing her quite as intent as she is on the discovery of the missing object. She finds it at last, to their chagrin—the proverbial wad of "Stenog's" chewing concealed under the ledge of a desk. Where clever kid comedies are popular this one ought to register unusually well. There is another kid in this one, a typical, sophisticated office-boy with the customary weakness of his kind for dime-novel thrillers. Between the two of them the kids get in some clever gags. The rest of the cast is adequate.—E. F. SUPPLE.

Motion Picture News, June 9, 1923, p. 2780
“The Kid Reporter”—Century—Universal

Type of production.............................2 reel comedy

Once again Baby Peggy scores the high-water mark for being one of the cutest kiddies on the screen. She is a delight, and although the picture is nothing more or less than a vehicle for the Baby, it will be thoroughly enjoyed on her account. This time she is a stenographer on a newspaper. The editor-in-chief offers a promotion to any reporter who discovers the person who stole a society woman’s jewels. Peggy, disguised, in moustache and monocle, finally brings back not only the story but the jewels themselves. A very cute two-reeler.

The Film Daily, May 27, 1923, p. 15

Exhibitors Trade Review, June 9, 1923, p. 72

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newspaper Owner, Buddy the Copyboy, Newspaperman, Newspaper Editor). Female (Baby Peggy). Group.
Ethnicity: White (Newspaper Owner, Buddy the Copyboy, Newspaperman, Newspaper Editor, Baby Peggy). Unspecified.
Media Category: Newspaper
Job Title: Publisher (Newspaper Owner). Reporter (Newspaperman). Editor (Newspaper Editor, Baby Peggy). News Employee (Buddy the Copyboy). Miscellaneous
Description: Major: Baby Peggy, Buddy the Copyboy. Positive
Description: Minor: Newspaper Owner, Newspaperman, Newspaper Editor, Positive. Miscellaneous, Neutral.
Kinograms No. 2222 (1923)
Newsboy. The world’s oldest newsboy, James Madden, has been at it for more than 60 years, and is still going strong.

Motion Picture News, February 24, 1923, p. 951

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (James Madden)
Ethnicity: White (James Madden)
Media Category: Newspaper
Job Title: News Employee (James Madden)
Description: Major: James Madden, Positive
Description: Minor: None
**Kinograms No. 2223 (1923)**

Newsboy delivers papers by airmail – every day he arrives with the out-of-town papers for news-hungry resorters in Palm Beach.

*Motion Picture News, February 24, 1923, p. 951*

**Status:** Unknown
**Unavailable for Viewing**

**Type:** Movie
**Genre:** Documentary
**Gender:** Male (Newsboy)
**Ethnicity:** White (Newsboy)
**Media Category:** Newspaper
**Job Title:** News Employee (Newsboy)
**Description:** Major: James Madden, Positive
**Description:** Minor: None
Kinograms No. 2253 (1923)
Newspapermen. President Harding in Newspaper Men’s Golf Meet.

Exhibitors Herald, June 9, 1923, p. 43

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
**Kinograms No. 2311 (1923)**
Cameraman climbs skyscraper.

*Exhibitors Herald*, December 19, 1923, p. 140

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

**The Last Moment (1923)**
Newsboy is crippled, the son of a long-shoreman whom he has frequently dragged home from the waterfront resort where bootleg liquor is served to sailors. One review refers to the newsboy as a “bootblack.”

Hercules Napoleon Cameron, who finds his adventure in books, is searching the waterfront with Alice Winthrop for a friend's father when they are shanghaied and taken aboard "The Finn's" ship, bound for the South Seas. "The Finn" is a brutal captain who reinforces his authority with a caged, ape-like monster. "The Thing" escapes during a storm, destroys the captain and crew, then turns on Alice and Nap. Fearing that their last moment has arrived, they declare their love for each other, and Nap suddenly develops a heroic impulse. He holds off the monster for a time, Alice and Nap swim for shore closely followed by "The Thing," and Nap finally drowns the beast with the aid of a large abalone. *American Film Institute Catalog of Feature Films*
Hercules Napoleon “Nap” Cameron knew he could never live up to the name with which his parents had handicapped him. He is bashful, wistful, self-conscious, finding in books the adventures which he has neither the physique nor the physical courage to seek in reality. He is the friend of a crippled newsboy, son of a long-shoreman whom he has frequently dragged home from the waterfront resort where bootleg liquor is served to sailors.

Nap is in love with beautiful, willful Alice Winthrop and, when Alice decides to accompany him to the waterfront saloon in search of the boy’s father—hurt in a fight—he perforce acquiesces. She disguises herself as a youth by wearing a long ulster and a man’s cap over her evening dress. Harry Gaines, the strong, courageous man who is Nap’s rival, assures Nap there will be no danger to Alice since he is going along. But the proprietor of the saloon, resentful of Nap’s interference, has the three shanghaied on board a short-handed bootleg schooner commanded by “The Finn,” a heavy-set, brutal sea captain who enforces his whims by a blow or belaying pin.

The Finn discovers that the youth in cap and ulster is a beautiful girl and orders her forward to his cabin. Upon her refusal, he bids Alice and Nap to look through a small aperture into a cage on the upper deck of the schooner. They are horror-struck at the “Thing” inside. This monster had been found in Patagonia by a scientific expedition, but the Finn stole the beast knowing that the scientists back home would pay handsomely for it. The Finn tells Alice she can take her choice of going to his cabin or into the cage with the mysterious Thing. He gives her the night to decide and locks her in the hold of the schooner. A tremendous storm bursts upon the vessel during which the “Thing” breaks from its cage and wrecks vengeance, one by one, upon the crew.

Nap makes his way to Alice and they spend a day and a night of terror in the hold. The brutal captain hides in mortal fear while Napoleon, in a pinch, becomes endowed with truly Napoleonic mental domination in facing the beast and subduing it much on the order of a lion tamer who faces the king of beasts and dominates it. However, the monster is only temporarily subdued. The captain attempts to attack Alice, but the monster strangles him and then turns his attention to Nap. Meanwhile, an island has been sighted and Alice jumps overboard, later followed by Nap. The Thing, cheated of his victim, jumps after them and the time comes in which Nap faces the “last moment.” He has read in books that a man can drown another if he locks him in close embrace and goes down with him. It means, he believes, death for him, but also death for the pursuer and safety for Alice. And he turns and swims to meet and tackle the horror following them. However an abalone closes down on the monster’s paw. Unable to break the grip of the shellfish, the monster goes under and drowns. Nap swims to the island to be reunited with Alice and they are soon joined by Harry Gaines, who has been hiding in a storeroom the whole time.
The Last Moment


CAST AND SYNOPSIS

Hercules Napoleon Cameron .......... Henry Hull
Alice Winthrop ....................... Doris Kenyon
"The Finn" ........................ Louis Wolheim
Harry Gaines ......................... Louis Calhearn
"Big Mike" .......................... William Nally
Danny .................................. Mickey Bennett
Pat Rooney ............................ Harry Allen
Mr. Winthrop .......................... Donald Hall
Bartender ............................. Danny Hayes
"The Thing" ............................ Jerry Peterson
Butler ................................. Robert Hazelton

Hercules Napoleon Cameron, better known to his acquaintances as "Nap," is a book worm, whose courage does not correspond to his heroic names. In company with his sweetheart, Alice Winthrop, he goes to a waterfront dive to bring home the drunken father of a crippled lad he has befriended. Alice, Nap and a friend named Harry Gaines are shanghaied aboard a schooner. The captain, a brutal Finn, puts the men to work and gives Nap to understand that she is his especial property. He further terrorizes his captives by showing them a cage containing a monstrous ape. During a storm the ape breaks out, attacks and destroys the captain and crew. Nap, brought face to face with death threatening the girl he loves, develops a heroic streak. They sight land and take to the water. The ape follows and Nap struggles with him. After a fight, a huge abalone seizes the ape and finishes him. Nap and Alice reach shore safely and she realizes that he is worthy of her affection.

"I wants to make yer flesh creep!" said the Fat Boy in the Pickwick Papers, a motto which director J. Parker Reade evidently adopted for his own when he set about the making of "The Last Moment." And we'll say that he succeeded brilliantly. This sea yarn of the monster "Thing," a sort of sublimated ape, which joyously mutilates and thoroughly eliminates the captain bold and crew of the schooner upon which Hercules Napoleon Cameron and the girl of his heart are shanghaied, is a "creeper" for fair, which piles thrills up with reckless abandon, keeps its suspense as finely tightened as a violin string and winds up with a peep of a climax, when the erstwhile timid hero, suddenly turned fighting man, battles successfully for the lives of self and sweetheart with a blood-lustful beast in the ocean's swirling waves.

Naturally this kind of thing is bound to be a bit grisly in spots, but it is probable that even the most nervous patrons will find a fearful delight in following the adven-
tures of hero and heroine aboard the outlaw ship. For the picture is admirably directed, faultless in technique and mightily convincing with its stark, melodramatic realism. Nor are there wanting a few touches of comedy here and there to lighten matters, the plot also possesses the all too rare quality of originality, and to sum up—"The Last Moment" may be set down as bully good entertainment, fit to serve as a stellar attraction of unlimited box office possibilities in any theatre.

Heary Hull scores a pronounced hit in the role of "Nap" Cameron. His interpretation of the meek student who conquers his natural cowardice in the presence of impending death and proves himself very much man, is remarkable for its versatility and artistic polish. He is ably seconded by Doris Kenyon, who figures as an extremely alluring heroine.

Louis Wolheim plays the part of the brutal captain with immense energy and forceful appeal; and smooth, consistent support is rendered by the other members of a capital cast.

The scene where Alice confesses her love to Nap, and the former weakling is transformed into a gladiator of grim resolve, stands out as one of the best situations in the picture, although, of course, the most momentous thrill is achieved during the combat between hero and ape, when the monster is finally dragged below the sea's surface by an abalone. Incidentally, the work of Jerry Peterson, who essays the difficult role of the ape, deserves praiseworthy mention.

The deep sea photography is fascinating and unique, there are many fine marine shots and the camera achievements throughout add to the film's artistic lure. For exploitation devices, a ballyhoo including a man dressed up as a huge ape naturally suggests itself and stress should be laid on the constant succession of thrills as well as the excellence of the cast.

G. T. P.
SPECIAL CAST IN
THE LAST MOMENT
(GOLDWYN)
About as thrilling and interesting
tale of society and the sea has
ever been published in some time.
Here is a feature that will make
them sit up and take notice.
Good cast, good direction and a
first-rate story combine to make
it a success. Story by Jack Boyle.
Direction by J. Parker Read Jr.
Six reels.

THE CAST
Hercules Napoleon Cameron, Henry Hull
Alice Winthrop, Louise Wolheim
"The Finn", Louis Wolheim
Harry Gaines, Louis Calhern
"Big Mike", William Hally
Danny, Mickey Bennett
Pat Rooney, Harry Allen
Mr. Winthrop, Donald Hall
Bartender, Danny Hayes
"The Thing", Jerry Peterson
The Butcher, Robert Rossellon

One never tires of good mystery
stories and "The Last Moment" is one of
the best that has been produced in this
or any other season. In the first place
J. Parker Read Jr. had a good story to
work on and he was fortunate in securing
three of the best known stage stars to
interpret the principal roles of this
thrilling story.
Henry Hull scores in every scene as
the blind youth who is forced by circum-
stances to assert himself to prove his
worth as well as his sweetheart, when they
find themselves at the mercy of a domi-
ning, cruel sea captain. His "Herc-
ules Napoleon" will delight you. Here
is really fine acting. Second in standing
the honors is Louise Wolheim, the beau-
seaman known as "The Finn" whose
only fear was an age aboard ship and at
whose hands he finally loses his life.
Doris Kenyon was particularly well cast
also as Alice Winthrop. Here is a charm-
ing and well posed little actress who is
seen all to little upon the screen. Many
other excellent performances were con-
tributed which added materially in put-
ting over the big scenes.
Good photography and some excelle-
ect shots aboard ship marked the feature. It
should prove a good bet at any house.
Hercules Napoleon Cameron finds his
adventures in books and is eager to seek
excitement beyond literary walls. How-
ever, he is forced to aid his little pal, a
hoonshack, rescue his father from a ca-
toon near the water front. In the midst of
a fight he, his sweetheart and a friend
are shanghaied. When far out at sea,
during a severe storm, a ferocious sea
which the captain of the boat is going
to send to a scientist, breaks loose and wipes
out most of the crew. Hercules escapes
the brute, however, and saves Alice and
Harry Gaines from its angry teeth. They
attempts to escape from the ship to an
island. The age follows and Hercules
drag him to the bottom and escapes.
Hercules and Alice swim to the island
and are rescued.

Exhibitors Herald, June 2, 1923, p. 48
Status: Unknown
Unavailable for Viewing

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

**Legally Dead (1923)**
Reporter Will Campbell (Milton Sills)

Newspaper Reporter Will Campbell (Milton Sills) gets arrested so he can interview prison inmates to support his theory that most victims of capital punishment are wrongfully executed. Campbell, whose wife walked out on him, develops a romance with a female prisoner, Minnie O'Reilly (Claire Adams) and she helps him get a job at a bank when he is released. He thwarts a robbery and pursues a man who shot a detective. When Campbell is found holding a gun he is tried and hanged. Although pronounced legally dead, he is revived with adrenaline by a doctor friend after his innocence is proven. The notion of reviving a dead man with adrenaline derives from an old Chicago newspaper yarn recounted in the memoirs of Ben Hecht and is worked into the 1969 film *Gaily, Gaily*. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 47.

Newspaper reporter Will Campbell gets himself arrested and imprisoned so he can interview inmates and collect material for his theory that most victims of capital punishment are actually innocent and are wrongfully condemned to death. After Will is paroled he gets a job in a bank and thwarts an attempted robbery. A detective is shot, and Will, picking up the gun, pursues the murderer. Police arrest Will; he is tried, convicted, and sentenced to be hanged. Will's innocence is discovered too late. He is executed and declared legally dead, but a doctor using adrenaline restores his life. *American Film Institute Catalog of Feature Films*

Reporter Milton Sills, who believes that most victims of capital punishment are wrongfully sentenced to death, is himself executed for murder in William Parke’s strange drama, *Legally Dead* (1923). Sills witnesses the murder of a detective. He picks up the gun and pursues the killer, who escapes. The reporter is arrested, tried and convicted of the crime. After he is executed, a sympathetic doctor brings him back to life by using adrenaline. The film is saved from the commonplace by introducing elements of science fiction and a concern for victims of capital punishment.

Larry Langman, *American Film Cycles*, p. 96
Legally Dead


CAST AND SYNOPSIS

Will Campbell .................... Milton Sills
Mrs. Campbell .................... Margaret Campbell
Minnie O’Reilly .................... Claire Adams
Jake Dorr ...................... Edwin Sturgis
Jake’s Sweetheart ................. Faye O’Neill
Malcolm Steel .................... Charles Stevenson
District Attorney ................ Joseph Girard
The Anarchist ..................... Albert Prisco
The Judge ......................... Herbert Fortier
The Governor ..................... Charles Wellsley
Detective Powell ................. Robert Homans
Dr. Jay Gelzer .................... Brandon Hurst

Will Campbell, newspaper reporter, quarrels with his wife, leaves home and determines to prove a theory that circumstantial evidence is responsible for many unjust convictions. He commits a minor crime, lands in prison and meets Minnie O’Reilly. She is serving a term to shield her roommate. They fall in love. Both win pardons by halting a jailbreak and saving the warden’s life. Campbell gets a job in a bank but is recognized and hounded by detectives who originally arrested him. The detective is shot, dies. Campbell is arrested and sentenced to death. The girl pal of the real murderer confesses at the eleventh hour, but meanwhile Campbell has been hung. Doctor Gelzer gets his body and through the use of the new drug, adrenalin, restores Campbell to life. Will goes back home to find his wife divorced and remarried and returns to happiness with Minnie.

There are several reasons why this picture
ought to go "big" and pile the coin into exhibitorial coffers. One is that the plot pivots upon a timely subject—the power of a new drug, adrenalin, to revive heart action after a person has been pronounced dead.

This scientific discovery received a lot of publicity in the daily press, with arguments for and against it, and naturally excited widespread curiosity.

Folks are still busy discussing adrenalin possibilities and will certainly flock to see a film constructed around its supposed magic, so here is a fruitful field for exploitation. Then the fact that Milton Sills plays the lead is worth while calling attention to. That popular player has a strong following of admirers in most localities, and, for the rest—"Legally Dead" can be advertised as an entirely unique and enthralling drama that never loses its grip on the spectators' feelings from start to finish.

The story is in every way a novelty and so well handled by director and players that you won't stop to consider whether it is probable or not. Conviction is established to the extent of believing it within the range of possibility, anyhow, and the suspense is so well developed and sustained that it "gets over" with tremendous effect.

A little gruesome, maybe, the hanging scene is grimly impressive, although not too protracted or treated with unnecessary elaboration of morbid detail. And the situation where Dr. Geltzer works over the dead man, with the girl watching the indicator which will register success or failure, is marvelously well staged.

The love romance is neatly wrought out and its happy finish quite counterbalances any slight tendency to gloom that the prison and death atmosphere may have created.

Milton Sills, as Will Campbell, furnishes a character study as clean-cut as a ramrod and throbbing with dynamic force. He has never appeared to better advantage during his long and successful screen career.

Claire Adams wins all hearts by her touching performance of heroine Minnie Reilly and Brandon Hurst is an extremely convincing figure as the physician whose experiment restores the dead to life. The support is excellent, good photography distinguishes the entire production and the lighting is clear and distinct.

G. T. P.

Exhibitors Trade Review, August 18, 1923, p. 512
Legally Dead
(Universal—6076 Feet)
(Reviewed by L. C. Moen)

At last we have something new under the sun—the Governor’s pardon does NOT arrive in time to save the hero from the gallows! Instead, he is hung by the neck until dead, dead, dead—whereupon the scientist enters upon the scene and with the aid of adrenalin brings him back to life.

We have here a novel and timely idea, and this picture seems to offer excellent entertainment by virtue of that novelty. Just how the hero escaped having his neck broken when hung is not made clear, but the idea is diverting and its plausibility is not the important feature, since it is made to seem plausible, which is the same thing.

The role of the man who returns to life after he is legally dead is played by Milton Sills, which is sufficient guarantee of an intelligent performance. He is his characteristic self, with his usual mannerism, and seems well cast in the role of the newspaper reporter who decided to find out for himself what the inside of a prison is like, with unexpected consequences.

The picture has been well constructed. It proceeds smoothly and coherently and the various pieces of apparatus used are “planted” so carefully that audiences should have no difficulty in grasping the idea involved. Personally, we got a great “kick” out of the climax in which adrenalin has been injected and the hero lies on the operating table, a sensitive electrical device recording the condition of the heart.

He is supported by a cast which includes Claire Adams opposite him, Margaret Campbell as his nagging wife, Edwin Sturgis as the murderer for whose crime he goes to the gallows, Charles A. Stevenson as the kind-hearted old banker, Joseph Girard as the District Attorney and others.

THEME. Bringing man back to life after he has been hanged through the use of powerful drug.

PRODUCTION HIGHLIGHTS. The hospital scenes near the close, in which the hero is restored to life. The scenes of prison life. The hanging. The work of Milton Sills and Claire Adams.

DIRECTION. Particularly commendable in the courtroom, hospital and prison scenes, the proper atmosphere being well established in each case. Builds up to climax in good shape. Character touches good.

EXPLOITATION ANGLES. The star is important, but above everything else, hammer away on the idea of a dead man being brought back to life by Science. Get opinions from your local doctors—get your lawyers to issue statements on the status of a man declared legally dead and returned to life. Stir up discussion in every way possible.

DRAWING POWER. Should be very considerable, on the strength of the advanced idea.

SUMMARY. An entertaining screen story in which a new twist is given to familiar situations by the introduction of recent scientific discoveries.
THE CAST

Will Campbell.................................Milton Sills
Minnie O'Reilly.............................Claire Adams
Mrs. Campbell..............................Margaret Campbell
Jake Dorr......................................Edwin Sturgis
Jake's Sweetie..............................Faye O'Neill
Malcolm Steel...............................Charles A. Stevenson
District Attorney...........................Joseph Girard
The Anarchist...............................Albert Prisco
The Judge......................................Herbert Fortier
The Governor.................................Charles Wellesley


SYNOPSIS. Campbell, newspaper reporter, with nagging wife, disappears. Commits petty crime to get inside story of prison life. Foils escape of Jake Dorr, murderer. Meets heroine, serving a term also, and when they are both paroled he follows her to her home town, where she obtains a position for him in the bank. Detective trailing Jake Dorr is murdered by Dorr, who escapes. Circumstantial evidence convicts Campbell of murder and he is hanged, just as evidence clearing him is found. Scientist, through use of adrenalin, restores life. He learns that his wife has divorced him and he and the heroine find happiness.
"Legally Dead"
Milton Sills and Fine Cast in Universal
Offering with Striking Theme
Reviewed by Mary Kelly

Dramatic entertainment, mostly of an intense description, is offered in this rather novel subject by Universal. Its theme is out of the ordinary. Although much of the picture proceeds in fairly conventional style, the denouement is a daring departure from precedent, and in keeping with the title, casts an impression of the unusual over the whole picture.

"Legally Dead" belongs to the class of drama in which a feat of advanced science solves the problem at stake. A man is brought back to life by a powerful serum which stimulates the heart after it has stopped. It is acceptable chiefly as a novelty, and because the suspense is strong enough to hold the interest if not the credulity of the spectator. Because of this—the fact that the story is entertainingly unfolded—the production should be a reliable investment in any average theatre.

Milton Sills' performance in itself is a worth-while box office angle. It is almost invaluable in making the drama both forceful and interesting. Another impressive figure is Brandon Hurst, who seems to have realized the distinguished personality which a doctor of such great discernment would be expected to have. The picture perhaps has slight faults, a few scenes that might have been more convincing, but has a certain hint at the remarkable that eclipses these minor considerations. It has been well directed and will be impressive and stirring to the average fan.

References to newspaper publicity which the use of the drug adrenalin has received in restoring life can be effectively used in exploitation.

Will Campbell ... Milton Sills
Mrs. Campbell ... Margaret Campbell
Minnie O'Reilly ... Claire Adams
Jake Dore ... Edwin Sturgis
Jack's Sweetie ... Faye O'Neill
Malcolm Steel ... Charles A. Stevenson
District Attorney ... Joseph Girard
The Anarchist ... Albert Prisco
The Judge ... Herbert Porter
The Governor ... Charles Welsley
Detective Powell ... Robert Homans
The Adrenalin Doctor ... Brandon Hurst
Story by Charles Furtman.
Scenario by Harvey Gates.
Directed by William Parke.
Photography by Richard Pryor.
Length: 5,076 feet.

Story
Will Campbell, newspaper reporter, gets himself arrested as a to get prison material for a story. In being discharged, he goes to a new town where Minnie O'Reilly, also an ex-prisoner, lives, and forgets his wife, who has never loved him. He works in a bank, is suspected by a detective who knows of his prison sentence, and is accused, when the detective is murdered. Campbell is tried and sentenced to hanging. After the execution, his innocence is discovered and an old friend, a doctor who has discovered a marvelous fluid for restoring life, experiments with the body and brings him back. In the meantime his wife has divorced him so he is free to marry the one he loves.
Legally Dead

Legally Dead. Universal Pictures/Universal Pictures, 30 July 1923, 6 reels/6076 feet [LOST]

CAST: Milton Sills (Will Campbell); Margaret Campbell (Mrs. Campbell); Claire Adams (Minnie O’Reilly); Edwin Sturgis (Jake Dorr); Faye O’Neill (Jake’s Sweetie); Charles A. Stevenson (Malcolm Steel); Joseph Girard (District Attorney); Albert Prisco (The Anarchist); Herbert Fortier (The Judge); Brandon Hurst (Dr. Gelzer); Robert Homans (Detective Powell); Charles Wellesley (The Governor)

CREDITS: Presenter Carl Laemmle; Director William Parke; Scenario Harvey Gates; based on an original story by Charles Furthman; Cinematographer Richard Fryer

Harvey Gates, a storyteller whose lengthy resume suggests that he never went without an unfilmed thought, occupies a
special nook in the hearts of Bela Lugosi fans, for Mr. Gates’ particular genius was directly responsible for both Black Dragons and The Corpse Vanishes (1942, the pair), two of Bela’s infamous (and slightly insane) “Monogram Nine.” A glance at the hefty slate of features that enjoyed either an original Gates story or a Gates scenario reveals more than a good amount of material that might also be described as “infamous and slightly insane” (see Stark Mud, appendix), but this wasn’t always the case. Gates’ early silent work centered on shorts—with the occasional serial (like Hallmark’s The Screaming Shadow) breaking the pattern—but it wasn’t until the advent of the Roaring Twenties that feature films really began to command his attention.

Gates’ screenplay for Legally Dead was crafted from an original story by Charles Furthman, older (and lesser) brother to Jules Furthman, a screenwriter given to quantity (100+ pictures) and quality (Rio Bravo, To Have or Have Not, Nightmare Alley, etc., etc.). Charles, who did work on Josef von Sternberg’s splendid Underworld (1927; along with a batch of others), who did lend a hand to Paul Fejos’ remarkable Broadway (1929; with a passel of big-name help), and who did collaborate (with Jules) on a brace of dynamic, late-decade crime features (The Dragnet, 1928, and Thunderbolt, 1929), didn’t have such a notable solo career. Arguably the best of the work he could call his own was Legally Dead.

That his story was obviously written with an eye to the science fiction section of the newspapers, though, was a point in Charles’ favor. Biological research never enjoyed the same print or screen coverage as did tales of our National Pastime or the latest in political scandals, so Furthman had to mine the back pages to come up with this particular grist for his mill. The discovery of a substance produced by the adrenal gland and its subsequent isolation and identification had all come to pass within the last ten or fifteen years of the nineteenth century, and the first decade of the twentieth saw the development of procedures to synthesize it. It wasn’t long before scientific “updates”—usually conveyed to the lay community via the Sunday edition of local newspapers—revealed that epinephrine (aka adrenaline) increased a person’s heart rate, constricted his blood vessels, and elevated his blood sugar level. Occasional reports of near-superhuman feats (possible because of a sudden surge in someone’s natural adrenaline production) raised eyebrows and questions. Were there limits to what this adrenal could do, and what were the drawbacks, if any? With the ridiculous sometimes being only a hair’s breadth away from the sublime, it wouldn’t long before some writer with vivid imagination posited for the consideration of ticket-buyers everywhere that the synthetic hormone might well be the antidote to death. Enter Charles Furthman.

The following synopsis is printed verbatim from Universal’s submission for copyright on the 9 July 1923. We are preserving the original language, as awkward as it is in certain passages, in the interest of the historicity of the document:

Will Campbell, a newspaper reporter assigned to the court, has an obsession: he thinks that a majority of men hanged or electrocuted for murder are innocent and never fails to express his opinion at the various trials he has to attend. He wants to write a story on the subject.

Dissatisfied with his wife who for the last ten years has been more interested in birds and cages than in him, he decides to leave his home and break into the penitentiary where he can make an exhaustive study of his favorite subject. A brick thrown through a jeweler’s window does the trick. On his way "up the river" he meets another of the state’s guests: a girl, Minnie O’Reilly. While in the prison, both Will and Minnie get to be trustees. Will saves the warden’s life and catches a criminal who had staged a jailbreak, and he is paroled as a reward. The girl is also pardoned [sic] and together they go to her home town where he gets a job at the local bank.

Jack Dorr, the criminal whose plans were broken up by Will, finally escapes from the prison hospital and comes to the town where Will is working and attempts to rob the bank. The detective who comes to arrest the captured man recognizes Will as he tells them how he fooled the robber and tells [sic] him that they are watching him and that he had better be careful. Will tells them that he is minding his own business and they had better mind their own. Later Will meets the detective on the street and the conversation is repeated.

A few minutes later a shot rings out in the night and Will rushes back to find that the detective has been murdered. He picks up the gun lying beside the murdered man and starts in pursuit. He does not get very far, however, as a citizen attracted by the shooting. comes out of his house just then and believing Will to be the slayer, holds him for the police.

Will is tried and convicted on the evidence, that is purely circumstantial. He is sentenced to be hanged. A mighty costly way of proving one’s theories.

Efforts are made to have a new trial but justice moves swiftly and the last night arrives with no hope. An old friend of Will’s, a doctor from his old home town, recognizes his picture in the paper and decides to help him. He makes an agreement with the warden that if word comes from the governor, pardoning Will, too late, the body will be turned over to him for an experiment with adrenaline, a life restorative that he has been developing.

Will is hanged and just as the trap is sprung word comes from the governor. It is a stay of execution. New evidence has been unearthed. Without a minutes delay the doctor is on the job and before the body is removed to the operating room is injected with a dose of the restorative. Many hours work at last bring the desired effect and Will is brought back to life.

Perhaps because Will was snatched back from Judgment Day through one of the most mundane, least cinematic of all devices—a hypodermic injection photographed via a medium shot—a good number of contemporary reviews either dealt with the climactic injection in a matter-of-fact manner, or chose to concentrate instead on the ludicrous love triangle (Campbell, his uninterested harpy of a wife, and Minnie O’Reilly, the hitherto errant ingénue). The details of this latter bit of nonsense vary from recap to recap, with some accounts declaring that Mrs. Campbell had taken another husband when her first went missing and was presumed dead, and others suggesting that the two divorced at some misty moment in the narrative. As Will did not absent himself from the domestic battlefield for anything like the requisite seven years, he could not have been presumed dead, legally. Nor is there any evidence in print to corroborate the earnest hopes of those several commentators that the fighting hen and her peacock had drawn up any legal papers. Magnanimous group that we are, we raise a glass, with “Godspeed!” to all concerned, and move on.

(Actually, allow us to move back for a moment. In November 1936, the American Film Company’s And the Law Says was re-
Legally Dead

 leased by Mutual. Its hero was also retrieved from recent defunctitude via scientific means, although the following précis—culled from the copyright registration docs reprinted in The AFI Catalog—is shy on why and wherefore:

Under an assumed name, law student Lawrence Kirby courts the daughter of Dr. Cartmell. When she becomes pregnant, however, Lawrence leaves town to escape the responsibility of rearing his illegitimate child. Years later Kirby, now a judge and a stern proponent of capital punishment, unknowingly sentences his innocent son to death in the electric chair on the basis of circumstantial evidence. As the youth is about to be executed, his identity is revealed and the horrified Kirby relents. The judge’s plea for mercy is ignored, however, and his son electrocuted. Immediately afterwards, Dr. Cartmell, a long-standing opponent of the death penalty, revives the lad and restores him to his mother.

We are thus led to believe that Dr. Cartmell has not only been battling the death penalty these many years, but also death, itself, with quite dramatic success. The 11 November 1916 MPW states only that the youth had “supposedly been electrocuted” and that “within an hour the youth is brought back to his mother’s arms.” Thus, the MPW leaves us no inkling as to whether a hypodermic was involved, or a rudimentary pulmonometer, or a set of jumper cables and an electrical storm; all we can do is take note and give thanks. A dated—30 September 1915 [Yes; 1915]—but uncredited plot summary we have takes the mystery a bit farther: “Dr. Cartmell, who has always stood against capital punishment, claiming that electrocution did not kill, but merely deadening sensibility [sic], resuscitates the lad.” You’re on your own from there...}

As for Legally Dead, Variety found the story to be “the weakest point,” and opined that, Milton Sills apart, “none of those included in the rather lengthy list of names will draw a nickel” (2 August 1923). Most of the remainder of the review was given over to a plot précis, and mention of the climactic revival was afforded nothing more than a dispassionate mention in the proper paragraph. (The review did take the time to mention that the home town doctor “has been experimenting in restoring life successfully on animals,” yet another small step leading to that undisputed victory dance in the sub-genre of films in which life returns: Life Returns [1936].) Strangely enough—Sills was a big name at that time—The New York Times didn’t even bother to review the picture.

Out in America’s heartland, the adrenalin sequence gave the picture a much-needed boost. The critic for The Indianapolis Star was nothing, if not honest, with his readers:

The American Medical Association will be interested to know that the motion pictures have at last made a success of clinics. It took Carl Laemmle, with Milton Sills, adrenalin, a story about the injustice of circumstantial evidence and some animated moments in a state penitentiary, to make Legally Dead six feet of righteous publicity for a heart stimulant for the flappers et al., who are in love with the noble Mr. Sills [27 August 1923].

In Wisconsin, however, it was neither the stalwart actor’s manly phiz nor even the prospect of a readily available second turn at life that made them sit up and take notice. Instead, the reviewer for the Sheboygan Press Telegram opened his column in praise of what he perceived to be the production’s best feature:
“At last we have something new under the sun — the governor’s pardon does not arrive in time to save the hero from the gallows!” (7 February 1924).

Nonetheless, on the national scene, the 4 August 1923 Harrison’s Reports came not to bury Mr. Sills, but to praise him — and Legally Dead, too: “It possesses exploitation points that are better than those the average special offers. For one thing, Milton Sills is in it, and he is in most places a good drawing card; for another, it is as well directed, acted and photographed as are many of the so-called specials; and for still another, it is based on a timely theme: resuscitation by adrenalin.”

The noble Mr. Sills deserves better even than this acclaim, so a comprehensive look at his skills and his allure may be found in the chapter on 1923’s The Isle of Lost Ships.

As for the other cast members not being able to “draw a nickel,” Variety’s Fred was right on the money, with one exception. There’s not a fan of classic genre cinema worth...
Status: Unknown
Unavailable for Viewing

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

The Light that Failed (1923)
War Correspondent-Illustrator Dick Heldar (Percy Maront). War Correspondent Torpenhow (David Torrence).
Artist Dick Heldar becomes famous for his wartime sketches and returns to London, where he meets Maisie Wells, his childhood sweetheart, who encourages him to paint a masterpiece. Street urchin Bessie Broke becomes his model for the portrait and falls in love with Dick's friend Torpenhow. Bessie revenges herself on Dick for separating her from her lover by leading Maisie to believe that she is Dick's mistress. Dick finishes the portrait before his failing eyesight—caused by a sabre wound he received in the Sudan—completely deteriorates. Bessie, still angry, destroys the newly finished picture, but later she relents and reveals the truth about her relationship with Dick to the estranged Maisie, who hastens to Dick's studio and dedicates herself to caring for him. *American Film Catalog of Feature Films*

The tale centers around Dick Heldar (Percy Marmont), an aspiring artist. Although he is devoted to his childhood sweetheart, Maisie Wells (Sigrid Holmquist), his ambition drives him to faraway places. He meets Torpenhow (David Torrence), a war correspondent, at Port Said, and accompanies him into battle. Heldar is badly injured by a sabre and when he returns to London, he meets up with Maisie once again. While searching for a subject for his masterpiece, Heldar finds Bessie Broke (Jacqueline Logan), a girl of the streets. He has her pose for him. When Torpenhow comes around and shows an interest in Bessie, Heldar chases him away. Bessie, angry at Heldar's interference, tries to destroy his relationship with Maisie. Heldar's eyesight starts going bad because of the sabre incident and a doctor tells him that he will be blind in a week. He pushes himself unmercifully to finish the painting, but Bessie slashes it. When she realizes that Heldar really has gone blind, she reunites him with Maisie, who takes him home with her. Janiss Garza, allmovie.com
"The Light That Failed"


CAST AND SYNOPSIS

Bessie Broke .... Jacqueline Logan
Dick Heldar .... Percy Marmont
Torpenhow ....... David Torrence
Maisie Wells .. Sigrid Holmquist
Madame Binat .... Mahel Van Buren
Binat .... Lulu Coggrove
Donna Lane ... ... Peggy Shaffer
Young Dick ....... Winston Miller
Young Maisie .... Mary Jane Irving

Dick Heldar, artist, returns from the Sudan to London and wins fame through his war sketches. He meets his old sweetheart, Maisie. Bessie Broke, his model for his masterpiece, causes a quarrel between the lovers. Dick goes blind and Bessie destroys the picture. Later Bessie relents and brings the lovers together again, just as Torpenhow, Dick's chum, leaves for the front during the World War.

By George T. Pardy

The latest screen version of Rudyard Kipling's well known novel is beautifully photographed, well directed, strong in sympathetic appeal and should prove a valuable box office attraction for large theatres and neighborhood houses catering to critical patronage.

The story has been brought up-to-date by the scenario writers and certain changes made in the original text, with rather good results from an entertainment standpoint.

The author's name and the fine work of the principals and supporting cast should furnish satisfactory exploitation material.

This tale of the war correspondent artist who loses his sight just at the time when he has painted a masterpiece, which is later destroyed by a revengeful model, is chiefly remarkable for the excellent character sketches of the heroine and hero provided by Sigrid Holmquist and Percy Marmont.

Miss Holmquist shines forth brilliantly as a very charming and alluring Maisie, and Mr. Marmont's portrayal of Dick Heldar adds fresh lustre to the screen laurels won by that talented actor as Mark Sabre in "If Winter Comes."

David Torrence, as Torpenhow, and Jacqueline Logan, as the little guttersnipe, Bessie Broke, are also extremely effective, and the support is adequate.

The picture vibrates with intensely dramatic situations, among which may be mentioned the scene in which the fatal curse of blindness descends upon the luckless Heldar, the blotting out of Dick's cherished canvas to which he has given his soul and last fading moments of sight, the fierce battle with the desert tribesmen and climax in which the lovers are reunited.

George Melford has directed the feature with exquisite taste and good judgment, the action never drags.

Exploitation possibilities are numerous. Among them, a tie-up with book shops and educational societies.
Moving Picture World, December 15, 1923, pp. 631-632

"The Light That Failed"

Paramount Offers Fine Version of Kipling's Strongly Dramatic and Pathetic Story
Reviewed by C. S. Sewell

Rudyard Kipling's well-known and intensely pathetic story of an artist who gradually went blind as the result of a sabre wound has again reached the screen. This version was made by George Melford for Paramount. It is an exceedingly well-made production, and although certain changes have been made in the story, the power and force of the original has been maintained.

"The Light That Failed" is a story in which the pathetic note is always dominant and overshadows every other angle. It contains situations that are touching and intensely dramatic and tremendous sympathy is aroused for the hero in his misfortune. It is an unusually well-made and well-acted picture but naturally the atmosphere is depressing and its appeal to the patron will depend on his reaction to the intensely sympathetic and dramatic values. The spectator who seeks solely to be amused will be disappointed.

This picture has some of the best acting recently seen on the screen. Percy Marmont gives an unusually fine interpretation of the leading role, while Jacqueline Logan is excellent as his model, a girl of the streets. David Torrence shows that he is just as good an actor in a "straight" role as he is in character. Sigrid Holmquist does good work opposite Marmont.

Cast

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Bessie</td>
<td>Broke</td>
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<td>Dick</td>
<td>Heldar</td>
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<tr>
<td>Torpenhow</td>
<td>Marmont</td>
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<tr>
<td>Maise Wells</td>
<td>Holmquist</td>
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<td>Madame Han</td>
<td>Van Buren</td>
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<td>Hunt</td>
<td>Cosgrave</td>
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<td>Donna Lane</td>
<td>Scheckter</td>
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<tr>
<td>Young Dick</td>
<td>Millar</td>
</tr>
<tr>
<td>Young Maise</td>
<td>Irving</td>
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</tbody>
</table>

Adapted from novel by Rudyard Kipling.
Scenario by F. X. Willis and Jack Cunningham.
Directed by George Melford.
Photographed by Charles Clark.
Length 7015 feet.

Story

Dick Heldar and Maise Wells as children pledge their undying love. Years pass and Dick's ambition to become a great artist causes him to wander to faraway places seeking inspiration. At Port Said he meets Torpenhow, a war correspondent, agrees to illustrate his articles and in a campaign in the Soudan is badly wounded with a sabre. Returning to London he finds himself popular. Accidently meeting Maise whom he has not seen for years, the old love returns. She urges him to paint a masterpiece. Seeing Bessie, a girl of the streets he is inspired and using her as a model stars to work. Torpenhow becomes fascinated with Bessie and Dick persuades him to go away. Bessie is infuriated at him for destroying her happiness. Dick's eyesight begins to fail and the doctor tells him he will be blind in a week. Bolstering his courage without drink he paints furiously and just finishes the picture when he goes blind. Bessie gets her revenge by slashing the picture and making it appear to Maise that she is Dick's mistress. Dick, sits grieving all day. Bessie learns he is really blind and confesses the truth to Maise, who comes back to Dick and tells him she loves him and is going to take him to her home to care for him always.
The Light That Failed
(Melford—Paramount—Seven Reels)

The acting of Percy Marmont and Jacqueline Logan is the highlight of this production, an adaptation of the widely read story by Rudyard Kipling, which Melford has faithfully transferred to the screen stage. Mr. Marmont gives a thoroughly convincing portrayal of the character of Dick Hodder, the artist, and Miss Logan, as a bewitching little creature of the London slums, will capture the hearts of all who see this offering.

And it's a good thing that the cast is an excellent one and the mounting well done, because the tale of a hero who loses his sight just as he is about to win fame and a bride and remaining blind right up to the end, is not the usual kind of a tale for popular consumption. It is a rather depressing story.

The plot carries one from the drawing rooms of London society to the dives of Port Said, the Sahara and back to Soho studio life.

The picture is intensely dramatic at times and Mr. Marmont rises to each emotional occasion in a most satisfactory manner. In the first part of the picture there is a battle in the desert. Hodder's return to London and meeting with his childhood sweetheart could have been improved if both Sigrid Holmquist and Mr. Marmont had put more pep into the actual meeting. One would think they had not been separated more than a few minutes.

The real dramatic moments occur in the studio as kindness approaches the artist and he takes to drink to help him strength to finish his masterpiece, which when finished is destroyed by his model in a fit of jealous rage.

The interior sets are by far the best, many of the exteriors being too obviously scenery stuff. But after all, it is done and it is the acting of a few of the leading players that will attract attention in this film story known in most homes of the land.

THEME. A dramatic romance dealing with an artist's ambition, love and tragic career admirably acted but carrying a somewhat depressing note.

PRODUCTION HIGHLIGHTS. The desert battle. The scene in which the artist loses his sight. The finding of the model in the artist's studio by his fiancee and the denial by the former that she is a model. The destruction of the painting by Bessie in revenge. The character work of Miss Logan and Mr. Marmont.

DIRECTION. Melford evidently worked hard on this one and his efforts show up the acting of the principals. He has put a clever ending on the picture by suggesting that sight will return to the hero. It would have been most harmful not to have done something of this kind. The story holds the interest well and runs along smoothly.

EXPLOITATION. The book is well known and has been widely read. Play up Rudyard Kipling's name. Also tell the folks about Mr. Marmont being the same actor who won fame in "If Winter Comes." Play up Miss Logan's characterization.

DRAWING POWER. Suitable for first-class downtown houses, especially those catering to the intelligentsia. Should also lease in high-class neighborhood sections.

SUMMARY. Since "If Winter Comes" was released Percy Marmont has won a host of followers. In this production he is again seen in a notable bit of acting and will satisfy all his new-fallen friends. The production has been faithfully done and quite elaborately mounted. The acting is its big feature.

THE CAST

Bessie Broke ... Jacqueline Logan
Dick Hoeder ... Percy Marmont
Torpenhow ... David Turrence
Maine Weth ... Sigrid Holmquist
Madame Blaat ... Mahal Van Baren
Bina ... Luke Congreve
Donna Lane ... Peggy Shaffer
Young Dick ... Winston Miller
Young Maine ... Mary Jane Irving


SYNOPSIS—Deals with an artist who wins fame during wartime and returns to London where he meets his old sweetheart and is on the road to fame when he loses his sight as the result of a blow from a saber during an encounter in the desert. His inspiration for a masterpiece is a little hoyden of the streets who helps in bringing the lovers together after driving them apart.

Motion Picture News, November 17, 1923, p. 2386
LIGHT THAT FAILED

Jesse L. Lasky presents a George Melford Production (Paramount-Famous Players) feature, adapted from Rudyard Kipling's novel of the same name, by F. McGrew Willis and Jack Cunningham. Production time, 72 minutes. At the Rialto, New York, Oct. 25.

Bessie Brooke………………………Jacqueline Logan
Dick Heidar…………………Percy Marmont
Torpenhow…………………………David Torrence
Maisie Wells………………….Sigrid Holmquist
Madame Binat………………Mabel Van Buren
Binat…………………………Luke Cosgrave
Donna Lane………………….Peggy Schaffer
Young Dick…………………Winston Miller
Young Maisie………Mary Jane Irving

Here is a picture done in good technical style, technical as regards settings and backgrounds, and with a good deal of interesting detail. But the whole effect is spoiled by serious errors in casting, by the forcing of the "happy ending" and by certain unwarranted liberties the adapters have taken with the original.

The picture has been done previously with the Kipling original finale (the death of Dick at the front), and was well received; but in the present case, the theory appears to be that film fans haven't sufficient intelligence to accept that idea. If any audience is simple enough to be satisfied with an ending that leaves the Kipling hero to a life of helplessness yoked to the Mazie Wells created by Sigrid Holmquist in this case and then call it a "happy ending," why pick on this particular novel when the world is deluged with ordinary fiction that the screen is perfectly welcome to cheapen and abuse?

The casting stops the story cold.

Jacqueline Logan is made to play Bessie Brooke, the drab rescued from the streets by the war correspondent and done up as a combination Kiki and Sadie Thompson from "Rain." The result is as far from the author's intention as they could possibly get. One would suspect that the adapters had seen the two plays and decided that since they have the public stamp of approval they couldn't be misplaced in any screen story. If "The Merry Widow" had been a current reigning success they would probably have dressed Bessie up in a picture hat and made her waltz through the picture.

So they make Bessie a creature of fire and sparkle, while Mazie is a lukewarm puppet without vigor or character. They manage to make a dignified figure out of the tragic Dick (in the distinguished person of Percy Marmont), but the best they could do for the upstanding Torpenhow was to put a stagey actor in the part.

The whole picture is a series of annoyances. Why should the adapters send Bessie to France to bring Mazie home when Kipling had it done by Torpenhow (and made mighty good reading out of the incident)? Why not have gotten some picturesque atmosphere out of Madame Binat? The scenes of desert fighting in the early part of the story are eminently fakey and unconvincing, although they did cut in a section showing London scenes that were genuine, although the principals were not concerned.

Probably Kipling is beyond the reach of satisfactory screening. Certainly the staging of "The Light That Failed" was an unhappy experience for the Kipling fans. When somebody tried to screen "Fisher's Boarding House" they made Ann of Austria a saintly madonna. Why can't they either do Kipling right or leave him alone?

Rush.

Variety, November 19, 1923, p. 23
Exhibitors Trade Review, December 1, 1923, Cover

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Dick Heldar, Torpenhow)
Ethnicity: White (Dick Heldar, Torpenhow)
Media Category: Newspaper
Job Title: Illustrator (Dick Heldar), War Correspondent (Torpenhow)
Description: Major: Dick Heldar, Torpenhow, Positive
Description: Minor: None
Long Live the Ring (1923) – Fight Blood Series, Round Three
Newsboys. At the request of his girlfriend, a boxer stages a fight for newsboys.

Exhibitors Trade Review, October 6, 1923, p. 872

Moving Picture World, September 29, 1923, p. 440

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Newsboys)
Description: Major: None
Description: Minor: Pack Journalists, Positive
The Love Trap (1923)
Reporter Miss Shepley (Edith Stayart).

Society girl Joyce Lyndon is engaged to energetic Grant Garrison, who lures the judge's daughter to a roadhouse for the night and meets his death at the hands of an abandoned wife. Joyce escapes in fright and meets Martin Antrim, who shields her in exchange for an introduction to her circle of friends. Antrim elicits a confession from Garrison's widow, and Joyce recovers an incriminating handbag from the innkeepers when they attempt to blackmail her. American Film Institute Catalog of Feature Films
The Grand-Asher Distributing Corporation will release early in October

THE LOVE TRAP

GRAND ASHER

a Ben Wilson Production, starring Bryant Washburn and Mabel Forrest with a supporting cast as remarkable and attractive as the story, itself, which was written by Evelyn Campbell, a well known and very popular novelist.

THE LOVE TRAP

is not the greatest picture ever made, nor is it the most gorgeous spectacle ever filmed. It doesn’t employ all of the most famous stars in screenland and the money spent on it is not as large as the foreign debt. It is just another evidence of the concerted effort which has been made to produce feature pictures of a higher and more satisfying type.

Released by the Grand-Asher Distributing Corporation at
Fifteen West Forty-fourth Street, New York City.

Foreign Rights controlled by the Apollo Trading Corporation,
at Sixteen Hundred Broadway, New York City.

Exhibitors Herald, September 1, 1923, p. 3ff
"The Love Trap"


CAST AND SYNOPSIS

Martin Antrim .................. Bryant Washburn
Joyce Lyndon ................... Mabel Forrest
Grant Garrison ................. Wheeler Oakman
Mrs Lyndon ..................... Kate Lesser
Rosalie ......................... Mabel Trunnelle
Freddie Rivers ................ Wm. J. Irving
Graves, the Detective .......... Wilbur Higby
Judge Lyndon ................... Francis Powers
Beatrice ........................ Billie Lord
Mrs. Hawley ........................ Laura Lavernie
Mr. Hawley ........................ Sydney Franklin
Miss Shepley, Reporter ...... Edith Stayart
Maid .......................... Betty Small

Society looks forward to the marriage of Joyce Lyndon and Grant Garrison, wealthy clubman. Grant takes Joyce to a road-house. There he is accosted by a woman who shoots him. Joyce escapes in Martin Antrim’s car. He agrees to allow her to stay at his apartment for the night providing that she introduce him to her circle of friends. Gossip connects Joyce’s name with the strange murder of Grant. At his hotel, Antrim meets Mrs Garrison, who claims Garrison’s estate. Joyce tells Antrim the story of the murder and that the Hawleys, owners of the Inn, have found her hand-bag and are blackmailing her. Antrim gets Rivers to arrange a dinner for him and Mrs Garrison at her apartment. After Rivers leaves Antrim makes Mrs. Garrison confess that it was she who shot Grant. Her story has been witnessed by means of the dictaphone. By a ruse, Joyce recovers her handbag. She returns to happiness with Antrim.

ONCE more the old melodrama of the girl who is caught in the meshes of a roadhouse murder, and extricated by the hero! Those of your patrons whose penchant is melodrama may sit back with a happy sigh and prepare themselves for an evening of joy.

Even the titles will delight their hearts. In fact, nothing is missing. There is the signing of the roadhouse register, the determination of the heroine to spend the night at the hero’s apartment; his declaration that she will have to “pay a price.” After getting the girl—and the audience—all het up—they learn with relief that the price is merely an introduction into society.

The actors make the most of a trite story. Mabel Forrest is convincing as the “lady in distress” and Bryant Washburn sustains his reputation as the hero. The support is satisfactory.

There are some good interiors of the apartment hotel and of Joyce’s home.

The title is a good one for exploitation purposes and the fact that Bryant Washburn and Mabel Forrest are featured ought to help fill your theatre.

D. R.

Exhibitors Trade Review, September 15, 1923, p. 719
his children to the theatre and afterwards questions them on the picture to see if their powers of visualization have been improved thereby.

Bryant Washburn does most of the entrapping. He picks up the heroine running from a roadhouse where she would have been entrapped by the villain had it not have been that his own wife showed up at the opportune time and saved him from becoming a bigamist by shooting him, after his efforts to rid the world of her had been foiled by a strong balcony railing which resisted his designs to cast her neck-downwards to the first floor.

Bryant keeps the heroine at his house over night and thus entraps her into introducing him into society. The coup de grace of the "entraps" arrives at the closing scene when he entraps her, with her consent, into letting him take the place which would have been bigamy for the murdered man.

Cast
Martin Antrim.........Bryant Washburn
Joyce Lyndon...........Mabel Forrest
Grant Garrison.........Wheeler Oakman
Mrs. Lyndon.............Kate Lester
Rosalie...............Mabel Trunnelle
Freddie Rivers.........Wm. J. Irving
Graves, the Detective..Wilbur Higby
Judge Lyndon..........Francis Powers
Beatrice..............Billie Lord
Mrs. Hawley............Laura Lavernie
Mr. Hawley.............Sidney Franklin
Miss Shepley, Reporter.Edith Stayart
Maid...............Betty Small

Story and scenario by Evelyn Campbell and Nan Blair.

Directed by John Ince. Produced by Ben Wilson.
Length, 5,719 feet.

The Love Trap--a corking picture and it is safe to say that this Grand-Asher production gives a lot of good twists to the usual angles analogous to fiction. Be satisfied, however, that it will entrap the average multitude.

There’s a murder—that is included in the opening chapter and upon it hinges all the other entrapping which follows. Some detective work—possibly not according to Hoyle at the Central Office—is highly interesting.

The picture not only deals in love traps but in speed traps, detective traps, seductive traps and near traps. This great variety of traps should afford amusement to the hilarious type of movie fan and study to the more thoughtful patron who brings

"The Love Trap"

Grand-Asher’s Latest Presents All Kinds of Traps in a Fast Moving Vehicle
Reviewed by Tom Wallace

Joyce Lyndon, society girl, after a protracted engagement to Grant Garrison, proposes to him. They go to a road house, where Garrison’s wife appears and reveals his true identity. He attacks her and she murders him. Joyce in the meantime has escaped and while fleeing down the road runs into the path of an automobile operated by Martin Antrim. Upon her request he shields her at his own home for the remainder of the night after requiring that the price in return be his introduction into society. Circumstances in the murder investigation bring them into intimate association. Through Martin the offender is brought to bay. Martin and Joyce then turn to domesticity.
THE LOVE TRAP

A Ben Wilson production; written by Rose Cunningham; presented by Harry Asher featuring Bryant Washburn and Mabel Forrest. Released through Grand-Asher Distributing Co. Directed by John Lesser. Run 65 minutes at Loew’s New York Sept. 27.

A crude production, inconsistent, non-gripping, wandering and maudlin at times in its admixture of pathos and bathos. It is surprising that a house like the New York should have recourse to stuff like this.

A brief recital of the yarn will point out its inconsistency. A daughter of a judge is announced married to a young blood, Grant Garrison (Wheeler Oakman), the heavy. Joyce Lyndon (Mabel Forrest) is lured to a roadhouse by Garrison, where the latter meets his death at the hands of an abandoned wife. The girl accidentally becomes acquainted with Martin Dexter (Bryant Washburn), who announces himself impudent despite his cozy apartment. One blatant discrepancy in this scene, where the heroine is put up for the night in Martin’s apartment, becomes evident. The place looks roomy and Martin is shown ascending the stairs, yet the girl is made to repose on a couch and the hero makeshifts on the sink or washtub in the kitchen. Seemingly there wasn’t a real bed in the place!

The heroine fears implication in the murder. The roadhouse owner attempts blackmail; the hero saves the day and the girl recovers the incriminating bandbox left in the place through a ruse of a cheap melodramatic order. To make it perfect, that old standby of mystery and detective stories—the diction—was introduced to frame the real murderess. And for good measure the guilty one admits she was a former show girl.

The story wanders, there is no direct purpose, the socety stuff is literally dragged in by the teeth, the direction never convinces, and the actors deport themselves as if they feel they are guilty of something. There is absolutely no conviction to the whole production which rings false from the very first title. It starts off with a long leader setting forth some high-sounding premise that is immediately lost sight of and completely forgotten.

Then, too, the roadhouse keeper is made up for an Hebraic part of the unsympathetic, gesticulating school, and then, at the last moment, fear he might offend the exhibitors and the customers, the Semite appearing individual is labelled with an Italian name as an effort to take the curse off it.

Washburn at one time had some standing. If he has been appearing in pictures like these for any length of time, it is surprising he has survived oblivion thus far.

An economical buy for the nickelodeons.

Variety, September 20, 1923, p. 25
Status: Unknown
Unavailable for Viewing

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

**The Man Without Desire (1923)**
Journalist-Editor (Adrian Brunel) of *Gazetta Veneziana*.

He receives information about the Count’s maid, he prints gossip about the affair and the Count has the editor kidnapped and orders his hands crushed. Later, the vengeful editor gets the Countess’s maid to poison her master’s wine and the plot spirals out of control.
Appendix 15 - 1923

Scenes from *The Man Without Desire* (1923)

When his lover is murdered by her cruel husband, an 18th Century Venetian nobleman is placed by his magician friend into suspended animation. Awaking 200 years later, he finds the experiment has unexpected consequences.

London, 1920s. Robert Mawdesley learns that his eccentric ancestor, Simon Mawdesley, left a letter with his bank, with instructions that it should be opened at the stroke of midnight on 4th September that year in the presence of an attorney, a representative of the bank and a 'distinguished physician learned in Indian occultism'. Mawdesley assembles the appropriate people, and at the prescribed time, opens and reads the note. It relates a tale of Venice in the early 18th century...
Count Vittorio Dandolo unsuccessfully courts Leonora, Countess Almoro. Eventually she receives him, but insists it is a friend, not a lover, that she needs. Meanwhile, Leonora's libertine husband is having an illicit affair with a courtesan, La Foscolina.

When the Gazetta Veneziana, whose editor receives his information from the Count's maid, prints gossip about the affair, Almoro has the editor kidnapped and orders his hands to be crushed. Vittorio spies Almoro and La Foscolina together and challenges his rival to a duel, but La Foscolina intervenes.

An English scientist living nearby is attacked by a thief and left for dead. He is found by Vittorio, who assists him into his home. Searching for something to revive the scientist, Vittorio comes upon an occupied coffin, but says nothing. Reviving, the scientist introduces himself as Simon Mawdesley. He and Vittorio become firm friends. One day, Vittorio is stunned at the appearance of a manservant - the same man he saw in the coffin. Mawdesley explains his research into extending life by inducing suspended animation.

Leonora confides her unhappiness to Vittorio and expresses her fear that she might lose her beloved young son. Vittorio promises to find a way to save them both if she will declare her love for him. Meanwhile they see each other fleetingly.

At the behest of the vengeful editor, Almoro's maid poisons her master's wine. But Almoro realises and, finding a note from Vittorio on her, assumes he is responsible. He confronts Leonora and challenges her to drink. Certain Vittorio would not do such a thing, she drinks. Vittorio, summoned by the frantic maid, arrives in time to see his beloved collapse. In his anger, he strikes Almoro down and escapes.

Desperate, Vittorio runs to Mawdesley, who agrees to help him by making him his 'greatest experiment'. At Vittorio's request, Mawdesley gives him a drug in case the experiment fails. He places a letter in the coffin for when Vittorio revives.

1920s. Robert Mawdesley and the physician travel to Venice to try and revive Vittorio. They uncover the crypt and perform the ritual, then leave, fearing that seeing them might shock the waking Vittorio. Reviving, Vittorio, believing he has slept only a short time, heads for the Almoro palazzo, where the count's family remain, although their fortunes have declined. He encounters young Genevra Almoro, and immediately takes her for Leonora. When Mawdesley and the physician arrive, however, he realises the truth. Mawdesley introduces Vittorio to 20th Century life. He shows him Simon Mawdesley's letter, which warns that life might seem colourless, and that he might find himself utterly without desire. The letter reminds him of the drug in his pocket.

Vittorio befriends Genevra, and is shocked when he first encounters her unworthy suitor, her cousin Count Gardi-Almoro, who he initially takes for his old adversary. Hoping marriage to Genevra might cure his lack of zest, Vittorio proposes and she accepts. But when he embraces her he realises his passion has not returned. The marriage is miserable, and Genevra renews her acquaintance with Gardi-Almoro. Gardi-Almoro conveys his love for Genevra, and suggests an illicit meeting. Vittorio follows him and confronts him with his inappropriate behaviour, but the fight is stopped by the arrival of Genevra. Challenged by her husband, she insists that she never loved Gardi-Almoro, but bemoans Vittorio's coldness. Realising the hopelessness of his situation, Vittorio dons his 18th century clothes and takes the drug, after writing a letter to Genevra. Alerted to Vittorio's strange behaviour, Leonora enters his room to find him convulsed. His suffering reawakens her love for him. In his final moments, he manages one last, passionate kiss, then dies. Genevra collapses at his feet in grief. BFI screenonline: the definition guide to Britain’s film and TV history. http://www.screenonline.org.uk/film/id/506532/synopsis.html
THE MAN WITHOUT DESIRE

London, Feb. 29.

Handled by the Swedish-Biograph and Seastrom this, the first of the Atlas-Biocraft pictures and the first British feature to be shown at the Tivoli, should have been a work of genius. As it is, it is one of the most interesting pictures ever made in this country. Adrien Brunel, the producer, had a difficult subject. A morbid story, devoid of light and shade, a story sometimes so slow in its movement that it becomes almost soporific, but saved by its sincerity and the enthusiasm of all concerned. Few more morbid stories have ever been told on the screen, and what might in other hands have become a weird melodrama appears as a complex creation of love and passion which would have delighted the heart of Oscar Wilde.

Vittoria, a noble of old Venice, is enamoured of Leonora, the wife of another noble, who neglects her and spends his time with notorious courtesans. Eventually Leonora yields to Vittoria’s entreaties, is discovered and compelled to drink poisoned wine. Mad with grief Vittorio rushes to an English doctor, one Mawdesley, a believer in suspended animation, and allows himself to be hypnotized and placed in a tomb. Centuries elapse, and a distinguished scientist called Mawdesley gets a letter from a banker asking him to call. He does so and discovers that a large sum of money was placed in the bank hundreds of years ago together with a letter. The interest had to grow until a certain date, and then a letter had to be opened in the presence of witnesses. The letter contained the story of Vittorio’s wooing of Leonora. The party proceeded to Venice and found the long-forgotten tomb. Vittorio lived, and in the temporary absence of Mawdesley and his assistants went to Leonora’s old palace, creating a good deal of excitement on the way. There he met the counterpart of the long dead Leonora; in fact, his love’s descendant. History repeated itself, but Vittorio had no passion. At last, after a row with Leonora who demanded passion above all things, he took poison. At his last breath the old passion for the old Leonora asserted itself, but in the middle of their first clinging kiss Vittorio dies.

The production work in many places is beautiful, especially in the real and reconstructed scenes of old Venice. Detail has not worried Brunel too much in many places, but he has been very careful in the scene where the body of Vittorio is disentombed.

Ivor Novello is not too satisfactory as Vittorio. He is overtly “pretty” and his gestures at times remind one of a highly hysterical girl, but there is no doubt that he will be the picture’s great attraction. Nina Vanna shows great promise as Leonora and also a remarkable immaturity. In time she will probably become quite a good actress, but at the moment she has a mistaken idea that a heaving bosom means genuine emotion. The rest of the cast, an exceedingly small one, do well. The “presentation” of Nina Vanna before the picture to tell how good England had been to her and to explain that she was not quite a “star” was a bit of crude showmanship which received little encouragement. The picture was well received by a poor house.

Gore.

Variety, March 12, 1924, p. 32
Michael O’Halloran (1923)
Newsboy. Michael “Mickey” O’Halloran (Virginia True Boardman), an orphan newsboy living in the slums, takes charge of Peaches, a little crippled girl who is alone after her grandmother dies.

Orphan newsboy Michael O'Halloran (Virginia True Boardman) "adopts" Peaches, a little crippled girl, when her grandmother's death leaves her alone in the world. A chance acquaintance with lawyer Douglas Bruce draws Michael into contact with the Hardings, a farm couple, who bring Michael and Peaches to the country. Wholesome food and good fresh air give Peaches the strength to walk. Also, friends of Douglas Bruce are the James Minturns, some wealthy young couple whose marriage breaks up over Nellie Minturn's neglect of their children for a society life. Nellie eventually realizes her error, devotes herself to hospital work, and is reunited with James while bird-calling in the woods. American Film Institute Catalog of Feature Films
"Michael O’Halloran" Is Praised in Letters

According to letters that have been coming into the offices of the W. W. Hodkinson Corporation, from civic bodies, and other organizations supporting the cleaner and better films movement, "Michael O’Halloran" has received unanimous praise. It is the first of the Gene Stratton-Porter stories to be produced by the author under the direction of James Leo Meehan for distribution through the W. W. Hodkinson Corporation.

There are few photoplays, according to the many who have witnessed a private showing of this feature, that contain such an element of clean and wholesome entertainment as does this feature which portrays the life of "Mickey" O’Halloran, the newsboy waif.

"Michael O’Halloran" Be Square Buttons Ready

The attractive "Be Square" buttons, the novelty accessory devised by the exploitation department of the W. W. Hodkinson Corporation for "Michael O’Halloran," a picturization of Gene Stratton-Porter’s successful novel, have been shipped to the various Hodkinson branches where they will be distributed at a very nominal cost to the exhibitors booking this production.

These artistically designed buttons carry a forceful tie-up with the theme of Gene Stratton-Porter’s popular story of a newsboy whose motto, "Be Square" changed the lives of two families and brought happiness and contentment in place of discord. The buttons can be used in conjunction with the suggestion made in the clip sheet for the establishment of a "Be Square" club in every locality in which this production is played.

Motion Picture News, July 21, 1923, p. 311

September 29, 1923, p. 1563
Michael O’Halloran


CAST AND SYNOPSIS

Peaches .................. Ethelyn Irving
Nelly Minturn ................ Irene Rich
James Minturn ................ Charles Clary
Nancy Harding ................ Claire McDowell
Peter Harding ................ Charles Mailes
Leslie Winton ................ Josie Sedgwick
Douglas Bruce ............... William Boyd
Michael O’Halloran .......... True Boardman

Michael O’Halloran, an orphan newsboy living in the slums, takes charge of Peaches, a little crippled girl, when her grandmother’s death leaves her alone. Douglas Bruce, a young lawyer, makes friends with Michael and hires him as office boy. Bruce is engaged to Leslie Winton. The latter’s chum, Nelly Minturn, wealthy and wed to a rich man, has borne two sons and has a baby daughter, Elizabeth. Nelly devoted all her time to social pleasures and neglects her children. The baby dies as the result of a nurse’s negligence. Leslie pleads with Nelly and the young mother realizing her faults, resolves to dedicate her life to children and husband. But Minturn leaves her, taking his two boys with him. On his vacation Michael makes the acquaintance of some good farm folks, who take an interest in Peaches, who is suddenly cured, the fact being that fresh air and wholesome food were all she needed to give, her strength to walk. A bright future dawns for Michael and Peaches under the patronage of Bruce and his friends. Nelly Minturn meets her children and husband in the woods and is reconciled by them.

Two stories are interwoven in this plot, the marital troubles of the wealthy Mintonurs and the adventures of Mickey O’Halloran and his little crippled girl pal being utilized as contrasting examples of life amid riches and poverty. Its sentimental appeal is undeniable and no one can doubt the picture’s ability to keep an audience in a state of emotional tension, move the tender-hearted to tears and cheer them at the finish with an outburst of sunshine. The fact that some of the situations are a trifle forced and not particularly probable doesn’t matter much on the whole, for people who enjoy this kind of entertainment, and their number is legion, are not disposed to be supercritical as regards these
points. And its box office value ought to rank pretty high, for the juvenile patrons will like the film, as well as a large percentage of adults.

The feature’s only grave fault is its excessive length. In his anxiety to get every possibly ounce of sentiment out of the story Director Meehan crowded in a good deal of unnecessary detail which could have been dispensed with. The action slows up in consequence here and there although in the main it moves at a fair pace. At least an entire reel might have been eliminated by careful cutting and the narrative greatly improved thereby. The photography is excellent, there are many charming rustic views, with alluring shots of woodland and water and the lighting is faultless.

True Boardman registers as a juvenile of remarkable talent in his clever impersonation of the renowned Mickey O’Halloran. The part is one dangerously easy to spoil by overacting, but the young star never errs in that direction, he figures as thoroughly normal, unaffected boy and holds his audience’s sympathy from first to last. Little Ethelyn Irving is a sweet and attractive Peaches, Irene Rich fills the role of Nelly Minturn satisfactorily, Josie Sedgwick is a prettily fascinating, Leslie Winton and adequate support is furnished by other members of the cast. In exploiting the film, advertising material may be found in the names of the featured players, the emotional strength of its plot and the lesson that true happiness does not depend upon the possession of wealth.  

G. T. P.
The fine spirit and all embracing kindness of a little orphan newsie forms the theme of this really big story of the noted author, Gene Stratton Porter. It is an everyday story of everyday life well told and well acted and for this reason it has been an undeniable box office attraction everywhere.

Naturally your first thought for the exploitation of this picture is the tie-up with the book stores for window displays of Porter's novel in book form.

Besides the regular edition of the book, printed by Doubleday, Page & Co., of which the book stores no doubt will be well supplied, Grosset and Dunlap have printed a popular moving picture edition. Each dealer stocking these will be supplied with at least two sets of attractive and interest-compelling window displays and you will find that practically every dealer does stock the book and will be glad to co-operate. You might arrange with your leading book store whereby he would issue a ticket of admission with each copy of "Michael O'Halloran," sold. You could sell the dealer these tickets at a reduced price and both would profit thereby.

Another idea would be to give away copies of the book as prizes for some contest or to the purchasers of the first ticket each day, or some such plan. You will be able to purchase the motion picture edition of "Michael O'Halloran" in quantities at a greatly reduced price.

Probably the easiest way to "cash in" on this picture is to tie-up with boy's clubs, mothers' clubs, schools and other organizations on the "Be Square" theme of the picture. You might organize "Be Square" Clubs of your own among the boys and girls of your community, giving to each member a "Be Square" button which can be had from your local exchange.

The latest and greatest exhibitor help on this picture is the endorsement of the Kiwanis Club. Following the endorsement by the Kiwanis Club of Springfield, Mass., Kiwanis Clubs throughout the country are signifying their willingness to co-operate with the exhibitor booking the picture because the "Be Square" theme coincides exactly with one of the underlying Kiwanis principles. The latest clubs to signify their approval of the picture and their desire to help with exploiting it included:

Exhibitors Trade Review, December 15, 1923, p. 39
“Michael O’Halloran” is a screen adaptation of one of the five highly sweetened Gene Stratton-Porter novels that have sold considerably over a million copies each. Its success on the screen will not be as proportionately great, but it should find favor with both kiddies and grown-ups because of its irresistible appeal. Miss Porter brings to the film field an experienced and womanlike nature of those small but vital things in everyday life that tug at the heartstrings and bring tears to the eyes and jumps to the throat.

“Micky” is a newsboy of 12 years, an orphan who manages to maintain the wretched home in Sunnyside Alley left him by his mother as a home. Seized with pity for a little crippled girl who has also been left alone in the world, he brings her to his room, adopts her without formalities of any sort and christens her “Lily Peaches.” By his devoted attention and loving care of his “family” he sets an example for every one around him. The Minturns, a society couple, whose life together has been one long tragedy, are reunited, and together they set about caring for their heretofore neglected children. Through the little newsboy’s influence the affairs of another family, the Hardings, are set straight also. Finally “Lily Peaches” is cured, and everything ends in a halo of neighborly love and unselfishness.

The average filmgoer is going to enjoy this picture wholeheartedly. He or she is not going to stop to consider that such a boy as Michael O’Halloran never existed. This would have been a more artistically realistic film if Micky were shown occasionally indulging in one or two boisterous pranks of mischief. But Mrs. Porter’s boy is perfect at all times, so much so certain of our little Penrose and Tow Sawyers, when viewing the picture, will be inclined to mutter a contemptuous “Bissy!”

The title role, a fat one, is entrusted to True Boardman, son of the film heavy of the same name who died several years ago. Aside from a trace of self-consciousness, especially when smiling, and a delicacy almost unbelievable in a newsboy, young Boardman does very well. A seven-year-old girl, Ethelyn Irving, new to pictures, is amazingly sweet as Lily Peaches. Little Miss Irving has more charm than prettiness and is a welcome relief after all the doll-faced baby stars.

The balance of the cast is satisfactory in subordinate roles, with Irene Rich the outstanding name. Her usual sterling performance is contributed by Claire McDowell as a hardworking farmer’s wife.

Efficient continuity and sympathetic direction are other assets. Jeanette Helen Porter, daughter of the novelist, is credited as being the assistant director. There are several lovely exterior shots, some of which are done in color, and the photography as a whole is exceptionally fine.

“Michael O’Halloran” should prove a box office picture. It is claimed Miss Porter’s total readers number high in the millions. This should assure the success of a film version of one of her most popular novels, particularly when it is as well done as this.
The Midnight Alarm (1923)
News-Stand Operator Sparkle (Alice Calhoun) sells newspaper with Aggie, a crippled newsboy.

Internet

Mrs. Thornton, a widow whose husband was slain by Carrington, his business partner who was also executor of Thornton's estate, is killed in an automobile accident while attempting to flee from the villainous Carrington. Her daughter, Sparkle, survives and is found years later by Carrington. He is determined to disinherit her by destroying the documents that establish her identity. Carrington is thwarted by Mr. Tilwell, Sparkle's long-lost grandfather, and finally dies in a fire. Sparkle gets her inheritance, is reunited with her grandparents, and marries her sweetheart. American Film Institute Catalog of Feature Films
The Midnight Alarm

Vitagraph Photoplay in Six Parts.
Adapted from the Stage Play of Same Title. Director, David Smith. Running Time, Seventy-five Minutes.

SYNOPSIS

Silas Carrington and Thornton are business partners. The latter appoints Carrington executor of his property and is slain by him. Thornton is supposed to have committed suicide. Springer, a servant, having helped Carrington to hide all traces of the murder. Mrs. Thornton runs away to escape from Carrington's attentions, taking her child with her. She is killed but the little one survives. Mrs. Thornton's parents, the Tilwells, make every effort to find the child, but in vain. Years pass and Carrington discovers the missing girl, known as Sparkle. She and Aggie, a cripple, are running a newsstand. A love affair has developed between Sparkle and a young man named Chaser. With the intention of depriving Sparkle of her inheritance, Carrington attempts to destroy the documents which confirm her identity. Chaser and Captain Wesmore of the Fire Department combine against Carrington and are successful in outwitting him after many thrilling adventures. Carrington finally dies in a midnight fire and Sparkle is free to wed the man of her choice.

Frankly melodramatic, liberally punctuated with startling situations and surcharged with speedy action, "The Midnight Alarm" responds to the demand by a very large section of movie patrons for a "sure-enough" thriller which breezes along at cyclonic pace, makes a direct appeal to the most elemental emotions and winds up by enveloping hero and heroine in a blaze of glory.
The "blaze" must be taken literally, for the fire in which the villain meets his well-deserved doom at the close registers as one of the most spectacular episodes in a picture which fairly vibrates with "big punch" scenes, as exemplified by the attempt to send a limited express crashing to the bottom of a trestle, an auto wrecked by a train and other exciting bits of realism. The film follows closely the methods of

the old-time stage melodramas, which, prior to the advent of the screen, provided entertainment to suit the popular taste and set the gallery gods ayelling in wild applause over the triumph achieved by virtue when opposed to unbridled wickedness. But where the "legitimate" had its limitations in regard to matters of detail the silver sheet is not hampered by such
narrow boundaries and consequently “The Midnight Alarm” with its magical photography accomplishes things undreamed of by the footlight producers.

Considered strictly from a spectacular viewpoint the feature ranks as a 100 per cent production. The plot, of course, is far-fetched, but for one spectator who may look with disapproval upon its improbabilities, there will be a hundred to accept it as entertaining stuff and let it go at that. The direction is good, even continuity being preserved despite the story’s manifold complications. Better camera work could not be desired. The filming of the big fire, before alluded to, is excellent, including as it does wonderful color effects. The auto race and near wreck of the train are skilfully handled.

Alice Calhoun figures as a pretty and appealing heroine. Maxine Elliot Hicks, a juvenile of considerable talent, scores in the role of the crippled girl. Percy Marmont is not as convincing as he might be, as the fireman hero, but Cullen Landis shares dramatic honors with the star by his clever portrayal of Chaser.

The picture should be easy to exploit as a fast-moving, snappy melodrama, especially if the good-will of local fire companies be enlisted in advertising it.

G. T. P.

Exhibitors Trade Review, August 23, 1923, pp. 553-554
‘The Midnight Alarm’

Heroic Melodrama Released by Vitagraph

BRIEF: Through some peculiar circumstances Sparkle Carrington becomes a penniless orphan and while her grandparents search for her she and another wait run a newstand together. A young crook who loves her and knows of her connections plans to destroy the papers which will identify her, marry her and get the money. Trapped in a burning building with him, she is rescued by a fire captain who loves her, is restored to her grandparents and marries the captain.

If you have an audience that craves sensation, that eats up thrills whole, you have a certain winner in this picture. While the plot is based on the life of a kidnapped orphan, the entire action of the story revolves around a startling fire. It is one of those pictures whose stirring romance tugs at the heartstrings, and whose gripping suspense keeps spectators on the edge of their seats and their nerves.

There is a ring of realism in the fire scenes in which heroic firefighters strive to save the life of a young girl imprisoned in a steel vault of a building whose walls are crumbling. There is high pitch interest in a situation like this, and untold exploitation possibilities as well.

In any city or town in which the picture is shown you will find the local fire department willing and ready to cooperate in putting the thing across. Since it reflects on the heroism of the fire department you will find that they will readily consent to put their apparatus at your disposal in order to arrange effective street ballys.

You can arrange with them to run a special fireman’s performance whereby a portion of the receipts will go to the firemen’s fund. You can get them to sell tickets for you with the understanding that you will donate a certain percentage to the fund for widows and orphans of firemen. You can get them to run a special drive for contributions to their fund in conjunction with the showing of the picture.

You might be able to get the civic officials to run a fire prevention week which will coincide with the showing at your theatre. In such a case it would be wise to get permission to have the signs printed which will be placed in every available spot in the city. These should run something like this: “April 21 to 27 is fire prevention week. Clean out all your rubbish and make your home and office safe. See the ‘Midnight Alarm’ showing all this week at the……….Theatre.”

Another splendid tie-up is with the fire insurance companies in your vicinity. The red posters which are available for display purposes would serve such a company admirably in urging people to insure their homes and businesses against fire.

* * *

Exhibitors Trade Review, April 19, 1924, p. 30
"The Midnight Alarm"

Vitagraph Furnishes Thrilling Melodramatic Feature of Struggles in City and Country

Reviewed by Roger Verri

In seeing Vitagraph’s melodramatic feature, “The Midnight Alarm,” one’s memory cannot help wander back to the old days when A. H. Woods, Charley Blaney, Owen Davis, Harry Clay Blaney, Young Buffalo, Terry McGovern, Jim Corbett and others ruled the thrill of the American stage. For, after all, “The Midnight Alarm,” even in its new screen version, is not unlike the old timers. There is the fireman-hero, the villain and his even more villainous man Friday, the kidnapped country girl and her crippled newsy pal, a chase for “them papers,” the heart-broken rural grandparents, the visit of one of them to the “big burg,” a good-natured pickpocket who reforms—and in fact, everything connected with the melodrama of days gone by.

But it’s chock full of real action. There is a collision between train and automobile; a couple of automobile races to the home of the grandparents; the attempt at wrecking an express train at the trestle, and a midnight fire that is without a doubt the best of its kind this writer has seen.

The story, which dwells mainly upon the search of a broken-hearted grandfather for his grand-daughter whose father’s fortune was being misappropriated by a crooked guardian who stops at nothing to achieve his selfish purpose, is cleverly told in a straightforward and consistent fashion. There are enough laughs at the opportune moments to make the picture enjoyable at all times. Directorially, “The Midnight Alarm” is a clever piece of work. The lighting and coloring process utilized to inject realism into the spectacular fire scenes strengthen the production pictorially.

The thrillers are well handled throughout and will keep your audience on the alert all the while, for there is plenty happening in this picture. The frustrated attempt at wrecking the train at the trestle, following a villainous attack on the keeper of the switch house, is a knockout, and the surprise occasioned when the speeding train mounts the trestle just as the latter has been lowered would have made the “nigger heaven” gods of yesteryear tear the house to pieces with excitement.

Alice Calhoun heads the cast as Sparkle, a role that she portrays cleverly. Maxine Elliot Hicks, however, is the most convincing member of the cast as Aggie, the crippled newsy girl, while Cullen Landis as Chaser, Joseph Kilgour, George Pierce, J. Gennis Davis and Kitty Bradbury also are deserving of mention. Percy Marmont as the fireman misses opportunities galore.
Cast

Sparkle ........................ Alice Calhoun
Capt. Harry Westmore ........ Percy Warcomont
Chaser ............................ Cullen Landis
Silas Carrington ................. Joseph Kilgour
Aggie .............................. Maxine Elliot Hicks
Mr. Tilwell ........................ George Pierce
Mrs. Tilwell ....................... Kittie Bradbury
Springer ........................... J. Gunnis Davis
Mrs. Thornton ........................ Alice Calhoun
Susan .............................. Jean Carpenter
Mrs. Berg .......................... May Foster
Bill .................................. Fred Behrle

Based on play of same title.
Produced by David Smith.
Length, over 6,600 feet.

The Story

Silas Carrington kills his partner, Thornton, who has made him executor of his estate. Through aid of Springer, a servant, the murder is palmed off as a suicide. Carrington forces Mrs. Thornton and her child to flee his obnoxious attentions. She is killed, but the child saved. Mr. and Mrs. Tilwell, Mrs. Thornton's rural parents, carry on an unceasing search for the child. Carrington, years later, finds her keeping a newsstand with Aggie, another waif. Chaser is in love with Sparkle, as the child is known. Carrington plots to destroy the papers establishing Sparkle's identity. However, with the help of Chaser and Capt. Westmore, a fireman, this plot is frustrated. After many near-death adventures in efforts to outwit Carrington, who finally plunges to his death in an effort to escape from a midnight blaze.
The Midnight Alarm
(Vitagraph—Seven Reels)
(Reviewed by Laurence Reid)

It's impossible to take this picture seriously so saturated is it with conceivable melodramatic trick of the ten, twenty, and thirty days. The incidents and thrills commence so fast that it takes on the form of a serial. By not taking it as absolute fact the spectators are certain to be highly entertained. They will find amusement in all the old tricks, the various details of characterization and settings—and they will sit right up and pay strict attention over the volume of thrills which include a fast express train smashing an auto to pieces at a grade crossing—bringing a quick and merciful death to a widow, another train tearing along through the night approaching an open drawbridge though the scheming villains have signalled a clear track, and a vivid and actionful fire from which the picture takes its title.

Villainy stalks across the screen in constant conflict with virtue. There is a vicious murder before the story has progressed fifty feet, the executor of a rich man's estate putting him out of the way in order to win his widow. But the latter escapes from him only to lose her life in the auto accident. Then it's a hunt by her farmer parents to locate the missing child.

The latter is seen thirteen years later presiding over a news-stand in a tough neighborhood—and into her life comes a hero, fireman, the desperate villain, his crafty henchman, a young boulder and a damsel or so others. She lives a colorful existence in being pursued by the devilish crook. Her grandfather gets struck by a fire truck. The relatives are united only to become separated by the machinations of the villain who eventually meets a timely death as he takes a leap from the burning loft. There are many heroes on display here.

The picture carries action and incident all the way. No melodramatic trick is neglected—and everything is clearly defined. The acting by Alice Calhoun as the heroine is refreshing and carried out with a deal of shading. It is her best role since Rabbie in "The Little Minister." Joseph Kilgour is a sinister crook.

THEME. Melodrama of pursuit of orphan by honest grandparents and a pair of desperate villains—the old people determined to locate their daughter's child, the crooks determined to gain title to her fortune.

PRODUCTION HIGHLIGHTS. The many thrills. The collision of auto and train. The scene at the drawbridge when train tears on through the night to certain disaster. The local color in city neighborhood. The climax revealing one of the finest fire scenes ever screened.

DIRECTION. Has emphasized the possibilities to extract thrills. Has worked it up to startling climax. Develops good interest despite various counterplots and abundant incident. Piles on the hokum—

EXPLOITATION ANGLES. Affords tie-ups with railroads campaigning against grade crossings. Also affords tie-ups with fire companies. Producers have prepared an elaborate campaign book. Get it.

DRAWING POWER. Should make money in any house. Action lovers will eat it up.

SUMMARY. Wild sort of melodrama carrying every conceivable trick. Hokum in abundance, but thrills, romance, adventure, excitement and rapid action make it really interesting. Should not be taken too seriously.

THE CAST

Alice Calhoun
Percy Marmont
Colleen Landis
Joseph Kilgour
Maxine Elliot Hicks
George Pierce
Kitty Bradford
J. Guinnis Davis
Alice Calhoun

SYNOPSIS. Woman left a widow by the murder of her husband flees from executor of her dead man's estate, not knowing that he is the assassin. Is killed in an auto wreck—and child is rescued by city growns up an orphan in charge of news-stand and eventually meets her grandfather who has tried for years to locate her. The executor is determined to locate her too, to cash in on the papers. She is rescued by a fireman and falls in love with him.

Motion Picture News, August 18, 1923, p. 779
**Variety**, August 23, 1923, p. 23

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Sparkle). Male (Aggie).
Ethnicity: White (Sparkle, Aggie)
Media Category: Newspaper
Job Title: News Employee (Sparkle, Aggie)
Description: Major: Sparkle, Aggie Positive
Description: Minor: None
**Mr. Billings Spends His Dime (1923)**

Newsreel. A romantic clerk falls in love with the daughter of the president of a South American republic after seeing her picture in a weekly newsreel at a motion picture theater. (Some reviews say he saw her picture on a cigar band, not in a newsreel.)

He so taken with her that he goes to her country, meets the girl, is wounded and helps foil the revolutionists who are trying to unseat the president while winning the girl of his heart.

Department store clerk John Percival Billings, an avid reader of romance, falls in love with Suzanna Juárez when he sees her picture on a cigar band. With the lucky dime he receives from a customer he buys a cigar and thereby obtains information that he sells to some conspirators. With the money thus received, John travels to Santo Dinero and meets Suzanna, whose father, President Estaban Juárez, is struggling to avert a revolution. Eventually, John is the means of saving the government and wins Suzanna. *American Film Institute Catalog of Feature Films*

Although rotund Walter Hiers was frequently seen in motion pictures all throughout the silent era, he was generally playing a supporting role. In this light comedy feature, however, he gets top billing. John Percival Billings (Hiers) is a haberdashery clerk who falls in love with Suzanna, a beautiful South American girl, when he sees her in a newsreel. His infatuation for her causes him to stay at the theater too long and he is fired from his job. Billings manages to make his way to the South American republic, where the girl, Suzanna Juárez (Jacqueline Logan), lives with her father, who is the country's president (Josef Swickard). Predictably, there is a revolution going on, and Billings' antics somehow manage to keep President Juárez in office. The victory wins him Suzanna's hand and leaves him fabulously wealthy. The picture ends with Billings returning to the store where he once worked, buying it, and forcing his old boss to take a floorwalker's position. Janiss Garza, [allmovie.com](http://www.allmovie.com)
"Mr. Billings Spends His Dime"

Walter Hiers’ First Starring Vehicle Proves Popular Entertainment—Paramount
Reviewed by Mary Kelly

In taking advantage of this Paramount offering, exhibitors are enabled to comply with certain public demands for which there has been no supply for some time. The fat comedian in a picture of feature length and proportions is always a winner with a large class of patrons. This type of entertainment seems to strike a sympathetic chord, with some, as nothing else does.

"Mr. Billings Spends His Dime" has already given gratifying proof of its popularity. Walter Hiers, who is starred for the first time, has a personality that wins immediately so that from the time of his first appearance, the spectator is prepared to be amused. He is an interesting entertainer who realizes the value of the human interest note. His good-natured capacity for getting into other persons’ troubles, and coming out somewhat, someway, on top has just that faint quality of sympathy that makes comedy so effective.

An attractive production in all respects, it should appeal to those who like romance as well as comedy. The most thrilling scenes are in connection with an elaborate Mardi Gras festival. The settings for much of the action is a mythical South American republic, where the familiar burlesque of native revolutions serves as a medium for the fun.

Jacqueline Logan has one of the best, if not the best opportunities of her career. As the Spanish beauty, whose photograph is the hero’s first inducement to leave home, she is charmingly convincing. A few close-ups of her would add to the picture’s appeal. George Fawcett plays a ferocious conspirator with his usual intensity. The rest of the cast is convincing and the whole production shows good directing.

John Percival Billings, Walter Hiers
Suzanna Juarez, Jacqueline Logan
Gen. Pablo Blanco, George Fawcett
Captain Gomez, Robert McKim
Priscilla Parker, Patricia Palmer
Estaban Juarez, Joseph Swieckard
John D. Starbock, Guy Oliver
White, Edward Patrick
Diego, Clarence Burton
Manuel, George Field
Martin Green, Lucien Littlefield

Based Upon Magazine Story by Dana Burnet
Scenario by Albert Shelby Le Vino
Direction by Wesley H. Ruggles
Length, 5,585 feet

Story
A romantic-minded haberdashery clerk obtains possession of a lucky dime, and, on being discharged, becomes embroiled in a plot of conspirators to unseat the president of a South American republic whose lovely daughter the clerk loves after seeing her picture in a news reel at a motion picture theatre. He goes to the scene of the trouble, meets the girl, does some wonderful stunts, is wounded and finally foil's the revolutionists and wins the girl of his heart.
Hiers is established as having a definite box office value. In casting this picture the producer surrounded Hiers with players that have names, in fact, there are one or two who are not better known than the star. This includes George Fawcett, Jacqueline Logan, Robert McKim and Joseph Swickard. That quartet acquitted themselves most creditably.

"Mr. Billings Spends His Dime" was originally intended to be a Reid starring production, but at the time of its illness the production plans were changed and Hiers was selected to replace him. One can readily see how this would have been an ideal story for the late star, but still played in the broader comedy vein is equally suited to the somewhat heavier Hiers.

Hiers is a picture fan according to the screen version of the "Mr. Billings" tale and in a news weekly sees the daughter of a Central American republic on the occasion of the celebration of the failure of the latest revolution. How he loses his job that same week because he is overstaying his lunch hour time to get an extra peek at the girl on the screen, and finally he becomes involved with the conspirators through the spending of his last dime to buy a cigar that has the girl's picture on the band is set forth in interesting if not extremely comical fashion in the feature. He steps into affluence through spending the dime to make it possible for him to take a trip to the Republic and on the same steamer again runs into the conspirators. In the end he acts as an agent for them, unwittingly the means of frustrating their attempt to gain control of the little nation. Of course he wins the hands of the President's daughter and then comes back to the old story and buys it out, making the floor walker who fired him the manager. This final touch is the best laugh wallop of the entire picture.

Miss Logan as the President's daughter makes a charming picture while Mr. Swickard as the father is an imposing figure. Messrs. Fawcett and McKim as the principal conspirators have a couple of clever pieces of business that they might have worked out a little more effectively. Especially the little money bit which they repeat three times. That should have been a bigger howl on each repeat, but it didn't seem to get over.

Perhaps Wesley Ruggles, who directed might be to blame for this to some extent, but on the whole his direction of the picture was good, for the unfolded did hold the interest.

Variety, March 8, 1923, p. 30
EXHIBITORS HERALD

REVIEWS

WALTER HIERS IN
MR. BILLINGS
SPENDS HIS DIME
(PARAMOUNT)

A suitable vehicle for the rotund
Mr. Hiers and Jacqueline Logan
Adapted by Albert S. Le Vino
from the story by Dana Burnet.
Directed by Wesley Ruggles.
Length 5,585 feet.

THE CAST

<table>
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<tr>
<th>Name</th>
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<tr>
<td>John Percival Billings</td>
<td>Walter Hiers</td>
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<tr>
<td>Suzanna Juarez</td>
<td>Jacqueline Logan</td>
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<tr>
<td>Gen. Paola Blanco</td>
<td>George Fawcett</td>
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<td>Captain Gomez</td>
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<td>John D. Starbuck</td>
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<td>White</td>
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<td>Manuel</td>
<td>George Fields</td>
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<td>Martin Green</td>
<td>Lucien Littlefield</td>
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He is supported by Jacqueline Logan,
who makes an attractive senorita. Others,
of importance in the cast, are George
Fawcett, who makes a fierce-looking Gen-
eral, and Robert McKim as an evil acco-
plice, his teeth flashing menacingly in
his dark make-up.

The story is all about one of those
daily revolutions in some small Central
American or South American republic.
It appears that Gen. Paola Blanco has
just been forcibly disposed from the
Presidential chair to make way for Est-
aban Juarez. Blanco and his chief sup-
porter, Captain Gomez flee to America,
leaving the revolution brewing, the date
to be sent on a cigar band. Meanwhile,
John Percival Billings, a clerk in a de-
partment store, over stays his noon hour
at a "movie" where he falls in love with
a flash of Suzanna Juarez, daughter of
the President of the republic. With his
last dime he later buys a cigar on which
is the face of his inamorata. On the
band of the cigar is the message.

On money given him by the conspira-
tors he at once starts for the Island,
where his charmer dwells. On the way
he is discovered by Gomez and Blanco,
and they hire him to "report cc-ditions"
when he lands in the revolution-torn
island. He is here suspected by the new
president's followers, and is taken to the
home of his lady-love. She, too, suspects
him, and when a parade is given, urges
him to impersonate her father. This he
does, and both are seized by Blanco's
forces.

How the plump store clerk overcomes
his antagonists and how the threatened
revolution is quelled, provides some exciting
moments.

Later, Mr. Billings returns in triumph
to the store from which he was so ignominiously "fired," and with him is his
wife, the lovely Suzanna. He buys the
store and makes the man who fired him
manager, just to show there are no hard
feelings.

Exhibitors Herald, March 31, 1923, p. 57
Billings Spends His Dime


CAST AND SYNOPSIS

John Percival Billings, Walter Hiers; Suzanna Juarez, Jacqueline Logan; General Pablo Blanco, George Fawcett; Captain Gomez, Robert McKim; Priscilla Parker, Patricia Palmer; Estaban Juarez, Joseph Swickward; John Starhuck, Guy Oliver; White, Edward Patrick; Diego, Clarence Burton; Manuel, George Field; Martin Green, Lucien Littlefield.

John Billings, department store clerk, is a devotee of romance and reader of lurid literature. At a Spanish restaurant he incurs the enmity of floor-walker Martin Green, wins the liking for Priscilla Parker, a wrapper, and later, gets a lucky dime from a customer at the department store. He sticks to the dime, although the original owner comes looking for it. Then, through a strange chain of circumstances, he becomes enamored of the daughter of President Juarez of the South American Republic of Santo Dinero, named Suzanna, whose picture he first sees on a cigar box. Juarez is struggling against an attempt to create a revolution. Billings spends his lucky dime for a cigar, gets possession of a secret message for which conspirators pay him five thousand dollars. He goes to South America, enters Santo Dinero, meets Suzanna, falls in love with her and becomes enmeshed in a variety of extraordinary adventures. Eventually he is the means of saving President Juarez’s government and wins Suzanna.
A bright and breezy comedy, sparkling with action and holding its interest from first to last, "Mr. Billings Spends His Dime" registers as a box office asset of considerable value. Incidentally, it records the appearance of Mr. Walter Hiers as a star in his own right and places him emphatically among the leading fun-makers of the screen. There isn't very much to the plot which is lightly constructed but decidedly amusing and on the whole furnishes excellent entertainment. Wesley Ruggles has directed the picture with fine taste and unerring judgment; the photography throughout is of the best quality and every member of the clever cast contributes heavily to the film's success.

Points of Appeal.—The gradual evolution of the haberdashery clerk from a humble tailor to a heroic individual who becomes the leading figure in a South American Republic revolution is neatly developed, the story gathers interest as it progresses and a pleasing climax is attained. One of the best situations is that in which Billings annexes five thousand dollars from the conspirators as a reward for revealing the message on the cigar band, shortly after losing his job in the store.

Cast.—The work of Walter Hiers in the role of Billings is all that could be desired. He possesses a strong sense of comedy values, never overacts and gives an excellent performance. Jacqueline Logan is a fascinating figure in the part of Suzanna and adequate support is rendered by the remainder of the company.

Photography, Lighting, Direction.—There are many fine exteriors, with artistic long shots, the interiors are handsomely filmed and good lighting prevails. The continuity is unbroken and the action moves swiftly.
Jesse L. Lasky presents
Walter Hiers
in
"Mr. Billings Spends His Dime"
with
Jacqueline Logan

HERE'S Walter Hiers as you've always longed to see him—in a role that gives him full opportunity for his inimitable fun-making. All the fans who have shrieked with glee at his antics will shout with joy when you make this announcement. It is a rapid-fire comedy from the unusual story in the Red Book.

By Dana Burnet
Directed by Wesley Ruggles
Screen play by Albert Hober LaVern

A Paramount Picture

Paramount, Internet
Status: Unknown  
Unavailable for Viewing

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

**Nobody's Money (1923)**

Newspapermen Carl Russell (Robert Schable) and Frank Carey (Walter McGrail) score success with a novel, “The Breathless Bride” writing under the pseudonym “Douglas Roberts” and when they get into trouble with their income tax, run into contract problems with their publisher, and find themselves involved in a libel suit, they must find someone to pose as the fictitious author the authorities are looking for.

John Webster, lumber mill owner in the guise of a book agent, agrees to pose as Douglas Roberts, the pseudonym of Carl Russell and Frank Carey, to shield them from income tax agents. He falls in love with Governor Kendall's daughter, Grace, and successfully manages the governor's reelection campaign. Meanwhile, Webster's friend, Eddie Maloney, foils Briscoe's efforts to plant a bribe in the governor's safe by stealing the money, which nobody will claim. Webster discloses his identity and marries Grace.

*American Film Institute Catalog of Feature Films Exhibitors Herald*, February 3, 1923, p. 55
"Nobody's Money"
Paramount—5576 Feet
(Reviewed by Charles Larkin)

In this picture Jack Holt leaves the field of heavy character portrayal and jumps into a comedy drama role in "Nobody's Money," which was one of last season's stage hits in New York. It is a story that lends itself admirably to picturization. Two newspaper men have written a book which becomes immensely popular. They have given a fictitious name to the author. Suddenly this "author" is wanted by everybody—by the government to explain his income tax, by the governor to explain a certain libelous article. The newspaper men are quite perplexed as to how to produce the writer, when along comes Holt in the character of a book agent with his safe-blower friend. Holt consents to impersonate the author for a consideration—all the money the newspaper men have to their credit. In his new role, the book agent becomes acquainted with the governor's daughter and eventually becomes the brains of the governor's campaign for re-election. Holt is given many opportunities for bringing laughs from the audience, especially in his efforts to keep his pal from carrying off everything but the governor's home.

The settings are attractive, those in the governor's home being quite lavish. One of the big moments of the picture comes when Drisco brings the editor of the local sheet to the governor's home and dares him to open a safe in which, Drisco charges, reposes some $20,000 in graft which he alleges he gave the governor. The safe is opened, but the money is gone. Our safe-blowing friend has beat them all to it. It later develops that the maid was bribed by Drisco to plant the coin. No one will claim the money, so it becomes "nobody's money." Hence the title. The coin is used by the book agent to finance the governor's campaign.
The Cast

Mrs. Judson..........................Josephine Crowell
Carl Russell..........................Robert Schable
Frank Carey..........................Walter McGrail
Martin Miller........................James Neill
John Hamilton Webber...............Jack Holt
Eddie Maloney.......................Harry Depp
Grace Kendall........................Wanda Hawley
Aunt Prue............................Eileen Manning
Governor Kendall....................Charles Clary
Annette................................Julia Faye
Burt L. Driscoll......................Will Walling

Adapted by Beulah Marie Dix from the play by William Le Baron. Directed by Wallace Worsley. Photographed by C. Edgar Schoenbaum.

The Story—A book entitled “The Breathless Bridal,” having attained unprecedented popularity, the authors find that they must produce the fictitious author. An income tax man promises jail for someone unless this demand is met. Along comes a supposed book agent. He assumes the role of the author and makes his pal, his secretary. Becoming acquainted with the governor’s daughter, when she visits him to get a retraction of a libelous article about her father written under the name of the famous author. The book agent gets in solid with the executive and eventually manages his campaign for election.

Classification—A comedy drama based on a well received New York stage success. Woven against a political background.

Production Highlights—The scenes in which the book agent is persuaded to assume the role of the famous author. Jack Holt’s work as this book agent. The fine cast. The reception in the governor’s home. The barbecue to boost Candidate Dubb. The political parade and the scenes in which the book agent swings the enemies over to the side of Governor Kendall.

Exploitation Angles—The title should suggest various tie-ups with banks.

Drawing Power—A good program picture that should find a welcome place on any screen.
“Nobody’s Money”

Jack Holt Makes Good in His First Comedy Role in Pleasing Paramount Production
Reviewed by C. S. Sewell

Jack Holt, whose versatility has already been shown in roles varying from heavy villains to heroic leads and then as a star, makes his bow in a comedy role in the Paramount production, “Nobody’s Money,” adapted from a stage play. This was to be expected after the way he handled the comedy scenes in “Making a Man.”

Although at first he seemed a little out of place as a book agent, the star soon found his stride in posing as a successful author and suitor for a charming girl and seemed to enjoy his work.

This is a comedy bordering on farce. It is of the type of picture built solely to entertain, with situations that sometimes stretch logic. It accomplished its purpose, however, and is an offering that will please Jack Holt fans and the majority of audiences as well.

The star does not indulge in any buffoonery, but has really a straight role with comedy touches and situations, in fact his work is not as broad as some of the scenes in the previous picture.

The picture has been nicely directed by Wallace Worsley, and there is a surprise at the end which adds to the interest, also a pleasing little romance. The supporting cast headed by Wanda Hawley is entirely satisfactory. Much of the comedy depends on Harry Depp as the star’s ex-burglar secretary and is worked up by Walter McGrail and Robert Schable, both of whom we believe are new to comedy. Julia Faye, Will Walling, James Neill, Charles Clary, Josephine Crowell and others in minor roles are effective.

Cast

- John Webster
- Jack Holt
- Grace Kendall
- Wanda Hawley
- Eddie Malone
- Harry Depp
- Carl Russell
- Robert Schable
- Frank Carey
- Walter McGrail
- Mrs. Judson
- Josephine Crowell
- Annette
- Julia Faye
- Gov. Kendall
- Charles Clary
- Briscoe
- Will R. Walling
- Kelly
- Clarence Burton
- Prue Kilmall
- Eileen Manning
- Miller
- James Neill

Based on play by William Lellaron.
Adapted by Helen Marie Dix.
Directed by Wallace Worsley.
Photographed by Charles Schoenbaum.

Story

A supposed book agent is drafted by two journalists to pose as a fictitious author. He soon learns they are dodging their income tax and have jumped their contract with a publisher. This puts them in his power, with amusing results. How he helps re-elect the governor, uncovers fraud on the part of the manager of a lumber company, who tried to frame the governor, and turns out to be the real owner of the lumber company, and wins the governor’s daughter, furnishes the remainder of the story.
Nobody's Money

Paramount Photoplay in six parts. Based on the stage play by Wm. Le Baron. Scenario by Beulah Dix. Director, Wallace Worsley. Cameraman, C. Edgar Schoenbaum.

John Webster, Jack Holt; Grace Kendall, Wanda Hawley; Eddie Maloney, Harry Depp; Carl Russell, Robert Schable; Frank Carey, Walter McGrail; Mrs. Judson, Josephine Crowell; Annette, Julia Faye; Gov. Kendall, Charles Clary; Briscoe, Will Walling; Kelly, Clarence Burton; Prue Kimball, Eileen Manning; Miller James Neill.

Carl Russell and Frank Carey, two young writers, score success with a novel entitled "The Breathless Bridal" to which they have signed the name "Douglas Roberts." But a mistake in his income tax returns and a libel printing against the State Governor starts the law looking for the supposed author. While in this trouble they meet John Webster, book agent. Webster agrees to pose as Roberts and takes his safe-blower chum, Eddie Maloney, along as secretary. Webster meets and falls in love with the Governor's daughter, Grace Kendall, retracts the libelous article, is invited to the executive's home and manages his campaign for re-election. Annette, a maid, conspires with Briscoe, manager of the lumber company, and places some marked money in the Governor's safe, the idea being to prove later that he accepted a bribe. But Eddie Maloney steals the money and gives it to the supposed Douglas. The latter has a tough time trying to replace the bills. It transpires that Annette is Eddie's long lost wife and they agree to reunite and be respectable. Briscoe, accompanied by Miller, a newspaper man, enters and accuses the Governor of having marked money in his safe. Investigation proves this false. Annette accuses Briscoe of conspiracy. He denies it, so the money found by Eddie has no owner and is pocketed by Douglas. The Governor wins the election, Webster turns out to be the owner of the lumber company, who disguised himself as a book agent in order to get an outside line on his business, and weds Grace.
A fast moving, amusing comedy drama, “Nooby’s Money” speeds along at a merry gait, mixes up love-making, safe-robbing, electioneering and the troubles of a phoney author into a lively plot which is full of ginger and keeps its interest alive from first to last. As a stage attraction William Le Baron’s play made a decided hit and it looks as though the film version will score an even greater success than the original entertainment. The screen edition is well directed, handsomely photographed and enacted by a clever cast. It naturally goes into detail after a fashion that the “legitimate” could not duplicate, there are any amount of funny farcical situations developed with skilful intent to “get the laughs” and there isn’t a dull moment in the whole six reels. Until now Jack Holt has always figured in heavier roles than that of John Hamilton Webster, but his work in the present instance proves that he is quite as much at home handling parts where some comedy spirit is required. The feature, taken on the whole, seems likely to win popular favor and register well at the box office.

Points of Appeal.—The fun begins right from the moment when the supposed book agent agrees to pose as an author who doesn’t exist. From then on the hero’s chief anxiety is to prevent his chum of safe-blowing notoriety, whom he has appointed secretary, from looting the Governor’s mansion of all portable property. His troubles are added to when he falls in love with the chief executive’s daughter and the introduction of a conspiracy to “plant” money evidence in the Governor’s possession that the latter has taken a bribe, complicates things beautifully. But all is cleared up finally with the glad assistance of burglar Eddie, true love gathers its just reward and peace reigns, generally speaking.

Cast.—Jack Holt gives a capital performance as John Webster, Harry Davenport shines as a comedian of undoubted ability in the role of Eddie Maloney. Wanda Hawley is a charming heroine, Julia Faye does a neat bit of character work as Annette as does Will Walling. Splendid support is furnished by the others.
A snappy crook-politics comedy drama without a break in interest or amusement. An up-to-date picture of an up-to-date story by William LeBaron. Scenario by Beulah Marie Dix. Directed by Wallace Worsley. Six reels.

Jack Holt's steadily building popularity should take added impetus from this photoplay. It is as good as "Making a Man," in many respects better. It is a realistic story of American municipal politics with adventure, physical violence, craft and cunning interwoven in n.c.e admixture. The thing gets off to a flying start and never lags for a moment.

Jack Holt is easily the big figure, but a host of excellent players set a warm pace for him. Julia Faye is effectively though briefly present. Charles Clary is calmly potent as the heroine's father, the heroine's obligations being adequately discharged by Wanda Hawley. The bulk of the work falls to a number of male players who in every case satisfy.

Any small American city is the background. Any small politician is the villain, and any upright citizen is the hero, in this case unidentified until the last subtitle. A more or less reformed crook, others who have not reformed, and several plain people make up the immediate circle of principals.

The introduction is novel and amusing. And throughout the action of the picture that humorous note is maintained constantly. The story is never taken too seriously, though always seriously enough to insure wrapped attention.

Jack Holt's advance during recent months has been a constant one. Paramount seems to have found just the type of material he requires and there seems no end to the supply. This picture should be advertised. It has ample qualifications for satisfying patrons such advertising attracts.
NOBODY'S MONEY


John Webster
Grace Kendall
Eddie McAdoo
Harry Depp
Carl Russell
Robert Schable
Frank Carey
Walter McGrail
Mrs. Judson
Josephine Crowell
Anne
Julia Fay
Guy Kendall
Charles Clay
Russell
Will R. Walling
Kelly
Clarence Burton
e
Prue Kimball
Eileen Manning
Miller
James Neill

Jack Holt makes a greater impression in this picture than in any recently. It is his first comedy. He is a go-getter sort of a hero and in that capacity manages to impress himself on his audience. The story itself is, in a large measure, responsible for this, for it shapes into a picture that has suspense. There is one angle on which the audience is kept in the dark until practically the last minutes and it is the twist that serves to bring about the conventional happy ending. "Nobody's Money" will go a long way toward establishing Holt in the spot that his sponsors want him to occupy with picture fans. The picture is mighty good entertainment and will make good in any type of house. That isn't to say that it will break box-office records, but if you can get 'em to see it they will be satisfied.

Holt first appears in the guise of a book agent in the town where the lumber mills of the Webster interests are located; later it is developed that he is the heir to the plant and his posing as a book seller was to secure evidence that those supposed to be looking out for his interests were trimming him. He runs into a pair of writers who, while under contract to one publisher, are writing stuff jointly under a pen name and when the Federal authorities come down on them for the income tax for that person they are forced to produce someone to pass as the famous writer. They seize on the book agent and he takes advantage of the situation and practically runs the town, as well as the writers and becomes the head of the committee that runs the Governor's campaign, finally defeating the ring and winning the hand of the daughter of the Governor. Then it is that he discloses his true identity.

A comedy-romance runs along with the principal theme that also brings laughs. The pair of players handling this are Harry Depp and Julia Fay, both of whom contribute considerably to the enjoyment of the picture. Wanda Hawley plays opposite Holt effectively.

The picture has Robert Schable and Walter McGrail carrying the opening portion as the two scheming writers rather successfully, but as the finish arrives they are rather lost in the general scambler. It's a good comedy drama of politics that will get over.

*Variety*, February 1, 1923, p. 41
Fine, Wholesome Entertainment In Holt’s First Comedy Feature

Jack Holt in “NOBODY’S MONEY”  
Paramount

DIRECTOR .................. Wallace Worsley
AUTHOR ................. William LeBaron
SCENARIO BY ............... Beulah Marie Dix
CAMERAMAN ................ Charles Schoenbaum
AS A WHOLE..... Very bright and amusing comedy number that makes sure-fire entertainment

STORY ...... Fine, fast-moving vehicle provides first rate screen material and has been well handled
DIRECTION ...... Shows splendid comedy sense and keeps story going in bright humorous vein

PHOTOGRAPHY ................ Good
LIGHTINGS ................ Good

STAR .......... Equally pleasing and capable in comedy

SUPPORT .......... Holt given fine support by Harry Depp who puts over many of the laughs; others Wanda Hawley, Walter McGrail, Robert Schable, Julia Faye

EXTERIORS ........ All right; not many
INTERIORS ............ Appropriate

DETAIL ........ Splendid titles

CHARACTER OF STORY ...... A comedy complex with the usual incidents but laughs galore in them

LENGTH OF PRODUCTION ....... 5,584 feet

Jack Holt easily proves his versatility in putting over his first genuine comedy role in “Nobody’s Money.” Beulah Marie Dix’s adaptation of William LeBaron’s stage play. Irregardless of Holt’s performance, his likeable personality and the fact that he shows what he can do as a comedian, there is real entertainment in “Nobody’s Money.” It is a sure-fire amusement if they don’t laugh, cheer, up, and go out happy after seeing it, it won’t be the picture’s fault. It is in a happy vein all the way through and

Director Worsley has shown keen comedy sense in his handling of the story. He always manages to get the most out of the situations and a lot of unimportant business, incidental to the plot, certainly rounds it out and provides many laughs that contribute to its success.

The development is smooth, swift and increases in interest as it goes along. It isn’t the easiest thing in the world to sustain the interest evenly in this type of farce comedy but Worsley has succeeded in doing so to a surprising degree. There is nothing startlingly original in LeBaron’s comedy scheme. In fact the idea has been worked out similarly in many previous pictures, though probably never to much better advantage than it has been done here. The hero, who has everybody at his mercy, turns out to be the man whose interests he is protecting. In this instance the development happens to be a genuine surprise and probably there won’t be a great many who will figure out the ending before time.

Jack Holt is thoroughly pleasing and capable in the role of John Webster, erstwhile book agent. Holt, together with his “side-kick,” Harry Depp, is the life of the picture. They get a lot of fun out of it and have no difficulty in making it register. The laughs are spontaneous and well distributed and there are no dull moments in the picture. It is good entertainment all the way. Wanda Hawley is Holt’s leading woman. While she hasn’t a great deal to do, they might have secured a better suited opposite for Holt.

Story: Two film-hamers are working a small town under the assumed name of Robert Douglas. A stranger, happening into town, is hired by the two to play the role of Douglas to help them out of a scrape. Complications pile on with the stranger holding the winning hand and ruling the lives of those who hired him. How he turns the tables on the two, swings the Governor’s election the way he wants it, wins the candidate’s daughter and then discloses his true identity, makes up a series of laughs in this amusing feature.

Make Your Promises and Let the Picture Do the Rest

Box Office Analysis for the Exhibitor

If you are looking for a good strong comedy number, get to this one at your first opportunity. They’ll be well satisfied with Jack Holt’s first comedy effort and you can rest assured it will amuse them unless there is something wrong with them. It won’t be the picture’s fault if it doesn’t cheer them up.

Get the star’s admirers interested in his latest picture. Promise them something different for him and you can make safe promises for his first appearance as a comedian. His is a personality that gets them. Let them know the picture is there with laughs. If they want humorous entertainment you can count on pleasing them. It is worth your best exploitation and the results should prove worth your effort.

The Film Daily, February 4, 1923, p. 3
A Noise in Newboro (1923)
Editor. “A fearless, but dying newspaper” needs a scoop to put it back on a paying basis. The story of a hometown girl made good supplies the need and creates a “Noise in Newboro” that wakes up the community and ends in righting wrong all around. Young Reporter Harry Dixon (Malcolm McGregor).

When the girl’s hometown sweetheart gives her the air, the girl becomes peeved and seeks revenge:

Variety, April 19, 1923, p. 36
Not especially attractive and ignored by her townspeople, Martha Mason goes to New York to make a name for herself. Seven years later and now a famous artist, Martha returns to her hometown to find that Ben Colwell, to whom she still considers herself engaged, has transferred his interests to Anne Paisley and become involved in unscrupulous politics. When Ben hears that Martha is worth a considerable sum of money and wishes to donate to a civic cause, he gives her increased attention, and Martha encourages him in order to expose his true nature to the town. Having done so, she returns to New York and Buddy Wayne, happy that she has finally caused some noise in Newboro. *American Film Institute Catalog of Feature Films*

*The Decatur Herald*, Decatur, Illinois, October 3, 1923, p. 11
A NOISE IN NEWBORO


A stagey picture that gives the impression of a lot of actors working before a camera. It isn’t the actors’ fault, but the picture fails to hold the mirror up to nature—it’s mainly the story itself, and to some considerable extent the direction.

Starting with small town schoolroom types that plant the rural atmosphere, it is passably interesting for the first 1,500 feet or so. It’s in the second section it wanders in a rambling fashion into the far-fetched realms of farce.

Viola Dana is starred. She is in gingham in the forepart and silk in the latter portion. She’s a small-towner with an ambition to become an artist. After seven years in the big city the girl returns to the small town and renews the love affair started when a kid. He’s the town lawyer now, and she expects him to marry her. He has grown pompous with success and plays the chili for his childhood’s sweetheart. Incidentally, the girl had planned giving $5,000 to the local school board as a remembrance. When the pompous one gives her the air the girl becomes peeved and seeks revenge.

It happens in the form of the reporter from the local paper. He, scenting a yarn to discredit the town lawyer, who’s on the opposite side of the political fence from his boss, the editor, ribs up a wild pipe about the gal wanting to give $50,000 to the school board and the lawyer turned it down. Not very clear in the film—the lawyer turning it down—but the reporter makes him a horse thief and worse because the reporter feels that way about it.

This part is preposterous farce, full of boke. The reporter is a slick looking guy, too. The rap in the paper doesn’t get such an awful rise out of the rube lawyer. That town lawyer character, by the way, is another thing that makes the picture unnatural and stagey. He’s at a “swell” reception, the only one there with white socks and a dress suit. If that town was such a rube burg as the story otherwise would indicate, all the rest of the guests wouldn’t look like fashion plates that stepped out of the Ritz. Funnily, the lawyer should be the only yap in the village.

Miss Dana does well as the artist, handling it as convincingly as an artificial part like that can be. Bert Mason makes the small role of the girl’s father stand out, and Hank Mann is wasted on a comedy character that belonged in a slap-stick farce. Good comic, but his good line of boke only added to impression of unreality.

Some good night scenes with photography soft and pleasing. Picture is a bit below average program stuff, and must depend for drawing power on Viola Dana’s name.
“A Noise in Newboro”

Viola Dana Starts Something in a Fast-Moving Metro Picture
Reviewed by Roger Ferris

Director Harry Beaumont knew just what he was doing when he produced "A Noise in Newboro" for Metro and Viola Dana, and by carrying out his directorial suggestions succeeded in unfolding some splendid acting. She is "noise" personified in this production—and she accomplished precisely what she set out to do, create noise. But that's merely incidental—novel, if you please. In this production they've taken a childhood love affair and built it on it in such fashion that it makes a rapid-fire comedy drama that will please those who admire and like Viola Dana's style of work.

Why a girl should persistently court a man who is seemingly indifferent to her to the point where she is made to appear positively ridiculous, why that same bundle of femininity should want to chain herself to an ambitious soldier of fortune who overlooked no opportunity to belittle her are things, perhaps, which only the author could explain. Nevertheless, as illogical as these things seem to be, they do furnish meat for an altogether entertaining picture that is Dana-esque in every sense. Viola Dana is all over the place. But her personality plus sincerity in her mannerisms make you feel totally at home.

In this instance it is the story of a prodigal daughter who leaves the old burg for no other reason than to make money, return and burn up the old home town. But what a disappointment it was for this damselsel, when she returned, to find only a quiet, jerk-water town railroad station there to house her. But she fulfilled her ambition and created enough noise to satisfy any municipality's craving for excitement for a decade.

Harry Beaumont knew that he had to make a hoakum tactics, and he put it to good use, too. He directed with a hand that makes "A Noise in Newboro" a good showman proposition. In addition to the presence of Viola Dana, the cast includes others whose names are popular with the theatre patrons, including David Butler, who does splendidly as Ben Colwell; Eva Novak, Allan Forrest, Betty Francisco, Malcolm MacGregor and others, all of whom do satisfactory work. The photography is good and the settings just what they should have been with a luxurious ballroom set that is colorfully photographed from picturesque angles.

The Cast
Martina Mason............... Viola Dana
Ben Colwell................ David Butler
Anne Paisley................ Eva Novak
Buddy Wayne............... Allan Forrest
Leila Wayne............... Betty Francisco
Eben Paisley............... Alfred Allen
Harry Dixon............ Malcolm MacGregor
Dorothy Mason.............. Joan Standing
"Dad" Mason............... Bert Woodruff

Adapted by Rex Taylor from story by Edgar Franklin.
Directed by Harry Beaumont.
Length, 5,300 feet.

The Story
Martina Mason leaves Newboro for the "big town." Before leaving she becomes engaged to Ben Colwell, who has his eyes on Anne Paisley, daughter of the village's wealthiest resident. Martina becomes a famous artist, and when both fame and fortune have been achieved she decides to return, only to find herself ignored by Ben and the town as dead as ever. She resolves to start a "big noise" after her offer to donate to a school building fund has been rejected. She solicits the aid of a local newspaper editor. At the betrothal party of Ben and Anne, Martina and her friends start trouble. Anne is jealous. The party ends disastrously for Anne, Martina and Ben being rushed off in a taxi. The escape reaches the ears of the local editor and the "noise" starts. Ben and Martina's friends are arrested. Colwell is choused out of town just as Martha and her pals board a train for New York, satisfied they had carried out their mission—to create a "noise."

Moving Picture World, April 14, 1923, p. 758
VIOLA DANA IN
A NOISE IN NEWBORO
(METRO)
Miss Dana struggles valiantly with
the role assigned her in this ordi-
nary story of small town life. The
principal appeal is the star her-
self. Where she is popular it will
doubtless please. Adapted from
a story by Edgar Franklin. Di-
rected by Harry Beaumont. Six
parts.
Viola Dana’s latest production presents
her as an ugly duckling in a small town,
who goes to the city, wins fame and for-
tune and returning, humbles her former
sweetheart and gets a deal of satisfaction
in doing so. It is for the most part a
series of connected incidents and only
occasionally is Miss Dana given real op-
portunity for clever comedy acting. Many
of the scenes are crudely handled and
without conviction.
Miss Dana is cast as Martha Mason,
who is forgotten on graduation day and
not given a diploma and in general is left
out of the town social functions. She de-
termines to square accounts with those
who oppress her and saying good-bye to
her sweetheart, Ben Colwell, goes to the
city. Here she wins fame and a fortune
as an artist. She then returns to Newboro
with a girl friend, determined to "make a
noise." Her sweetheart, now the town
lawyer, ignores her, and when she offers
the city a donation of thousands of dol-
ars toward a high school, Ben and his
henchmen vote it down. The newspaper,
edited by Harry Dixon, takes up the issue
and Ben is whipped in his political race
for mayor. Then Martha returns to the
city and her city friends.
David Butler plays Ben Colwell more
or less stiffly. Eva Novak is a small-town
belle and Allan Forrest, Martha’s city
sweetheart. Malcolm McGregor was ef-
ficient as the editor.

Exhibitors Herald, April 28, 1923, p. 62
A Noise in Newboro


CAST AND SYNOPSIS

Martha Mason, Viola Dana; Ben Colwell, David Butler; Anne Paisley, Eva Novak; Buddy Wayne, Allan Forrest; Leila Wayne, Betty Francisco; Eben Paisley, Alfred Allen; Dorothy Mason, Joan Standing; Dad Mason, Bert Woodruff; Harry Dixou, Malcolm McGregor.

Martha Mason leaves Newboro where she has been snubbed by the townspeople and sets out to make a name for herself. After seven years she returns, a famous artist and seeks to donate a large sum to one of the civic organizations. Her gift is refused through the influence of Ben Colwell who is at that time a shining political light in his own eyes. Martha had considered herself engaged to Ben but when she returns she finds that he is going to marry Anne Paisley, daughter of the richest man in town. However when Ben learns that Martha is worth thirty million dollars he changes his tactics and Martha encourages him only to show him up finally to the town. Ben's chances of becoming assemblyman are shattered and Martha, satisfied at having stirred up a noise in the old town, returns to the city.
This picture makes pleasing entertainment and is a splendid vehicle for Viola Dana. Miss Dana is especially clever as a comedienne and in this role she has numerous opportunities to display her talents. The story is very human throughout, although at times the characters are a bit exaggerated. However, it supplies good fun and should receive favorable comment.

Points of Appeal.—As a little comedy drama this story will win the laughs. It is naturally done and the theme is one that will appeal to most audiences. Anyone is always glad to see “an ugly duckling” stage a come back and Martha Mason (Viola Dana) pulls off one that makes her even with the small town folks who spurned her in her earlier days. Through the story it is hard to tell just how the romantic side will be treated, there are three possibilities of developing a suitable love match and until the very end of the picture the audience is kept guessing.

Cast.—Viola Dana does some good work in this picture. She grimaces her way into the hearts of everyone and her acting appears to be sincere. David Butler, as Ben Colwell, Allan Forrest, as Buddy Wayne and Malcolm McGregor as the young reporter are all good. The support is good.

Photography, Lighting, Direction.—All of the sets used are good. Ample lighting is supplied throughout. The story runs smoothly and swiftly and the direction has been well handled.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Editor, Harry Dixon)
Ethnicity: White (Editor, Harry Dixon)
Media Category: Newspaper
Job Title: Editor (Editor), Reporter (Harry Dixon).
Description: Major: Editor, Positive
Description: Minor: Harry Dixon, Negative
The Old Fool (1923)
Reporter John Steele (Lloyd Hughes) of the Baredo Blade. Publisher. Publisher’s daughter Mary Manners (Betty Francisco).

Finding life difficult with a son who feels that the old man is a burden, Civil War veteran Grandad Steele goes to Texas to find a happy refuge with his grandson John. The local sheriff is accused of smuggling rifles and ammunition across the Mexican border. John pursues the sheriff, who has kidnapped his sweetheart, Mary, and arrives in time to rescue her. The sheriff escapes but is later downed by Grandad with his Civil War sword. American Film Institute Catalog of Feature Films

“The Old Fool”
Hodkinson Production Effectively Plays
Upon Sympathy for an Old Man
Who Is Mistreated
Reviewed by G. S. Sewell

In the Hodkinson production, “The Old Fool,” effective use is made of the innate feeling of rebellion in most of us at the sight of an old person being mistreated, with the result that strong sympathy is aroused for the character in the title role and the picture is vested with more than an average amount of human interest.

This is the dominant idea in a story which starts out in the East, switches to the Mexican border and introduces familiar screen situations, such as a smuggling plot to get guns into Mexico, in which the sheriff is the leader of the gang, with the coincidence of having the man who mistreated the old fellow back East as also mixed up in the plot.

While the story is not especially strong or convincing, it serves the purpose as a vehicle for playing up the title character who figures prominently all through the picture. Even the title “the old fool,” applied to him in derision has a strong sympathetic note. The manner in which the old man, almost childish in his actions, accepts his ill-treatment and repays good for evil will get a strong hold on the average spectator, and the way in which he continually harks back to the days of the civil war, each time exaggerating his exploits, has strong appeal. The scenes where he meets a veteran who
was on the other side and they “fight” over and over the big battles of the civil war, almost coming to blows, will appeal to the majority of patrons.

In addition to this, there is a pretty little romance of a conventional type, considerable action with a western atmosphere and an out-of-the-ordinary climax in which “the old fool” is the dominating character. The picture is capably acted, and backed by its strong human interest note and sympathetic angle, it should prove a good box-office attraction in the average house.

James Barrows gives a fine characterization in the title role, with Lloyd Hughes capably cast as the one member of the family who does not consider him a burden. The remainder of the roles are in competent hands, with Louise Fazenda contributing some amusing comedy touches.

**Cast**

Grandad Steele........James Barrows
Peter Steele............Henry Hunt
Henry Steele...........Jimmy Mason
John Steele............Lloyd Hughes
Dora Steele...........Barbara Tennent
Mary Manners........Betty Francisco
Pete Harkins........Ben Hendricks, Jr.
Dolores Murphy.........Louise Fazenda
Larry Bellows..........O. V. Harrison
Pop Hardy..............Monte Collins
Rogers................Tom Mean

**Story and scenario** by J. C. Fabrin.

**Directed by** E. D. Venturini.

**Length**, 6,147 feet.

**Photographed by** Ned Van Buren.

**Story**

Grandad Steele is considered a burden by everyone in the family except his grandson, John and his little great-granddaughter Emily, who like to listen to his stories of the Civil War. As a result of a row with his father over his treatment of the old man, John leaves home and goes to Texas, getting a job on the Baredo Blade.

John is suddenly called home on the death of his father and finds he has been cut off and Grandad Steele left in his charge. He takes the old man to Texas with him, where the old fellow has a wonderful time again “fighting the war” with an old Confederate.

It develops that the sheriff is mixed with a gang who are smuggling across border rifles and ammunition secured John’s brother. John helps to quash the plot, but the sheriff escapes and attacks John’s sweetheart Mary. John arrives in time to rescue her but the sheriff again seeks to escape. He is killed, however, by Granddad with his old civil war sword.

*Moving Picture World*, December 19, 1923, p. 835
The Old Fool
(Hodkinson—6100 Feet)
(Reviewed by Chester J. Smith)

This Outlook production is first the story of a house divided against itself and later develops into a Western. In its Western stage it is fairly interesting, but until it establishes itself in the wilds of Texas there is very little to recommend it.

The story for the most part is more or less impossible, all the cheaper melodramatic type, but withal, as it develops it holds the interest. In its late stages, it moves fast and offers a number of surprises that make you forget the first couple of roles.

An interesting note develops in the opening reel when some grandless grandsons from the family table are somewhat eccentric grandad to the protagonist's reference to his exploits in the Civil War. For the most part he is depicted as a man alone in the drawer. He is befriended only by the youngest grandson. To further complicate the phase of the family, the daughter-in-law's years for the last years of her father-in-law, oldest son of grandad. It's hardly a pretty situation up to that point.

Instead, however, picks up immediately when the devoted grandad takes the horrible grandad under his wing and departs for Texas, and a newspaper career on a small town paper, where he joins them in U.S. Marshall. They round up a band of hard-smugglers, among whom the story amounts to include the oldest son of grandad. Then follows the situation of the grandad and the grandsons enjoying the other male members of the family.

James Barrows, as grandad, has a good portrayal of a character that is much overcome. Still he wins plenty of sympathy and in the end sees the real hero, Lloyd Hughes, as the leading smuggler, has a characteristic role that gives him full scope for his talents. The other parts are in capable hands.

The picture has its exploitation possibilities in that it furnishes the exhibitor a chance to tie up with Civil War veterans. A special audience for this would prove good showmanship. Also the cast contains several names of prominence. It is a program picture for the average audience.

Theme. Melodrama in which a father and son are included in a band of smugglers which is eventually rounded up by the grandad and grandson.

Promotion Highlights. The battle between the U.S. Marshal and his forces and the gang of smugglers. The rescue of the girl by the Civil War veteran from the crooked Sheriff. The splendid acting of James Barrows as the grandad in particular, and the whole cast in general.

Direction. Has made the best out of a somewhat impossible story. The climaxes are nicely developed, though the characters are overplayed in spots. The action moves fast but is inclined not to ring true.

Exploitation Angles. War veterans might appreciate the action of grandad, particularly those reminiscences in which Civil War scenes are depicted. The clash between the U.S. Marshal's forces and the smugglers. The all-around good work of the cast.

Drawing Power. Should be fairly well in program houses.

Summary. A somewhat impossible story that develops considerable action in the late stages and one that offers a thrill or two in its climaxes.

The Cast

<table>
<thead>
<tr>
<th>Grandad Steele</th>
<th>James Barrows</th>
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<tr>
<td>Peter Steele</td>
<td>Henry Hunt</td>
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<td>Henry Steele</td>
<td>Jimmy Mason</td>
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<td>Louise Fazenda</td>
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<td>Pop Hardy</td>
<td>Montie Collins</td>
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<td>Rogers</td>
<td>Tom Mean</td>
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Synopsis. Grandad and grandson, practically exiled from the family home take up their new life in a small Texas town, where grandson falls in love with the proprietor of a newspaper. Through the efforts of the grandson and the United States marshal a band of smugglers are rounded up, which includes in its ranks the youngsters' father and brother. Grandad proves a real hero by rescuing the girl from the crooked sheriff.
Appendix 15 - 1923

Hodkinson Feature Is Pleasing Entertainment

"THE OLD FOOL," Hodkinson-Outlook production with Lloyd Hughes, Betty Francisco and Louise Fazenda featured. Written by J. C. Fabbrini and directed by E. D. Venturini.

Length, 6,147 feet.

"The Old Fool" is a curious mixture of sentimentality and border melodrama. It has an interesting character for its central figure—an old Civil War veteran, who fights the war all over again whenever he can get anyone to listen to him. There are human touches and not a little comedy, but some of these scenes are rather tiresome. Then there is the melodrama, a lot of hokum about smuggling munitions or firearms into Mexico, an enterprise carried on by a man, his son and another crook. This part is not quite so convincing. However, the work of Lloyd Hughes, Barbara Tenant, Louise Fazenda makes up for the plot’s shortcomings. The role of the “Old Fool” was well handled by James Barrows, and Betty Francisco was excellent as Mary Manners, daughter of the publisher of The Baredo Blade.

"The Old Fool" will be found good entertainment although the story is somewhat conventional, especially at the finish. Good photography marks the production throughout.

The story has to do with an old soldier who is regarded as a burden to his son. Upon the death of the latter, Grandpa Steele is taken to Texas by his grandson, where he meets an old soldier who fought with General Lee. The two cannot agree as to who won the war. There is an attempt to smuggle arms across the border which is frustrated by John Steele, who discovers his own brother implicated in the plot. In the end the hero marries the publisher’s daughter and Granddad stabs the villain. Quite an exciting finish is furnished.

The Cast: James Barrows, Henry Hunt, Jimmy Mason, Lloyd Hughes, Barbara Tenant, Betty Francisco, Ben Hendricks, Jr., Louise Fazenda, O. V. Harrison, Monte Collins, Tom Mean.

Exhibitors Herald, January 26, 1924, p. 54
‘The Old Fool’


THE CAST

Grannable Brewer.................... James Barlow
Peter Bense............................... Henry Hunt
Henry Brewer.............................. Jimmy Mason
Lloyd Harper.............................. Louis Hope
Daisy Bumpass.............................. Elmer Hope
Mary Bumpass.............................. Betty Francisco
Pete Bumpass.............................. Ben Hendricks, Jr.
Charmaine Murphy........................ Louise Fazenda

BRIEF: An old civil war veteran is finding it very hard with his son who feels that his father is an unnecessary burden. But he finally finds a happy refuge with his grandson, John, who takes him away to live with him after he has struck out for himself and made good.

UNDENIABLY “The Old Fool” is a splendid picture with real box-office power. It neither preaches nor moralesizes, yet it conveys a real message which has been simply tucked away beneath a labyrinth of entertaining incidents which are splendidly knit together, making a wholly charming story that touches everyone and will be of interest to old and young alike.

The old folks will be pleased because essentially the story hinges on the status of an old war veteran, but it has sold the young folks on the fact that they are not portrayed as a pleasure-loving crowd with no time for the serious things in life or folks who have grown old, but as a sweet, sympathetic and understanding group.

The grandson adores the old man and always thinks to consider him first. It is refreshing to get this angle on the younger generation. The usual treatment of the rising generation is anything but flattering, but at last there has come some one who can see the other side.

The story has pathos, humor aplenty and a splendid cast to help carry it to success and with the help of the scene work it is certain to run a long time. The simplicity which somehow gets under your skin and makes you feel that you have stepped into someone’s back porch and are looking in on the episodes of their lives.

The love theme, though not the dominant note, is compelling and is told with a charm and lightness that is delightful. And the picture is virtually saturated with humorous situations which are heightened by the brilliant interpretation of Louise Fazenda and the keen appreciation of James Barlow as he revives the part he played in the winning of the great Civil War. As a matter of fact, Barlow has interwoven the comedy with the pathos so delicately that the audiences will probably be surprised to find they are crying almost at the moment they are laughing most heartily.

In short the picture is one with a genuinely universal appeal. Those who like the story with a heart throb will find plenty of food for tears, those whose enjoyment is to be found in amusing situations will find soon after the film begins to unwind that there is humor galore to be found here. For young, for old, for rich, for poor, the picture will make its appeal felt. For it has incorporated within itself too essential elements—it is human, it is plausible. The story might be yours, mine, the man-next-doors.

And in addition to all these fine qualities which should make the picture sell itself, there is splendid opportunity for exploitation. Such organizations as the Sons of the Revolution and Daughters of the Revolution will undoubtedly jump at the opportunity of pushing a real American picture whose story is that of so many civil war veterans of whom there are not too many still surviving. Moreover the American Legion will undoubtedly find the film one well worthy of its endorsement and backing and they will readily concentrate their efforts toward its success.

Then there are the numerous opportunities which the title presents. Any number of sweat haly’s could be arranged, one for instance being a shabbily dressed, respectably looking man who would walk through the streets grumbling and sulking, thus attracting attention. On him he could wear a sign reading: “The Old Fool, if he had any sense he’d be at the......... Theatre now instead of walking along like this. Profit by his foolishness and go to the........ this evening.”

If there is a coal merchant in your vicinity you might arrange for a window display in which he would use posters showing Grandad sitting in his uninviting attic room. With this there should be a sign: “If The Old Fool had made arrangements for his coal before the cold weather set in he wouldn’t be so unhappy now. Don’t you make the same mistake. Order your coal today. Also make arrangements to go to the........ Theatre and see ‘The Old Fool’.”

Exhibitors Trade Review, January 5, 1924, p. 23
The Film Daily, December 23, 1923, p. 11

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (John Steele, Publisher)
Ethnicity: White (John Steele, Publisher)
Media Category: Newspaper
Job Title: Reporter (John Steele). Publisher (Publisher)
Description: Major: John Steele, Positive
Description: Minor: Publisher, Positive
An Old Sweetheart of Mine (1923)
Editor John Craig (Elliott Dexter) of the local newspaper. Editorial Assistant Mary Ellen Anderson (Helen Jerome Eddy).

John Craig, while rummaging through an old trunk, is reminded of his first sweetheart, Mary Ellen Anderson. In a flashback, one sees their childhood together, their association in business, and her assistance in preventing some oil swindlers from cheating the townspeople out of profits from an oil well on their property. His dream ends when Mary Ellen, his wife, enters the attic with their two children. American Film Institute Catalog of Feature Films
An Old Sweetheart of Mine


CAST AND SYNOPSIS

John Craig, as a boy, Pat Moore; John Craig as a man, Elliott Dexter; Mary Ellen Anderson, as a girl, Mary Jane Irving; Mary Ellen, as a woman, Helen Jerome Eddy; Stuffy Shade, as a boy, Turner Savage; as a man, Lloyd Whitlock; Irene Ryan, Barbara Worth; Frederick Morton, Arthur Hoyt; William Norton; Jean Cameron.

John Craig while rummaging through his attic comes across an old card that starts him reminiscing. It carries him back to the days when as a little boy his family moved into a new city and he met Mary Ellen Anderson, his first sweetheart. He goes back to his school days with Mary Ellen and how later in life when he became a newspaper editor she worked with always spurring him on to success. Stuffy Shade’s return to the town with a big oil scheme on in which John Craig is unsuspectingly made the goat until it becomes known that oil really is found on the property. John Craig is then made the hero of the townspeople and he and Mary Ellen who has stuck to him through it all are married. His dream is ended by the entrance of Mary Ellen into the attic bringing their two children.
James Whitcomb Riley’s poem has merely suggested a working basis for the screen production of “An Old Sweetheart of Mine.” The first part of the picture is given over entirely to the childhood days of the boy and girl and later the plot thickens in movie fashion to stir up a bit of excitement. Good interest is sustained and it should make a satisfactory box office attraction.

Points of Appeal.—The child actors in the film have a great deal to do with the interest that is maintained. As the little sweethearts these two children put over a clean and enjoyable story with a lot of expression. As the story progresses it develops into more of the usual thing that is being seen on the screen but is nevertheless interesting owing to the fine performances given by the leading characters.

Cast.—Elliott Dexter, as John Craig, is good. Helen Jerome Eddy, as Mary Ellen Anderson, does some fine acting and is thoroughly convincing in the part. Little Pat Moore and Mary Jane Irving as the two children are especially appealing in their roles and make a very creditable showing. The support is adequate.

Photography, Lighting, Direction.—The picture is at all times clear and well lighted. The atmosphere is nice throughout the picture. Well directed.
“An Old Sweetheart of Mine”
Metro—Six Reels
(Reviewed by Frank Shelford)

Here’s nothing new in this one in the way of story or anything else, but it is a picture that will certainly have the approval of the reform factions, the mothers’ clubs, yes, even the censors will like it, for they will find nothing in it to offend. The big thing in the picture is the fact that it is based on one of James Whitcomb Riley’s most popular poems and any exhibitor that books it should play up that fact above all others.

The production has been well staged. It looks real all through. The rural exteriors are fine. The scenes in the beginning of the picture, while somewhat drawn out, will amuse a lot of folks, but the kiddies, especially, will like them. They deal with those golden days of childhood through which we all travel and all of us experience adventures very similar to those pictured. There are some laughs in the school room stuff.

Harry Garson, who presided at the megaphone, has excellently handled the material at hand. He has had a good cast to work with. Elliott Dexter has the leading male role. It is not the best thing he has done—but, we’ll confess he hasn’t much to do. Helen Jerome Eddy makes a charming belle of yesterday. Pat Moore, Mary Jane Irving and Turner Savage deserve credit for their work. This trio takes care of the children’s end. When these tots grow up, Barbara Worth, Lloyd Whitlock and Arthur Hoyt are introduced into the cast.

The picture gets away to a slow start and the spectator is likely to lose interest because there is nothing doing until almost the fourth reel. The beginning is taken up with picturing on the screen the lines of the Riley poem. Of such stuff, box office receipts are not made. The story has been done on the shadow stage many times before. Perhaps you have heard of the smart city chap going to the “village” and selling an “oil” well to the folks. Well, that is what happens here.

The only original angle is that the well is made to “shoot” at the close. It’s a good thing, they thought of that. The Riley angle will help you put over a lot of exploitation and live wires may be able to put this on and make money with it.

The Cast

John Craig................................Elliott Dexter
John Craig, as boy........................Pat Moore
Mary Ellen Anderson....................Mary Jane Irving
“Stuffy” Shade.............................Turner Savage
Mary Ellen, grown up.....................Helen Jerome Eddy
Irene Ryan.................................Barbara Worth
“Stuffy” Shade, grown up..............Lloyd Whitlock
Frederick McCann..........................Arthur Hoyt
William Morton.........................Gene Cameron

Adapted from James Whitcomb Riley’s poem.
Directed by Harry Garson. Scenario by, Louis Dureya Lighton.

The Story—Follows the lines of the Riley poem. Plot deals with attempt of “Stuffy” Shade to put over a shady oil deal on a lot of country town folks, in which he involves John Craig, editor of the local newspaper.

Classification—Rural drama.

Production Highlights—The rural background given the picture, which is correct in every detail. The quaint costumes of Riley’s day. Some talented child players. The scenes dealing with the trials and tribulations of childhood. The schoolroom scenes.

Exploitation Angle—Your one best bet on this one is to boost the James Whitcomb Riley end. Tie up with the schools, the women’s clubs, the literary societies. Put over window displays of Riley’s poems.

Drawing Power—Problematical, but is especially good for children’s matinees. Should go well in the towns.
‘An Old Sweetheart of Mine’

Metro Releases Adaptation of James Whitcomb Riley’s Famous Poem
Reviewed by Mary Kelly

James Whitcomb Riley’s poem is used to add a few embellishing touches to a well-known screen plot in this Metro release. In catching the spirit of the poem, the earlier scenes are by far the most successful. The latter part resorts to familiar melodrama. As the long-lasting appeal of this poem has rested in its highly romantic, idealistic strain, it seems that a screen version would be most pleasing if done entirely in this mood.

The incidents unfold as brought to life by a pipe-dream in the attic. As the hero, played by Elliott Dexter, recalls his childhood and youth one feels distinctly the sentiment of Riley’s poem. This part is done in a pleasant, rambling style. There are some charming scenes with the children, played by Pat Moore and Mary Jane Irving, enlivened by a little humor now and then.

Elliott Dexter and Helen Jerome Eddy are good types for a performance of this kind. There is a sincerity and stability about them that brings home the significance of the picture and if the production had preserved more of the original romance of the poem, one can imagine that their performance would be quite perfect. As it is, the drama becomes somewhat ordinary as the usual

plot of the swindlers is introduced. The climax, particularly, lacks originality. It shows how the fake schemes of the oil-stock promoters surprisingly result in favor of the investors, proving in a spectacular gushing of oil to be valuable after all.

On the whole it sums up as an average program attraction with a slightly added interest for those with whom the poem is a favorite.

Cast
John Craig .................................. Pat Moore
Mary Ellen Anderson ..................... Elliott Dexter
Mary Jane Irving ......................... Helen Jerome Eddy
Stuffy Shade ................................ Lloyd Whitlock
Irene Ryan ................................. Barbara Worth
Frederick McCann ....................... Arthur Hoyt
William Norton ......................... Jean Cameron

Suggested by the poem by James Whitcomb Riley,
Scenario by Duryea Lighton,
Direction by Harry Garson,
Photography by I. William O’Connell.
Length, 5,400 feet.

Story
John Craig, rummaging through an old trunk, is reminded of his first sweetheart. He recalls their childhood friendship and their later association in business when she aided him in defeating the schemes of oil swindlers who endangered the earnings of the townspeople; also how he was nearly persuaded to leave town by another woman who pretended to love him; but how the first sweetheart proved to be the real one. Then she comes into the room to interrupt his dreams, and he rouses himself to greet, as he says, “the living presence of that old sweetheart of mine.”

AN OLD SWEETHEART OF MINE

Meter production, featuring Elliott Dexter and Helen Jerome Eddy, directed by Harry Garson. Screen adaptation by Louis Duryea Lighton, based upon the poem of the same title by James Whitcomb Riley. At Loew’s State, New York, for three days commencing May 2nd.

Time, 60 mins.

John Craig, as a boy ............... Pat Moore
John Craig, as a man ............... Elliott Dexter
Mary Ellen Anderson, as a girl .........

Mary Jane Irving, grown up ........ Helen Jerome Eddy
Helen Jerome Eddy
Stuffy Shade, as a boy ............... Lloyd Whitlock
Stuffy Shade, grown up ............ Barbara Worth
Frederick McCann ..................... Arthur Hoyt
William Norton ....................... Jean Cameron

Harry Garson has turned out a genuinely interesting and wholly refreshing feature for Metro in the
screen adaptation of the James Whitcomb Riley poem.

The adapter for the screen has worked out a story worth while in its general texture, with the heart interest kept up to a high voltage in every reel.

The story carries its leading characters from childhood to maturity, with the interesting sidelights on kid life among the most interesting bits of the production. Garson has selected some capable youngsters for the work in the early reels. The scenario gives him ample opportunities to bring them to the front in a worth-while manner. At times the action as far as the kids are concerned is a bit stagy. This can be overlooked, however, on the generally good impression made. In the latter portion, when the characters of the earlier part have matured, the story is equally effective. The adapter has added a melodramatic element in order to give the picture the necessary action. It has been well done, although the idea is not one that can come under the heading of original.

The juvenile roles in the early footage are entrusted to Pat Moore, Mary Jane Irving and Turner Savage. The youngsters are well handled, with their own ability displayed capably. Elliott Dexter and Helen Jerome Eddy share the honors with the leads. Dexter has a part of con-

siderable proportions and works it up to a good average. Miss Eddy proves a most capable country sweetheart, with her slight emotional scenes among the production’s worthy moments. The remaining members of the cast have been selected discriminately.

The production needs call for much of the simple, small-town atmosphere and none of the garishness invariably linked with screen productions of today. It is a simple story told in simple settings, but told with a telling effect. The production from all angles is worth while. It is a picture for the whole family and a good buy for any exhibitor on that score.

The story has as its leading characters John Craig and Mary Ellen Anderson, childhood sweethearts.

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Variety, May 30, 1923, p. 31
An Old Sweetheart of Mine

Produced by Harry Garson with an all star cast. Adapted from the poem of James Whitcomb Riley
by Louis Duryea Lighton. Distributed by Metro.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (John Craig). Female (Mary Ellen).
Ethnicity: White (John Craig, Mary Ellen)
Media Category: Newspaper
Job Title: Editor (John Craig). News Employee (Mary Ellen)
Description: Major: John Craig, Positive
Description: Minor: Mary Ellen, Positive

Out of the Inkwell (1923)
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.
Out of the Inkwell: Balloons (1923)
Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

The Clown and his little boy go for a ride in a balloon, but when the boy is left behind, The Clown parachutes out. He fills the animator's studio with so many balloons, it floats away. Big Cartoon Database.

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: The Battle (1923)
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.

In The Battle, two cartoonists sitting side by side are both using the same inkwell. One draws the little clown and the other a harlequin. The artists get into a scrap over the inkwell and the little drawings follow their sponsors with the result that an actual war follows with troops and cannons on the part of the cartoons who leap off their respective sheets of paper and use the entire room as a battleground, while the cartoonists are having an actual fistfight.
“The Battle”—Max Fleisher—An Exceedingly Clever Cartoon Reel

Type of production...........
1 reel cartoon comedy

“The Battle,” a Max Fleisher “Out of the Inkwell” comedy, is a thoroughly amusing and cleverly handled short reel. The treatment accorded the little cartoon cut-outs is always novel in this brand of comedies, but this time it is particularly well-done. Two artists working side by side are both using the same inkwell. One draws the little clown and the other a harlequin. The artists get into a scrap over the inkwell and the little drawings follow their sponsors with the result that an actual war follows, with troops and cannons on the part of the cartoons who leap off their respective sheets of paper and use the entire room as a battleground, while the artists are having an actual fist-fight. The finish shows the winning troops chasing the vanquished artist and his harlequins out of the place.

The Film Daily, July 8, 1923, p. 11

Status: Unknown
Unavailable for Viewing

Battle, Type: Movie
Genre: Animation
Gender: Male (Max Fleischer, Other Cartoonist)
Ethnicity: White (Max Fleischer, Other Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleischer, Other Cartoonist)
Description: Major: Max Fleischer, Other Cartoonist, Positive
Description: Minor: None
Out of the Inkwell: Bed Time (1923)
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.

In Bed Time, the clown is annoying the cartoonist who is trying to sleep. To punish him, Fleischer draws a high cliff and puts the little clown on its pinnacle so that he cannot get down. Both the clown and the cartoonist fall asleep and have nightmares – the cartoonist dreams of the clown chasing him all over the city in his pajamas. Viewing Notes
Scenes from *Bed Time* (1923)

“Bed Time”—Max Fleischer

Type of production ...................... 1 reel cartoon

This one of Max Fleischer’s “Inkwell” comedies shows the little imp from the inkwell annoying the artist who is trying to sleep. To punish the imp, he draws a high cliff and puts the little clown on its pinnacle so that he cannot get down. The clown goes to sleep and dreams—wild cartoon dreams of a giant and a cave and other things and the artist goes to sleep and dreams that the imp is chasing him all over the city in his pajamas. There are numerous laughs and the reel should have no difficulty in amusing your folks.

*The Film Daily*, March 18, 1923, p. 15

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: The Contest (1923)
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 sends the clown into a film projection booth that features a circus tent and a crowd. The clown decides to offer 100 dollars to anyone who can ride a mechanical donkey, rigs the contest, and is chased by the angry rider and audience off a cliff and he is eventually kicked out of the projector.

Fleischer opens the inkwell and starts drawing the clown without his head. Then he draws his head and cap. Then a landscape. He asks Max, “Where am I supposed to be going?” CU on Fleischer waving for him to go saying: “Keep hustling along until I find out!” Max is going through his mail while the clown keeps walking. “Here we are – you are wanted in the theatre around the corner!” Max tells him, then stands up from his drawing desk and gets his coat and walks out. Sign: This way to the theater. Cut to Fleisher walking into the projection booth at the theatre where the film is projected. He talks to the projectionist. Max is smoking and the projectionist points to a sign: “No Smoking,” takes the cigarette away from him, puffs on it several times and then puts it out. Meanwhile, Max has the clown following the sign which takes him around and around. Back at the projection booth: “Better get started – can’t hold up the show for you!” the projectionist tells Fleischer. Meanwhile the clown is getting frustrated and angry. He finally pulls out the sign and plants it in a different direction. Back in the projection booth: “What are we going to do? The clown isn’t here yet,” the projectionist says. He hands Max a bottle of ink. Max pulls out a pen and draws on the projector screen a scene at the circus. The clown sneaks in, jumps through the projection booth and onto the screen where the circus audience is waiting. He posts a sign: “$100 to anyone who can stay on the back of ‘Dynamite’ (the trick mule) for five minutes.” The crowd follows him into the big circus tent. The clown finds a mechanical donkey that can’t move. He oils him up, brushes his teeth with oil and moves his gears to wild. The donkey starts to buck, and the clown moves the controls to mild. He then rides the donkey into the circus ring, and cries out: “Ladie-e-e-e-s and gentlemen – ONE HUNDRED GENUINE DOLLARS to anyone who can ride ‘Dynamite’ – right end up?”

The crowd is cheering as a big mug gets up and joins the clown in the ring. The clown puts his hand under the donkey’s blanket and turns the control back to Wild from Mild. The mug climbs on the donkey who bucks and runs around, but the mug holds on for dear life before he is thrown off. The clown is laughing at him and the mug beats him up and ties him to the donkey who runs around the ring bucking, and then onto the landscape while the crowd chases him. The donkey gets to a cliff and abruptly turns around. The crowd twists and the clown is now running with the donkey on his back. The donkey almost falls off the cliff and the crowd below is furious and shouting at him. The clown hangs onto the cliff for dear life. He is still strapped to the donkey and the pair fall of the cliff: “Crash.” The crowd starts beating the clown up and the picture shifts to the projection booth screen. Max rushes in as the film is spinning off the spool and onto the floor. The projectionist tries to fix the picture, but the film spins out of control and is all we can see. Both the cartoonist and the projectionist are covered with the film which is twisted all over their bodies. Max erases the crowd from the projection screen image revealing the clown and donkey flattened out on the ground. The clown looks up, stands up, sees the broken pieces of the donkey, picks up the donkey’s head as the donkey reassembles himself and starts bucking. He kicks the clown out of the projector and onto the twisted film on the floor. The clown, the projectionist and Max are tied up with film all around them. The clown jumps into the inkwell taking all the film with him and Max hurriedly puts the top on the inkwell bottle as soon as the clown and the film disappear.

Viewing Notes
Scenes from *The Contest* (1923)
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: False Alarm (1923)**
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.

In *False Alarm*, the clown is drawn by the live Fleisher and performs numerous tricks such as rolling a cigarette and playing firemen. When he shows up at jail to put out a fire, he breaks a window allowing the inmates to escape and then discovers the smoke only came from a convict’s pipe. He meets his usual fate – that of being put back into the ink bottle by the cartoonist to prevent him from causing further mischief.
Appendix 15 - 1923

Scenes from *Fake Alarm* (1925)

"False Alarm"—Max Fleischer "Ink-well" Cartoon
A Clever Number

Type of production . . . I reel cartoon
This latest Fleischer cartoon is well up to the standard set by his previous issues. "False Alarm" is a clever cartoon number that should fit well on any program. Fleischer’s clown performs numerous tricks such as rolling a cigarette and playing fireman. The latter half of the cartoon has some good laughs especially in the bit where the clown goes to put out a fire in a jail, breaks the window, allows the inmates to escape and then discovers the smoke only came from a convict’s pipe. The clown meets with his usual fate, that of being put back into the ink bottle to prevent further mischief.

*The Film Daily*, September 9, 1923, p. 11

Status: Print exists
Viewed on 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: Fortune Teller (1923)
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 film opens with a hand, an inkwell and some pens. A vase is drawn, from which a ghostly figure comes out. Max Fleischer tells the clown that he is having a visitor, who turns out to be a gypsy fortune-teller. She spreads out her cards and Max gets behind her. He signals to the clown that he is going to scare her, and the clown shows that he understands. In the meantime, the fortune-teller decides to give the clown a scare. She tells him to pick a card, which he does. The ghost form earlier in the film comes out of the card deck and frightens the clown. The ghost puts a cow’s tail onto the clown and prepares to put horns on the clown’s head. Meanwhile, Max puts on a sheet and prepares to scare the gypsy. The clown now wears the tail and horns. The angry gypsy makes the card deck come to life. It shuffles itself and attacks the clown, who gets trapped in the deck before escaping to go back into the inkwell. Big Cartoon Database
“I’ll put the curse of the seven sorrowful goblins upon your head!”

Scenes from *Fortune Teller* (1925)
Out of the Inkwell: Laundry (1923)
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 Fleisher is listed as a “live character.”

Out of the Inkwell: The Puzzle (1923)
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 has problems with a jigsaw puzzle and even more problems with the clown. Big Cartoon Database

Max draws a chair for the clown to sit on, then puts the puzzle pieces next to him. The clown won’t let the cartoonist finish the puzzle. Fleischer makes him sit down while he builds the puzzle but the clown then jumps onto the puzzle and destroys it. Max’s hand continues to build the puzzle next to the clown who keeps tearing down whatever he builds. The cartoonist’s hand chases the clown, catches him, ties him to the chair, adds wheels to the chair and pushes him away. The clown goes on a wild ride. Viewing Notes
"Promise to be quiet and I'll let you try it."

"Here are the puzzle pieces."

"Why don't you sit quiet until I solve this puzzle?"

"BEAT IT--QUICK!"

"Darn it! Come back with that!!"
Scenes from *The Puzzle* (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
Out of the Inkwell: Shadows (1923)
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.

In Shadows, the clown gets involved with shadows of his own figure while Fleischer makes silhouettes of animals with his fingers. These animals annoy the clown to the extent that he is glad to jump back into the inkwell.

“Shadows”—Max Fleischer—Out of the Inkwell Films
Diverting, Delightful
Type of production..1 reel animated cartoon

Once again the imp from the inkwell becomes involved, this time with the shadows of his own figure. The result is a completely different set of difficulties, chiefly the result of Fleischer's making silhouettes of animals with his figures. These animals annoy the imp and trouble him to such an extent that finally after being chased and crushed he becomes so bewildered that he is glad to jump back into the inkwell. Very laughable, very amusing.

The Film Daily, December 2, 1923, p. 9
Status: Possibly Available
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: Surprise (1923)**
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.”

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: Trapped (1923)**
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.

In *Trapped*, Max tries to catch a mouse but ends up catching the clown instead. The clown is chased by a spider causing one mishap after another.

*Moving Picture World*, June 16, 1923, p. 597
Max opens the inkwell, takes out his pen and starts drawing. He draws a dot who has a mind of its own and the cartoonist has trouble catching it and putting it where he wants it to be. He stretches it out in his hand and it turns into the clown. A mouse is seen running on the floor (live-action). The clown sees it and eventually so does Max as it crawls onto a book. The clown runs after the mouse but Max stops him and keeps pushing him back, making him stay on the drawing board. “You stay here! I’ll attend to the mouse.” The clown wants to capture the mouse and shows the cartoonist how he would do it.

He jumps on the animator’s hand and guides his hand and pen to draw a spider. But the six-legged spider goes after the clown. The spider chases the clown and finally lassoes him with a strand of his web. Meanwhile, Max sees the mouse come out of a box. He gets a real mouse-trap, sets it and puts it near the box, then sits down and watches. The clown is still trying to evade the spider who now has eight strands of his web around him. He keeps building a strong web trapping the clown inside. The clown finally escapes and the angry spider chases him. He grabs a piece of string in the clown’s outfit and tries to pull him in. Max is watching the mouse evade the trap he set for it.
The spider has caught the clown and is holding him while spinning in the air. The clown escapes. But the spider catches him. They fight in mid-air each hanging from a string. The clown knocks him out and uses the web as a trampoline but gets caught in it.
ties him up into a cocoon and calls his family to dinner. Nine little spiders show up with forks and knives. He puts the wrapped-up clown on the table on a plate and tries to carve him for dinner. But the clown resists and escapes. Meanwhile the mouse is circling the trap.
The clown shouts, “Now’s my chance.” Jumps off the drawing and onto the desk. He goes to the box next to the mouse trap. He goes inside the box and is thrown out repeatedly. The mouse comes out and the clown jumps onto of him and rides him around the box before the mouse escapes and goes through a hole back into the box. The clown grabs him by the tail but the mouse gets away. The mouse backs into the trap, triggers it and gets caught. Max picks the mouse trap and the clown up and dumps the clown back into the inkwell ending the episode. 

Viewing Notes: 0

Status: Print exists
Viewed on 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
Pathe News No. 18
Cameraman. Pathe News cameraman goes for an aerial spin with student aviators to find out what they have learned about stunt-flying.

Motion Picture News, January 10, 1923, p. 1189

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Pathe News No. 23
Cameraman. Pathe News Cameraman who made the trip as one of the crew of an American Airline after a long and dangerous trip from New York receives a warm welcome from Brazilians.

The Film Daily, March 17, 1923, p. 3

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Pathe News No. 32
Cameraman. Pathe News cameraman visits a beauty salon in Palo Alto, California – for animals.

Motion Picture News, May 5, 1923, p. 2189

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Pathe News No. 34
Newspapermen. President starts campaign for U.S. membership in World Court visiting New York to address a meeting of newspaper men to further the World Court idea.

The Film Daily, April 25, 1923, p. 2

Status: Possibly Available
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 News No. 45
Cameraman. A Pathe News cameraman risks his life to get exclusive pictures taken at the brink of the Mount Etna, Sicily crater showing frightful force of lava explosions and the peril of the news shooter.

Motion Picture News, June 5, 1923, p. 2862g

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None


**Pathe News No. 50**

Cameraman. Pathe Cameraman traverses forests and mountains over 24 miles of operating cable in Hyder, Alaska. Another Pathe News Cameraman is on the Mediterranean with warships returning from Symrna.

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*Motion Picture News, June 30, 1923, p. 3151*

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman-2)
Ethnicity: White (Cameraman-2)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman-2)
Description: Major: Cameraman-2, Positive
Description: Minor: None
Pathe News No. 55 (1923)
Cameraman. Pathe News Cameraman braves tempest on the Atlanta when S.S. Caronia fights stiff gales and mountainous billows to reach port. Cameraman risked his life “to make his picture.”

Motion Picture News, July 21, 1923, p. 278

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
**Pathe News No. 66 (1923)**
Cameraman. Pathe News Cameraman takes remarkable “skyline” pictures of the aerial trolleys supplanting railways in the lumber district of Spanish Peak, California.

*Motion Picture News, August 25, 1923, p. 898*

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Pathe News No. 67 (1923)
Newspapermen. President meeting newspaper men in Washington D.C.

Motion Picture News, September 1, 1923, p. 1074

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Press Conference
Description: Major: Press Conference, Positive
Description: Minor: None
Pathe News No. 72 (1923)
Cameraman. Pathe News Cameraman first to enter impenetrable caverns of Postumia, Italy.

Exhibitors Trade Review, September 22, 1923, p. 784

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Pathe News No. 79 (1923)
Cameraman. Pathe News Cameraman Ralph Earle risks his life to secure spectacular and unusual pictures of Japanese earthquake pictures.

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Pathe News No. 90 (1923)
Cameraman. Pathe News Cameraman risks his life to shoot unusual pictures of a 68,000-pound load hauled up a mountainside in Big Creek, California.

Motion Picture News, November 17, 1923, p. 2362

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Pathe Review No. 4 (1923)
Interviewer. Camera interview with Bonnie McLeary, sculptress, who models as she talks.

*Motion Picture News*, January 27, 1923, p. 473

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group (Interviewer)
Ethnicity: Unspecified
Media Category: Newsreel
Job Title: Reporter (Interviewer)
Description: Major: Interviewer, Positive
Description: Minor: None
The Pencil Pusher (1923)
Reporter (Chuck Reisner) of the Morning Mist.

The reporter is ordered by the harsh city editor to get a story from the warden of the local jail at all costs. He tries repeatedly to get inside the jail for the interview, then is arrested for standing on the grass in front of the prison, ends up behind bars and then is forced to escape with the inmates. City Editor. Editorial Room.

“The Pencil Pusher”
(Universal—One Reel)

This one starts off with Chuck Reisner in the leading role of a reporter of the Morning Mist, ordered by the harsh city editor to get a story from the warden of the local jail, no matter what the cost. Whether he gets the story is never brought out by the action. The comedy is furnished largely by Chuck's repeated efforts to get inside the jail for the interview. After several futile attempts he gains access by a ruse, but just in time to witness a jail delivery in which he is forced to take part by the fleeing prisoners. He is about to abandon his attempts to get into the jail when he is arrested by a policeman for standing on the grass in front of the prison. That ends it. Reisner manages to get a fair measure of comedy out of the incidents, most of which have been seen before on the screen.—E. F. SUPPLE.

Motion Picture News, August 25, 1923, p. 933

The Pencil Pusher, Universal

Chuck Reisner is a reporter in this one-reel comedy which he wrote and directed. Sent to obtain a story from the warden of the prison, Chuck commits various offences to get behind the bars, but all his schemes are unsuccessful. The funniest incident is when he steals a uniform from the tailor who is bringing back the prisoners' suits, all neatly pressed. Chuck no sooner gets inside the prison than the inmates force him to escape with them. This comedy is moderately amusing.

Exhibitors Trade Review, August 25, 1923, p. 554
“The Pencil Pusher”
(Universal—Comedy—One Reel)
Chuck Reisner is the star of this single reel comedy which deals with the experiences of a reporter who even resorts to trying to be arrested in order to get into jail to get a story from the warden. He fails to get the interview and after he has given up hope is really arrested for walking on the grass. The star’s experiences are of a familiar type and the ending of the comedy is abrupt. However, there are several amusing situations that should please the average audience.—C. S. S.

Moving Picture World, August 25, 1923, p. 671

“The Pencil Pusher”—Universal
Offers Good Amusement
Type of production...2 reel comedy
Maybe the idea isn’t altogether new but there are still a good number of laughs in the effort of the comedian, Chuck Reisner, also author and director of “The Pencil Pusher,” to land himself in jail. The offering isn’t riotously funny, but it will amuse the majority. Reisner has thought up some fairly original gags and his series of attempts to get into jail through arrest, in order to secure a news story, is rather comical. He breaks a window in the sheriff’s headquarters, but the blame goes to a youngster playing with stones outside. All his tricks and crimes fail and finally when he’s about to give up the idea, a cop comes along and informs him that he’s breaking the law by standing on the grass and takes him off to the lock up.

The Film Daily, August 19, 1923, p. 6

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Reporter, City Editor). Group.
Ethnicity: White (Reporter, City Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Reporter). Editor (City Editor). Miscellaneous.
Description: Major: Reporter, Positive
Description: Minor: City Editor, Positive. Miscellaneous, Neutral.
The Pilgrim (1923)
Newspaper story and photograph reveals that a man identified as “Lefty Lombard” is wanted and there is a $1,000 reward for his capture.

From the film, *The Pilgrim*

The newspaper is being read by a passenger sitting next to The Pilgrim-Lefty Lombard (Charlie Chaplin) on a train. Charlie has taken the clothes and identity of a minister and is eating crackers while sitting next to the passenger – who turns out to be a deputy sheriff. As the sheriff holds up the newspaper to read it, Charlie sees the story. He chokes on the crackers he is eating, hurriedly gets up and rushes out of the train. *Viewing Notes*
Chaplin’s Latest Has Background at Church

The Film Daily, November 19, 1922, p. 3
The Pilgrim

Charles Chaplin Comedy Distributed by First National.

CAST AND SYNOPSIS

The Pilgrim, Charles Chaplin; The Girl, Edna Purviance; Her Mother, Kitty Bradbury; The Deacon, Mack Swain; The Elder, Dash Loyal; The Boy, Dinky Doo; His Mother, Mae Wells; Her Husband, Sydney Chaplin; The Crook, "Chuck" Reiser; The Sheriff, Tom Murray.

Chaplin appears as an escaped convict who disguises himself as a clergyman. In "Devil's Gulch" he is received as the new minister and this leads to a series of complications which reach a climax when a former pal in crime attempts to rob a widow of the money to pay the mortgage. The masquerader then heroically exposes himself in order to get the money back to the widow.

Though "The Pilgrim" is several degrees below such work as "Easy Street," "Shoulder Arms," and "The Kid," it cannot be said that the high expectations one carries to all presentations of a new Chaplin comedy meet with disappointment here. Mr. Chaplin gets his laughs. He does with the "chase stuff" in the early scenes of the play and he registers many chuckles that are genuine. Here is a wonderful piece of pantomime. One title, "Goliath was a big man" is all that is needed to carry the spectator through a Heidi and thrilling recital of the classic triumph of the little man’s right over the big man’s might.

Chaplin’s pictures invariably reveal something vastly brilliant and in "The Pilgrim" the supreme effort is supplied in the performances.

Exhibitors Trade Review, January 27, 1923, p. 474
THE PILGRIM

Charlie Chaplin's four reel comedy, released through First National. At the Strand, New York, which Feb. 25. Programmed as having been written and directed by Charles Chaplin.

The Pilgrim.................Edna Purviance
The Girl.....................Kitty Bradley
The Groom...................Mark Swayze
The Rider....................Loyal Underwood
The Boy......................Dinky Dean
The Mother..................Max Walls
The Husband................Sydney Chaplin
The Crook..................."Chuck" Reiner
The Sheriff..................Tom Murray

"The Pilgrim" is not sensationaly funny, not as much so as expected from Chaplin in four reels. There are laughs; a number of them and brought together in two reels, they would have made a corking comic film.

In the story Chaplin is an escaped convict. It brings him later into contact with another crook. While Chaplin is made to appear hereroic; although this is a picture comedy, somehow the groundwork brings about a mental clash.

After escaping with a reward of $1,000 offered for his capture, he secures a clerical dress and picking at random a small Texas town, goes there to be sure in his liberty. The town's church is expecting a new minister. Chaplin is mistaken for him, when met at the train by a delegation, rushed to the pulpit for his first service and later installed in one of the parishioners' homes, presided over by a widow and her daughter.

A small boy called Dinky Dean on the program but said to be the son of Chuck Reiner (who appears as the other crook) is responsible for considerable of the fun. He is a little kid, looking about five and has been taught some rough tactics for laughs. They are out and slapstick. Dinky slaps the minister in the face, slaps his father's and mother's faces and also shoves a sheet of sticky fly-paper over his father's map. That "fly-paper", and "slapstick" still seem to be standards.

The best bit the boy started was the placing of his father's derby over a plum pudding as it stood upon a plate in the kitchen. Chaplin decorated it with white frosting and attempted to cut it in the parlor as the father commenced looking for his hat.

The nearest approach to genuine humor is when Chaplin with a paid for ticket to Texas but in fear of detection, tries to ride on the bumpters of the passenger coach. Ordered out by an observing conductor he displays his ticket and is taken inside the train, next seen sitting there as his neighbor flashes a paper toward him with its outside page carrying an advertisement of his picture and the reward.

Later in church there is some rough fun, illogically done in very broad if not unseemly style and the remainder runs spasmodically.

The picture will draw on the Chaplin name according to its start at the Strand Sunday, when it was filling up the house before 2:30. Fanayers may be satisfied with the number of laughs it provides in 45 minutes.

Sydney Chaplin as the father of the boy did well enough in his small chance, as no one but Chaplin himself gets much of an opportunity in any of his pictures unless he points them for it as with the kid here. Loyal Underwood held a laugh in his make-up as the Elder.

This is Chaplin's final First National release under his contract with it.

Variety, March 1, 1923, p. 32
"The Pilgrim"

Four-Reeler Released by First National is Typical Charlie Chaplin Offering
Reviewed by C. S. Sewell

Charlie Chaplin in "The Pilgrim," his newest comedy, a four-reeler, released through First National, has discarded the tramp-like raiment which he made famous and appears in conventional clerical garb which, however, somehow reminds you of his famous togs, except for the well-known derby which has been replaced by a broad-brimmed soft hat.

Written and directed by the star himself, it is a typical Chaplin production which will insure its finding a welcome in the great majority of theatres. It has the characteristic Chaplin touches with extremely funny scenes executed in his own inimitable fashion and touches of pathos as well.

While in neither story or situations is it really an exceptional Chaplin offering, yet it takes rank among his best productions from a standpoint of entertainment, for throughout the film there are subtle situations which bring chuckles, broader ones which bring laughs, others with heart interest and comedy intermingled, and at least one where pathos predominates, and artist that he is, Chaplin is just as effective and holds you as easily with one type as the other.

To mention all of the laughs would be to recite practically every situation and bit of business in the film for they all "get over," but among the best are the final scenes where the sheriff has a hard time getting him over the Mexican border, the scenes in the church where he has to make good as a preacher, and those where the mother of a scrappy youngster tells him to "go play with the gentleman" and the scene with the deacon and the hoist. Chaplin shows great cleverness in the construction and handling of these situations. Of a more commonplace type of comedy, but very amusing and excellently handled are the situations with flypaper, a rolling pin, and the situation where he unwittingly covers a derby hat with sauce and whipped cream, thinking it is a pudding.

A point which exhibitors should carefully consider is the fact that the star throughout is impersonating a minister and naturally doing many things that are not in keeping with the generally accepted dignity of the clergy. For instance, the scenes in church where he delivers a sermon on David and Goliath is excellent pantomime, the way he takes a "curtain call" like an actor, the business with the collection, etc., while highly amusing is really treading on delicate ground with a large number of patrons particularly in the smaller communities and may displease churchgoers. The possibility of an unpleasant reaction should be carefully considered.

As a whole, it is entertaining throughout, with the regular Chaplin quota of laughs, and with the exception of a possible kick-back on the church situations, should not disappoint the host of Chaplin fans.
The Pilgrim
The Girl
Her Mother
The Deacon
The Elder
The Boy
The Mother
Her Husband
The Crook

Written and directed by Charles Chaplin
Length, Four Reels

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified.
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Playing It Wild (1923)
Newspaper Owner Jerry Hoskins (William Duncan) of The Gazette. Editor Old Man Webb (Francis Power)

Jerry Hoskins (William Duncan) wins a newspaper in a poker game and vows to rid the town of crooked Sheriff Gideon (Dick La Reno). The paper is caught up in a fight over the election of a new sheriff, and Hoskins lets the former editor Old Man Webb (Francis Power) carry on the battle while he puts into motion his own plan. Disguising himself as an outlaw, he ridicules the present sheriff and claims to be afraid of Bill Rucker (Frank Weed), the man who then gets elected. The hero also finds time to fall in love with the former editor’s daughter, Beth Webb (Edith Johnson). Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 47.

Roaming cowboy Jerry Hoskins wins Old Man Webb's newspaper in a poker game and resolves to help rid the town of crooked Sheriff Gideon. In the guise of "Terrible Terry," Jerry robs stagecoaches, ridicules Gideon as a coward, and proclaims his fear of Bill Rucker. Rucker is elected sheriff; Jerry discloses his ruse and wins Beth Webb. American Film Institute Catalog of Feature Films
Playing It Wild


CAST AND SYNOPSIS
Jerry Hoskins, William Duncan; Beth Webb, Edith Johnson; Old Man Webb, Francis Powers; Sheriff Gideon, Dick la Reno, Chris Gideon, Edmund Cobb; Wetherby, Frank Beal; Bill Rucker, Frank Weed.

Jerry Hoskins, a roaming cowboy, comes to Hub City, a town where Sheriff Gideon, with the worst element behind him, is up for re-election, opposed by Bill Rucker, representing the better class of inhabitants. Old man Webb, editor of the local paper, The Gazette, has found himself compelled to support Gideon, although his sentiments are for Rucker. Jerry dislikes sheriff Gideon and the latter's son Chris, at sight, and they try to run him out of town but fail. In a poker game Webb loses to Jerry, puts up his paper and loses that. Jerry does not want the paper, Webb's pretty daughter, Beth, despises him as a gambler who skinned her father, but the new owner suddenly resolves to stick it out and defeat Gideon. Webb agrees to write the articles for him secretly, while Jerry furnishes the news. Suddenly a bandit calling himself Terrible Terry holds up the stage, expresses his contempt for a town that would have such a yellow cur as Gideon for sheriff, but turns his horse and flees, when he hears that Bill Rucker is one of the passengers. When the indignant Gideon sends out a posse, Terry sticks them up and again denounces Gideon as a rascal, while sounding the praises of Rucker as the only man he fears. The result is that popular opinion begins to swing in favor of Rucker. A notice is posted in town that Terry will pull the sheriff's nose if he comes to a certain shack in the prairie at night. Gideon goes, lays a trap for the bandit, but while his men are decoyed away, Terry appears, covers him and pulls his horse as promised. As Terry escapes, Chris sights and sends a shot after him. Later Jerry, who has been posing as Terry, the bandit, staggers into Webb's home. Beth, though believing him guilty, aids him. At election time Rucker is elected. The new sheriff introduces the masked bandit to the crowd, tells them he has never injured anybody and Jerry then reveals his identity. Gideon makes an abortive attempt to shoot Rucker, and he and Chris are chased out of town. Jerry wins Beth
Admirers of Western pictures will not be disappointed in "Playing It Wild." The film is full of action, bullets fly "regardless," there are any amount of reckless riding stunts and gorgeous scraps in evidence. So much for the thrill element, but where this feature differs refreshingly from the ordinary machine made "Westerner" is in the saving sense of humor which serves to balance its melodramatic phases. For hero Jerry Hoskings, unlike most of his screen contemporaries, has more of comedy than gravity in his make-up, refuses to take life too seriously at any stage of the game, in fact the only occasions on which the devil-may-care spirit of fun seems to leave him is when his love affair looks a trifle cloudy. But it all comes right in the end, after six lively reels of mingled romance adventure and laughter. It is an attraction likely to please the majority of patrons and should prove a good box office card.

Points of Appeal.—The plot is original, a cowboy going into the newspaper field, with the former editor as a silent partner is something new in the film line. Jerry's adventures in the guise of "Terrible Terry," bandit extraordinary, are extremely amusing, especially the episode where he makes good his threat of massaging the sheriff's nostrils. This last incident is neatly turned into a sensational windup, which leads to the hero's triumph and winning of the girl of his heart.

Cast.—William Duncan, as the hard-riding, combative Jerry Hoskings, plays the role with his wonted spirit and dash, his hero is a debonair, cool sort of chap, with a most persuasive smile, who wins favor from the start, Edith Johnson is a captivating maid of the plains and the Western types are true to life.

Photography, Lighting, Direction.—There are many fine exteriors, including wide stretches of rolling prairie land, with skilful long shots of valleys and hill backgrounds. The lighting is excellent, the continuity smooth and the action never slackens.
"Playing It Wild"

Vitagraph Western with Several Humorous Situations Affords Good Entertainment
Reviewed by C. S. Sewell

Vitagraph’s newest production, starring William Duncan and Edith Johnson, is a Western which affords the good entertainment. This is due principally to the manner in which the subject has been handled rather than to the underlying theme, which is a conventional one, involving the winning of a political fight by a stranger, who suddenly finds himself the owner of the town paper.

There is considerable clever humor in this picture, and several of the situations, where the hero adopts the ruse of appearing as a particularly ferocious bandit and puts it all over the sheriff he hopes to prevent being re-elected, making him the subject of ridicule, are played so broadly that at times you wonder whether Duncan himself, who directed the picture, is not burlesquing the situations a bit. Particularly is this true of the bandit sequences and the speeches of the bandit, which are in ultra-heroic and boasting style.

At any rate, this portion of the picture is bright and will afford the average spectator a lot of fun and amusement, and the scene where the bold, bad bandit, "Terrible Terry," pulls the nose of the sheriff and places in his hand a rubber pistol, will bring a good laugh from almost any one.

The opening scenes could possibly be shortened to advantage, as they do not have any very direct bearing on the story proper, as there is a big switch in the action to a different locale and a new set of characters with the exception of the hero.

The picture has been well produced, and whether you consider it as straight Western melodrama, at times overplayed for the sake of the comedy, or if you consider it as bordering on burlesque, you will enjoy it just the same.

William Duncan is effective in the leading role and Edith Johnson is entirely adequate as the girl. Francis Powers, Dick LaReno, Edmund Cobb and Frank Beal are all well-selected types. As to Frank Weed as the man who is elected sheriff, he is not as large or as forceful looking as the other players, and hardly seems to be the type to inspire such awe in the mind of the bandit, but he fits in with the comedy element of the subject.

Cast
Jerry Hoskins............. William Duncan
Beth Webb................. Edith Johnson
Old Man Webb............. Francis Powers
Sheriff Gideon............ Dick LaReno
Wetherby................. Frank Beal
Bill Rucker.............. Frank Weed

Story and scenario by C. Graham Baker.
Directed by William Duncan.
Length—5,400 feet.

Jerry Hoskins, fired continually from ranches on which he works, because of his happy-go-lucky way of doing things and disregard of the consequences, moves on to another town. Getting into a poker game, he ends up winning the town newspaper. This plunges him into the thick of a fight over the election of a new sheriff. Not being a writer, he arranges with the former editor to handle the fight and falls in love with the editor’s daughter. The campaign threatens to flop and he hits on the idea of masquerading as an awful bandit, “Terrible Terry.” The plan works out fine, the sheriff becomes the subject of ridicule and the right man is elected. He then exposes the ruse and all ends happily with his winning the girl from his rival, who is the former sheriff’s son.
"Playing It Wild"
Vitagraph—5400 Feet
(Reviewed by Lawrence Reid)

IT'S rather difficult to determine just what William Duncan had in mind when he directed this picture. The title suggests a comedy idea, and the star, who produces his own potboiler, has succeeded in kidding the old-fashioned hokum westerns to some extent. Yet this number has a serious side, which is more than balanced with humorous twists and turns. It is one of the most enjoyable program features which have come along in some time, since it features an intrepid cowpuncher who possesses a roving disposition and who bobs up in the midst of a hot political fight between the crooked sheriff and an honest candidate.

There is a slight confusion at the start when Edith Johnson is pictured as a bride. The hero is discharged from the ranch and Duncan's co-star is next seen as the daughter of the newspaper proprietor—an utter stranger to him. This is remedied when it is discerned that she is playing a dual role, although the bridal figure vanishes from the story after the introductory footage. Duncan wins the newspaper plant and proceeds to run the paper vigorously and fearlessly—his policy being to elect the honest candidate and rid the community of the crooked sheriff.

Of course the romantic element is mostly subordinate to the incident—which is natural considering the girl's animosity toward the man who beat her daddy at cards. It is in the cowpuncher's masquerade as an outlaw that the picture releases its highlights, there being some new gags and not a little excitement. Particularly amusing is the scene when he lives up to his threat of pulling the sheriff's nose.

The subtitles are written in the vernacular of the plains and are highly picturesque. Most of these western captions go no further than such words as "ornery," "hombre," and "plumb loco," but this picture carries a complete vocabulary. Thus they aid in adding a proper atmosphere. The feature is well cast, there being some rare types, although Miss Johnson might have played her role more spiritedly. "Playing It Wild" is a semi-humorous western with a political twist. Duncan's hokum is highly enjoyable.

The Cast

Jerry Hoskins.................... William Duncan
Beth Webb........................ Edith Johnson
Old Man Webb................... Francis Powers
Sheriff Gideon.................... Dick la Reno
Chris Gideon, his son............ Edmund Cobb
Wetherby, a printer.............. Frank Beal
Bill Rucker..................... Frank Weed


The Story—Cowpuncher with roving disposition rides into Western town and gets in bad with crooked sheriff. He wins a printing plant through gambling and proceeds to elect an honest candidate. He develops a romance with the newspaper man's daughter and through a series of adventures in which he assumes the disguise of a bandit he succeeds in electing his candidate.

Classification—Western melodrama involving political fight.

Production Highlights—The satirical vein in this Western. The snappy action. The subtitles. The good work by cast—all fine types. The scenes of the bandit's pranks.

Exploitation Angles—Since plot deals with political fight, you can get out a teaser campaign concerning it. Bill it as an interesting Western with Bill Duncan in a fascinating role.

Drawing Power—Good for any second class first run theatre. Should go big in program houses and in small towns.

Motion Picture News, April 28, 1923, p. 2057
PLAYING IT WILD

Vitagraph feature, with William Duncan and Edith Johnson. Story and scenario by C. Graham Baker, directed by Duncan. At Loew’s Circle May 27. Running time, 62 minutes.

Jerry Hoskins.............Wm. Duncan
Beth Webb..................Edith Johnson
Old Man Webb...............Francis Powers
Sheriff Gideon...............Dick La Reno
Wetherby....................Frank Beal
Bill Rucker...............Frank Weed

Very satisfactory western comedy melodrama, with the accent on the comedy. If Vitagraph will continue to turn out this grade of material it ought to stage a comeback promptly. The picture probably cost less than even most westerns, for it is practically all done in natural locations. This is in Duncan’s familiar style, and there is much to be said for the formula aside from the money involved, for nothing contributes so thoroughly to creating the illusion as a natural background.

The story is amusing with first-rate surprises and a lot of well-handled titles with a funny slant. Character development is natural and convincing, and although the incidents are mostly in a humorous vein they have a certain dramatic support. For example, the hero and heroine are brought together in a highly realistic runaway accident, in which the girl is rescued by the hard-riding Duncan after he leaps from his own galloping mount to one of the runaway team, a trick that appeared to call for a good deal of nerve.

The only bit of hokum is the constant gunplay, but that seems to be necessary to the western type of tale. Still it does seem a bit ridiculous to have control of a situation three or four times as one gun-toter after the other “gets the drop” on the rest. It’s getting to be stale stuff.

Miss Johnson makes a charming heroine, playing quietly and without the syrupy sweetness that goes with most screen heroines. There are a number of good character bits, all well handled.

At least the story gets away from a fight for control of a ranch or a mine, and the familiar type of “bad man” does not figure in it. Instead a ne’er-do-well drifts into a cattle town and in a card game wins a local newspaper. He conceives the idea of using this unfamiliar instrument to work out the moral and political regeneration of the community. In the process he falls in love with the former editor’s daughter. He finds gross mismanagement in the office of the sheriff, and works out a campaign to defeat the present sheriff and put in an efficient successor.

To accomplish this he has to make believe he is a desperado and work all sorts of tricks on the sheriff, including the exploit of pulling his nose. By this he makes him ridiculous before the natives and carries the day for his own candidate with a capital surprise ending, although the finale is rather slow in arriving and pauses just a bit too long before the “Finis.” Nevertheless it makes a good, amusing, light feature. Here presented in a daily change of bill house as half a double bill, the other half being “The Leopards,” with Alice Brady.

Rush.

FOOLS AND RICHES

Universal society drama with Herbert Rawlinson and a cast of important players. Story by Fred J. Johnson, directed by

Variety, May 30, 1923, p. 32
The Printer’s Devil (1923)
Brick Hubbard, (Wesley Barry) a printer’s devil convinces Sidney Fletcher (Harry Myers) to buy a newspaper, The Briggsville Gazette.

Hubbard and Fletcher invest in a paper called The Briggsville Gazette and Fletcher writes an editorial that angers banker, Ira Gates (George Pearce), whose daughter, Vivian Gates (Kathryn McGuire) Fletcher is courting. When the bank is robbed, Fletcher is accused but Hubbard finds the real crooks. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 47.
Printer's devil Brick Hubbard induces Sidney Fletcher to invest in *The Gazette*, a local newspaper. Sidney writes an editorial that arouses the anger of banker Ira Gates, whose daughter, Vivian, Sidney is courting. Gates's bank is robbed, and Sidney is suspected until Brick finds the real criminals. Sidney marries Vivian after he is cleared. *American Film Institute Catalog of Feature Films*

Wesley Barry plays Brick Hubbard, a printer's devil, or printing apprentice, for a small-town newspaper. When he is robbed, Sidney Fletcher (Harry Myers) finds himself down and out in said small town. Brick convinces him to wire home for funds so that he can buy the Gazette from Alec Sperry (Ray Cannon), a swindler who regularly sells the paper to strangers and then buys it back when the victim goes broke. Fletcher has more pluck than most, and he begins to attack the town's powers-that-be. This doesn't sit too well with the local financial bosses, naturally, and when the bank is robbed he is accused of the job. Brick, however, finds the real culprits and Fletcher is cleared. Janiss Garza, *allmovie.com*
WESLEY BARRY HARRY MYERS in "The Printer's Devil"

"Brick" thinks he has the sheriff strapped.

And the Justice of the Peace only ten yards away.
Warner Brothers Get Print of Barry's
The Printer's Devil

A print of Warner Brothers classic, "The Printer's Devil," starring Wesley Barry, arrived in New York and was received with enthusiasm by the company's screen committee. "Freckles," Harry Myers, who is principal in support, and Katherine McGuire, leading feminine role, were greeted with praise for their work.

This production is an original story by Julien Josephson and was directed by William Beaudine. The story is replete with comedy situations, pleasing moments and pathos, with a bit of melodrama thrown in.

Most of the settings are laid in a small town newspaper office and the press rooms are so constructed that nothing is left open for criticism from men who are familiar with a newspaper and printing plant.

The highlights in the story are a bank robbery and the capture of the bandits by Barry, single-handed, with an empty shot gun, and a pretty love story.

Exhibitors Trade Review, September 1, 1923, p. 601
Wesley Barry Film Received by Warner Officials with Acclaim

“It’s a knockout—the best picture Wesley Barry has ever appeared in!” That is the consensus of opinion expressed by officials of Warner Brothers and the screen committee who viewed the newly arrived print of the new Warner Classic, “The Printer’s Devil,” starring Wesley Barry. Immediately upon arrival, the print was run off at a private screening and the new starring vehicle of “Freckles” was greeted with great enthusiasm. Harry Myers, who is principal in support of Wesley Barry, came in for his share of the praise for his subtle comedy bits, as did Katherine McGuire in the leading feminine role.

“The Printer’s Devil” is an original story by Julien Josephson, and was directed by William Beaudine. Most of the settings are laid in a small town newspaper office and the press rooms. The story deals with the wily efforts of an unscrupulous young man in selling his newspaper plant for a large amount of money and then buying it back for a small sum when the owner discovers it is not a paying proposition. Wesley Barry, as “Brick,” printer’s devil and all-around newspaper man, has long desired to own the paper and run it in his own way. His opportunity comes when Harry Myers, as a wealthy young ne’er-do-well, arrives in town. The two become partners and start immediately to revolutionize the town by their methods.

*Moving Picture World*, September 1, 1923, p. 59

Scenes from the latest Warner Brothers productions, Johnny Hines and Molly Malone in “Little Johnny Jones,” and Wesley Barry in “The Printer’s Devil”

*Motion Picture News*, July 14, 1923, p. 177
‘The Printer’s Devil’


BRIEF: Sparkling comedy of a real boy’s adventures in a print shop. Featuring Wesley Barry. Directed by William Beaudine from the original story by Julien Josephson.

Any exhibitor can successfully put over this picture as it is one of the best that has been produced this season from the standpoint of general box office value and exploitation angles. It is the sort of picture that appeals to young and old alike and is certain to make a big hit with audiences everywhere. There are practically an endless number of exploitation angles that can be worked to good advantage no matter where your theatre is located.

Wesley Barry, one of the best known kids on the screen, and by playing upon his name and reputation you can attract patrons. An effective connection can be made with one of your local newspapers by a proof reading contest. The story of the picture centers around a print shop, so copies of especially bad proof, poorly spelled and punctuated, in bad English could be prepared by one of the reporters and printed by the editor of the newspaper. Appropriate prizes could be awarded the boy or girl making the neatest corrections, or you could arrange to have the prize winner assume editorship of the paper for a day. This is a stunt that will gain wonderful publicity as the newspapers will gladly cooperate and it will attract the attention of all school children.

Another effective newspaper exploitation stunt would be to have the publication you have tied up with offering a prize to the person in its territory who has the oldest newspaper. When this specimen is turned in, it can be photographed, and run in the newspaper with the resume of its history and the development of printing in which mention of “The Printer’s Devil” could be appropriately made.
The drug stores are another effective tieup. It will be easy for them to put on a window display of some cod liver oil or tonic, with an appropriate sign tieup with the picture.

Wesley Barry is played up big in the national advertisements of a number of prominent manufacturers. One of the best is the Ingersoll red point pencils, which are sold extensively in towns throughout the country and furnish the best kind of connections with drug, stationery, department and electrical supply stores. The manufacturers are offering valuable cash prizes each month to the merchants making the best window displays, and this means ready made publicity for you.

You can make a mighty good connection with your automobile dealers or agents with this picture. It is an easy matter to arrange a window display by the automobile man. He can show his latest model car and have a sign on it reading something like this: The devil has a “rep” for speed but he’s got nothing on our (name of machine) car. Nor on Wesley Barry in his latest and best picture, “The Printer’s Devil.” You can also possibly arrange for a street parade of cars with these placards.

Speaking of parades, another good stunt would be to secure a very old hand press, of the type that was in use before the introduction of modern power presses and have it displayed on a truck throughout the city, together with an appropriate banner.

The stationery stores of your town afford a particularly good connection, but you can also use shoe and clothing stores to your advantage, emphasizing in the latter the durability of the articles of kid’s wear that they are handling.

*Exhibitors Trade Review*, September 29, 1923, p. 822
Here are shown a number of scenes from Wesley Barry's latest for Warner Brothers, titled "The Printer's Devil."

Motion Picture News, August 18, 1923, p. 763

Director Beaudine and Jack Warner go over a scene for Warner Brothers' "The Printer's Devil" with Wesley Barry, while George Webster prepares a "pointed question." "The Printer's Devil" is by Julien Josephson. Harry Myers has a featured role in the picture. Following this film, Barry will appear in another Josephson story.

Exhibitors Herald, September 8, 1923, p. 36
NOT FOR CRITICAL PATRONS

‘Printer’s Devil’ May Suit Where Program Is Frequently Changed


CAST AND SYNOPSIS

Brick Hubbard . Wesley Barry
Sidney Fletcher . Harry Myers
Vivian Gates . Kathrine McGuire
Len Kirk . Lewis King
Ira Gates . George Paris
Alex Secory . Ray Cannon
Dora Kirk . Mary Huln
Chet Quinby . Harry Rottenburg

Brick Hubbard, printer’s devil, induces Sidney Fletcher to buy the Gazette. An editorial by Fletcher angers the wrath of banker Gates, with whose daughter, Vivian, Sidney is in love. The bank is robbed and Sidney suspected. Through Brick’s efforts the real criminals are arrested and Sidney wins Vivian.

By George T. Parry

In houses where a frequent change of program occurs “The Printer’s Devil” may just “get by.” It is not the sort of picture likely to appeal favorably to critical movie fans. The old gag of the small-town paper owner who makes a living by selling his sheet to innocent purchasers and resuming control when they go broke, is introduced, and from then on the story travels along a familiar trail.

The melodramatic incident is supplied by a crowd of yeggis, who are finally brought to justice by the boy hero, but it isn’t particularly convincing, there is a more or less interesting love romance between Sidney Fletcher, the young chap whom Brick persuades to invest in that doubtful property—The Gazette, and the banker’s daughter, and some amusing comedy of the slap-stick order.

The picture will probably make its most effective hit with juvenile patrons, with whom Wesley Barry is still a screen favorite. In this connection it may be said that Barry has reached the “hobbledehoy” age, where it is no easy task to procure suitable roles for him. As a kid actor, he was “cute,” but as a rapidly growing lad, he has lost much of his magnetism. Still, the part of Brick Hubbard fits him about as well as anything that could be selected for the display of his talents, and if “The Printer’s Devil” does a bit here and there, it must be attributed rather to the weakness of the narrative than any deficiency in Wesley’s art.

Harry Myers, the Sidney Fletcher of the production, labors stoutly to keep the action going, and he and the star between them are responsible for whatever interest is injected into the film. Katherine McGuire, winner in a recent beauty contest for screen aspirants, is a charming heroine and the small-town types are true to life.

Director William Beaudine has done the best he could with flimsy material, and in point of local color and details concerning the trials and tribulations of which attend the editing of a little country paper the film scores heavily. The photography throughout is of superior quality. Exploiting the star is your principal resource when billing “The Printer’s Devil.” Don’t promise too much as regards the story. In localities where Wesley Barry is a drawing card play him up to the limit.
The Printer's Devil
(Warner Brothers—Six Reels)
(Reviewed by Frank Elliott)

If any of you exhibitors haven’t a clear idea of just what hokum in its wild form is like, take a peek at “The Printer’s Devil.” It is an example of Old Man Hokum at its worst. It is a production comparable to those made several seasons ago and seems to have been just thrown together so that a Wesley Barry vehicle might be put on the market for his admirers. Well one thing is certain this feature is not going to add many admirers to Wesley’s following. The star is growing into young manhood now and has not the same appeal that he possessed in his younger days. He seems to be ever-conscious of the fact that he is acting for the camera.

The story presented here has been done so many times that it has whiskers on it. It is the old hack of the village newspaper being put over on a poor sheep who immediately starts into make a success of it. In this case he is aided by “the printer’s devil,” a relic of a forgotten day, except in very, very small towns. Harry Myers is the real star of the picture and to him must go credit for any success which the picture may win. He struggles manfully to inject some comedy into the material at hand but it is a herculean task and he doesn’t make much headway.

The settings are flimsy and have a stage-like appearance. The dramatic situations fail to ring true and do not convince. Katherine McGuire, a beauty contest winner and who appeared opposite Ben Turpin in “The Specialist of Araby,” has the principal feminine role, but is not called upon to do anything but look pretty. The rest of the cast is mediocre.

THEME. Comedy drama dealing with the adventures of a young man who is robbed and finds himself penniless in a small town. He is persuaded to buy the local newspaper and wire for funds. The bank is robbed and he is accused of the deed. But Brick, the printer’s devil, unmasks the real culprit and the hero wins the banker’s daughter.

PRODUCTION HIGHLIGHTS. The robbery of the bank, and the discovery of the real culprits by the printer’s devil. Harry Myers work in the role of Fletcher.

DIDUCTION. Having little to work with William Beaudine hasn’t accomplished much. This picture is not a directorial masterpiece by any means, so the least we say about it the better.

EXPLOITATION ANGLES. Producers have arranged a number of commercial tie-ups with leading manufacturers. Use this material in window display as well as the lobby. It can be obtained at your exchange. Play up the name of the star. It’s your one best bet in this picture.

DRAWING POWER. Suitable for second class downtown houses that change their programs often.

SUMMARY. Wesley Barry is growing up and his “stuff” is not so convincing as it was in the more youthful offerings of yesteryear. This picture is hokum from beginning to end, in fact it oozes with it. It recalls the old days when you consider the story and its mounting.

THE CAST

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Brick Hubbard</td>
<td>Wesley Barry</td>
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<tr>
<td>Sidney Fletcher</td>
<td>Harry Myers</td>
</tr>
<tr>
<td>Vivian Gates</td>
<td>Katherine McGuire</td>
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<td>Lenn Kirk</td>
<td>Louis King</td>
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<td>Ira Gatre</td>
<td>George Pearce</td>
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<td>Alec Sperry</td>
<td>Jack Cannon</td>
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<td>Dora Kirk</td>
<td>Mary Halter</td>
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<tr>
<td>Chester Quimby</td>
<td>Harry Rottenburg</td>
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SYNOPSIS. Brick Hubbard, a printer’s devil, persuades Sidney Fletcher to bow the Gazette from Alec Seery who makes a business of selling the “sheet” to strangers and then buying it back when they go broke on it. Fletcher launches an attack on the local power situation and wins the enmity of the financial interests. The local bank is robbed and Fletcher, is accused of the job. But Brick discovers the real culprits and all ends happily.
“THE PRINTER’S DEVIL”
a Warner Bros. Classic of the Screen
starring Wesley Barry

Moving Picture World, September 1, 1923, p. 52
Red Lights (1923)
Pack Journalists. Conductor shoos reporters away from one of the train cars.

The next morning at the train station, a conductor whose face we can’t see too clearly shoos reporters away from Carson’s private car saying there’s still work to be done on it. From viewing notes printed in *American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929*, p. 486

Railroad president Luke Carson is informed that his daughter, Ruth, who as a child was kidnaped from his home, has been found in Los Angeles. Mr. Carson takes the train west to meet her. On the West Coast, Ruth's life is in jeopardy--mysterious figures shrouded in dark robes skulk through a maze of scenes amidst flashing red lights. Ruth's fiancé, John Blake, enlists the services of Sheridan Scott, a "crime deflector" who theoretically eliminates the criminal before he can begin his operations. However, the "crime deflector" does succeed in solving the mystery, and all ends happily. *American Film Institute Catalog of Feature Films*
'Red Lights'


CAST AND SYNOPSIS

Ruth Carson .... Marie Prevost
Rueda Scott .... Raymond Griffith
Radio .... Johnny Walker
Sarah O'Neill ... Alice Lake
Luna .... Dagmar Godowsky
Luke Carson .... William Worthington
Kirk Allen .... Frank Elliot
Arlen Murray .... Lionel Stinson
Era .... Jean Hersholt

Luke Carson, railroad magnate, sends Godfrey Murray to bring his long lost daughter Ruth from Los Angeles to Chicago in a private Pullman. Ruth becomes subject to strange death warnings, voices conveyed through the air by means of a bell of red light. Ruth's dance, John Blake, engages crime investigator Scott to handle the case. Scott discovers that Carson's infant brother Era cherishes a grudge against Luke. Ruth and her party start East in a private car attached to the Limited. Luke Carson starts after her in a special train. Odd things happen aboard the private car, red lights flash and Godfrey Murray is murdered. Luke catches up with the Limited and is made aware of Murray's death. Suddenly the private car breaks loose while the train is climbing a steep grade. Era appears to watch the catastrophe which appears inevitable, when the special behind will strike the private car. But the special has an open switch and is whirled to safety. Era meets a well directed shot and the hapless united party continue on the special.

By George T. Parry

A SPECTACULAR production permeated with more startling, bizarre situations than are to be found in a wildcat serial, "Red Lights" provides mystery entertainment altogether unique in conception and handling. The plot is of the "freak" variety, a queer hodge-podge of comedy and thrills, with a creepy, crawly atmosphere, replete with grisly background shadows, chippings of age-like hands, "speaking lights" which deliver menacing messages, trains apparently speeding to inevitable destruction—melodrama gone mad, but mighty effective, for all that.

To director Clarence Badger must be given full credit for bringing off one of the most hair-raising episodes in the line of railroad adventure that has ever been filmed. We refer to the wild dash of the runaway private car down the mountain grade, after the cranky inventor, who is responsible for all the troubles, has cut it loose from the Limited. It is due to collide with the train following, but just in the nick of time a switch is thrown through the hero's instrumentality, the runaway swerves, swings around a curve, and brings up on a blind track, hanging halfway over a precipice, saved on the very brink of disaster.

This is the real climax, a wonderful bit of realism, what follows being merely a rounding up of characters into the conventional sunshine ending. Railroad men will probably be inclined to ask why, when the car was cut off the automatic air brakes failed to function and bring it and the train from which it was detached to a stop, but the average citizen won't care about that little detail.

For that matter, the whole story isn't a thing that will stand critical examination, but nobody will deny that for sheer sensational excitement it probably holds the record up-to-date. The photography is superb, the night stuff admirable and one can only vaguely wonder what new mechanical and lighting effects were employed in bringing the film up to its high degree of technical excellence.

Raymond Griffith carries off the dramatic honors by his clever performance in the serio-comic role of Scott, the "crime deflector." Whenever the melodramatic incidents seem about to be stretched past the absurdity point something Griffith says or does gives the plot a distinctly funny twist and staves off seriousness. Marie Prevost is a likable heroine, Dagmar Godowsky scores a hit in her dance scene. Jean Hersholt is a weirdly repulsive figure as the maniacal inventor and Johnny Walker plays the hero with prize-worthy vim and ability.

The picture ought to satisfy audiences in all classes of theatres. It is easy to exploit as a sensational "mystery melodrama" of a startlingly original nature, seasoned with comedy punches which never miss fire.
Appendix 15 - 1923

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Reporters)
Description: Major: None
Description: Minor: Pack Journalists, Negative

**Red Russia Revealed (1923)**
Interviewer. Cameraman. Camera interview with Lenin, “a five-minute close-up of the Soviet statesman as he is talking.

Exhibitors Trade Review, July 28, 1923, p. 386
“Red Russia Revealed”
Fox—Two Reels
(Reviewed by E. F. Supple)

This is a subject of a distinctly superior calibre—one which supported by proper promotion ought to go over with a smash. To begin with it is closely identified with a subject that has been before the public eye and uppermost in the public mind for the past five years; this alone endows it with an appeal probably as cogent as the presence of a universally favored star. For over five years the American public has been curious as to the real conditions existing in Soviet Russia. Contradictory statements emanating from inspired sources have served rather to whet than dull this curiosity, and today despite the prodigious amount of newspaper and magazine space devoted to the Bolshevik regime Russia remains nearly as great an enigma as ever to the man in the street. In view of this widespread interest we are of the opinion that “Red Russia Revealed” possesses all the ingredients of a sure-fire box-office success.

First of all, Lenin and Trotsky stand intimately revealed. The cameraman has caught in a series of remarkable close-ups all the tremendous enthusiasm and energy of these two world figures. A camera interview with Lenin is presented which is a classic of its kind in disclosing the vehement personality of the Russian dictator. The views are not those of a pre-arranged setting with all the props specified and the action rehearsed before the turning of the crank. The cameraman had to catch the action or lose it for good, and the appeal of the scenes are augmented by this naturalness. They show Lenin and Trotsky in the routine of their official duties: in the field reviewing the well-fed, well-clothed, and apparently well-trained battalions of the Red Army; on the platform exhorting the masses of up-turned faces; or at their desks engaged in the affairs of state.
In addition to the two leaders the camera has caught Kalinin, the peasant president, in the act of inspecting the troops, signing official documents and again humbly following the plow across his fields. Madame Lenin, the wife of the dictator, is shown at her husband’s side in their home and later on the deck of a warship, binoculars in hand, following the maneuvers of the fleet against counter-revolutionists.

In striking contrast with the evidences of a well-equipped military machine are shown the poor of Petrograd and Moscow ranged into long lines to await the dispensing of fuel and bread. Nothing has been missed in this veritable chronicle of the screen. The camera has revealed even the anti-religious spirit of the Bolshevik regime in recording the actual desecration of the grave of the Patriarch Tikhon with the monks under military surveillance searching the coffin for hidden treasures. Poverty and plenty, weakness and power, ignorance and intelligence stalk hand-in-hand through these two reels, a strange mixture vibrant with all the pathos and drama of a great human tragedy.

Production Highlights—Views of Lenin, Trotsky, Kalinin, Madame Lenin, and the views of the desecration of the grave.

Exploitation Angles—Prizes for best essay on Soviet Russia. Tie-ups with local newspapers on featured articles concerning present-day Russia. Co-operation with local school authorities. (Picture is decidedly educational in force.) Tie-ups with local book-shops featuring volumes that have been written during the past four years on Russia and the Soviet regime.

Drawing Power—Holds appeal for all types of houses with special interest for more intellectual clientele.
Reno (1923)
Newspaper clippings used throughout film.

On the other hand the picture has been overburdened with subtitles and clippings from newspapers which tend to muddle the action instead of clarifying it. Then again there are digressions showing the evils

Reno

(Rupert Hughes-Goldwyn-Cosmopolitan—Seven Reels)

This might be called a dramatic satire that throws into relief the inconsistencies of America's diverse laws, which, if we are to believe the facts herein set forth, constitute a real live menace to the moral fabric of the nation.

Several facts stand out in regard to the story as a film production. First of all it is undoubtedly a box office picture, in truth it seems to have been made with this thought always in view. Its title is one that should set as a magnet to draw in the crowds. Next it has a cast which in the vernacular of the day is a "wow." The personnel reads like the blue book of illusion. Then there are some very elaborate settings, some decidely gory and at times risque love scenes and last but not least a climax which for sheer novelty has not been outdone so far this season.

On the other hand the picture has been overburdened with subtitles and clippings from newspapers which tend to muddle the action instead of clarifying it. Then again there are digressions showing the evils of some of the divorce laws which detract from the main plot and might be eliminated to the advantage of the picture. We also recommend the cutting of the scene showing a brute of the South Carolina mountain country placing his wife's hand in a washing machine wringer.

The picture opens with some views of the divorce resort from the air and then the locales switch to Atlantic City, where the Reno-carded folks start the plot rolling along. "Then we are taken down South," and at last to Yellowstone National Park where the moral climaxes is reached in some particularly thrilling scenes in the geyser country where we see the hero throw the villain into one of the boiling pits, the steamy fountain from which throws the body high in the air. There are some wonderful exteriors of the Yellowstone country at this time. The picture has been elaborately mounted and Helen Chadwick, George Walsh, Carmel Myers and Low Cody, the principals, are exceptionally good work. It is photographically perfect.

Theme. Domestic drama, one dealing with the inconsistencies of our divorce laws and showing the difficulties into which the various legal measures get one, Roy Tappan, a much-married visitor to Reno.

Production Highlights. The climax staged in the geyser country of the Yellowstone. The battle between Walsh and Cody at the close. The love scenes between George Walsh and Helene Chadwick. The lavish settings.

Direction. Shows that it is hard to write a story, adapt it for the screen and direct it all at once. Has allowed the action to slow up by unnecessary digressions and the use of too many explanatory subtitles.

Exploitation Angles. You've got a real box office title here. Tell them about the great scenes. Play up the big cast and the fine acting. Start a discussion in your local newspapers on the evils of our divorce laws, getting attorneys and minor to write their ideas on the subject.

Drawing Power. Should be a box office bonanza.

Summary. This is one of the type of film features now in vogue. Snappy stuff with much "necking" and beautiful women. The picture has been lavishly mounted, but is slowed up decidedly by too many descriptive titles.

Motion Picture News, December 8, 1923, p. 2694
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

**Roughest Africa (1923)**
Cameraman Lieut. Hans Downe (James Finlayson). Parody of Documentary Cameraman shooting animals in Africa. Two explorers travel to Africa to capture and photograph various wildlife.

From the film, *Roughest Africa* (1923)
"Roughest Africa"
(Pathe—Two Reels)

YOU have had burlesque on spectacles and super specials. Now along comes a travesty on the African hunt pictures with the inimitably funny Stan Laurels doing some exceedingly wild hunting. This is the first of a series of Stan Laurel two-reel comedies that Hal Roach is contributing to Pathé’s short subject program. And it is a splendid addition, if "Roughest Africa" is a criterion of future releases. This one is a humdinger, just the thing to make any program sparkle with a hilarity that will be refreshingly relished. It does sparkle with snappy burlesque that unfolds innumerable surprises. This one is so funny that were it shown to the “wild” animals, who participate so nobly in the picture, they too could not help but chuckle—it’s every bit that funny.

Assisted by the intrepid cameraman, Stan starts out to out-Johnson and other notable explorers and huntsmen. But what happens once he starts is what furnishes a multiple of laughs. His first adventure is with a porcupine, then a bear, elephant and lions, in that order. To those who have viewed the African pictures this burlesque should prove a riot; to those who have not seen them, "Roughest Africa” will treat them to hilarious revelations seldom enjoyed in a five-reel comedy.—ROGER FERRI.

Motion Picture News, September 29, 1923, p. 1556
‘Roughest Africa’—

Good Burlesque

Classification 1 reel comedy

This is good travelogue burlesque and is a clever travesty on big game hunting, films. Even the titles are after the fashion of Martin Johnston’s feature. Stan Laurel is the intrepid explorer who goes to the jungle in a taxi. Among the supplies that his men carry are a piano, a bathtub and a cello. Stan uses the last to imitate the lion’s call. He does it so successfully that a whole tribe of the beasts chase him for three days. An elephant, a cuckoo, crocodiles and monkeys are all encountered on his hunt. Will please most any audience.

*Exhibitors Trade Review*, September 29, 1923, p. 824

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Ruggles of Red Gap (1923)
Editor of the local newspaper publishes an account of the visit of the family of a noted British officer Colonel Ruggles.

Newly rich, uncouth Cousin Egbert Floud wins Ruggles, the valet of a British gentleman, in a poker game during a sojourn in Europe with his wife, Effie, and, to his family's chagrin, introduces Ruggles to Red Gap as a colonel. The people of Red Gap treat "Colonel" Ruggles as an honored guest. Ruggles' former employer visits them and falls in love with Kate Kenner, from the other side of the tracks. The chap's brother is summoned to break up the match: he does so by marrying Kate. Meanwhile Ruggles has opened a successful restaurant and married Emily Judson, charming protegée of Kate Kenner. American Film Institute Catalog of Feature Films Moving Picture World, September 22, 1923, p. 341ff
‘Ruggles Of Red Gap’

Paramount photoplay in five parts. Adapted by Walter Woods and Anthony Coldeway from the stage play and novel by Harry Leon Wilson. Running time, Sixty minutes

CAST AND SYNOPSIS

Ruggles ................. Edward Horton
Cousin Egbert ............... Ernest Torrence
Mrs. Kenner ................ Lois Wilson
Emily Judson ................ Fritzi Ridgeway
Jeff Tuttle ................. Charles Ogle
Mrs. Effie ................ Louise Dresser
Mrs. Belknap-Jackson ....... Anna Lehr
Mr. Belknap-Jackson ......... William Austin
Earl Of Brinstead .......... Thomas Holding
Ma Pettingill ............... Lillian Leighton
Honorable George ........... Frank Elliott
Herr Schwitz ................ Kella Pasha
Sam Henshaw ............... Sidney Bracey
Senator ..................... Milt Brown
Judge Ballard ............... Guy Oliver

Mrs. Effie Floud, her husband Egbert, her father, a U. S. Senator and Jeff Tuttle, all of Red Gap, America, are sojourning in Paris. She is desirous of imparting a social finish to Egbert. The Senator wins Ruggles, valet to the Honorable George, brother of the Earl of Brinstead, in a game of poker and he accompanies the Americans to Red Gap in the West. Ruggles goes out with Egbert, who introduces him around Red Gap as Colonel Ruggles. The editor of the local newspaper publishes an account of the visit of Mrs. Effie Floud and family of the noted British officer Colonel Ruggles. The Flouts and their relations are horrified, but decide to have Ruggles assume the character he has been given. The leader of the Bohemian set is a widow, Mrs. Kenner, at deadly odds with the Floud society contingent, Ruggles starts a restaurant to be known as “The U. S. Grill,” financed by Egbert and the latter’s unconventional mother-in-law, Ma Pettingill. Ruggles falls in love with Emily Judson, protege of Kate Kenner’s. The Honorable George visits Red Gap and is fascinated by Mrs. Kenner. Ruggles cables for the Earl of Brinstead to come and rescue his brother from Mrs. Kenner’s wiles. The Earl comes, but is attracted by Mrs. Fenner and weds her. The Bohemian and society sets amalgamate and Ruggles, who wins Emily, is the hero of the hour.
By George T. Pardy

With a few trifling alterations, the film version of "Ruggles of Red Gap," famous alike in dramatic and fiction form, follows the plot of the story as conceived by the author, and those with whom the book is a favorite will assuredly hail with delight its development as a screen comedy. Congratulations are due director James Cruze and the members of a remarkably fine cast on the result of their labors. It is a corking good picture, vibrant with keen-edged humor, a sure gloom-chaser, rippling with laughter from start to finish and moving with the smoothness and swiftness of a mountain stream.

There is a vein of gentle irony all through the tale directed at the social climbers of the little Western town which calls for character delineation of the most subtle kind, a demand which is fully met by principals and supporting cast.

The outstanding roles are those enacted by Edward Horton, as Ruggles, and Ernest Torrence, as Cousin Egbert. The latter is the rough-and-ready Westerner to the very life, impatient of the restraints of etiquette, as imposed by his socially ambitious wife, a natural and mirth-provoking performance which should satisfy the most exacting critic. The Ruggles of Edward Horton is a clean-cut portrayal of that honest but bewildered Briton, who finds himself a stranger in a strange land, hard put to it to accommodate himself to his new surroundings. Charles Ogle, as Jeff Tuttle, Lois Wilson, as Mrs. Kenner, Louise Dresser, as Mrs. Effie, Fritzi Ridgeway as Emily Judson and Lillian Leighton as Ma Pettingill, are the other comedy lights in the production.

Even Mr. Barker, the celebrated dog, who takes such a "shine" to Ruggles, isn't neglected in the outlining of the narrative and contributes his bit to the gaiety of the proceedings. That director Cruze managed to work in so much of the novel's detail into the film is a marvel, and not the least of its sterling entertainment qualities.

"Ruggles of Red Gap" ought to "go over" big and prove a splendid box office asset. References to novel and stage play, and stress laid upon the excellence of the cast will help greatly in exploiting the feature.
Ruggles of Red Gap
(Paramount—Six Reels)

(Reviewed by Laurence Reid)

CHALK up another triumph for James Cruze whose production, "Ruggles of Red Gap," may be catalogued as exceptionally bright—one executed with a deftness of touch which makes it unusually refreshing on a screen where the brightest comedy gems are found among two-reelers. Harry Leon Wilson's story carries rich and sparkling film possibilities, all of which have been realized by Mr. Cruze whose gift for discovering humor is accurate and sure.

As a story it is bounded along with suitful incident, introducing character sketches which stand out with a cameo quality. As a picture it releases the same suitful moments—-from the time that Cousin Egbert makes his money and settles down to a life of easy affluence as mapped out by his socially ambitious wife to the day when his wife becomes reconciled to his unseemly manners.

The incident here is guaranteed to amuse even a dyspeptic—what with such capital players as Ernest Torrence, Edward Horton, Frank Elliot, Fritz Ridgeway, Louise Dresser, Charles Ogé and Lois Wilson sketching the characters. Following their antics, one forgets that it is all quite preposterous. We see Red Gap being put on the map; we see Egbert's wife determined to make her husband over into a gentleman and taking him to Paris to teach him manners; we see her delight in embarrassing him by behaving with lowly servants; we see him take an impoverished Englishman's valet away from him in a game of draw poker; we see these made-over rough-folks take Ruggles back to Red Gap and Egbert passing him off as a retired British army officer.

We see and follow all of this bright incident—all this admirable sketching and declare it good—exceptionally good. Some of the scenes may be overemphasized if you think of this smart atmosphere of a new community. But the humor must be found—and the only way to find it is in adding a few sparks of unsullied burlesque.

Ernest Torrence as Cousin Egbert makes a most amusing and picturesque portrayal—one of swagger—one who will go "just so far, and no further." There appears to be no limitation to his versatility—for his sketch has nothing in common with his humorous scout in "The Covered Wagon." Edward Horton plays the valet to a finish. He is the clownish, obstinate servant who is mean and insufficient—a figure who arouses your quick sympathy. Frank Elliot plays a "silly ass" Englishman with splendid abandon. And Louise Dresser gives a capital study of Egbert's wife.

THEME. Satirical comedy having to do with the cultural growth of a ranchman whose wife employs an English valet to teach him deportment. Carries romantic by-play.

PRODUCTION HIGHLIGHTS. The humorous sparkle. The fine human note. The excellent studies by Edward Horton, Ernest Torrence, Frank Elliot, and Louise Dresser. The comedy values of Paris scenes and when Ruggles is palmed off to Red Gap nates as a gentleman.

DIRECTION. Has maintained an even tempo, building easily to a satisfactory finish. Keeps it sparkling with humorous by-play. Handles his players to perfection.

EXPLOITATION ANGLES. Play it up as one of the best comedies of screen. Play up author, director and principal players. Give it a dignified presentation.

SUMMARY. A clean-cut comedy with keen satirical thrusts, maintaining interest through its rich incident and character sketches. Perfectly acted. Another triumph for Cruze.

THE CAST

Edward Horton
Cousin Egbert
Ernest Torrence
Mrs. Kenner
Lois Wilson
Emily Judson
Fritz Ridgeway
Jeff Tuttle
Charles Ogé
Mrs. Egbert
Louise Dresser
Mrs. Belknap-Jackson
Amna Lebe
Mr. Belknap-Jackson
William Austin
Ma Pettingill
Lillian Leighton
Earl of Shinn
Thomas Holding
Hon. George
Frank Elliot
Senator
Milt Brown

By Harry Leon Wilson, Scenario by Walter Woods and Anthony Coldeway. Directed by James Cruze.

SYNOPSIS. Ranchman strikes it rich in Red Gap and settles down to become a gentleman. Is a failure until wife employs English valet to teach him culture. He rebels and makes a pal of the valet, who eventually becomes a figure of importance in community. Wife becomes reconciled to fact that husband will never absorb the virtues of a gentleman.
“Ruggles of Red Gap”

Paramount Production of Harry Leon Wilson’s Popular Novel Is an Unusually Amusing Comedy

Reviewed by G. S. Stewart

Harry Leon Wilson’s highly successful and amusing novel, “Ruggles of Red Gap,” has reached the screen as a James Cruze production for Paramount, and it is safe to say that neither will the reputation of Mr. Cruze, who directed the phenomenally successful “The Covered Wagon,” suffer nor the thousands of readers of the novel be disappointed at the result.

This picture is a highly amusing comedy that will convince any audience. It is filled with laughs from start to finish, and the material is not of the hackneyed sort. The humor is spontaneous. Nothingfunnier has been seen on the screen than uncouth Cousin Egbert’s experiences with Ruggles, the typical valet of an English gentleman, and Ruggles’ unsuccessful attempts to make Egbert a man of fashion and polish. It just could not be done.

The laughs commence almost at the start and despite the fact that he does not portray the title role, it is Ernest Torrence in the role of Cousin Egbert who is responsible for most of them. In this role he is positively a delight, his performance is exceptionally fine and he keeps you in an uproar the entire time that he is in the forefront of the action. Don’t overlook the chap who plays Ruggles, however. He is a newcomer to the screen, Edward Horton; his work, too, is unusually good, and he seems to be just the kind of a fellow the author has in mind. Even when he ceases to be a valet and becomes a restaurant owner, he is never out of character. The remainder of the cast is good, including Lois Wilson, Fritz Ridgeway and Charles Ogle, although the former has a role of less than usual prominence.

The picture is an amusing satire of small town social ambitions but it is so finely done and with such good humor that it will even amuse the type at which it pokes good natured fun. It is finely photographed and has been excellently directed by James Cruze, who caught the spirit which made the story so popular. Nothing more amusing has been seen on the screen than the manner in which he handled the comedy scenes, notably where Egbert and his friend get the dignified Ruggles somewhat under the influence of drink, then get him aboard a wooden horse on a merry-go-round, making him believe it is a rodeo.

If your patrons enjoy good, spontaneous comedy, the kind that will make them laugh out loud, don’t hesitate to give them this one. They will thank you for it.

Cast

Edward Horton
Ernest Torrence
Kate Kenner
Lois Wilson
Emily Judson
Fritzi Ridgeway
Jeff Tuttle
Charles Ogle
Mrs. Ellie
Louise Dresser
Mrs. Belknap-Jackson
Ann Lehr
Mr. Belknap-Jackson
William Austin
Ma Pettingill
Lillian Leighton
Earl of Brinshead
Thomas Holding
Hon. George
Frank Elliott
Herr Schwartz
Kalla Pasha
Sam Hunshaw
Sidney Bracey
Senator
Milt Brown
Judge Ballard
Guy Oliver

Based on novel and play by Harry Leon Wilson.

Adapted by Walter Woods and Anthony Coldewey.

Directed by James Cruze.

Length, 7,500 feet.

Story

Red Gap, a typical Northwestern border town, begins to feel prosperity and to develop a society element which does not recognize the bohemian crowd. Cousin Egbert, husband of Mrs. Ellie, persists in remaining uncouth. She takes him abroad, hoping he may absorb polish and, failing, succeeds in securing Ruggles, the valet of a British gentleman. Back in Red Gap, Egbert introduces Ruggles as a colonel and the local paper gives him a big send-off as an honored guest. Ruggles’ former employer comes to Red Gap and falls in love with a girl, Kate, in the other set. Ruggles, alarmed, cables to this chap’s brother, an Earl, to come and break up the match. He does by marrying Kate himself. This brings the two factions together, for which Ruggles is praised. Ruggles in the meantime has fast become Americanized, opened a successful restaurant and won a charming girl for his wife.

Moving Picture World, September 22, 1923, p. 354
Appendix 15 - 1923

Status: Unknown
Unavailable for Viewing

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

The Rustle of Silk (1923)
Newspaper Owner Paul Chalfont (Cyril Chadwick) publishes damaging love letters exposing a British member of Parliament hoping to be Prime Minister. He also has an affair with the British MP’s wife.

A long-time admirer of British M. P. Arthur Fallaray, Lola De Breze takes a position as maid to Arthur's wife, Lady Feo, who prefers a gay life with newspaper owner Paul Chalfon to the political ambitions of her husband. When word comes that Fallaray has been injured in a hunting accident, Lola goes to his side and Lady Feo discovers love letters written--but never mailed--by Lola to Fallaray. On the pretense of forcing Fallaray to allow Feo to divorce him, Chalfon obtains the letters from Lady Feo and publishes them. Feo burns the original letters in anger, while Lola confesses her love to Fallaray and persuades him to continue in politics rather than ruin his career by marrying her. Fallaray becomes prime minister; Lola returns to her father and trusts to the future for her happiness. American Film Institute Catalog of Feature Films
This romantic drama is based on the novel by Cosmo Hamilton. Unlike many other motion picture adaptations of the day, Paramount and director Herbert Brenon decided to keep the bittersweet ending of the book instead of tacking on a false happy finale. Lola de Breze (Betty Compson) loves Lord Arthur Fallaray (Conway Tearle) from afar, though there seems to be no way to bring them together -- he is England's Colonial Secretary and married, while she is merely a working-class maiden. But when she is given a maid's position in his household, it brings her that much closer to her idol. She puts on a fancy gown and heads to the Ritz in hopes of getting a formal introduction. After being fired from the household, she follows Fallaray to his country home and nurses him when he falls ill. Lord Fallaray's wife Lady Feo (Anna Q. Nilsson) doesn't love him and is having an affair with Paul Chalfont (Cyril Chadwick). When it looks like he will be faced with scandal, Fallaray contemplates giving up politics and marrying Lola. Janiss Garza, allmovie.com
The Rustle of Silk

Paramount Photoplay in Six Parts. Adapted from Cosmo Hamilton's Novel of Same Title. Scenario by Sada Cowan and Ouide Bergere. Director, Herbert Brenon. Running Time, Seventy-five Minutes.

CAST AND SYNOPSIS

Lola De Breze ...................... Betty Compson
Arthur Fallaray ..................... Conway Tearle
Paul Chalfont ....................... Cyril Chadwick
Lady Feo ........................... Anna Q. Nilsson
Emil ................................ Leo White
Henry De Breze ...................... Charles Stevenson

Arthur Fallaray, British member of Parliament, is married to Lady Feo, who is in love with Paul Chalfont, newspaper owner, takes no interest in her husband's political career and leads a society butterfly existence. Lola De Breze, daughter of an old French watchmaker, idolizes Fallaray, whom she has only seen from afar. She obtains a position as Lady Feo's maid. Fallaray has hopes of becoming Prime Minister and is fighting a desperate political battle in favor of a bill to aid the unemployed war veterans. He goes to his hunting lodge to rest. Lola offends Lady Feo and is ordered to go. A phone message announces that Fallaray has been hurt while hunting and Lola hastens to his side. Feo discovers a package of letters left by Lola, which the latter had written to Fallaray, but never sent. In her rage she shows them to Chalfont, who says he will use them after the election to enable her to get a divorce. But Chalfont instead publishes the letters as an exposure of Fallaray's private life. When Fallaray reads the paper, Lola confesses that she is the innocent author of the trouble. Lady Feo, indignant, visits Chalfont's rooms, secures and burns the letters. Later, faced with the alternative of giving Feo a divorce and wedding the girl he loves, or remaining in politics, Fallaray determines to marry Lola. But the girl appeals to him not to desert his post, and he yields. Fallaray is elected Prime Minister. Lola, back with her father, rejoices over his victory and trusts to the future for happiness.
This screen version of Cosmo Hamilton’s novel is skillfully directed by Herbert Brenon and ably presented by a talented cast of players. Although the political phases of the story are distinctly British, yet the average American will have no difficulty in understanding them or sympathizing with the difficulties of a statesman trying to benefit army veterans and encountering the enmity of a newspaper owner. Incidentally, in exploiting the film, exhibitors should find it to their advantage to get in touch with American Legion Posts, for the disabled soldier out of employment is a sure bid for public sympathy.

The love interest throughout is well developed and sustained. The romantic possibilities of the adoration of the pretty maid for the handsome member of Parliament are boundless and culminate in an extremely pathetic and unconventional finish. It is worthy of note that Director

Brenon did not sacrifice the artistic Hamilton finale to the stereotyped “happy ending” demand. There may be some patrons who will feel disappointed because Lola bravely sends her lover away to fight for
honor and principles, rather than see him forsake the men who trust their leader. But even these sticklers for unlimited cheerfulness cannot claim that the heroine is entirely left in the gloom—for it is clearly hinted that “some day—perhaps” the twain will be united.

Betty Compson is extremely appealing, dainty and wistful in the role of Lola, Anna Q. Nilsson gives a splendid performance of Lady Feo, Conway Tearle impersonates Arthur Fallaray with his wonted force and realistic art, Cyril Chadwick scores as the smugly sinister Chalfont and the support is excellent. There are many handsome sets, the interiors are luxurious, some wonderfully artistic shots are those representing the heroine’s dreams of gay cavaliers and woodland shades, the English atmosphere is faithfully produced and the lighting is faultless. The picture as a whole is interesting and ought to prove a good box office attraction.

G. T. P.

*Exhibitors Trade Review*, May 19, 1923, p. 1227
"The Rustle of Silk"
Paramount—Seven Reels
(Reviewed by Frank Shelton)

The Rustle of Silk" is an adaptation of Cosmo Hamilton's romance of a lady's maid who won the love of a member of Parliament. It is a picture of English life that has been made into an elaborate film play. Herbert Brenon's fine direction is noticeable throughout. Ouida Bergere and Sada Cowan have collaborated on the scenario which had it called for a happy ending would be flawless. The acting is excellent, with Anna Q. Nilsson coming close to grabbing the feminine honors through her work as the wife. Miss Compson is convincing as the lady's maid, while Conway Tearle is a satisfying M. P. Cyril Chadwick was an admirable selection for the British publisher and opponent of the M. P. in politics.

The reproduction of the Houses of Parliament, both inside and out, has been well done. The Russian Chauve Souris party is an elaborate set and offers a novel theme for a colorful prologue. The sets showing the Ritz hotel, London, are lavish.

The "dreams" of the heroine, in which oil paintings are shown coming to life and such, supply the "different" quality in the picture. The feature is well supplied with the dramatic and romance is spread thick throughout.

The Cast

Lola de Breze.........Betty Compson
Arthur Fallaray........Conway Tearle
Blythe.............Frederick Esmelton
Henry de Breze.........Charles Stevenson
Lady Pen.............Anna Q. Nilsson
Paul Chalton........Cyril Chadwick
Adapted by Sada Cowan and Ouida Bergere from the novel by Cosmo Hamilton. Directed by Herbert Brenon. Photographed by James Van Trees.

The Story—Lola de Breze is an admirer of the Hon. Arthur Fallaray, M. P. He is married, but his wife has no love for him. Fate brings Lola in his household when she is given a position as maid. Given a pretty gown, Lola steals to the Ritz in the hope of getting a closeup of her hero and actually is introduced to him. Then the action speeds on, showing her subsequent discharge from the household, her following Fallaray to his country lodge and nursing him back to health. The ending shows Fallaray triumphing in politics and Lola alone in her room hoping that some day he may come to her.

Classification—A romance of English political and social life.

Production Highlights—The elaborate settings. The Chauve Souris party. The scenes at the Ritz. The fine character work on the part of all the stars. The scenes in Parliament.

Exploitation Angles—Tie up with American Legion posts on this one. Especially Disabled Veterans' branch. The title suggests a tinge on a silk display in department and style stores.

Drawing Power—Will probably pull them in anywhere—but may send them out wishing a happy ending had been put on the picture.
“The Rustle of Silk”

Attractive Paramount Production of Cosmo Hamilton Novel Stars Betty Compson

Reviewed by Mary Kelly

Romantically and materially, "The Rustle of Silk" abounds in audience appeal. It is the type of picture which has proved widely satisfactory and has been well acted and directed.

Betty Compson heads a cast of popular and accomplished players. Conway Tearle is brilliantly cast as an English parliamentary leader, Anna Q. Nilsson is exceptionally interesting in a rather unsympathetic part and Cyril Chadwick satisfies in his performance of the treacherous political opponent. The star is appealing in a Cinderella role. The close-ups do her beauty full justice, and the simplicity of her clothes is a good point because her natural charm is accentuated by this. Anna Q. Nilsson gets first honors as to wardrobe. Her clothes are distinctive and most becoming.

Cosmo Hamilton's story has several angles of popular interest. Aside from the romance of the lady's maid who falls in love with a public hero, there is an intensely human note in regard to the bill for the soldiers' bonus. This is done with just enough emphasis to add character to the picture. The affair between Lady Fallory and Chalfont, too, is handled discreetly, rising to a strong point when Lady Fallory rallies to her husband's side. The ending is not the usual romantic one, but makes the story more effective for this reason. Trite, sentimental sub-titles weaken some of the dramatic moments, particularly at the close.

There is a richness in the shading of the scenes that makes it all very pleasing to look at. A shot of one of the Parliament buildings on a rainy night is an effective moment, and there are several touches that show an appreciation of the romantic and beautiful. One of the novel interiors shows a Chauve-Souris entertainment. Herbert Brenon, aided by a good adaptation, has made a popular type of attraction from the Hamilton novel, and the exhibitor can book it with confidence.

Cast

<table>
<thead>
<tr>
<th>Character</th>
<th>Played By</th>
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</thead>
<tbody>
<tr>
<td>Lola De Bree</td>
<td>Betty Compson</td>
</tr>
<tr>
<td>Arthur Fallaray</td>
<td>Conway Tearle</td>
</tr>
<tr>
<td>Paul Chalfont</td>
<td>Cyril Chadwick</td>
</tr>
<tr>
<td>Lady Peo.</td>
<td>Anna Q. Nilsson</td>
</tr>
<tr>
<td>Emil</td>
<td>Leo White</td>
</tr>
<tr>
<td>Henry De Bree</td>
<td>Charles Stevenson</td>
</tr>
<tr>
<td>Mrs. De Bree</td>
<td>Tempe Pigott</td>
</tr>
</tbody>
</table>

Based upon novel of same name by Cosmo Hamilton.

Scenario by Sara Cowan and Ouida Bergere

Directed by Herbert Brenon.

Photography by George Meyer.

Length: 0,947 feet.

Story

Arthur Fallaray, England's Colonial Secretary, is the victim of a plot by the owner of a newspaper to ruin his reputation by the publication of several love letters. He decides to give up politics, grant his wife the divorce she has demanded, and marry little Lola De Bree, a smart hairdresser. Lola will not consent, and it is with her encouragement that he wagers a winning fight and becomes Prime Minister.
BETTY COMPSON IN
THE RUSTLE OF SILK
(PARAMOUNT)
A simple, yet pleasing little tale of
the romance of a romantic English
girl. Beautiful sets, good atmos-
phere and a well balanced cast
make up for the story’s shortcom-
ings. Six reels.

Betty Compson’s sweet, appealing face
and carefully shaded performance make
up in large part for what this story lacks
in plausibility and punch. It is a whim-
sical little tale of a romantic English
maiden, who falls in love with a news-
paper portrait of a noted physician. La-
ter she meets her ideal through becoming
a maid in the household and discovers
the lady of the house carrying on a flir-
tation with a man who is the physician’s
political opponent. She writes daily let-
ters to her idol, but never sends them,
and when these fall into the hands of the
unscrupulous politician they are pub-
lished to ruin the Doctor’s chances in
parliament. The physician is injured
while hunting, and the maid rushes to
his side while the wife loiters with her
lover. There is an odd twist to the story
at the end where husband and wife are
reunited, and the maid promises to wait
in the hereafter for her sweetheart.

Beautiful sets abound throughout the
picture. The acting is superb. Betty
Compson is a pathetic and appealing lit-
tle figure who follows through in her
hopeless love affair. Anna Q. Nilsson
was excellent as the wife and Conway
Teare a splendid choice for the war hero
and physician.

Exhibitors Herald, May 19, 1923, p. 51
Pretty Slight And Over Sentimental Story In This

Herbert Brenon Prod.
“THE RUSTLE OF SILK”
Paramount

DIRECTOR ……………… Herbert Brenon
AUTHOR ……………… Cosmo Hamilton
SCENARIO BY ……… Sada Cowan and Ouida Bergere
CAMERAMAN …………… George Meyer
AS A WHOLE ………… Gushing sentiment with very little in the way of real interesting situations; has small appeal
STORY ………………… Given satisfactory production but much too long for the slight story
DIRECTION …………… Couldn’t very well have sustained interest any better except through less footage perhaps, especially in over abundance of close-ups
PHOTOGRAPHY ………. All right, close-ups too big occasionally
LIGHTINGS ………….. Good
PLAYERS ………… Betty Compson featured with Conway Tearle: both labor with unattractive roles; Anna Q. Nilsson smokes too many cigarettes
EXTERIORS …………. Few
INTERIORS ………….. Appropriate
DETAIL ………………… Ample
CHARACTER OF STORY … Girl secures place as maid in home of man she loves and later sacrifices her own happiness for his career
LENGTH OF PRODUCTION …………… 6,946 feet

For the romance lovers, the flapper delegation and sentimentalists “The Rustle of Silk” can be recommended as entertainment. For those who prefer interesting, original and logical situations Cosmo Hamilton’s story won’t do. It is over sentimental and toward the close gets far too “mushy.” It is the kind of story that will readily disgust those in search of more weighty material in their screen entertainment but, on the other hand, the love-sick heroine and the unhappily married lover, will be “loved” by the contingent mentioned above.

All Right For The Romancers But Not A Good Audience Picture

Box Office Analysis for the Exhibitor

With “The Rustle of Silk” it depends entirely upon what your particular clientele prefers. You know best, if you cater to regular patronage, whether or not you can satisfy them with this sentimental piece containing the romance of a little hairdresser and her love for a prime minister. You can count on your flapper brigade being pleased with it and possibly your entire women patronage but the men will hardly find it entertaining. It isn’t a man’s story.

As far as exploitation is concerned, and where it is just a matter of getting them in, you have a first rate title to use and the names of Betty Compson and Conway Tearle. Cosmo Hamilton, as the author, might also interest those who are familiar with his works. Catchlines will give a further idea of the story, as well as a good assortment of stills and posters in the lobby.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (Paul Chalfont)
Ethnicity: White (Paul Chalfont)
Media Category: Newspaper
Job Title: Publisher (Paul Chalfont)
Description: Major: Paul Chalfont, Negative
Description: Minor: None

The Scarlet Car (1923)
Newspaperman Jim Winthrop (Tom McGuire), editor and owner of the local paper as well as the man who runs the bus line system and is the town’s local power, backs a politician for mayor.

His son Billy Winthrop (Herbert Rawlinson) is young and impulsive and because the girl he loves is engaged to the candidate and some cold facts regarding this man’s character are brought out, he decides to see to it that he is not elected mayor or married to the girl.

Billy Winthrop is in love with Beatrice Forbes, who is engaged to Ernest Peabody, a reform candidate for mayor backed by Billy's father. When Billy learns that Peabody has betrayed Violet Gaynor and plans to double cross Mr. Winthrop, he exposes the candidate with the help of Mitt Deagon and wins Beatrice. American Film Institute Catalog of Feature Films

THE SCARLET CAR

Universal starring Herbert Rawlinson. A
Richard Harding Davis story, adapted by
George Randolph Chester. Directed by
Stuart Paton. Shown at Loew's Circle,
N. Y., on double-feature bill Jan. 16, 1923.
Ernest Peabody—Edwin Cecil
Jim Winthrop—Tom McGuire
Violet Gaylor—Edith Johnson
Billy Winthrop—Herbert Rawlinson
Jerry Gaylor—Marc Robbins
Beatrice Forbes—Claire Adams

A fair average Universal program
feature—just about strong enough
around New York in the bigger daily
change houses for double-feature
bill purposes. In the smaller day-to-
day-change houses in neighborhoods
it will get by nicely by itself. There
are times when the story is rather
draggy and the action might have
been snapped. There is some fairly
good comedy at the opening that
pulls a laugh or two, but unfortu-
nately it is not continued.

The story is that of a small-town
campaign for mayor, with the heavy
as the reform candidate. He is the
type who hates himself and feels
that the country is going to call him
for its president one of these days.
Incidentally he is a double-crosser, a
grafter and a despoller of women.
That's pretty good for a reform can-
didate. He has managed to con his
way into the good graces of the local
poobah who runs the bus line sys-
tem, is editor and owner of the local
paper and the town's power, and got
him back the campaign for office on
certain promises, and then sold out
to the rival bus company for $10,000,
promising to give it the sole fran-
chise for the use of the city street
and thus double-cross his benefac-
tor.

But the benefactor has a son. The
son is in love with a girl and the
girl has turned him down for the
candidate for the local city hall seat.
It is the boy who discovers the real
caliber of the reformer through the
aid of a girl who has been jilted and
the boy who is in love with her. So
at the finish, the day before election,
the bad boy is exposed and his
chances for election ruined, and he
personally beaten up by the father,
the son and the boy who was in love
with the girl that was crossed.

The handling of the story by
Stuart Paton will not win him a
place in the directors' hall of fame
and the picture itself will never be
named with the hundred best of the
year—any year.

Herbert Rawlinson, however, gives
a rather snappy performance and
puts up a couple of pretty good
fights. Tom McGuire as a backer of
a reform movement (that's a laugh
to the Broadway bunch that know
Tom) manages to ooze in and out
of focus with a laugh every now
and then and gets away with the
role fairly well. But it was not a
role for the man that is the first one
to play a screen detective without
the aid of a cigar. Both women
screened well, but that is about all
that can be said for them. Fred.

Variety, January 19, 1923, p. 47
The Scarlet Car


CAST AND SYNOPSIS
Billy Winthrop, Herbert Rawlinson; Beatrice Forbes, Claire Adams; Ernest Peabody, Edward Cecil; Violet Gaynor, Norris Johnson; Jim Winthrop, Tom McGuire; Jerry Gaylor, Marc Robbins; Mitt Deagon, Tom O'Brien.

Bill Winthrop is fired because he got arrested for speeding thirty times in thirty days, and shipped home to his father. His father has backed one Ernest Peabody for mayor. Peabody has betrayed Violet Gaynor, Winthrop's Secretary. Beatrice Forbes, whom Billy likes and who really likes Billy if she only knew it, has fallen for Peabody's grandiloquent line of bunk and promised to marry him. Violet Gaynor learns Peabody has double-crossed Winthrop in politics about the time her drunken father discovers her condition and believing Billy guilty attempts to blackmail him and "queers" him with Beatrice. "Mitt" Deagon who loves Violet, also discovers her secret and attempts to expose Peabody but is prevented by Billy, unaware of the facts. While campaigning Peabody's car strikes Violet's father, and believing the man killed, Peabody flees in cowardly fashion. Peabody's election seems sure and he announces his engagement to Beatrice. When Violet reads this, she does what any woman betrayed in love might do, and a climax of fast events clears up the tangle.
Here is swift action and plenty of it. "The Scarlet Car" is one of the best things that Herbert Rawlinson has done recently and we imagine it will be a decided hit, especially so if the star has a following of his own in places where the picture is exhibited. The story holds the interest throughout and leads up to an exciting climax. It possesses all of the elements that go to make up a first-rate picture.

**Points of Appeal.**—The story deals with a politician and a newspaper man who is backing him for mayor. The latter’s son is young and impulsive and because the girl he loves is engaged to the candidate and some cold facts regarding this man’s character are brought out, he decides to see to it that he is not elected mayor or married to the girl. There is some good excitement here and almost all who see it are sure to enjoy it.

**Cast.**—Herbert Rawlinson, as Billy Winthrop, gives one of the most convincing performances of his career. Claire Adams is attractive in the role as Beatrice Forbes. The supporting cast renders fine assistance.

**Photography, Lighting, Direction.**—Good, clear photography is in evidence throughout the picture. The exteriors and interiors are all pleasing and well lighted. Direction good.

*Exhibitors Trade Review*, January 27, 1923, p. 472
“The Scarlet Car”
Universal—4417 Feet
(Reviewed by L. C. Moen)

RICHARD HARDING DAVIS’ story of a young chap who circumspects a crooked politician has been screened as a pleasantly diverting picture that should prove entirely satisfactory to the star’s following.

The story is all action and has accordingly made a suitable vehicle for the athletic star. Stuart Paton has directed it in an appropriate manner with the result that interest holds up well throughout.

The theme is that of the hypocritical reformer who is shown up just in time to prevent his election. Added punch is given to his defeat by the fact that the girl with whom the hero is in love has promised to marry the reformer.

Rather stronger in characterization than the usual program release is this picture. The star has been surrounded by a cast that includes several remarkably good types, and the acting as a whole is adequate.

Tom O’Brien as “Mitt” Deagon, a roughward politician, contributes an interesting portrayal of a warm-hearted character hidden beneath a “hard-boiled” exterior, and Norris Johnson gives a rather appealing performance as the wronged girl with whom “Mitt” is in love. Edward Cecil is well cast as the treacherous politician, and Marc Robbins gives a true-to-life “old soak” characterization. Clair Adams, as leading woman, has little to do save appear attractive, but she is an effective foil for the star.

George Randolph Chester prepared the script for this, and the continuity is satisfactory. This is not a “heavy” picture, but it should provide an entertaining hour.

Motion Picture News, January 1, 1923, p. 338
"The Scarlet Car"

Universal Offers a Lively Version of Richard Harding Davis Story—Star, Herbert Rawlinson
Reviewed by Mary Kelly

Action, romance and humor that are typical of the author, Richard Harding Davis, are found in this Universal attraction. Herbert Rawlinson is the star, but there are several other interesting characters as well.

He plays a young speeder who has a thrilling adventure in politics. Because he has been too slow about proposing, his girl promises to marry a prominent politician who is running for mayor. The hero promptly pledges his support to the cause until he learns of the other man’s real character.

Several amusing scenes as well as a note of human interest are supplied by Tom O’Brien. He plays the bowery lover of a girl who has an unquestionable case against the mayor candidate. His performance adds a vivid touch to the drama. The action for the most part, follows a lively trend that is sufficiently different to hold the attention.

The players have been well directed and the exciting moments are frequent and effective. Good types have been used in the subordinate parts and Herbert Rawlinson has a breezy role that features him as he is most admired.

In 1917, Universal, under Bluebird brand, used the same title for another of the author’s “Scarlet Car” series of stories. However, the present production is entirely new one with a different cast and story.

The Cast
Billy Winthrop . Herbert Rawlinson
Beatrice Forbes . Claire Adams
Ernest Peabody . Edward Cress
Violet Gaynor . Norval Johnson
Jim Winthrop . Tom McGuire
Jerry Gaynor . Marc Robbins
Mitt Dagon . Tom O’Brien

Story by Richard Harding Davis
Scenario by George Randolph Chester
Direction by Stuart Paton
Length, 4,417 Feet

The Story
Bill Winthrop is fired because he got arrested or speeding thirty times in thirty days. His father has backed Ernest Peabody for mayor. Peabody has betrayed Violet Gaynor, Winthrop’s secretary. Beatrice Forbes, whom Billy likes, has fallen for Peabody and promised to marry him. Violet learns Peabody has double-crossed Winthrop in politics about the time her drunken father discovers her condition and, believing Billy guilty, attempts to blackmail him and “queers” him with Beatrice.

“Mitt” Dagon, who loves Violet, also discovers her secret and attempts to expose Peabody but is prevented by Billy, unaware of the facts. While campaigning, Peabody’s car strikes Violet’s father, and believing the man killed, Peabody flees in cowardly fashion. Peabody’s election seems sure and he announces his engagement to Beatrice. When Violet reads this, she does what any woman betrayed in love might do, and a climax of fast events clears up the tangle.

Moving Picture World, January 20, 1923, p. 251
HERBERT RAWLINSON IN
THE SCARLET CAR
(UNIVERSAL)

A rapid-fire melodrama with politics as a background. Herbert Rawlinson effectively brusque as usual in a returned college boy hero role. Tom McGuire a dominant figure in support. A good cast in a good picturization of the Richard Harding Davis story. Directed by Stuart Paton. Five reels.

A Richard Harding Davis story is always good advertising capital, and in this case the picture that has been made from it will back up the copy. Herbert Rawlinson heads a good cast in its depiction and Stuart Paton has kept action humming from the beginning to the end.

Tom McGuire, whose name has not been printed generally in type as big as his performance in this case, holds the attention almost as constantly as the star in the picture. He will bear watching if given a chance.

Claire Adams is briefly the heroine, the story having little to do with the feminine members of the cast. Marc Robbins does a dissolute father that repels in the approved manner, a difficult creation.

The story has to do with a young man sent home from college who finds his former sweetheart about to marry a political aspirant whose record is well concealed but not unsmirched. The young man's discovery and disclosure of the facts in the case make up the body of the story.

A great deal of action is bound up in the narrative, much of it in the form of fistic combat, not of the ring variety but no less thrilling. Rawlinson and McGuire engage briefly at arm's length, with the conventional result, but McGuire doesn't suffer through the punishment.

The yarn is one of the healthiest that gave Richard Harding Davis his hold upon the American public. It has no subtlety, no finesse, as the Drama Leaguers say, but it has a whole lot of that spirit that makes people like good motion pictures.

The automobile has little to do with it, but enough to warrant the title, which is a good line and denotes a picture that will not disappoint.

*Exhibitors Herald*, February 10, 1923, p. 64
Richard Harding Davis’ Story a Good Vehicle for Rawlinson

Herbert Rawlinson in
“THE SCARLET CAR”
Universal

DIRECTOR ................... Stuart Paton
AUTHOR ...................... Richard Harding Davis
SCENARIO BY ............... Geo. Randolph Chester
CAMERAMAN ................ Virgil Miller

AS A WHOLE .......... Good diversion in Rawlinson’s latest; blends action, romance and comedy nicely

STORY ........ From the pen of Richard Harding Davis; supplies first rate screen material although not all the situations are new
DIRECTION .... Keeps story going at a good pace and maintains even interest throughout; handles player very well
PHOTOGRAPHY .............. Good
LIGHTINGS .................. Good
STAR .................. Does less overacting than usual for him
SUPPORT ............ Tom O’Brien an interesting character and others are Claire Adams, Edward Cecil, Norris Johnson, Tom McGuire and Marc Robbins

EXTERIORS ................ All right
INTERIORS ............... Appropriate
DETAIL .................... All right

CHARACTER OF STORY .... Candidate for mayor loses support of his backer at the last minute on evidence of fellow whose girl he stole
LENGTH OF PRODUCTION .... 4,417 feet

Richard Harding Davis’ story offers Herbert Rawlinson one of the best vehicles he has had lately and Rawlinson does better work and manages to forget most of his tricks of overacting—all of which contributes to a satisfying entertainment in his most recent release, “The Scarlet Car.” Davis’ material makes a first rate screen vehicle aside from its suitability to Rawlinson. It contains a satisfying variety of entertaining elements that have been nicely worked together and well blended together.

While some of the situations are not strictly new, especially the idea of the election candidate who runs for mayor on one ticket and accepts graft from the opposing party to put through certain franchises for them as soon as he is elected. This angle isn’t new but it has been worked in with plenty of original byplot that makes it wholly interesting and there is also some first rate comedy business that heads off any attempt to make it appear too serious or dramatic. The material has been used to very good advantage by Stuart Paton and there is one bit that he saves from becoming too far-fetched by supplying a comic touch.

One of the most interesting of the characters is that of Beans Bradley, played by Tom O’Brien. Beans is a typical Bowery boy who isn’t going to see his “goil” copped by a rich “guy.” O’Brien supplies most of the laughs but his character doesn’t run quite true to form when he allows Rawlinson to give him a beating.

The piece also contains some first rate action which, although not terribly exciting, supplies the essential variation. The picture, on the whole, offers a good lively entertainment that will likely be accorded a favorable reception by the majority of audiences.

Story: Bill Winthrop’s father is supporting Ernest Peabody, candidate for mayor. Bill doesn’t like Peabody, one reason being that Peabody is engaged to the girl Bill loves. Bill encounters Beans Bradley, who promises that he has enough “on” Peabody to expose him and spoil his chances of election. After some complications Beans tells Bill that Peabody has betrayed his (Beans’) girl and that he has also accepted graft from the opposite party. Bill follows Peabody out into the country and Peabody makes a hasty retreat while Bill wins the girl and Beans gets his sweetheart back.

Will Suit Those Who Like a Good Lively Story
Box Office Analysis for the Exhibitor

Herbert Rawlinson’s following will have a good one coming to them in “The Scarlet Car.” It’s more the sort of thing that suits Rawlinson and he does better work here than he has in his last two pictures. Of course let them know that it is a Richard Harding Davis story and in case they may remember a picture that Universal made several years ago under the same name, say that this is an entirely new picture.

You can promise a good variety of entertaining elements and catchlines will do to give them an idea of what it is all about if you think they’ll want to know. Say: “He almost became mayor but then something happened. See what it was. Herbert Rawlinson upset the candidate’s plans. His latest picture at the blank theater offers a good entertainment. See ‘The Scarlet Car!’”
Status: Print Exists
Not Viewed

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

Seeing Double (1923)
Newsboy (Eddie Lyons) is a tough kid who looks just like an English prince.

From the film, Seeing Double (1923)
"Seeing Double"—Arrow Film Corp.
Good Lively Comedy

Type of production...2 reel comedy

"Seeing Double," another comedy produced and directed by the star, Eddie Lyons, should prove to be excellent amusement for a large majority of houses. Lyons plays a dual role, that of a tough newsboy and of an English Prince, and does them both very well indeed. The photography throughout is excellent, including some good double exposure scenes, and the fun runs high almost all the way through. There could have been a bit less repetition of the chase through the house and the catching time after time of the culprit. It would have heightened the fun to have had less of this chase as it loses somewhat with constant repetition. However, the comedy as a whole is enjoyable.

The Film Daily, September 30, 1923, p. 9

"Seeing Double"
(Arrow—Two Reels)

The theme of mistaken identity with gentlemen of similar looks is not altogether new, but Eddie Lyons gives this a backdrop of royalty into which is injected a new twist. Eddie has his own troubles bossing a gang of hoodlums, but these are multiplied when he is selected by a "gentleman raffles" to impersonate the expected prince. Eddie has his own ideas about princely table manners, but when the real nobleman puts in an appearance even might give way to consequences, for the arm of law threatens to land our hero a staggering blow. But Eddie is something of a runner and he outran the disillusioned mob and sleuth, happy the aristocracy had never claimed him.—ROGER FERRI.

Motion Picture News, September 29-1923, p. 1556
Status: Partial Print survives
YouTube

Type: Movie
Genre: Drama
Gender: Male (Newsboy)
Ethnicity: White (Newsboy)
Media Category: Newspaper
Job Title: News Employee (Newsboy)
Description: Major: Newsboy, Positive
Description: Minor: None
Selznick News No. 1107 (1923)
Commentator Will Rogers remarks on the News of the Day.

Motion Picture News, January 27, 1923, p. 475
Status: Possibly Exists
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None

Selznick News No. 1109 (1923)
Commentator Will Rogers remarks on the News of the Day.

Motion Picture News, January 27, 1923, p. 474

Status: Possibly Exists
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Selznick News No. 1111 (1923)
Commentator Will Rogers remarks on the News of the Day.

*Motion Picture News*, February 3, 1923, p. 591

Status: Possibly Exists
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
The Shriek of Araby (1923)
Newspaper. The “Shriek” of Araby (Ben Turpin as a publicist-bill poster in the film’s real-life segment), in the midst of the desert, has fresh milk and the morning newspaper delivered to his tent while he sits on the porch and fishes for brook trout. A parody of the successful “The Sheik” with silent film heartthrob, Rudolph Valentino.

From the film, The Shriek of Araby (1923)
Because he is too handsome, a publicist for the film *The Sheik*, who has been riding a horse around town dressed as the title character, loses his job to a bill poster. The bill poster dozes while riding his horse and dreams of desert adventures in which the handsome man he replaced is an Arab prince who goes on a vacation and turns his throne over to the bill poster. The action closely follows that of *The Sheik*, but just as the bill poster rides away with his bride, he awakes to find himself in the presence of a traffic cop. *American Film Institute Catalog of Feature Films*
“The Shriek of Araby”

Rollicking Mack Sennett Comedy Elaborately Featuring Ben Turpin Splendid Entertainment
Reviewed by W. E. Keefe

Mack Sennett has staged one of the best feature length comedies of the year in “The Shriek of Araby” for Allied Producers and Distributors Corp. Burlesque comedy, when well played is generally sure fire, and with Ben Turpin in the role of the “shriek,” this picture burlesquing sheik films is bound to make a big hit.

Sennett has taken a desert background with a beautiful girl who is always being saved by Ben, as the desert hero, with white turban and flowing oriental trousers. The comedy is broad, and does not require much thought to follow the story, but nevertheless it is free from any taint of vulgarity, and is built up logically, and is corking good entertainment. Laugh follows laugh as Ben takes the sheik’s place while the latter takes a day off to go fishing. There is a big laugh where Turpin, in the midst of the desert, has fresh milk and the morning newspaper delivered to his tent while he sits on the porch and fishes for brook trout.

After a ride on an ostrich, and winning two combats with villains, the shriek with the aid of a desert magician emerges victorious.

The picture has been beautifully and elaborately staged, with the desert scenes being especially sumptuous.

Director Jones has handled his people and built up his situations very well. Some of the titles are gems of wit and except for a few drags in the earlier part of the desert episodes, the story moves along splendidly.

Turpin is immense as the shriek and has never done better work. Kathryn McGuire’s characterization is faultless. She has charm, beauty, and personality. The work of the entire supporting cast is good.
The Shriek ..................... Ben Turpin
The Girl ..................... Kathlyn McGuire
The Magician .................. George Cooper
The Arab Prince ............... Ray Grey
The Chief of Police ........... Louis Fronde
The Bandit ..................... Dick Sutherland
Directed by F. Richard Jones.
Photographed by Homer Scott and Bob Walters.
Length, 4,158 feet.

Story.

Ben is passing out handbills for a sheik show in a picture house where a handsome Arab is riding a horse as a ballyhoo. The Arab proves such a hit that the audience won't go into the theatre. The manager fires the Arab and gives Ben his job. Ben is next seen on a boat where he meets the girl and gets into all sorts of scrapes. He is thrown overboard and lands on a desert island. The Arab he befriended is the sheik, and when he goes on a vacation he gives Ben his place. Ben again meets the girl and saves her from the villain and rides triumphantly away. He is rudely awakened by a traffic cop and finds that it has all been a dream.

*Moving Picture World,* April 28, 1923, p. 945

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified.
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: None
Sinner or Saint (1923)
Newspapers print expose of an attractive young fortune-teller of dubious reputation exposed by a reformer who heads the Welfare Foundation. It ruins her business, but a series of events give her a hopeful future.

Paul Reynolds, a reformer who heads the Welfare Foundation, exposes Mademoiselle Iris, an attractive young fortune-teller of dubious reputation, to the newspapers, thus ruining her business. Carter, her manager, urges her to appeal to Reynolds to retract his statement, but she refuses. Stephen Roberts, a prominent senator of great wealth, reveals to her that she is his long-lost daughter by his first wife, but he is reluctant to take her into his home because she might be a bad influence on his other daughter, Marguerite, who is Reynolds' fiancée. Instead, he offers, and Iris accepts, his protection. Reynolds gets the wrong idea and believes that she has become Roberts' mistress. Carter attacks Iris and is wounded by a gunshot. Reynolds takes the blame, but Roberts bribes Carter to sign a statement that the shooting was accidental. Iris is reunited with her father and half-sister and is free to marry Reynolds.

American Film Institute Catalog of Feature Films

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff
The Smiling Madame Beudet (aka La souriante Madame Beudet) (1923) – France
Magazine.

Germaine Dulac marshals all the techniques of French impressionism – superimposition and distortions, unusual angles and cutting, clever set dressing and lighting – to convey the inner turmoil of the frustrated housewife without histrionics. Her desires are represented visually – the sunlight reflecting on water representing the music she craves; the handsome tennis pro pictured in a magazine she is reading, who emerges in her imagination (in a superimposition) live from the page to haul the detested husband bodily from her sight. Byrony Dixon, *100 Silent Films: BFI Screen Guides*, p. 192

One of the first feminist movies, The Smiling Madame Beudet is the story of an intelligent woman trapped in a loveless marriage. Her husband is used to playing a stupid practical joke in which he puts an empty revolver to his head and threatens to shoot himself. One day, while the husband is away, she puts bullets in the revolver. However, she is stricken with remorse and tries to retrieve the bullets the next morning. Her husband gets to the revolver first only this time he points the revolver at her. *Various Summaries*
As the calendar hanging on one of the walls repeatedly reminds us, the action of Germaine Dulac's The Smiling Madame Beudet (1923) comprises only two days. On the 29th of April, Madame Beudet spends the evening alone at home, and decides to kill her husband. She puts bullets in the empty gun that he frequently uses to perform a parody of suicide. On the 30th of April, Madame tries to undo what she arranged the night before, but is unsuccessful. Not knowing that the gun is loaded, Monsieur Beudet begins performing his fake suicide but, at the last moment, instead points the gun at his wife. This shot, however, also fails. The Smiling Madame Beudet tells the story of this failed act of "double murder."

When Madame Beudet sits quietly reading a book, she’s interrupted by her husband’s complaints. When Madame Beudet plays the piano, her husband rudely mocks her. When Madame Beudet looks at the pages of a magazine, her husband smacks it with rage. When, after a night of restless sleep, Madame Beudet opens her eyes, the first thing she sees in the bedroom is her husband. Her husband half dressed, sprawled on the armchair. Her husband crawling to bed. Her husband begging for a morning kiss.

Stuck in a provincial city, trapped in an unhappy marriage, Madame Beudet is a prisoner in her own house. In the film's second part, Madame, cornered in one room, tries to access another space without being seen—but the house is too cluttered. After several attempts, she finally gets to her husband's desk. She tries to retrieve the bullets she put in the gun, but doesn't succeed: on three different occasions, she's interrupted by three different characters. This is a schema very similar to the one that Max Ophüls will employ in a key scene of The Reckless Moment (1949).

Madame Beudet doesn’t have a “room of her own.” The window always delivers the same, chilling view of the Court of Justice. But still, she fantasizes... And Dulac finds evident pleasure in inventively depicting these fantasies. Not only because they are the product of a woman’s desire, but also because they are the only space that truly and intimately belongs to her.

A picture of a car in a magazine advertisement is followed by an aerial shot in which this car obliquely crosses the screen, riding in the sky, on top of the white clouds. Madame’s eyes are punctured by two luminous dots shining in the irises; her eyelids, overwhelmed, blink heavily. The husband interrupts her ecstatic flight, but now Madame focuses on the picture of a tennis player, racket in hand. In the next shot, this player appears over a black background, moving in slow motion. In the subsequent shot, he’s already inside the room, walking toward Monsieur Beudet, kicking him out of the picture. Madame, with her head reclined in the chair, laughs ridiculously.

Madame Beudet likes to play her beloved Debussy pieces at the piano. In the introduction, Dulac shows us Madame’s hands gliding over the piano set against, in the same frame, her husband’s hands fiddling with coins. Later on, a medium shot of Madame playing at the piano propels a synesthetic response: as if cued by a key being hit, an image of blurry reflections with shiny stars pops up. Before her husband goes to the leaves to the theater, Madame fixes his shirt; afterward, her hand slides, naturally and forcefully, toward the piano. Her reflex gesture will be punished: he locks up the piano case, preventing her from playing. As always, every affirmation of herself is crushed by her husband.

The film’s drama starts precisely here: when the door to Madame Beudet’s fantasies is locked up, and when her husband debases and colonizes those fantasies, turning them progressively into her worst nightmare. In one of the best sequences, Madame picks a book from the shelf. The first verses of Baudelaire's The Death of Lovers are intercut with shots of her reading, and with images of different domestic objects. If, in Dulac’s later L’invitation au voyage (1927), Baudelaire’s poem of the same name inspires the nautical-themed décor of a club where a married woman experiences her fantasies of adventure, here the haunting verses of The Death of Lovers function in an opposite way: devouring the fantasy by returning Madame Beudet to the image of her tarnished, extinguished marriage. In despair, she throws the book into a corner.

The shadow of a man’s silhouette appears, projected on the door, followed by a shot of Madame’s arms extended. But, for a moment, she turns her face to the other side, and the picture of her husband fills the screen. She concentrates on her hand and the wedding ring magically disappears. But now her husband crawls through the window, like a veritable Nosferatu. And all she can see is her husband. Her husband laughing grotesquely. Her husband raising his eyebrows and displaying his crooked teeth. Her husband asking her to fix his bow tie. Her husband performing his stupid parody-suicide ...

But the ultimate fantasy is, of course, the one we aren’t allowed to see: the husband’s death. The Smiling Madame Beudet both anticipates and exceeds the Hollywood “women's melodrama” of wives threatened by their husbands and trapped in their homes (Gaslight, Suspicion, et cetera).

Here, the female protagonist prefers to kill rather than be disposessed of her fantasies. The film builds up an intrigue wherein it’s his death and not hers that is at stake. But, ultimately, it pulls off a final pirouette, demonstrating that what has been at stake all along is the woman’s death.

Split into two days, the action of The Smiling Madame Beudet not only conjugates up the combat between an oppressive space of domesticity and the liberating space of fantasy. It also causes two different kinds of time to collide: a time of habit (a bourgeois time made of rituals, inert dynamics, and endless repetition), and the time of the decisive event (the murder that is capable of tearing apart the fabric of this numbing reiteration).

The time of the decisive event beats, ticks, rings, and screams in the background throughout the entire film. When Madame Beudet is left alone, the maid asks for the night off to go out with her fiancé. Moved by the woman’s eagerness, Madame imagines this man, with his big mustache, caressing the maid’s face. Both figures glow, displaying innocence and desire. Yearning for this romanticism, drowning in the muddy waters of her marriage, Madame consumes herself in fits of ecstasy and agony.

A remarkable succession of shots: a clock marking five minutes to ten; a painted window with curtains, made to look like a giant hourglass in the background; the same clock we’ve seen earlier marking, now, ten on the dot and rendered in a more dramatic close-up; a church bell ringing late. Madame Beudet doesn’t have a “room of her own.” The window always delivers the same, chilling view of the Court of Justice. But still, she fantasizes... And Dulac finds evident pleasure in inventively depicting these fantasies. Not only because they are the product of a woman’s desire, but also because they are the only space that truly and intimately belongs to her.

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There’s no doubt as to where Germaine Dulac stands in relation to her two main characters; her position is encapsulated in the different acting styles of the protagonists. Germaine Dermoz as Madame Beudet has the serenity of a Greek statue. Proud and dignified, her pose and gestures are delicate and full. Often caught in back or lateral shots, with her head up or down, her figure has a weight that grounds her in the space, and a depth that transports her to other landscapes. Alexandre Arquillère, by contrast, is a vaudevillian figure, all grotesque laughter and bullying gestures, a caricature born from the woman’s contempt and revulsion. But there’s an intelligence associated with imagination in *The Smiling Madame Beudet*. In this sense, it’s important to understand the deepest implications of the fact that the film tells the story of a failed “double murder.” Madame Beudet may regret the consequences of what she has done, but at least she can face what she has desired. Monsieur Beudet, on the other hand, doesn’t have a clue about either her or his own desire. He’s doubly blind. Unable to contemplate the possibility that his wife would put her freedom before his life, he’s convinced that she wanted to kill herself. But he can’t understand, either, what it really means to decapitate a doll with a slap, or point a gun at his wife. “I’m not Emma Bovay,” says Madame Beudet in the stage play by Denys Amiel and André Obey upon which the film is based. And, certainly, Madame is closer to a Surrealist heroine than to a tragic one. She’d rather kill her husband than take her own life. She’d rather dream the unimaginable. But while, in the original play, the failed murder attempt ends up having a therapeutic effect on the couple (with both characters becoming more appreciative of each other), in Dulac’s ferocious critique of marriage, there’s no happy ending possible. One need only look at the expression of horror in Madame Beudet’s eyes, at her body trapped in her husband’s caresses. The only positive outcome of her failed murder attempt is that, at least, she has proved herself capable of imagining it. Foreplays #8, https://mubi.com/notebook/posts/foreplays-8-germaine-dulac-s-the-smiling-madame-beudet

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
So Long Sultan (1923)
Reporter Chuck (Chuck Reisner) works on the *Morning Mist*.

The owner is having trouble with his wife, so he sends “Chuck” to find out how the Sultan of Somewhere has great success with his huge harem. The “foreign correspondent of a silk-hat staff newspaper” travels to Turkey and finally, disguised as a harem lady, gets into the Sultan’s private rooms. This is another in a series of films starring Chuck Reisner as the intrepid reporter of the *Morning Mist*.

"So Long Sultan"—Universal
Fairly Diverting

Starring Chuck Reisner, who also directed this one reel, “So Long Sultan” is another of the series dealing with the adventures of a reporter on “The Morning Mist.” This time he is sent to Turkey to find out how the Sultan manages his wives. He gets mixed up with some Turkish soldiers—incidentally there is a good bit of pantomime used here, with Reisner drawing an American flag in the air with his finger to make them understand who he is—and then a grand chase through the Sultan’s garden with Reisner all dressed up as a harem beauty. Pretty good diversion.

*The Film Daily*, October 28, 1923, p. 5
‘So Long Sultan’—Universal
Fairly amusing slapstick 2 reels

“Chuck” Reisner, star, author and director of this two-reel, is the star reporter on a newspaper, the proprietor of which is having trouble with his wife. He learns that the Sultan of Somewhere is having great success with his huge harem and decides to send “Chuck” to find out how he does it. After getting to Turkey, the reporter has considerable difficulty into gaining an audience with the sultan. But he manages to do this by one clever scheme after another, and finally gets in disguised as a harem lady. But he’s soon discovered and thrown out among the dogs. He gets back in again, however, and so amuses the Sultan that he draws down the ire of his favorite. Then ensues the usual chase. But “Chuck” manages to discover a good American flivver and makes his escape. This is fairly entertaining and may serve to round out an average program.

Exhibitors Trade Review, November 1, 1923, p. 1111

“So Long Sultan”
(Universal—One Reel)

CHUCK REISNER does a number of funny things in this one. He is a foreign correspondent of a “silk-hat staff” newspaper—whatever that is—and is assigned to ascertain the whys and wherefores of the sultan’s harem. And he comes within an ace of finding out. He bluffs and acrobatically plunges his way into the harem as a “kootch” dancer. He wiggles a half dozen mean hips and rolls a hefty shoulder, much to the pleasure of His Sheikish Honor, the Sult himself. But one of the Sultanized damsels detects the deception and very woman-like calls the bluff. And our ambitious friend dives over the wall into a waiting Ford offspring that carries him out of the danger zone. A very pleasing, fast-going comedy is this one.—ROGER FERRI.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Chuck, Owner)
Ethnicity: White (Chuck, Owner)
Media Category: Newspaper
Job Title: Reporter (Chuck). Publisher (Owner).
Description: Major: Chuck, Positive
Description: Minor: Owner, Positive

So This is Hamlet (1923)
Film Critics. Two men in the fur business decide to produce “Hamlet with variations” as a movie. The film is finally screened and there are occasional cut-backs to the two men watching the critics’ faces at the first showing.

“So This is Hamlet”—C. C. Burr—Hodkinson
Type of production ...................... 2 reel comedy

There is a fairly new idea in the plot of this C. C. Burr comedy which features Charles Murray and a cast including Felix Adler, Charles Hines, Dorothy Allen and Dot Walters, and it will probably be liked very much where burlesque comedy goes well. Charlie and his partner are in the fur business and the firm of Fein and Klein is doing well until it takes a flier in the picture producing game. They start by producing “Hamlet” with variations, and the finished picture is finally thrown on the screen of their “rejection” room. The rest of the footage shows the picture as produced by them, with occasional cut-backs to Fein and Klein watching the critics’ faces at the first showing. The titles are good and there is some funny stuff built around some of the well-known lines. For instance, when the King finds a bottle of hootch labeled “Yorick” buried in a grave the title “Alas pure Yorick, I knew you well,” is inserted. The comedy would have been better as a whole if they had not let the burlesque run so long.

The Film Daily, May 13, 1923, p. 16
“So This Is Hamlet”
(Hodkinson—Comedy—Two Reels)
A burlesque on an inexperienced motion picture company’s attempt to produce “Hamlet” is offered by C. C. Burr in this. There is plenty of material for clever comedy and some of it is entirely satisfying. In those parts where the actual scenes and characters of “Hamlet” are paralleled, the comedy is the funniest. At other times there is a tendency to fly rather wide from the original, and resorting to slapstick.—M. K.

*Moving Picture World, May 12, 1923, p. 180*

**SO THIS IS HAMLET**
(HODKINSON)
Charlie Murray goes into the film business in this two-reeler. The company makes a Shakespearean production, “Hamlet,” with “improvements” and it is a scream from start to finish. Snappy subtitles, plenty of action and all the familiar situations of the original play worked over into laugh provoking scenes put this in the better class of slapstick comedies.

*Exhibitors Herald, May 26, 1923, p. 60*

**So This Is Hamlet, Hodkinson**
“Hamlet,” produced with some “modern twists” in pictures, supplies some good broad farce and burlesque as it is done by Charles Murray and an adequate cast of comedians in this offering in the All Star Comedy series. Murray and his partner in the film business decide to enter the film business and open their activities with the production of a “modernized” version of “Hamlet.” The picture within a picture device is used to good purpose in making up two reels of amusing and at times laugh provoking screen fare. Charles Murray is supported by Felix Adler, Charles Hines, Dorothy Allen and Dot Walters. For release May 20.

*Exhibitors Trade Review, May 19, 1923, p. 1220*
Status: Unknown
Unavailable for Viewing

Type:  Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Film Critics
Description: Major: None
Description: Minor: Film Critics, Positive

The Social Code (1923)
Publisher Colby Dickinson (Cyril Chadwick) of a scandal mongering society sheet, who often is a blackmailer, is found murdered in his apartment. Dickinson has stolen some letters that he intends to use to blackmail a socialite – if she doesn’t want the scandal, she has to pay him to keep it quiet.

Although Viola Dana was primarily a light comedian, she performed capably in this courtroom drama. The capricious Babs Van Buren (Dana) has an argument with her beau, Dean Cardigan (Malcolm McGregor), and demands that he return a certain package of letters. He takes them to a dance where Colby Dickinson (Cyril Chadwick), who writes a scandal sheet, gets hold of them. The two men argue and a few hours later Dickinson is found dead. Cardigan is tried for Dickinson's murder, and even though he's facing the death penalty, he refuses to give an alibi. The truth is he was with Babs, but he doesn't want to ruin her reputation. But Babs finally comes forth and tells the judge (Huntley Gordon) the truth. Cardigan gets off, and it turns out the letters were written by Babs' older sister Connie (Edna Flugrath) before she got married to the judge who tried the case. Incidentally, Viola Dana and Edna Flugrath were real-life sisters -- and there was a third actress sister, Shirley Mason. Janiss Garza, allmovie.com
‘The Social Code’

Metro Photoplay in Six Parts. Directed by Oscar Apfel. Adapted from a Rita Weiman Story by Rex Taylor. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Babs Van Buren............................................Viola Dana
Dern Cardigan..............................................Malcolm McGregor
Connie Grant................................................Edna Flugrath
Judge Evans Grant........................................Hunty Gordon
Colby Dickinson............................................Cyril Chadwick
District Attorney.........................................William Humphrey
Attorney for the Defense.................................John Sainpolis

Colby Dickinson, clubman and publisher of a scandal mongering society sheet, is found murdered in his apartment. An envelope addressed in a feminine hand to Dean Cardigan, prominent among the smart set, is found near the body. Cardigan was seen quarreling with Colby. The young man refuses to establish an alibi and is locked up. He is brought to trial before Judge Grant, husband of Connie who is the sister of Babs. Cardigan’s sweetheart. The women attend the trial. Things look black for Cardigan and it is apparent that only an alibi can save him. Then Babs, the butterfly, breaks silence and confesses that Cardigan was with her during the time that the murder was committed, between midnight and 5 a.m. It developed that Dickinson, having stolen a packet of compromising undated letters written by Connie to Cardigan during a summer flirtation before her marriage to the Judge, has threatened blackmail. Cardigan bought back the letters, but Dickinson held an envelope out on him, returned them to Connie late at night. Babs explains that having overheard the interview, she determined to save Cardigan. Connie declares that it was her love for the Judge that prompted her to implore Cardigan to get back the letters. Babs, becomes a bride. Dickinson has been murdered by a disgruntled servant.

By DOUGLAS GRAHAME

An ultra flapper society butterfly who proves herself equal to a trying emergency is the theme of this picture, and it is one that is certain to interest the majority of people, and please youth as well as older folks. Viola Dana, one of the queen flappers of the screen, more than sustains her reputation as the giddy younger daughter of wealth, whose existence is one prank and one, sometimes two or three, flirtations after the other. She does some really fine acting in the scenes where the flapper changes to a woman of high resolution. Play up Miss Dana and emphasize her ‘social butterfly with a soul’ role, and you have an excellent foundation for considerable effective exploitation. The flapper problem is still one of the important topics of the day, and you can’t go wrong by exploiting this phase of the picture.

There’s a well dramatized murder mystery which is convincingly acted by Malcolm McGregor and Cyril Chadwick. A murder mystery that involves a charming woman and a likeable young man has always been entertaining, and there’s such a one in this picture that fulfills all expectations. While the coincidence of the husband of the woman in the case being the presiding judge at the hero’s trial is rather broad it doesn’t mar the tension of the court scene, which in this picture is unusually authentic. Another appealing element is that of the young man who holds his tongue in the face of death to shield a woman. But the high light of the whole story is where Miss Dana, at the expense of the flapper’s reputation, comes to the rescue of the man she has found she loves and her indiscreet sister by furnishing a fateful alibi.

The characterization in this picture is especially good and the scenes of the haunts of the rich in the country and in town are very realistic. It is a well told story of one of the upper stratas of modern society, yet with all the human elements blended with its high speed sophistication. It is safe to say that it ranks high in box office value, and is an easy subject to exploit to the exhibitor’s best advantage.

Viola Dana Has Effective Role in Entertaining Dramatic Story in Her Latest Metro Production

Reviewed by C. S. Sewell

Viola Dana has been provided with an effective vehicle for her personality and talents in her newest Metro production, “The Social Code.” It is a closely knit story with an effective climax and with many dramatic moments which are forcibly handled.

Starting off with several light, humorous touches, the plot gets under way early and the spectator’s attention is held as the story develops. The theme is not strikingly original but the manner in which it is handled and the excellent work of the cast makes it effective and it should prove entirely satisfactory to the large majority of patrons.

The story involves the murder of a blackmailer who has secured letters which if made public would cause a scandal. Much sympathy is aroused both for the hero in refusing to divulge his whereabouts at the time of the murder, for which he is suspected, and the heroine in boldly telling the truth and facing social ostracism. There is a mystery as to real owner of the letters and the identity of the real murderer and this is all straightened out and everything satisfactorily settled in an unusually pleasing and logical manner.

Viola Dana does equally good work in both the lighter and the dramatic moments, while Malcolm McGregor gives a fine, clean cut performance as the hero. In fact the picture is unusually well cast with such players as John Sainpolis and William Humphrey in minor roles, and Edna Flugrath, who is Miss Dana’s sister. Huntley Gordon as a Judge and Cyril Chadwick as a society blackmailer appearing more prominently in the support.
The picture is well produced and there are many attractive sets and scenes. Oscar Apfel deserves credit for the effective manner in which he has directed the production.

**Cast**

Babs Van Huren .............. Viola Dana
Dean Cardigan .............. Malcolm McGregor
Connie Grant ................. Edna Flugrath
Judge Evans Grant ........... Huntly Gordon
Colby Dickinson .......... Cyril Chadwick
District Attorney .......... William Humphrey
Attorney for the Defense .. John Sainpolis

Based on Rita Weiman's story, "To Whom It May Concern."

Adapted by Rex Taylor.
Directed by Oscar Apfel.
Length, five reels.

**Story**

Babs, a social butterfly, has a disagreement with Dean Cardigan, her newest admirer, and requests that he return certain letters. He takes them to a dance and Colby Dickinson, publisher of a scandal sheet, removes them from Cardigan's locker. Cardigan goes to Dickinson and demands their return. A few hours later Dickinson is found dead and Cardigan is tried for murder, but refuses to tell where he was at the crucial time. Babs reveals that he was with her. Cardigan is acquitted but Bab's name is under a cloud. All ends happily, however, when it develops the letters were written by Bab's sister before she was married and that the murder was committed by Dickinson's valet.
The Social Code
(Metro—Five Reels)
(Reviewed by Chester J. Smith)

THIS Rita Weiman story is eminently adaptable to the winning mannerisms of Viola Dana. Replete with sympathetic appeal and absorbing in dramatic situations, it lists the closest attention from start to finish. It gives Miss Dana a wide scope for the display of her talents, and she is equally good as the reckless, care-free girl of the opening reel and the desperate, distracted heroine who so splendidly tries to the exciting climax.

There is nothing new nor novel in the story. Its situations have been unfolded many times before, but it is that type that will probably always be appealing to an audience. This particular one is well-knit and faultlessly told. There is not a moment that it drags throughout the five reels.

Malcolm McGregor fits as snugly into the role of Dean Cordina, the hero, who, through circumstances, all but sacrifices his life in the electric chair, as does Miss Dana in the role of Babe Van Buren, who saves him from his desperate plight. In fact, the cast is faultless, and Maid-McGregor's portrayal of the role throughout could hardly be improved upon and it is a role that in inexpressible hands of Oscar Apfel, and this work in unadulterated by any treatment. Not the least attractive part of the picture is the manner in which it is set. Scenes in and about an extensive country club and much to the credit of the production and will serve to make the tizzy business man and the young delinquent long for the next film with old General Far.
The Steadfast Heart (1923)
Editor Angus Burke (Joseph Striker). News Employee young Angus Burke (Joseph DePew). Older Editor.

As a young boy, the hero shoots the sheriff coming to arrest his father, a thief, when he is ordered to do so by his mother. After being found not guilty, he gets a job on a newspaper and is adopted by the editor, but leaves due to opposition from the townspeople. He later returns to take over the paper and is also made assistant manager of the bank. The town district attorney, who attempted to have the hero convicted as a boy, is involved in corrupt dealings and tries to abscond with funds invested by the townspeople in a shady oil scheme. Of course, the hero stops him and saves the town. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 47.

Young Angus Burke accidently shoots the sheriff, who is leading a posse to get the boy's father, a thief. Angus' mother dies, and he is taken to trial alone. Found not guilty, he is given a job with the local newspaper office. He leaves when several citizens object to his presence -- to return several years later. He takes over the newspaper and saves the townspeople from a gang of crooks. American Film Institute Catalog of Feature Films

This Horatio Alger-type drama stars John Striker. Titus Burke (Walter Lewis) is a thief, and the sheriff gathers up a posse to capture him. Burke's wife Martha (Mary Alden) convinces their son Angus (Joseph Drew) that their lives are in danger and, as a result of his fear, Angus shoots the sheriff dead. The mother is also killed in the fray. Although he's only a boy, and an orphan, Angus is tried for murder. He is found not guilty and a kind-hearted man gets him a job on the local newspaper. The small-minded townsfolk don't want him around, however, and he is sent away. Twelve years later he returns (played by Striker) and takes over the paper. In spite of opposition, he proves his worth and helps to save the town from a group of swindlers. Now firmly established in the town that once shunned him, he is able to settle down with his childhood sweetheart Lydia (Margaret Courtot). Janiss Garza, allmovie.com
‘The Steadfast Heart’
Released by Goldwyn November 7, 1923

BRIEF: A romantic drama of the hills produced by Distinctive Pictures Corporation. Directed by Sheridan Holland and played by all-star cast.

SEVERAL important commercial link-up, organization arrangements, ballyhoos and contests are possible in putting over this picture.

There are several newspaper scenes in this subject and that naturally affords an excellent opportunity to tie-up with one of your local publications. Any live editor will be glad to cooperate with you 100 per cent on the angle that the late President Harding got his start in the country newspaper office.

Exhibitors Trade Review, November 10, 1923, p. 1120
Exhibitors Trade Review, January 5, 1923, p. 23
The latter part of the picture, showing the boy grown up, fighting against the narrow-minded prejudice of a small town, contains many domestic situations.

A fascinating love story is interwoven through the picture, starting with the first love of two children—the one the rich little girl of the town, the other the son of the town doctor—and culminating in a real lovetriangle when the boy makes good and returns to seek the sweetheart of his youth.

"The Steadfast Heart" presents no pretensions of being a big production, but it is the sort of picture an audience can thoroughly enjoy. It is ably enacted by players who have all entered into their roles with a sympathetic understanding which makes the characters live and have personality. Miriam Batista does her part to carry along the juvenile part of the story, and Joseph Stroher as the grown boy fighting alone to make a place for himself in the world will keep the interest aroused, while Marguerite Courtet plays an attractive other half of the love trio.

**Case**

Lydia Cranfield, ....... Marguerite Courtet
Lydia Cranfield (child) ......... Norah Bartley
Angus Burke (child) ............ Joseph Sucher
Angus Burke (adult) ........... Joseph Depew
Mai Crane (child) ............. Mack Boundary
Mai Crane (adult) .............. Jerry Devine
Crane, Eliza .................... William R. Hall
Browning ........................ Mervyn Travers
Mrs. Burke ..................... Mary Adlon
Burke, Eliza ..................... Willa Bell
Burke, Jabez .................... Fred Tracy
Burke, Eliza ..................... Marie Maturen
Jehu ............................. Barbra Knights
Titus Burke ............................ Winter Lucas
Mrs. Cranfield .................... Mary Methven
Mrs. Cranfield ........... ......... Mildred Areta
Mrs. Cranfield ........... ......... Noelle Creeden


**Story**

Angus Burke's father steals money and runs away. His mother, half crazed by her life of abuse and poverty, believes the sheriff's men to be robbers and tells Angus to run. He kills the sheriff, is tried and released. Dave Wilkins takes the friends boy to live with him. Angus is prosecuted by the people of the town, especially Mai Crane, son of the prosecutor. His one friend is Lydia Cranfield, the rich little girl of the town. Wilkins sheds Angus away to school. He rises rapidly in the business world but is called back to Fairbanks by the sickness of Wilkins. Mai Crane tries to run Angus out of town. Lydia is enraged at him. He and his father have formed an oil company and the people become suspicious of their dealings. Angus learns that Cass has lost town with the funds of the people. He goes after him and catches up to him just as Cran's car turns turtle on an embankment, killing Cran. Angus returns with the money, becomes the hero of the town, and wins Lydia's love.
"The Steadfast Heart"

Goldwyn Offers an Appealing Human Interest Drama on Theme of Downtrodden Boy Who Makes Good

Reviewed by Beutrice Barrett

There is no stronger appeal to the heart than the appeal of a child made an apathetic and hopeless creature by abuse. And there is no greater appeal to the sympathies than the downtrodden boy who, given a chance in the world, overcomes his handicaps of birth and environment and makes good.

"The Steadfast Heart" is a picture with this child appeal, and it will reach every heart in the audience. It is a simple, small town story, well told in a convincing, true-to-life manner that makes the characters live on the screen. Almost the entire first half of the picture is devoted to the life and hardships of the child, but unlike most pictures in which child actors are featured, this does not drag. Events move along quickly and in a manner that will hold the intense interest of the audience. Joseph Depew is a most able child actor with a happy faculty of becoming the boy he is depicting, and he cannot fail to arouse the sympathy of any audience.

Story

Angus Burke’s father stole money and ran away. His mother, half crazed by her life of abuse and poverty, believes the sheriff’s men to be robbers and tells Angus to shoot. He kills the sheriff, is tried and released. Dave Wilkins takes the friendless boy to live with him. Angus is persecuted by the people of the town, especially Mal Crane, son of the prosecutor. His one friend is Lydia Canfield, the rich little girl of the town. Wilkins sends Angus away to school. He rises rapidly in the business world but is called back to Rainbow by the sickness of Wilkins. Mal Crane tries to run Angus out of town. Lydia is engaged to Mal. He and his father have formed an oil company and the people become suspicious of their dealings. Angus learns Crane has left town with the funds of the people. He goes after him and catches up to him just as Crane’s car turns turtle down an embankment, killing Crane. Angus returns with the money, becomes the hero of the town, and wins Lydia’s love.

The latter part of the picture, showing the boy grown up, fighting against the narrow-minded prejudice of a small town, contains many dramatic situations.

A fascinating love story is interwoven through the picture, starting with the first love of two children—the one the rich little girl of the town, the other the son of the town drunkard—and culminating in a real love theme when the boy makes good and returns to see the sweetheart of his youth. "The Steadfast Heart" makes no pretensions of being a big production, but is the sort of picture an audience can thoroughly enjoy. It is ably enacted by players who have all entered into their roles with a sympathetic understanding which makes the characters live and have personality. Miriam Battista does her part to carry along the juvenile part of the story, and Joseph Striker as the grown boy fighting alone to make a place for himself in the world will keep the interest aroused, while Marguerite Courtot plays an attractive other half of the love duo.

Cast

Lydia Canfield..............Lydia Canfield
Lydia Canfield (child)...........Miriame Battista
Angus Burke..............Angus Burke
Joseph Striker...........Joseph Depew
Angus Burke (child)...........Joseph Depew
Mal Crane..............Mal Crane (child)
Hugh Huntley..............William B. Mack
Jerry Devine..............Sherry T鞍vay
William Black..............Muriel Majeroni
Biswaq..............Harlan Knight
Mrs. Burke..............Vallerie Louis
Mary Alden..............Louis Rizer
Woodhouse..............Mary Arden
David Wilkins..............Helen Strickland
Jake..............From story by Clarence Baddington Kelland.
Titus Burke..............Adapted by Philip Lonergan.
Truemom..............Directed by Sheridan Hall.
Louis Pierce
Mary..............Length, 7 reels.
Mildred Arden
Mrs. Canfield..............Helen Strickland

Moving Picture World, November 24, 1923, p. 406
STEADFAST HEART

Distinctive production, adapted from the story of Clarence Badlington, Kill and by Billy Lenaghan. Directed by Sheridan Hall. Shown at the Capitol, New York, Dec. 23. Running time, 75 minutes.

This is a rather draggy affair that starts depressingly and later lightens up. As a picture it doesn't appear on the surface to have any particular strong box office appeal. It is just one of the average run of program pictures.

There is one thing about the production, it has some half dozen names that might attract patronage. They are Marguerite Courtot, who makes a reappearance after an absence of some length; Miriam Battista, William B. Mack, Mary Alden and Mario Majeroni. Incidentally, there are a couple of kid actors in Joseph Depew and Jerry Devine who make a decided bid for fame in the production.

The story is one of small town intolerance. The hero is a youngster with low-browed parents who live in a shack on the outskirts of the town. The father commits a robbery and makes his getaway. The mother, half-crazed from a beating, believes that the posse searching for her husband are really bandits and she instructs the lad to fire through the door when she gives the word. The boy does and kills the sheriff. He is tried for murder and acquitted, whereupon the editor of the local paper adopts him, starting to educate and raise him.

The other youngsters of the town, however, will have nothing to do with the boy. One in particular, the son of the district attorney who tried to have the boy convicted, takes every opportunity to call him "murderer and jailbird." The boy is finally sent away to school by his foster father, and after 12 years returns to the town.

The district attorney and his son are mixed up in a shady oil proposition scheme, and the local paper gets after them. The boy is the editor and he takes his stand to maintain it.

Finally he is made assistant manager of the bank. When the district attorney, driven to desperation through failure of the oil scheme to pan out, tries to decamp with the funds that the natives have invested, it is the boy that they have all cast out who goes after him and recovers the coin.

That makes him the hero, and the girl who was engaged to the district attorney's son breaks off the match, with the final fade-out finding her in the hero's arms.

The story drags along at a slow pace and at times becomes tiresome. The direction of Sheridan Hall, while satisfactory from a perfunctory viewpoint, does not give the picture a wallop at any point that would register particularly with an audience.

Of the cast Mary Alden in a character role for a brief time at the opening of the story registers strongly. Marguerite Courtot as the heroine is conventional, but Miriam Battista, who plays the same character as a little girl, gets her work over with a bang. That is also true of the two youngsters, Joseph Depew and Jerry Devine. William B. Mack is the heavy and scores.

There is some fairly good photography in spots, and a couple of street fights between the kids register for comedy.

Fred.
Stephen Steps Out (1923)
Newspaperman Harry Stetson (Harry Myers).

When Stephen Harlow, Jr., fails his course in Turkish history, his father, a founder of the school, sends him to Turkey to learn his lessons and fires Gilman, the history teacher, whom he could not bully into passing his underachieving son. Stephen, Jr., to make amends, has Gilman reinstated, and, after a thrilling adventure in Turkey in which he rescues the sultan's son and is given a coveted medal, returns to school and presents the medal to Gilman. American Film Institute Catalog of Feature Films
“Given a frisky American boy, a breezy newspaper man, a kidnapped Turkish Prince, and a group of scheming revolutionists and a lively time is a foregone conclusion,” is the opinion of the Cincinnati Inquirer and they say that “Douglas Fairbanks Jr. in his wholesome good nature, his hearty appreciation of the comical, his vivacity and agility, bears a striking resemblance to his illustrious father.” He predicts a notable career if all future appearances are on an equal plane of excellence and speaks of Theodore Robert’s characterization as “his usual likable self—with variations”; and also commends Harry Myers in his pleasing comedy part.

Exhibitors Trade Review, January 19, 1924, p. 40
‘Stephen Steps Out’


CAST OF PLAYERS

Stephen Harlow .............. Theodore Roberts
Muley Pasha ................... Noah Beery
Harry Stetson ................. Harry Myers
Dr. Lyman Black .............. Frank Currier
Prof. Gilman .................. James O. Barrows
Mrs. Gilman ................... Fannie Midgley
Virgil Smythe ................. Bertram Johns
Osman .......................... George Field

By Eddy Eckels

Doug Junior is a drawing card name. There is no doubt about that. The Rivoli was packed—jammed. And there had been no fooling in the advertising. The public knew it was the kid. And they wanted to see what the kid could do.

In this, the first of his efforts, he at least proves the right to the name of Fairbanks. A chip off the old block.

Of course he is not as experienced as Jackie Coogan. He has many lens tricks yet to learn. He is unfortunately making his debut at the angular age, which the Richard Harding Davis story helped to cover mighty well.

In fact young Doug is all arms and legs, but he is all smile too—and all personality—which makes you forget physical dimensions.

The big thing that counts with the exhibitor is that the public is curious to see the youngster and here he is in a darn pleasing picture. Surrounded by a cast of names that mean much toward making it good entertainment.

The story is simple, easily understood.
Stephen fails to get his college diploma by flunking in History. The professor who flunked him is promptly fired because Steve’s Dad was one of the school’s financial pillars.

Steve doesn’t like that and plans to square matters for the poor old professor. What he does is of course miraculous and funny. The prof gets a medal and Steve wins his Dad’s pride.

Play up the names of Theodore Roberts, Noah Beery and Harry Myers. Although their’s are subordinate roles they merit plenty of advertising.

Pour oil on the fire of public curiosity to see the lad, whose father’s Robin Hood still holds the world’s record box-office draw at New York’s Capitol theatre. You can’t go wrong. The boy is more than likeable. The picture is more than satisfying.

And don’t overlook the name of Richard Harding Davis.

*Exhibitors Trade Review*, December 8, 1923, p. 27
STEPHEN STEPS OUT

Famous Players-Lasky production starring Douglas Fairbanks, Jr. Original story by the late Richard Harding Davis was titled “The Grand Cross of the Crescent.” Edith Bingham made the screen adaptation and Joseph Henabery directed. At Rivoli, New York, Nov. 18. Running time, 75 minutes.

Stephen Harlow, Douglas Fairbanks, Jr., Stephen Hargaw, Theodore Roberts, Muley Pasha, Noah Beery, Harry Stenson, Harry Myers, Dr. Lyman Black, Frank Currier, Prof. Gilman, James O. Barrows, Mrs. Gilman, Fannie Midgley, Virgil Smith, Bertram Johns, Anian, George Field, Rustem, Maurice Freeman, Sultan, Fred Warren, Sultan’s son, Pat Moore, Secretary, Jack Herbert, Hotel Proprietor, Frank Nelson.

Of all the late Richard Harding Davis’ stories, and he turned out a lot of great ones “The Grand Cross of the Crescent” was about the weakest choice that could have been made in supplying the basis of a picture vehicle for Douglas Fairbanks, Jr.’s debut as a screen star.

Re-titled “Stephen Steps Out” the story may be helped somewhat commercially by the new monicker, but it’s decidedly ordinary stuff and distinctly old-fashioned aside from the title.

Young Fairbanks is 13. He looks about 16 and screens well enough, but the boy is noticeably immature as far as acting goes. The F. P. appear to have rushed him into stardom several months before he was ready for it. A course of playing bits that would have given him the experience at least in some measure that he obviously lacks would have helped a lot. That might not have been so practicable as it sounds inasmuch as the F. P. had to star young Fairbanks in order to secure the prestige and box office value attaining from his name.

He isn’t a bad actor by any means for a juvenile, but film acting is a profession, trade or art, it has its tricks that must be learned and young Fairbanks acting school hasn’t been intensive or extensive enough.

There is an obvious effort to give young Fairbanks some athletic stuff that will recall Douglas, Sr. This has the boy jumping from a roof, topping a high wall, etc., but the gymnastics are only incidental however. A swing on a rope at a goodly distance from the camera by Fairbanks, Jr., would have been much more effective if a couple of close-ups had been inserted. While the swing was undoubtedly done by the boy, the distance from the lens lent the impression of a double being used that close-ups would have dispensed.

There is no love interest. That isn’t a good idea either. Even allowing the youth of the hero of the story there could be a calf-love affair with an ingenuity of the same age or a heart interest theme could have been incorporated in some way that would not necessarily have the hero as one of the principals.

Of human interest there is little, most of the action running along in the same mechanical way as program pictures usually do.

Briefly the gale treats of a kid who falls in school and his dad sends him to Turkey to study history. While in the Orient the boy meets a reporter and the latter arranged a publicity stunt which focuses the spotlight on the professor who held such high ideals he wouldn’t pass a millionaire’s son because he had a father with barrels of coin.

The kid comes back from his sojourn in Turkey with a better knowledge of the world than a thousand schools could teach him, and that’s about all the film provides.

The supporting cast is unusually good. Theodore Roberts as the father has little to do, but does it as competently as always. Harry Myers is the reporter and plays it properly. Noah Beery makes a dandy villain with a Turk make-up that could t. S. Pasha himself. The rest of the cast just come and go doing what they’re told to do apparently and doing that satisfactorily.

“Stephen Steps Out” is palid entertainment, especially for a first picture for a star. The “name” thing will figure as a good box office asset without question for this one. But the next one should be a great deal better.
Stephen Steps Out  
(Paramount—Six Reels)  
(Reviewed by Frank Elliott)

A REFRESHINGLY new personality has hit the screen. "Dougy" Fairbanks, Jr. A chip off the old block. He's got Dad's smile and he really can act just as natural as some of the veterans. And he has that valuable screen asset—youth. We would say that the debut of the younger Mr. Fairbanks is thoroughly satisfactory.

An ideal story has been picked out to exploit the abilities of the new star. It is one of Richard Harding Davis' best and in book form was called, "The Grand Cross of the Crescent." Paramount has made it into a picture crammed full of action, heart appeal and chills. It starts out with a lot of school boy pranks, visualizing on the screen many scenes which many members of the big film audience have gone through themselves. Then the plot switches to Turkey where Mr. Fairbanks, Jr. has a chance to show his ability at stunt performances.

Human interest has been built into the picture in the attitude of the boy toward an old college "poof" who has "crabbed" his graduation by "thinking" him because he deserved it while all the other teachers passed him because they liked the wrath of his rich dad and who really supports the prep school. As a result of the old man's action he is fired and the boy in order to make amends plots to have him "decorated" for his wonderful history of Turkey. He succeeds in an unusual manner and the picture literally ends as a hie of glory.

An excellent cast has been selected to support the youthful player. First of all is Theodore Roberts who comes close to grabbing the picture for himself. Then there is Noah Berry, villain par excellence; Harry Myers and his puppy comedy; Frank Carriere who is a great "poxy" and so on.

"Stephen Steps Out" will not be hard to put over, because to start with there is the natural curiosity of the public to see Doug's non. Next, the story is a famous and popular author. There is a fine cast. The story has a real moral and through it all runs the stirring quality—the magnetism of Americans youth.

THEME. A comedy drama of adventure in which a youth sets out to make amends for causing his old prep school teacher to lose his job and in so doing gets into some real thrilling adventure in Turkey.
“Stephen Steps Out”
Paramount Introduces Douglas Fairbanks, Jr., Who Promises to be a Success
Reviewed by Mary Kelly

Press-agented as “the real American boy of the screen,” Douglas Fairbanks, Jr. steps forth and to a charming degree makes good this tremendous reputation. He is a new type among juvenile stars. His picture makes a great appeal to youth and has something that all the fans will enjoy.

While his famous name will no doubt attract widely upon the occasion of his initial appearance, the young star is possessed of a personality and ability that, once introduced, needs no “prop” whatever. He is natural, genuine and altogether winning. His performance shows a degree of poise and good taste that will swing public opinion at once in his favor.

Richard Harding Davis’ story, “The Grand Cross of the Crescent” furnishes material that is breezy and entertaining. It transports the boy from a college dilemma to Turkey, a setting for much intrigue and action. It is all brightened by bits of good comedy and characteristic Americanisms that will be popular. Sentiment, too, is an important factor. The old college professor who flanks young Stephen in history, thereby losing his position and the rose-covered cottage where his sweet wife and he lived for years, is affectionately played by James O. Harrows.

The love element is absent but not conspicuously so. It is a boy’s story but one that both sexes will enjoy, because of its wholesomeness and action. The cast has valuable personalities such as Theodore Roberts, Noah Beery, Frank Currier little Pat Moore and Harry Myers. Much of the picture’s appeal is due to Joseph Henabery’s excellent directing, and to fine photography.

Cast
Stephen Harlow, Jr. Douglas Fairbanks, Jr.
Stephen Harlow
Theodore Roberts
Noah Beery
Harry Steen
Harry Myers
Dr. Lucien Black
Frank Currier
Prof. Gilman
James O. Harrows
Mrs. Gilman
Fannie Midgley
Virgil Smythe
Hertram John
Osma
George Field
Rustem
Maurice Vroom
Sultan
Fred Warrers
Sultan’s son
Pat Moore
Secretary
Jack Herber
Hotel Proprietor
Frank Nelson


Story
Stephen Harlow, Jr., fails to graduate at Stillwater College, due to Prof. Gilman, who flunks him in history, despite Harlow, Sr., who has endowed the school. Harlow, Sr., is furious, sends the boy to Turkey to learn history first hand and then has Gilman fired. His son learns of this and decides to reinstate Gilman, who is not to blame. He gets mixed up with some Turkish revolutionists, saves the Sultan’s son and wins the Grand Cross of the Crescent, which he sends to Gilman, appropriately for the book on Turkish history which he has written. Gilman is reinstated. Stephen returns and his father is proud of him.

Moving Picture World. December 1, 1923, p. 493
“STEPHEN STEPS OUT” with Douglas Fairbanks, Jr. Paramount didn’t sign Douglas Fairbanks, Jr., chiefly because he is his father’s son, although that fact will loom up big at the box office of course. Young Doug is more than that. One can’t look at him five minutes without falling for him. He is just all boy—clean, healthy, breezy—THE American boy. When he went out to Hollywood to start his first picture he captivated the heart of everybody. And the screen catches and radiates his wonderful personality, for he is a fine actor. The screen public is going to open its arms and take Douglas Fairbanks, Jr., to its heart.

But just so there wouldn’t be any doubt of it, Mr. Lasky bought Richard Harding Davis’ story, “The Grand Cross of the Crescent,” for young Fairbanks’ first starring vehicle, assigned Edfrid Bingham to adapt it with the title, “Stephen Steps Out,” and named Joseph Henabery to direct. In the story the boy is the son of a self-made millionaire who has endowed a preparatory school to which he sends his young hopeful. There the boy is denied his diploma because he has flunked a course in Turkish history. The father is enraged and has the old professor fired. How the boy, feeling sorry for the teacher, goes over to Turkey, gets possession of a Grand Cross of the Crescent and brings it back and has it presented to his former instructor, thereby winning back for him his old position, forms a typical Richard Harding Davis adventure tale.

See who is in the cast: Theodore Roberts as the professor, Noah Beery as the father, Harry Myers, who made such a hit in “The Connecticut Yankee”; Forrest Robinson and Frank Currier.

* * *

Exhibitors Herald, September 8, 1923, p. 61
Stung (1923)
News Service. Johnny Jones (Edward Peil Jr.) and his female partner (Gertrude Messinger) are having trouble getting their decrepit “motor” to carry them from their route, after making deliveries of periodicals, a part of their news service.

"Stung"
(McDonald-Pathe—Two Reels)
BRIGHT and snappy is this comedy featuring juvenile talent, who carry their respective roles in the most satisfactory manner, remaining delightfully child-like, yet never failing to deliver their work in grown-up style.

To begin with the leading players, Johnny Jones and Gertrude Messinger, are having some difficulty in getting their worn out and altogether decrepit “motor” to carry them back...
to town from their route, after making deliveries of periodicals, a part of their news service. Along comes a one-horse conveyance, driven by an old settler. The children beg to be “towed,” but when the scheme doesn’t work out well, finally are picked up by Johnny’s sister’s admirer, who drives a smart roadster. Then there are some amusing scenes in a drug store at the soda counter, where the plot develops, embracing an amateur performance of “A Midsummer Night’s Dream,” resulting in the downfall of the city boy and profitable readjustment of affairs all around. There is enough genuine comedy in these two reels to carry it well, the players are all splendid and the offering a safe one with marked general appeal and need not be considered only suitable to amuse children.—LILLIAN GALE.

Motion Picture News, January 13, 1923, p. 208

Exhibitors Herald, January 20, 1923, p. 62
“Stung”
(Pathe—Comedy—Two Reels)

This is another of the series of juvenile comedies starring Johnny Jones, assisted by
Gertrude Messinger and distributed by Pathe. It is a pleasing offering built along
the same line as previous releases in this series and should prove particularly attrac-
tive to children. Johnny is instrumental in getting rid of a “city actor” who has broken
up the romance of one of his pals. This he does by placing honey in a donkey’s head
that is to be worn by the actor. Wasps discover the honey and the actor gets
“stung” good. All ends happily.—C. S. S.

Moving Picture World, January 13, 1923, p. 157

“Stung”—J. K. McDonald—Pathe

Type of production.........................2 reel comedy

Directed by Mason N. Litton this Johnny Jones comedy tells its pleasant little tale in a smooth, interesting fashion,
that will hold the attention and interest of almost any audience. Johnny is ably assisted by his usual company of youth-
ful players headed by little Gertrude Messinger. A young actor arrives in the little town from the city and proceeds to
break up a love affair by taking charge of an amateur performance of “A Midsummer Night’s Dream.” Johnny seeking
to play a joke on him fills the donkey’s head which the actor uses for the part of Bottom, with honey, but a swarm of bees,
attracted to the honey fill the head instead. With eyes “stung” shut, the youth is seized by deputy sheriffs for run-
ning away with a partly paid for machine. This they sell to Johnny for the amount of the balance due and the love affair
is patched up.

The Film Daily, January 6, 1923, p. 15
Appendix 15 - 1923

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Johnny Jones, Female Partner)
Ethnicity: White (Johnny Jones, Female Partner)
Media Category: Newspaper
Job Title: News Employees (Johnny Jones, Female Partner)
Description: Major: Johnny Jones, Female Partner, Positive
Description: Minor: None

Sweetie (1923)
Newsgirl “Sweetie” (Baby Peggy – The Little Newspaper Vendor) starts out as a waif selling newspapers, whose income from selling newspapers is described as “smaller than herself.” While crying “extree,” the girl helps a blind man, and is eventually adopted by a wealthy woman.

"Sweetie"
(Universal—Comedy—Two Reels)
This Century comedy gives Baby Peggy versatile opportunities, and should be most pleasing to her admirers. She starts out as a waif selling newspapers. She finds an old, blind violinist in need of money; and, dressed in a gay Italian costume, she grinds a hand organ in the hopes of raising money. This fails, but she is adopted by a wealthy woman, and the second reel finds her in society. She adds an original touch to the party by doing an Egyptian dance number. Baby Peggy proves to be a real star in this number. M. K.

Moving Picture World, February 24, 1923, p. 813
"Sweetie"
(Baby Peggy)
(Century-Universal—Two Reels)

We have ceased to be surprised at the talent displayed by Baby Peggy, infant screen leading woman. But when a child so tiny goes in for a complete characterization and triumphs, as Baby Peggy does in "Sweetie," it ceases to be commonplace.

Peggy is at first a street waif, whose income from selling newspapers is described as "smaller than herself." While crying "extree" a blind street musician takes his post beside her, but is later crowded out by two other street musicians, who proceed to abuse the blind man's privileges. Peggy rebels, assumes the attire of a foreign child and starts out to get enough money from the two mean men to reimburse the blind man for his losses. In a head-kerchief, grinding the organ and directing the monkey, she surely hits the mark. Later, when obliged to make a quick get-away in an automobile, she is arrested for speeding. A kindly rich woman alights from a limousine and demands the child's release. She takes Peggy home to the palatial dwelling and informs her husband she intends to adopt the child. He does not approve of children or monkeys, but Peggy insists upon sharing her fortune with the pet. Eventually, Peggy appears dressed up for a party, and displays such versatility as would put many older ladies of the screen to shame.

"Sweetie" is a splendid comedy for little folk, and a good dose of "laugh" for grown-ups. —Lillian Gale.

Motion Picture News, February 24, 1923, p. 943
"Sweetie"—Century—Universal

Type of production.........................2 reel kid comedy

If your folks liked the first of the new Baby Peggy releases, "Peg o' the Movies," they will enjoy this one. It is simply a background for the Baby, but she handles the footage in good shape. She is exceedingly cute and "Sweetie" will be enjoyed by your women folks especially. She is seen first as a poor little girl selling newspapers, but a blind man’s music drowses her voice. However, her resentment against him is turned to pity when he is molested by some Italian street singers. To help him Peggy gets an organ and a monkey and follows the street singers around, taking their proceeds when they aren’t looking. She is adopted by a would-be society woman, who takes her home, monkey and all. At a party one evening an Egyptian dancer appears. Peggy is much amused and comes out while the dance is still in progress in a home-made Egyptian costume, consisting of a Turkish towel and a couple of tin cookie cutters. The laughs in "Sweetie" are derived almost entirely from the Baby and her cute facial expressions.

The Film Daily, March 4, 1923, p. 19

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Sweetie)
Ethnicity: White (Sweetie)
Media Category: Newspaper
Job Title: News Employee (Sweetie)
Description: Major: Sweetie, Positive
Description: Minor: None
Tea – With a Kick (aka Tea with a Kick!) (1923)
Editor Octavius Juniper (Edward Jobson) of a reform newspaper.

To help raise funds needed to appeal her father's case, Bonnie Day opens a tearoom featuring a group of stranded choristers performing a cabaret revue. The father is in prison because of a trumped-up charge made by some stock swindlers. Aunt Pearl would like Bonnie to marry small-town capitalist Napoleon Dobbings, but Bonnie is in love with young lawyer Art Binger. Binger eventually effects a release from prison for Mr. Day just at the height of Bonnie's business career. American Film Institute Catalog of Feature Films
SPECIAL CAST IN

TEA—WITH A KICK
(ASSOCIATED EXHIBITORS)

A light, frothy, and occasionally funny, affair with pretty Doris May and a supporting cast of 26 well-known players doing their best to make it appear convincing. Good for popular audiences. Written by Victor Hugo Halperin, the producer. Directed by Erie C. Kenton. Six reels.

THE CAST

Bonnie Day..................Doris May
Art Binger..................Creighton Hale
Jim Day....................Ralph Lewis
Aunt Pearl..................Rosemary Theby
Napoleon Dobbs..................Stuart Holmes
Irene, danseuse.............Irene D'Anelle
Hesperus McGowan.............Gale Henry
Mrs. Juniper................Dot Farley
Birdie Puddleford..........Louise Fazenda
Kittle Wiggle, reformer......Dale Fuller
Editor Octavius Juniper.....Edward Jobson
Mrs. Bump, reformer........Spike Rankin
Rev. Harry White.............Harry Lorraine
Pietro......................Sidney D'Albrook
King Kick...................Tiny Ward
Convict Dooley..............Earl Montgomery
Hazel.......................Hazel Keener
Gwen Van Peebles............Julanee Johnston
Napoleon....................William DeVaull
Sam Spindie................Hank Mann
"Brainy" Jones...............Zasu Pitts
Jiggs, the Taxi..............Chester Conklin
Oscar Puddleford............Snitzi Edwards
A business man...............William Dyer
Chris. Kringle...............Harry Todd
Convict Hooney...............Billey Franey
Bellboy 13..................Victor Potel

"Tea—With a Kick" was never intended to be taken seriously and if viewed in that light, makes passable entertainment. There is nothing wrong with the plot nor the way it is worked out, except that it is thoroughly conventional. The picture is just light, and at times somewhat broad, humorous slap-stick farce-comedy, that will appeal mainly to unsophisticated and those easily amused. It lacks subtlety, and the introduction of countless characters and side lights, tends
to confuse and detract from the original plot.

There is considerable good photography, many excellent sets and an introduction that is a ready-made prolog.

The theme of a college girl who is forced to raise money to free her father confined in prison on an unjust charge, is not exactly new but in this case it has been quite well produced. With a cast such as that named the exhibitor has several good talking points. The work of Stuart Holmes, Creighton Hale, Louise Fazenda, Zasu Pitts and Doris May is very creditable and you can promise lively entertainment and thoroughly moral.

Bonnie Day, so the story goes, when expelled from college, opens a tea room in a large hotel to raise money to free her father Jim Day, from prison. Because she refuses to marry him, Napoleon Dobbins determines to ruin her business. He puts liquor in the tea pots when the members of the Reform League call at her shop. An accomplice of Napoleon’s also plants a bottle of rum in the cellar. The editor of the reform newspaper discovers it and gets drunk. The tea shop prospers when Bonnie puts on a show called “Tea with a Kick.” She accepts the young lawyer who helps her free her father and all ends happily.

Exhibitors Herald, September 22, 1923, p. 61
“Tea—With a Kick”

Victor Hugo Halperin’s Rather Novel Feature Offered by Associated Exhibitors
Reviewed by Mary Kelly

As is conveyed by the title, “Tea—With a Kick,” is in some respects rather new and snappy. It has a number of attractive points, including chiefly a popular cast and a rather different plot. In view of other angles, however, it would be exaggerated praise to say that it belongs to the “safe bet anywhere” class of features.

There is plenty of action and variety—this prevails to a fault at times. A superabundance of incident and an almost confusing number of characters weaken the unity of the pictures. There is so much happening, and there are such fleeting changes of mood and scene that sometimes it seems more like vaudeville than drama. Most of it is done in a farcical mood, though the opening seems misleading in this respect. The burlesque is a bit broad, particularly in one scene of the fashion show, an incident of the type that belongs to the slapstick two-reeler. Equally objectionable from a different standpoint is a striking ad for a popular brand of cigarette.

On the whole the plot has considerable freshness. The girl who gets expelled from college and sets up a tea shop to earn money to free her father from an unjust prison sentence is a good character for screen entertainment. Her life is unusually eventful. Upon being accused of bootlegging, she stages a real tea party with a real kick. This is an attractive novelty and the fashion show is another successful scene. Doris May plays a grown-up role this time, and does it well. Stuart Holmes, Louise Fazenda, Creighton Hale and Zasu Pitts are most striking in a huge cast of notables, members of a “twenty-seven star cast.”

The picture has a good fundamental idea, any number of lively incidents and keeps up an entertaining pace that will interest the average fan.

Cast

Doris May..................Bonnie Day
Creighton Hale............Art Biiger
Ralph Lewis................Jim Day
Rosemary Theby............Aunt Pearl
Stuart Holmes.............Napoleon Dobbius
Irene D’Annelle...........Irene, danseuse
Gale Henry...............Hesperis Metcalf
Dot Farley................Mrs. Juniper
Louise Fazenda...........Birdie Puddleford
Dale Fuller............Kittie Wiggle, reformer
Edward Jobson...........Editor Octavins Juniper
Spike Haakin................Mrs. Bump, reformer
Harry Lorraine...........Rev. Harry White
Sidney D’Albrook.........Pietro
Tiny Ward..................King Kiek
Earl Montgomery...........Convict Dooley
Hasel Keeener...........Hazel
Julanne Johnston........Gwen Van Peebles
William DeVaull..........Napoleon
Hank Mann..................Sam Spudle
Zasu Pitts.................“Brainy” Jones
Chester Conklin..........Jiggs, the Taxi
Snitz Edwards............Oscar Puddleford
William Dyer.........A business man
Harry Todd................Chris, Kringle
Billey Franey..............Convict Hooney
Victor Potel..............Bellboy 13

Story and general supervision by Victor
Hugo Halperin

Direction by Erle C. Kenton
Length, 5,950 feet

Bonnie Day is expelled from college for serving tea in her room. She establishes a tea room in a popular hotel, and saves the earnings for law fees to be paid in fighting a suit for her father’s freedom. Her father is in prison, through a crooked deal of his competitor. A rejected suitor tries to ruin her business by putting liquor in the tea and notifying the Purity Leaguers. She outwits him in his scheme and gives a special entertainment called Tea—With a Kick. Her father is freed and the young man who has been her right hand assistant marries her.

Moving Picture World, September 8, 1923, p. 153
'Tea with a Kick'

Associated Exhibitors Photoplay in Six Plays
Author, Victor Hugo Halperin, Director,
Eric C. Keaton, Camera, William
Marshall and Phil Rawl, Running Time,
Seventy-Five Minutes.

CAST AND SYNOPSIS
Bonnie Day......... Doris May
Art Binger......... Creighton Hale
Ralph Lewis............ Jim Day
Aunt Pearl............ Rosmary Thoby
Napoleon Dobbins..... Stuart Holmes
Irene.............. Irene D’Annetelle
Hesperia McGowan...... Gale Henry
Mrs. Juniper.......... Dol Favel
Birdie Puddleford..... Louis Fazenda
Kitty Wipple....... Dale Fuller
Editor Juniper....... Edward Johnson
Mrs. Bump............. Spike Rankin
Reverend Harry White... Harry Lorraine
Pietro.................. Sidney D’Albrook
King Kick............. Tiny Ward
Convict Dooley...... Earl Montgomery
Hazel............. Hazel Keere
Owen Van Peebles..... Jananne Johnston
Napoleon........... William DeVaull
Sam Spindle........ Hank Mann
Brainy Jones......... Sa Set Pitts
Jigger................ Chester Conklin
Oscar Puddleford..... Smie Edwards
Business Man......... William Dyer
Chris Kringle........ Harry Todd
Convict Hooney....... Billy Franey
Belbooy 13........... Victor Potel

Bonnie Day attempts to raise money to free her
father, wrongfully imprisoned, by starting a lesson
course for her schoolmates at a young lady’s semina-
ry but is expelled. Her aunt orders her to wed Na-
poleon Dobbings, a wealthy catch. Her sweetheart, Art
Binger, breaks up the supposed marriage by capturing
the list of the roster, who is a disguised crook. Bonnie opens
a tea room. Napoleon Dobbings starts the members
of the local Purity League after her by stating
that she is serving “tea with a kick.” He does
the tea with liquor and the investigating reformers
become intoxicated. He also persuades Birdie Pud-
dleford to stage a fashion show as a rival attraction.
Bonnie announces that she will be ready to serve
“tea with a kick.” A big crowd results, but the
only “kick” in the proceedings is that furnished by
Bonnie’s dancings. Art Binger’s efforts and Bonnie’s
earnings free her father. Napoleon plots to have
the boat they are married on blown up, but his hench-
man, Pietro, forgets to place the bomb and the lovers
are finally united.

I'm going to give ’em something new in
the laugh line," said Producer Victor
Hugo Halperin, when in his author capa-
city he doped out "Tea with a Kick." He
kept his promise. This picture would make a
guy with toothache forget the dentist for
the time being and force a grin out of the
most hardened cynic that ever scowled.

And it’s unique in more ways than one.
There’s twenty-seven, count ’em, twenty-sev-
en real stars dispersing themselves in the
film and two thousand extras—we won’t ask
you to count the latter, but they’re there!

There’s a fashion show—Golden Globe Re-
vue—to quote the subtitle, displaying Paris
styles galore, the sort of thing that will
score a tremendous hit with the women folks.

All of which will serve the exhibitor nicely
when it comes to exploitation, not forget-
ing the facts that rap the reform tribe
are always welcome in films, and prohibition
enforcement is an ever timely topic.

Mr. Halperin put a melodramatic back-
ground into the plot, but wisely refrained
from allowing the serious mood to predomi-
ante for more than a split second. There’s
a thrill here and there, but at the crucial
moment it always turns into hilarity, leaving
no room for argument as to probability.

The result is that nobody cares a cent
whether the story is convincing or not,
the main thing is that the characters stir up
more fun than a basketful of snakes and ac-
complish the difficult feat of successfully
putting over a comedy of considerable
footage.

Who ever thought of seeing Stuart Holmes
the heavy villain par excellence of so many
sensational features, play a comedy part and
get away with it in great style? Yet, Mr.
Stuart does exactly that little thing. He’s the
villain of the piece alright, but a comic one
— a wealthy, conceited ass who imagines

that he resembles Napoleon the Great be-
cause he has been named after him.

It must be a distinctly new sensation for
Mr. Holmes to have an audience gaming
with and at him instead of hissing him for
rank sordidness. Louise Fazenda, that
popular comedienne, fills the role of the love-
sick Birdie Puddleford, a real “dub” of a
character sketch that goes across with a bang.

Doris May is a pretty, lovable heroine and
Creighton Hale plays her good-looking sweet-
heart in capable fashion. Every member of
the huge star cast contributes his or her bit
to the picture’s success and deserves full
credit for sincere, clean-cut work.

It’s a safe bet that "Tea With a Kick" will
prove a good money-maker for any exhibitor
booking it. Skillful direction, handsome
photography—there are any amount of lux-
urious interiors and pretty outdoor shots—
and fun galore, it wins the entertainment
stakes in a gallop.

G. T. P.
Variety, October 11, 1923, p. 26

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Octavius Juniper)
Ethnicity: White (Octavius Juniper)
Media Category: Newspaper
Job Title: Editor (Octavius Juniper)
Description: Major: None
Description: Minor: Octavius Juniper, Positive
Three O’Clock in the Morning (1923)
Newsboy. Newspaper.

A woman breaks her engagement and leaves for New York. The man sees her picture in the newspapers and goes to New York to find her. He receives a cold reception, but they go driving and he hits a crippled newsboy and is arrested.

Elizabeth Winthrop, a headstrong flapper, rebels against her parents and moves to New York after breaking with her fiancé, Clayton Webster. Hugo von Strohm, a wealthy playboy, procures Elizabeth a job as a chorus dancer and secretly pays her salary. After he tries to seduce her, Elizabeth sees through his kindnesses and returns to her parents and Clayton. *American Film Institute Catalog of Feature Films*
With the oil paintings, attractive posters and stills you can have a very attractive lobby display. The lobby can be fitted up as the stage of a cabaret and with a good band playing some of the popular hits can’t help but give this picture a rousing send off. One of the pieces to be featured is the song hit which is tied up with the picture should be “Three O’Clock in the Morning.” Your music store should be tied-up and give a good window display of this song with some of the attractive posters and stills you will furnish.

A big face of a clock set at 3 electric lighted in the front of your theatre or on a ballyhoo will have a lasting effect. With the ballyhoo you could arrange for two face clocks on each side of the vehicle and have them lighted at night and on the top of them have several chorus girls in ballet dresses. Everyone likes this stuff and falls for it.

A good tie-up would be with your shoe store on ballet shoes. Every mother’s aim is to have her little girl a dancer. This will be a good chance for the shoe man to advertise his ballet shoes and you can furnish him with stills of the chorus in the cabaret. This chorus is the famous Bambalina girls of “Wild Flower,” one of the biggest hits on Broadway this season.

Mary Carr, made famous by her mother role in “Over the Hill,” is a drawing card and can be played up heavily. Mary Carr’s natural interpretation of motherhood in “Three O’Clock in the Morning” has a strong appeal and you can’t make any mistake in playing her up big.

The press sheet and exploitation matter accompanying this picture will give you some live leads to follow in making this picture go over 100 per cent.

Exhibitors Trade Review, June 7, 1924, p. 62
Status: Unknown
Unavailable for Viewing

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

**A Tough Winter (1923)**
Newsgirl (Marie Mosquini) and her little brother is adopted by a bum (Snob Pollard).
"A Tough Winter"—Hal Roach—Pathe

Type of production.........................2 reel comedy

Snub Pollard with Marie Mosquini, directed by Charles Parrott, tries very hard to make this comedy a winner. In the first reel Snub’s difficulties with a straw hat and palm beach suit in the midst of a terrible blizzard serves as a peg on which to hang the different gags. He finally adopts a newsgirl, Marie Mosquini, and her little brother, and plays Santa Claus by dropping down the chimney with a bag of firecrackers. A mean landlord seeking rent complicates matters and the trio take a train to Florida. But by mistake the train goes to Iceland and the second reel, in an effort to travesty “Nanook,” has some really funny stuff.

The Film Daily, January 28, 1923, p. 23

A TOUGH WINTER
(PATHE)

Snub Pollard “mushes” home with the bacon with this highly entertaining and laughable comedy. It is the best in many ways of this comedian’s late comedies. The fun is fast and furious and the winter stuff, particularly scenes at the “North pole,” are original and very funny. Snub is a bum without a cent but with a good heart. He befriends two youngsters who are thrown out of their little home on Christmas day by a grasping landlord. Finally Snub marries the girl, and they go to the North pole to live. The landlord then discovers the girl is his own daughter and he hires dog sleds and goes to get her. There is more plot than usual and the whole is a very pleasing, clean comedy.

Exhibitors Herald, March 3, 1923, p. 60
Status: Partial print exists
Partial Print on YouTube

Type: Movie
Genre: Comedy
Gender: Female (Newsgirl)
Ethnicity: White (Newsgirl)
Media Category: Newspaper
Job Title: News Employee (Newsgirl)
Description: Major: Newsgirl, Positive
Description: Minor: None
The Town Scandal (1923)
Editor Toby Caswell (Edward Hearn).

Newspaperman Toby Caswell (Edward Hearn) helps Broadway chorus girl Jean Crosby (Gladys Walton) publish her memoirs in her hometown to embarrass the town's male citizens, who have also been trying to put the moves on her. When the male citizens try to stop the editor from publishing the articles, the heroine saves him and agrees not to continue to run the articles if the men eliminate the town’s blue laws. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 47-48.

Broadway chorus girl Jean Crosby visits her sister in Murphysburg and finds that not only has her brother-in-law, Lysander Sprowl, squandered all the money she has sent, but the leading male citizens -- all members of the Purity League -- who were so friendly to her in New York will not now give her a second glance. With the help of newspaperman Toby Caswell, however, she anonymously publishes her life story in the town newspaper, thus frightening the men into offering Jean "hush money." Jean refuses their bribery, but before she and Toby leave town they get the gentlemen's promises to end their push for blue laws. American Film Institute Catalog of Feature Films
The Town Scandal


CAST AND SYNOPSIS

Jean Crosby, Gladys Walton; Toby Caswell, Edwarde Hearne; Avery Crawford, Edward McWade; Bill Ramsey, Charles Hill Mailes; Samuel Grimes, William Welsh; Lysander Sprowl, William Franey; Mrs. Crawford, Virginia Boardman; Mrs. Sprowl, Anna Hernandez; Effie Stron, Rosa Gore; Mrs. Grimes, Nadine Beresford; Mrs. Ramsey, Louise Reming Barnes; Trixie, Margaret Morris.

When Jean Crosby made her hit in a Broadway chorus she was a “hit” there, and when she dropped back in the old home town, Murphysburg, she was a “panic” to the puritanical-minded home folks. The Purity League didn’t like her—except when its male members made individual trips surreptitiously to Broadway to see what she looked like in tights! Their attitudes changed instantly when they left their wives in Murphysburg and waited at the stage door for Jean. To one of them she said, “How’s your wife?” and his answer was typical “Aw, why talk of a ham sandwich at a banquet!” But when Jean turned loose her nimble tongue on the Purity League with the help of her friend, editor of a Murphysburg paper, the excitement was rich and furious. What happened provides a riot of comedy and a romantic love story.
"The Town Scandal" makes a pleasing program picture and has been produced with a vein of comedy that is good. There is of course the necessary amount of love interest provided and the picture will in all probability find favor in any class.

Points of Appeal.—Gladys Walton has a story in this that raps the makers of the so-called blue laws and society reformers. The story itself deals with a show girl who is much sought after by visiting merchants from the home town but who is completely ignored when she returns. The romance between the girl and the young editor is entertaining. There is good interest developed and the picture stands a good chance of pleasing all who see it.

Cast.—Gladys Walton as Jean Crosby gives a nice performance and is ably assisted by Edward Hearne who plays opposite her as the country editor. The various townspeople contribute some good character work and the other members of the cast also are good.

Photography, Lighting, Direction.—All of the sets have been well executed. The lighting is good throughout. The story moves along breezily and holds the interest. Direction has been satisfactorily accomplished.

Exhibitors Trade Review, April 21, 1923, p. 1058
"The Town Scandal"
Universal—4701 Feet
(Reviewed by Laurence Reid)

Here's a bright little idea which, had it been treated more seriously, would have come mighty close to the truth. As it is it hits a genuine note even with its exaggerated hokum. It shows up the hypocrisy of the staid and proper moguls of a small town who looks with scorn upon a chorus girl while she is visiting in their midst but who, upon arriving in New York, extend to her the keys of the city. In other words they are cheaters against their marital vows.

This idea should have been exploited to emphasize the real truth of the matter and had it been treated accordingly it would have proved a very human document. But the picture is saturated with hokum—even though the types with few exceptions look genuine.

Propaganda is abroad in the town sponsored by the purity league. A chorus girl spends her summer there and when she goes to New York the opening night finds a few of the leading citizens of the village in the audience. Each tries to keep the other from learning of his playful tendencies, for all of them try to entertain the girl after the show. Naturally she thinks she belongs to the favored few. So when she arrives in the town again she looks up her old friends who promptly show her the air. Then she is inspired to expose them through the village press which is controlled by a fearless young editor.

The hokum comes strong at this point as the cowardly group try to keep under cover. They attempt to bribe her, with no result. She will expose their smug hypocrisy. Becoming desperate they put on their disguises and threaten severe punishment for the editor. He takes care of himself in manly fashion and the girl helps him out by driving a truck through the barn door, and breaking up the rough-house party. She extracts a promise from them to behave and cease their efforts in making the town over to suit their puritanical beliefs.

Gladys Walton's personality is ideal for the role of the chorus girl, and her cast is excellent. The women who compose the purity league are out of character. It's an interesting number which might have been a knockout. Someday the idea will be taken seriously. Then you'll see a real picture.

The Cast
Jean Crosby.......................... Gladys Walton
Toby Cassell.......................... Edward Hearne
Avery Crawford...................... Edward McWade
Bill Ramsey......................... Charles Hill Mailes
Samuel Grimes....................... William Welsh
Lyndsay Sprawl...................... William Francy
Mrs. Crawford....................... Anna Hernandez
Mrs. Sprowl........................ Virginia Boardman
Elle G. Strong...................... Rosa Gore
Mrs. Geimes........................ Nadine Beresford
Mrs. Ramsey......................... Louise Reming Barnes
Trissie.............................. Margaret Morris


The Story—Chorus girl snubbed in small town goes back to New York. The leading citizens come to the city and attempt to carry on an intrigue with her—though each one of them tries to keep his flirtation from the others. The girl thinks she is extremely popular with them. But when she returns to the small town she is promptly snubbed. She gets even by exposing them in the village press. The girl has a romance with the editor.

Classification — Human interest story sprinkled with comedy.

Production Highlights—The efforts of the village moguls to become playful with a chorus girl in New York. The scene when she is snubbed. The good work by the cast.

Exploitation Angles—The idea here is a sound one. Exploit it. Play up the star, who is ideal for the role. Treat it as an interesting stage story which carries a large volume of truth.

Drawing Power—Suitable for second class and small town houses. Will be best appreciated in city theatres.
“The Town Scandal”

Gladys Walton Successfully Cast in Universal Satire on Blue Law Advocates

Reviewed by Mary Kelly

Supported by good material that has been well directed, Gladys Walton offers entertainment not only to her admirers but to film fans generally. Universal has made a clever choice in the story of “The Town Scandal.” It is an entertaining expose of purity league advocates, putting their various hypocrisies to interesting use as comedy and drama.

Gladys Walton has a type of part which she always handles knowingly, the role of the show girl. It is suited to her particular art far more than some of her recent characterizations. Jean Crosby, the heroine, is a likable human mixture of worldliness and simplicity. Her adventures in the city where married men from her home town become her ardent suitors are pictured in a way that the majority will find amusing. Her part in the ballet number will of course have an appeal. The back stage atmosphere and stage door episodes are effective because of their bearing on the story.

The travesty on the men who are joy-killers while at home but without scruples when in the big city gives the picture its punch. Any exaggeration seems permissible because it is for comedy effect. The story shows originality and good construction and can be counted upon to entertain.

Cast

Jean Crosby ...... Gladys Walton
Toby Caswell ...... Edward Hearne
Avery Crawford ...... Edward McVade
Bill Ramsey ...... Charles Hill Milles
Samuel Grimes ...... William Welsh
Lynderg Sprovel ...... William Francy
Mrs. Crawford ...... Anna Hernandez
Mrs. Sprovel ...... Virginia Boardman
Ellie Strong ...... Rosa Gore
Mrs. Grimes ...... Nadine Beresford
Mrs. Ramsey ...... Louise Reming Barnes
Trixie ...... Margaret Morris

Story by Frederick Arnold Kummer.
Direction by King Baggot.
Length. 4,704 feet.

When Jean Crosby made her hit in a Broadway chorus she dropped back in the old home town, Murphysburg. The Purity League didn't like her—except when its male members made individual trips surreptitiously to Broadway to see what she looked like in tights. Their attitudes changed when they waited at the stage door for Jean. But when Jean turned loose her nimble tongue on the Purity League with the help of her friend, editor of a Murphysburg paper, the excitement was rich and furious.
THE TOWN SCANDAL

Corking little light comedy drama that should send the average film audience away pleased. Almost any exhibitor of the smaller towns and houses can play it for it ridicules the small town busy bodies always legislating for blue laws. Even though the little production contains this propaganda it is mighty good entertainment that has any number of laughs.

A chorus girl goes back to her home town for a summer vacation. After there for a short time she is called and she returns to the city. All of the "big men" of the town drift down to the city from time to time and all try to "date her up." When she goes back again to the home town the following summer and tries to get a job, they're all off of her, until she does go to work on a small paper that has been started by an enterprising young man and begins to write the "Life of a Chorus Girl." It is veiled blackmail in the eyes of the old boys and they try to buy her off, but she refuses a bankroll and tells them that the second installment of the story will give them all something to really talk about.

They band together and try to Klu...
Plenty of Comedy Incident in Hines’ Latest But Not As Many Laughs

Johnny Hines in “LUCK”

Mastodon—State Rights

DIRECTOR Not credited

AUTHOR Jackson Gregory

SCENARIO BY Doty Hobart

CAMERAMEN Chas. Gilson and Neal Sullivan

AS A WHOLE Comedy number that keeps going at good pace

STORY An effective idea for comedy and has some good twists but also some humor that doesn’t belong

DIRECTION Fair

PHOTOGRAPHY All right

LIGHTINGS Good

STAR Has appeared to better advantage

SUPPORT Violet Mersereau, the lead; several old timers in the comedy line-up such as Charlie Murray, Polly Moran and Flora Finch

EXTERIORS Adequate

INTERIORS Not many

DETAIL Picture too long; Ralph Spence titles

CHARACTER OF STORY Rich young man wagers a hundred thousand that he can earn ten thousand in a year without using his own money

LENGTH OF PRODUCTION 6,442 feet

Johnny Hines has had much better material for his comedies than this People’s Magazine story by Jackson Gregory or perhaps the scenario didn’t do it justice. At any rate the humor in his latest, “Luck,” is several degrees lower than what his admirers have come to expect of him and certainly there is no good excuse for a few off color bits of business that have no place in screen entertainment.

There is one bit in the dance hall sequence in which the recent corset checking expose is visualized and followed by a Ralph Spence title that may go big with the gallery gods but will disgust others. “Luck” needs some housecleaning and after that it will offer a much more pleasing comedy than it does at present. It is a fast moving feature with plenty of lively incident and some pretty fair comedy business. It isn’t the biggest laugh getter but with some cutting it can be greatly improved and stand a much better chance of holding them. The Earle and Wilson collar comes in for some advertising in the film.

The “Brewster’s Millions” idea has just been reversed and instead of hero wagering to spend his money in a given time, hero Johnny bets a hundred thousand he will make ten thousand in a year without a penny to start with. This affords a succession of incidents in which Hines becomes involved in various complications such as his arrival in a town where a fighter is expected to take part in a prize bout and a case of mistaken identity when Johnny is hailed as the fighter. Polly Moran, Charlie Murray and Flora Finch supply some fun at the ring side. Prior to this there is some good stunts in which Johnny avoids the conductor on the train.

They will probably like the melodramatic climax in which hero saves the girl from the mine cave-in and wins her father’s support in his town-building scheme thereby making it possible for him to collect the ten thousand necessary to win the wager. Johnny Hines works hard to put the picture over and his following will probably like “Luck.” The appearance of Charlie Murray, Flora Finch and Polly Moran is another good feature and Violet Mersereau is a suitable heroine.

Star’s Name And Old Time Comedy Players Will Attract

Box Office Analysis for the Exhibitor

For the regulation comedy liking crowd “Luck” will probably prove a satisfying feature and it is sufficiently peppy and fast moving to get over if they don’t demand too much in the way of comedy situations. If the offensive humor mentioned previously is cut you can safely show it to all classes but make sure that it is out or your family patronage will have something to say to you.

Where Johnny Hines is popular you can easily attract them by mention of his name and the title of his latest picture. “Luck” is a good title to work with and you might hand out cardboard horseshoes bearing lucky numbers for free admittance to the showing. This would undoubtedly get them interested. Be sure to say that Flora Finch, Charlie Murray and Polly Moran are in the cast.

The Film Daily, April 8, 1923, p. 10
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Toby Caswell)
Ethnicity: White (Toby Caswell)
Media Category: Newspaper
Job Title: Editor (Toby Caswell)
Description: Major: Toby Caswell, Positive
Description: Minor: None
**Trifling with Honor (1923)**

Journalist Kelsey Lewis (Hayden Stevenson) runs a news service. Stenographer Idea Hunt (Fritzi Ridgeway). Kelsey Lewis (Hayden Stevenson), who runs a news service, sends his stenographer Ida Hunt (Fritzi Ridgeway) to get a story on reclusive ballplayer, the Gas-Pipe Kid-Bat Shugrue (Rockliffe Fellowes). Hunt had a previous relationship with the ballplayer, who is trying to hide a criminal record. The two renew their relationship and Hunt tries to keep his past hidden. The Shugrue’s secret is discovered by crooks who try to blackmail him into throwing a game, but he confesses to a judge, who lets him off the hook. A subplot involves a small boy who idolizes Shugrue and convinces him not to betray the kids of America. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 48.

Released from prison on parole, the "Gas-Pipe Kid" returns to his home in the slums to find his mother dead and his father evicted. He is arrested for beating up the landlord but escapes with the help of Ida Hunt, his sweetheart. Years later he is a baseball star known as Bat Shugrue and is widely idolized by boys who read about his clean living. When Shugrue realizes his influence, he refuses to "throw" a game for blackmailers who threaten to reveal his past, and he goes to Judge Drury to tell the whole truth. The judge decides that Shugrue is more valuable free than in jail; the star is reunited with Ida. *American Film Institute Catalog of Feature Films*
on parole from a San Quentin stretch. His response to Ida’s waiting is frigid. Although he is shown beating up a landlord for dispossessing a tardy rentpayer, the sympathy is almost lost. For one thing, the tenant, a male of bleariness, looks much like he has drunk up the rent. If he ever had it, and the brutal assault by the Kid is going it a bit too strong.

The gas-pipe gent is arraigned in Night Court, but makes a successful desperate escape.

Five years later finds Shugrue a mighty king of swat and idol of the Los Angeles fans. Kelsey Lewis of a syndicate news service seeks an interview with the new public favorite for the purpose of writing an “autobiographical” life story over Shugrue’s signature. In Lewis’ office is employed Ida Malone, the girl who waited so long for the Kid. Lewis is not blind to Ida’s charms, and declares himself. Ida is the stenog assigned to type the Shugrue life story, illustrated with photographs, and recognizes the new idol as her former beau. The reporter has piped a wishy-washy yarn about how good to his mother Bat was in his youth; his abstainence from smoking, drinking and swearing, and altogether glorifying the 30-minute egg he really was.

The same judge from whose court the Kid escaped is shown doing a Ben Lindsey to a pair of juveniles reading extracts from the Shugrue newspaper serial, which seems to impress the youths. It also has a good effect on Jimmy Ida’s kid brother.

The punch of the story is an important game between the Angels

(Continued from Page 21)

and Vernon, with a gambling coterie holding the information over Bat’s head that the knew of a certain “Gas-Pipe Kid” who ran out of a court during trial. Shugrue takes “sick” suddenly. The ninth inning finds the score 2–0 for the Vernons.

The Almighy pull a last-inning rally and get two men on first and third. That’s the cue for Shugrue to heed the insistent fans’ demands for his pinch hitting. The obvious circuit clout results and its an Angels’ victory by 3–2.

The Kid decides to visit the judge’s home and confess, with the jurist magnanimously saying something about “better one Shugrue free than in jail.” The Kid confesses his affection for Ida hasn’t waned, and the picture admits “Looks like I’ve struck out.”

The flash of the baseball games have a certain thrilling effect. The casting is adequate, but the production doesn’t click just right. The attempts at the introductory comedy with the landlord and halloween carnival are painfully artificial. The leading male role is not drawn just right, although forcefully played by Rockliffe Fellowes. Miss Ridgeway did well opposite, and Buddy Messinger, the kid brother, is his usual bonnie self. That kid should be taken in hand and plugged for stardom. He ranks with the best of the youngsters. Abel.

Fealousy
“Trifling with Honor”

Universal Offers Something New in a Splendid Baseball Drama, with Rockcliffe Fellowes
Reviewed by Mary Kelly

This Universal-Jewel picture is a real attraction which will be welcomed enthusiastically by exhibitors and the general public because it is different. Universal has made a splendid choice in material, director and cast. It is wholesome drama, follows an original plot and will bring excellent returns to the box office.

As a baseball picture “Trifling with Honor” has a prestige that the ordinary feature lacks. While it is especially good at this particular time, the entertainment is powerful enough for success in any season. The story by William Slaven McNutt, originally entitled “Your Good Name” and appearing in Collier’s Magazine, has furnished intense drama and human interest.

Among the many good features nothing is more commendable than the choice of Rockcliffe Fellowes as “The Gas Pipe Kid,” alias Bat Shugrue. In this particular role he is a master. Not once does he lose his grip on the unique character of the man who was a public hero, a crook in private, the man of
many vanities, crudities and occasional bursts of kindliness.

Following close in the race for honors is Buddy Messenger. He has one scene that is a tremendous success. All the naturalness and enthusiasm of a small boy in love with the baseball hero of the hour is instilled in this great scene, where his burning praise of Bat Shugrue makes of him something that nearly approaches the youth’s ideal of what he should be. In his less spectacular moments he is almost equally interesting. It is easy to forget that Buddy Messenger is a boy actor—he is just a boy, a typical American boy, that everyone will like.

There are countless original touches and the finest sort of directing by Harry A. Pollard throughout the picture. The performance is so uniformly good that to mention special features or names might seem misleading. The one big thrill is the baseball game where Bat Shugrue, afraid to play because his enemies have threatened to send him back to jail, yields to the excited demands of the fans, throws personal fears to the winds and contributes one of his well-known home runs. It is a great climax. It does not leave the impression of a “hokum” stunt to give a final thrill to a weak picture. It plays its part in an altogether splendid picture.

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**Gas-Pipe Kid**

- **Shugrue**
- **Iona Hunt**
- **Jimmy Hunt**
- **Judge Drury**
- **Emmett King**
- **William Welsh**
- **Frederick Stanton**
- **Bill’s father**
- **Jim Farley**
- **Murray Jessop**
- **Bud Adams**
- **Sydney De Grey**
- **Leander**
- **Mike Geiger**
- **Jimmy, at eight years**
- **John Hatton**

Based upon story, “Your Good Name,” by William Stevens McNutt.

**Direction** by Harry A. Pollard.

**Photography** by John Brown.

**Length** 7,785 feet.

**Story**

“The Gas-Pipe Kid,” an escaped convict, utilizes the one good thing he has learned in prison—baseball—to set himself right with the world and become the sensation of baseball circles. It isn’t long before he is in the clutches of a gang of baseball gamblers. His orders are to throw the last and deciding game of the series or go back to the yawning penitentiary. From this situation he is saved by little Jimmy Hunt, a messenger boy, who beseeches him to protect his good name and keep his trust with all the kids in America, who look upon him as an idol. There’s a girl, too—a girl who waits while he is in prison and then keeps on waiting after he has escaped from prison, and as it proves, not in vain.

*Moving Picture News, May 12, 1923, p. 159*
“Trilling With Honor”
Universal Jewel—775 Feet
(Reviewed by Laurence Reid)

IT'S a neat character study which Universal offers in this magazine story by William Slavin McNutt, whose sport fiction has earned him a wide popularity. This is a different sort of crook redemption drama in that it doesn't rely so much upon a spiritual note or the element of pathos. Instead it merely shows a young jailbird determined to go straight without the strings of romance attached to him. Nevertheless there is a dominant romantic element interwoven in the story.

The picture opens with the convict being paroled and turning up in his cheap neighborhood to discover that his mother is dead. He sees the hearse passing down the street and after the landlord has dispossessed his father, the hero takes a turn in the affair and assaults him. Thus he is arrested again and sentenced to prison as a menace to society. However, he escapes from the officers, and makes a getaway through his sweetheart furnishing him with the necessary money for railroad fare. Then he bobs up as a professional baseball player and becomes nationally famous through this in-home runs. A news syndicate writes up his life and this compels him to go straight and narrow. But his prowess with the bat and the fact that he is idealized by the youth of the land is sufficient to make him a figure of redemption.

For the purposes of conflict a party of gamblers would suggest that he throw a ball game or two. They have something on him and he knows it. Yet he plays the game square and in the climax when victory hangs upon his big bat he turns apparent defeat into complete victory by the nifty score of three to two. Trust a director to make the most of the situation—what with two men out, two on bases, the last half of the ninth and the home-run king at bat! The girl who he left five years previously comes back into his life and has sufficient confidence in his redemption to forgive him and renew her affection. And the hero returns to the judge who sentenced him and in a spirit of generosity allows him his freedom—declaring he is more valuable to the boys of the nation who idealize him rather than a convict behind prison bars.

The role is played by Rockcliffe Fellows, who is an excellent type for the character and he gives a first rate performance.

It is a well told story, admirably staged and directed, saturated with incident and capital acted. But it needs to be shortened.

The Cast
Gas Pipe Kid—Rockcliffe Fellows
Bat Shugrue—Fritzi Ridgeway
Ida Hunt—Jimmy Hunt
Kelsey Lewis—Buddy Messinger
Judge Drury—Hayden Stevenson
Warden—Emmett King
Lute Ciotz—William Welch
The Kid’s father—Frederick Stanton
Murray Jessop—Jim Parley
Dud Adams—Sydney De Grey
Jimmy, at eight years—John Hatton

By William Slavin McNutt, Scenario by Frank Beresford and Raymond L. Schrock, Directed by Harry A. Pollard.

The Story—Treats of a young man, a product of slums, who is paroled from prison and re-arrested upon the next day for assaulting the man who dispossessed his mother. He escapes from the officers and becomes nationally famous as a home-run hitter in baseball. The reporters write the story of his life and he goes straight. Efforts are made to blackmail him into being crooked, but he lives up to his honesty and wins back the affection of his old sweetheart.

Classification—Human interest story of a crook's reformation.
Production Highlights—The good types, the adaptability of Rockcliffe Fellows for the hero role. The baseball scene. The prison scene. The shots of the hero when he returns home. Exploitation Angles—Good for all second-class downtown houses.

Motion Picture News, May 12, 1923, p. 2293
Trifling with Honor


CAST AND SYNOPSIS

Gas-Pipe Kid.................. Rockliffe Fellowes
Bat Shrugue.................. Fritzie Ridgeway
Ida Hunt...................... Buddy Messinger
Jimmy Hunt.................... Hayden Stevenson
Kelsey Lewis.................. Emmett King
Judge Drury................... William Welsh
Warden........................ Frederick Stanton
Kid's Father................... William Robert Daly
Murray Jessop................. Jim Farley
Dud Adams..................... Sidney De Grey
Landlord...................... Mike Gaffner
Jimmy (at eight years)........ John Hatton

The Kid is released from the penitentiary on parole and returns to his home to find his old father being put out into the street by the landlord. He assaults the landlord and is arrested, but makes his escape through the crowded streets to where his sweetheart lives. She provides him with funds to get him out of town and he promises to send for her later. After five years he becomes a great baseball idol and is known under the name of Bat Shugrue. When his life story appears in the newspapers his sweetheart recognizes him at once, but having failed to keep his promise she does not let him know of her whereabouts. Ida’s younger brother picks the ball player as his hero and discards all of his innocent young vices purposely to model his own life after the newspaper stories of Shugrue’s boyhood. Through some chance he meets Shugrue and tells him of a plot to force him to “throw” the decisive game of the series. The player, though tempted by the substantial offer of money from the crooks, determines to play square. They threaten him with an expose, but he stands firm, and after winning the game goes to the judge who paroled him and gives himself up. The judge releases him from all charges and Shugrue then explains to Ida his failure to live up to his word. And Jimmy rejoices in the prospects of soon having an illustrious brother-in-law.
Here is a story that will appeal to the baseball fans and should be welcomed in localities where sport entertainment is enjoyed. There are certain human interests displayed through the story that cannot fail to reach the majority who see it. Although the ball scenes lend a popular angle to the story it is by no means the fundamental theme.

"Trifling with Honor," regardless of the sensational title, is a pleasing love story that carries weight without involving any sex complications. It is, instead, the story of a crook who gets his big chance and goes straight. Rockliffe Fellowes, in his dual role, gives a good portrayal. Fritzie Ridge-way is appealing as Ida and will be remembered by her work in "The Old Home-

stead." Buddy Messinger as Jimmy puts more than the usual amount of realism into his performance. He readily wins his way into the hearts of every spectator and contributes a good bit of fun to the picture.

J. M. D.

Exhibitors Trade Review, May 19, 1923, p. 1226
SPECIAL CAST IN
TRIFLING WITH
HONOR

(UNIVERSAL)

Here's a timely story and one that will arouse more than passing interest if properly advertised. It concerns a crook, who reforms, becomes a baseball idol and makes good. Full of good, clean humor, well written and very well directed and acted. Story by William Slavin McNutt. Direction by Harry A. Pollard. Length, 7,785 feet.

The baseball season is upon us and here's a good baseball story to start off with. Not in a long, long time has there been offered a keen and interesting story of crook life and the baseball diamond as is contained in this eight-reel Universal-Jewell feature. It is a well-told story, full of tense situations and, although it has the crook, reform angle, is devoid of mandarin, sentimental appeal.

Rockliffe Fellowses contributes an excellent character study in the role of the "Gas Pipe Kid," who later becomes famous as "Bat" Shurgue, baseball hero. Fritz Ridgeway made an excellent heroine, acting with restraint and conviction. The role of Ida Hunt. Buddy Messenger also distinguished himself as the hero-loving messenger boy Jimmy Hunt. As did Hayden Stevenson as the reporter. Lewis Emmett King was the judge. William Welch the warden, and Frederick Stanton the Kid's father. John Hatton played Jimmy Hunt at the age of eight.

The picture opens with the Kid being paroled from prison. He returns to his cheap tenement home to find his mother dead and his father about to be disposed. He is arrested for assault but escapes from the police, borrows money from Ida and flies to the West. Five years elapse and he reaps as a professional ball player in a Coast team, with a long record for home runs. The small brother of his former sweetheart is one of his greatest admirers. He overhears a plot to throw a game and informs the baseball player and in the final game of the season "Bat" Shurgue is induced to go in and win in spite of threatened exposure by a gang of crooks. The baseball game is well staged and Rockliffe Fellowses looks every inch a professional. A good, wholesome drama and one that will prove popular with any audience.

Exhibitors Herald, May 26, 1923, p. 59
A Whale of a Picture When It Comes to Real Audience Appeal

"TRIFLING WITH HONOR"
Universal—Jewel
DIRECTOR.......................... Harry A. Pollard
AUTHOR.............................. Wm. Slavenes McNutt
SCENARIO BY......................... Frank Beresford and Raymond L. Schrock
CAMERAMAN.......................... John Brown
AS A WHOLE......................... Lively, original and fine entertainment that should prove valuable box office attraction
STORY.............................. Sore to appeal to a big majority, in fact everyone, and contains atmosphere that they'll all like
DIRECTION.......................... Very good; gets a lot out of the story and registers many fine touches
PHOTOGRAPHY....................... First rate
LIGHTINGS......................... Good
PLAYERS................. Rockliffe Fellowses fine type for "home-run king" role and gives his best performance so far; Fritz Ridgett offers sincere and convincing portrayal and Buddy Messenger sure to please with his "kid" part; others Hayden Stevenson, Emmett King and Frederick Stanton
EXTERIORS......................... A baseball field about the only important one
INTERIORS.......................... All right
DETAIL.............................. Adequate
CHARACTER OF STORY............. Ex-crook escapes court sentence, becomes famous baseball star and is finally regenerated through story of his life written by one of newspaper's staff
LENGTH OF PRODUCTION........... 7,785 feet

Universal is offering another jewel of a Jewel in its picturization of William Slavenes McNutt's baseball story. The picture contains sure-fire audience appeal and so much genuine entertainment that it cannot fail to make its mark as a valuable box office number. With the mass of ardent baseball fans in the country, who will surely be delighted with it, its success seems predestined but the picture's appeal is not limited to baseball fans, however. It has universal appeal and will go big with every crowd whether they know a bat from a ball or not.

To start with Universal had a bright, original story—probably not what would be called a big story—but a clever combination of situations with plenty of human interest and incidental business that rounds it out into a wholly interesting and absorbing piece. The story starts out as a crook melodrama with Rockliffe Fellowses as the Gas-Pipe Kid, the best role that Fellowses has ever had on the screen and in which he does the best work. He is ideally suited to the role and never fails to make it convincing.

Director Pollard has injected realism in every little detail and the return of hero to his home only to find a hearse at the door, a forerunner to the news of his mother's death, is realistically handled with the typical tenement crowd curiously, yet sympathetically, looking on. The romantic element is pleasing and the sequence devoted to the escapades of a regular boy, cheerfully played by Buddy Messenger, is sure to satisfy. Pollard has used up too much footage here. The part where Buddy overhears the plans of hero's pal to have him "sell" the world series could be cut.

The baseball climax is the star bit of the picture and you can bet they'll be just as enthused over the final game as if they were actually in the bleachers. There is a familiar, but none the less effective, kind of suspense in which the home-run king's pals threaten to expose his crooked past unless he "throws" the game. Of course he drops out, but when defeat for his team looks certain, in the last inning, hero goes in and after two balls and two strikes, knocks a "homer" that not only wins the game but wins back the sweetheart he had deserted five years before. Pollard certainly injects the spirit of the game here and it registers.

Should Be a Fine Box Office Number and Very Easy to Exploit

Box Office Analysis for the Exhibitor

With the baseball season just opening Universal couldn't have selected a better time to release "Trifling With Honor." The only trouble is that the title isn't good enough for the picture, nor does it give any indication that the picture contains a baseball story. But that shouldn't stop you from getting your order in at your earliest convenience—or before. You can bet your hat your patrons will like this one and they'll enjoy getting entrusted over the world series game that is staged and go out delighted with Rockliffe Fellowses as "Bat" Shingman.

Exploitation should be, i.e., the vernacular, a cinch. Your local baseball team can advertise themselves while helping you to put the picture over. Be sure to make it plain that this is a baseball story and get your men folks and the boys interested. The women will like it too. You can say that the story ran in Collier's Weekly. With a baseball season and a baseball picture you should have a clean-up in "Trifling With Honor."
The Unknown Purple (1923)
Newspaper. A prisoner tells a story to another prisoner of a husband framed by a wife’s lover and then shows him a newspaper with a picture of the wife and the lover, now married. The other prisoner looks at the newspaper and reveals he is that husband.

Buried in the grey walls of a penitentiary were two men who never had seen each other but who nightly argued about women! Bill Hawkins believed there was only one kind…rotten – so he hated them all! The other prisoner argued that there were good women upon the earth and one of them was his wife, who was waiting for him with their little son. Hawkins laughed and told him a story of a wife who had betrayed her husband. Hawkins told of an experience in a little on-horse burg called Higsby, where years before he had been hired by the lover of a trusted wife to steal a valuable formula from the husband. The husband, an inventor, was at the time perfecting a purple light which would make the human body invisible. Bill Hawkins, after stealing the formula, was obliged to hide in the house to escape discovery and saw the unfolding of the drama which sent the husband to prison because he took the blame for the stealing of money from his employer because he thought his wife was guilty of having taken the money to send their child to the country. In reality the lover had stolen the money and urged her to place the blame on the husband so they would be rid of him. Even Bill Hawkins admitted he was fooled by the wife’s tearful story to her husband and left the formula which he had stolen because the husband said it would keep him out of prison. When Bill Hawkins finished the story he passed a newspaper to the other prisoner in which was a picture of the wife and the lover, now Mr. and Mrs. James Dawson, wealthy from the returns on the inventor’s dye formula. The prisoner looked at the paper and then asked Bill Hawkins what he would do if the woman was his wife. Bill told him he would get alone in some dark room and choke her and would pull the man down step by step…down…down. Then the prisoner said, “That is just what I am going to do…I am Peter Marchmont…the husband!” From the movie’s original copyright in the Library of Congress as quoted in American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929, p. 612.

Inventor Peter Marchmont has discovered a purple light that renders the user invisible. On his release from prison, Marchmont, disguised as Victor Cromport, uses the light to revenge himself against his former wife, Jewel, and her partner, James Dawson, who framed him for theft. Making himself invisible, Marchmont gradually ruins Dawson. He so wins Jewel's confidence and love that she is willing to kill Dawson at Marchmont's request. Finally, Marchmont leaves the scheming couple to their own misery and marries Jewel's sister, Ruth Marsh. American Film Institute Catalog of Feature Films
Status: Unknown
Unavailable for Viewing

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

Urban Popular Classic: Newsprint Paper (1923)
Newspaper. “From forest to newsboy,” this educational film graphically pictures the complete process of manufacturing print paper. There are more than 2,500 daily newspapers in the United States, which consume 300,000 acres of wood pulp trees.

"Newsprint Paper"
(Vitagraph—Urban—One Reel)
Some new and interesting facts about manufacturing paper are revealed in this Urban Classic No. 47, "From Forest to Newsboy." The felling and chopping of the giant trees and the treatment of the pulp is pictured in detail.—M. K.

Motion Picture News, December 22, 1923, p. 2897

Paper Making Shown in Picture
The Urban Popular Classic of current release by Vitagraph is called "Newsprint Paper." There are more than twenty-five hundred daily newspapers in the United States which consume annually 300,000 acres of wood pulp trees. This short feature shows the progress of the making of newsprint from the felling of the timber to the finished newspaper as it is sold on the street.

Moving Picture News, September 1, 1923, p. 69
“Newsprint Paper” (Vitagraph-Urban—One Reel)

One of the best Urban Popular Classics to date. It graphically pictures the complete process of manufacturing print paper in a highly entertaining manner from the felling of the huge trees to the delivery of the newsprint to the newspaper. The camera work is excellent and every detail is portrayed vividly.

Motion Picture News, December 22, 1923, p. 2897

“Newsprint Paper” Subject of New Urban Classic

The Urban Popular Classic of current release by Vitagraph is called “Newsprint Paper.” There are more than 2,500 daily newspapers in the United States, which consume annually 300,000 acres of wood pulp trees.

Motion Picture News, September 15, 1923, p. 1330

‘Newsprint Paper’—Vitagraph

Very interesting 1 reel

The Kineto Company producing the Urban Popular Classics, takes for its motto, “To entertain and amuse is good, to do both and instruct is better,” and pretty well live up to that.

In this film, the making of newsprint paper, from the cutting of forest trees, for the wood pulp, to the finished product is faithfully depicted.

The ability to entertain depends on the spectator, but there are few who are not interested in seeing just how these everyday necessities are made. Fast moving enough to hold the interest and of a nature to place anywhere on your program.

Exhibitors Trade Review, December 22, 1923, p. 28

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group-3
Ethnicity: Unspecified-3
Media Category: Newspaper
Job Title: Miscellaneous-3 (Newsprint Plant, Printing Presses, Newsboy)
Description: Major: Miscellaneous-3, Neutral
Description: Minor: None
What Love Will Do (1923)
Reporter Dale “Hoodooed” Pemberton (Kenneth MacDonald).

After many unsuccessful jobs, a reporter ends up on a farm where he clears the owner of murder and marries his daughter. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p.749.

Hoodooed Dale Pemberton, reporter, fails on many jobs and locates on farm with Gregory family. Amos Gregory is accused of murdering three scheming bankers who have disappeared. Dale clears up the mystery after many thrilling experiences and marries Gregory's daughter.
(Motion Picture News Booking Guide, April 1924, 6:72, American Film Institute Catalog of Feature Films)

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Dale Pemberton)
Ethnicity: White (Dale Pemberton)
Media Category: Newspaper
Job Title: Reporter (Dale Pemberton)
Description: Major: Dale Pemberton, Positive
Description: Minor: None
Where am I? (1923)
Newspaper. Husband reads a story about a case of “lost memory.” Later, his wife reads about her husband marrying someone else in the newspaper.

“Where Am I?”
(Roach-Pathe—Two Reels)

An animated case of “mother-in-law” which begins when the mother of a young wife arrives for a visit, contrary to the wishes and comfort of the youthful husband (Snub Pollard). At breakfast the morning after the arrival of “mother,” the husband reads about a case of “lost memory,” so when in the midst of an argument he is hit on the head with one of wifey’s biscuits, he feigns a loss of memory and rushes from the scene of domestic upheaval.

He secures a job as second “checkman” in the check-room of a fashionable hotel. His superior is hardhearted and tricks the new employee out of all the tips he should get, until it occurs to the head checkman that “hubby” might answer his family’s problem, that of marrying off the spinster member—so plans are laid to bring this about.

Just as the wedding is about to take place, the wife arrives, having seen record of the occasion in a newspaper and rather than go ahead with a marriage to the spinster, “hubby” finds his memory and goes back home, to wife and mother-in-law. Good action, rapid comedy, numerous laughs. —LILLIAN GALE.
“Where Am I”
(Pathe-Comedy—Two Reels)
Snub Pollard in his latest two-reel comedy for Pathe, pulls a loss-of-memory stunt in order to get away from his mother-in-law when she visits his home. He gets a job in the check room of a hotel but has all the work and no tips. Finally he gets shanghaied into marrying the sister of his boss and is rescued by his wife just in time, his memory conveniently returning. There are some amusing situations in this comedy that will bring laughs, but on the whole it is not up to the standard of the recent Pollard two-reelers.—C. S. S.

Moving Picture World, March 31, 1923, p. 575

“Where Am I?” Pathe
Snub Pollard is featured in a two-part Hal Roach comedy. He is supported by Marie Mosquini, Mollie Thompson, Noah Young and Vera White. Charles Parrott directs. The tale is of a convenient loss of memory on the part of the bridegroom when mother-in-law comes to visit the newlyweds. Of course, the affliction is ascribed to the flintlike structure of a biscuit, but the excuse serves. The picture moves rapidly and contains a goodly measure of fun.

Exhibitors Trade Review, March 31, 1923, p. 898
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group-2
Ethnicity: Unspecified 2
Media Category: Newspaper
Job Title: Unidentified News Staff-2
Description: Major: None
Description: Minor: Unidentified News Staff-2, Neutral
The White Sister (1923)
Newspaper. Italian newspapers announce that all have been massacred in an African camp by Arabs killing the man a penniless heiress loves causing her to become a nun.

Angela Chiaromonte, heir to a vast Italian estate, is left penniless and homeless when her father dies and her half-sister, the Marchesa di Mola, destroys the will dividing the property between the two daughters. Angela's fiancé, Giovanni Severini, goes to war in Africa, promising marriage on his return. When reports of his death arrive, Angela joins a convent. Severini, taken prisoner, escapes to Italy and there meets Angela, whom he tries to persuade to renounce her vows. Angela rejects him, unable to leave the order. Severini dies helping the townspeople escape the erupting Vesuvius. American Film Institute Catalog of Feature Films
Scenes from the film, *White Sister* (1923)

His camp is attacked by Arabs, and Italian newspapers announce that all have been massacred. When Angela hears the news, she becomes *catatonic*. She is taken to the Santa Giovanna d'Aza hospital, which is run by nuns. Later she discovers the newspapers were wrong. The man she loves is still alive, but she is now a nun who can’t give up her vows to God. *Summary from variety of sources*

Status: Print exists in the Museum of Modern Art film archive
Viewed on YouTube

Type: Movie
Genre: Comedy
Media Category: Newspaper
Job Title: News Employee (Newsboy, News Vendor). Pack Journalists (Newsboys). Unidentified News Staff
Description: Major: None
Description: Minor: Newsboy, News Vendor, Positive. Pack Journalists, Unidentified News Staff, Neutral
**The Wild Party (1923)**

Leslie Adams (Gladys Walton), the gum-chewing secretary to the city editor of a newspaper, tracks down a story on a society divorce. Her careless pursuit of the subject gets her and the man she loves into trouble, and the paper into a libel suit. Although Adams is unable to prove the story true, she falls in love with the man who filed the suit. The opening newspaper emphasis later shifts to bedroom farce, with the film ending with the arrest of a group of people at a liquor and pajama party. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 48.

Leslie Adams, secretary to the city editor of a newspaper, persuades him to let her write up a society affair. Her efforts result in a libel suit against the paper, and Leslie is told to prove her story or join the ranks of the unemployed. She fails to prove that she was right, but she wins the love of Stuart Furth, the man who threatened the libel suit. Incidentally, she adjusts the marital affairs of several "misunderstood" couples. *American Film Institute Catalog of Feature Films*

Gladys Walton plays an inept newspaper reporter in this mediocre farce comedy. Leslie Adams (Walton) is secretary to the city editor of a newspaper, but she longs to write. She begs her boss for a chance, so he sends her out to cover a crowd of society people who throw wild parties. Her assignment takes her to the home of an author who goes by a *nom de plume*. Unfortunately, in her attempt to be creative, Leslie gets all her facts wrong. She has the writer (Robert Ellis) pegged as the man who is having an affair with the married Blanche Cartwright (Dolores Revier). The result is a libel suit against the paper. The furious city editor threatens to fire Leslie unless she can prove her story is true. Her attempts end up in the usual farcical fare -- various people in pajamas making quick entrances and exits, with general mayhem ensuing. Leslie fails at her mission, but it doesn't matter since she ends up winning the writer. Janiss Garza, *allmove.com*
The Wild Party
(Universal—5034 Feet)

(Reviewed by Laurence Reid)

This is a queer little concoction. It dashes off at the start with plenty of spirit suggesting farcical treatment, but one isn't sure that it belongs to farce-comedy until the concluding reel when various couples engage in a merry mix-up in the hero's cabin. Consequently we have to accept its earlier sequences seriously. The idea is very slight and revolves around an ambitious girl reporter who has aspirations to create some real imaginative writing.

Gladys Walton makes the character colorful enough, but in recalling her past efforts she is capable of more substantial material. She is given an assignment to cover some society steppers who engage in wild parties. She is not a good reporter because she never gets her facts right. In other words she jumps at conclusions and picks the wrong man as responsible for intriguing the wife of another. The fellow who is wrongly picked is not sharply defined. Because he travels under a nom de plume she fails to get his correct name.

The director with such scant material is forced to play up a bit of diversion in the shape of a bathing party and some society high jinks. There is very weak comedy relief furnished by a copy boy (who follows the girl reporter to the ball in hokum clothes) and a smuggling bootlegger of the slapstick school. This figure has altogether too much footage for his importance in the story, and the story, itself, should have been condensed. All he does is carry two demijohns back and forth from a barn to the cabin and hide in a compartment divan while the revenuers are searching the place.

The finale ushered in the aforementioned farcical touch with four or five couples (some in pajamas, others in raincoats) using exits and entrances with much rapidity of movement. When the place is raided they are lugged off to jail where the minister marries the leading romancers—the reporter and the novelist. There isn't much head nor tail to it.

THEME. Farce comedy of domestic complications showing a young novelist being embarrassed because his real identity is not known to the girl reporter.

PRODUCTION HIGHLIGHTS. The speed of the action. The climax when couples get involved in domestic trouble and encounter the long arm of the law. The easy performances of Miss Walton and Robert Ellis.

DIRECTION. Keeps it lively. Has scant material and fails to keep interest until the climax. Puts in too much hokum with comedy relief. Starts off story fairly straight and turns it into hokum farce-comedy.

EXPLOITATION ANGLES. The star is your best bet. Play up stills and tell of how she has advanced the past year. Title will attract youthful patrons. Bill it as picture of youth, love and adventure.

DRAWING POWER. For program houses. Run with strong two-reel subject.

SUMMARY. An inconsequential farce-comedy which starts off on a legitimate tack and finishes with a farcical flourish. No opportunity for star to display any talent. Best scene is in climax. Scant material to arouse much interest.
THE CAST

Leslie Adams ........ Gladys Walton
Basil Wingate ......... Robert Ellis
Stuart Furth .......... Freeman Wood
Jack Cummings ........ Dorothy Valerga
Blanche Cartwright ... Sydney DeGrey
"Scissors" Hogan ...... Lewis Sargent
Bess Furth ............ Esther Ralston
Mrs. Furth ............ Kate Lester
Mr. Furth ............. Joseph W. Girard
Jasper Johnson ........ Sydney Bracey

By Marion Orth. Scenario by Hugh Hoffman. Directed by Herbert Blache.

SYNOPSIS—Ambitious girl reporter has aspirations to create imaginative writing. City editor assigns her to cover society people who engage in wild parties. She meets youthful novelist who hides identity with nom de plume. She gets him embarrassed by writing him up as home-wrecker. Eventually she learns her mistake, falls in love with him and they are united.

Exhibitors Trade Review, October 20, 1923, pp. 956-957

‘The Wild Party’

CAST AND SYNOPSIS

Leslie Adams ........ Gladys Walton
Basil Wingate ......... Robert Ellis
Stuart Furth .......... Freeman Wood
Jack Cummings ........ Dorothy Valerga
Blanche Cartwright ... Sydney DeGrey
"Scissors" Hogan ...... Lewis Sargent
Bess Furth ............ Esther Ralston
Mrs. Furth ............ Kate Lester
Mr. Furth ............. Joseph W. Girard
Jasper Johnson ........ Sydney Bracey
City Editor .......... William Robert Daly

Leslie Adams, secretary to city editor of a metropolitan newspaper, persuades him against his better judgment to allow her to write up a society event. She describes it as a wild party and brands a youthful novelist who is present as a wrecker of homes. The story results in a threatened libel suit. The editor tells Leslie she must either prove the truth of her statements or lose her job. She does her best but is not able to establish the truth of her yarn. However, she obtains compensation, when she falls in love with the novelist, who wins and marries her.

By George T. Pardy

HURLY-BURLY of society splendors, jazzy atmosphere and farcical situations, “The Wild Party,” while not in line with the best of Gladys Walton’s pictures, is sufficiently amusing to be listed as a pleasing neighborhood theatre attraction. The plot is of extremely thin texture, but director Herbert Blache has spread it out with a careful hand and supplied enough ornamental and side issue trimmings to keep its interest alive to the end.

Of course the story isn’t to be taken seriously at any stage, a fact the spectators realize before the first reel gets well under way and consequently the mistakes of the girl reporter, the manner in which she tangles up proceedings and the marriage climax in jail, identifies in her narrative of the wild party, are all in keeping with the comically absurd spirit of the film.

Gladys Walton puts the usual pep and ginger into her work, she is so charming as Leslie Adams that one can understand even a hard-boiled city editor yielding to her entreaty to be allowed to do some fanciful writing, and fanciful enough it surely is, seeing that she nearly drags the paper she represents into a libel suit and stirs up a regular hornet’s nest of trouble.

The action is fast throughout, some good comedy is furnished by the introduction of a bootlegger who has a busy time dodging the prohibition officers, the bathing party and ball scenes are lively and colorful and excellent photography distinguishes the entire production.

Gladys Walton’s name should be played up prominently in exploiting the feature, which can be boosted as a merry society drama of considerable love interest and permeated with unlimited farcical seasoning.

Exhibitors Trade Review, October 20, 1923, pp. 956-957
“The Wild Party”

Gladys Walton Cast as Amateur Reporter in Universal Society Farce
Reviewed by Mary Kelly

Gladys Walton’s latest is a farcical society drama which will provide light entertainment for the program theatre. The star is more appropriately cast than in some of her recent pictures and participates in a number of lively scenes which are fairly interesting if not startling.

The production makes no pretenses at being a special in any sense. It does not show exceptional talent in the matter of construction, but as the picture has not been designed for critical tastes, this will (Continued on page 598)

not interfere with its success in the houses where it will be apt to be booked.

Action keeps up fairly well and the society angle is rather effective. At times the continuity seems uncertain as the scenes shift rapidly and without much connection. But a farcical spirit prevails and the picture is obviously not to be taken seriously. Most of the action takes place in an author’s country lodge where the heroine, as an amateur society reporter, makes some serious mistakes in names of society folk and scandalizes the wrong person. Gladys Walton trails her story in a careless, gum-chewing fashion without being called upon to do any very dramatic scenes. Dorothy Revier is attractive as the wife with a flair for flirtations, and the others are fairly good types.

Cast
Leslie Adams, Gladys Walton
Basil Wingate, Robert Ellis
Jack Cummings, Freeman Wood

Blanche Cartwright, Dorothy Revier
Paul Cartwright, Sydney DeGrey
“Scissors” Hogan, Lewis Sargent
Hess Furth, Esther Ralston
Mrs. Furth, Kate Lester
Mr. Furth, Joseph W. Girard
Jasper Johnston, Sydney Bracey
City Editor, William Robert Daly

Story by Marion Orth.
Scenario by Hugh Hoffman.
Direction by Herbert Blache.
Length, 5,034 feet.

“Scaramouche”

(Continued from page 590)

Story
Andre-Louis, when his friend Philippe is killed by the Marquis of Tours in a duel, is
A WILD PARTY


Starting in as a story of newspaper life with its attendant bustle and hustle, this picture develops into a most hilarious and frantic bedroom farce. Miss Walton is the cub reporter who in trailing down a divorce case gets herself, the man she loves and everyone else in a jam. Doors are furiously slammed, disclosing quaking transgressors in pajamas hiding behind them, and the conclusion sees the entire company including jealous husbands, worried parents and flirtatious young wives lodged in jail on a charge of having participated in a pajama party with plenty of liquor on the side.

Up to its wild ending it has been a nice enough little program picture with Gladys Walton her usual kittenish self. A swimming pool scene gives her a chance to display a thoroughly trim figure in a one-piece affair. More than that it demonstrates her to be an excellent diver, for if the eye does not deceive it is the star herself and not a double.

The direction by Herbert Blache is capable, and if the story drags too often it is not his fault. Unfunny subtitles that aim to be humorous and the injection of some entirely unnecessary and stupid bootleg comedy are the two things that fail. Robert Ellis does well as the much persecuted leading man and Doris Reviere is a most enticing vamp. The rest of the cast hold up with the exception of Sidney Bracy, who instead of playing his famous butler role is miscast in the impossible role of the bootlegger.

Miss Walton has many admirers and they are sure to enjoy this film. Others will not be bored or disgusted with it and will probably get their admission's share of enjoyment during the bedroom scenes at the end.

Variety, October 11, 1923, p. 30
Gladys Walton in
“The Wild Party”
Universal

As a Whole….. AVERAGE ENTERTAINMENT. OF THE USUAL WALTON VARIETY ALTHOUGH STORY ISN’T AS GOOD AS SOME THEY HAVE BEEN GIVING HER. WILL PLEASE STAR’S ADMIRERS.

Star ….. Cavorts about in her own style and manages to inject plenty of pep into her part; has had better roles than this but she will probably be liked by her following.

Cast ….. Robert Ellis has a fairly silly part to handle. It doesn’t ask very much of him, nor do the remainder of the parts for that matter. Others are Freeman Wood, Doria Revier, Sidney De Grey, Lewis Sargent, Esther Ralston, Kater Lester, Jos. Girard, Sydney Bracey and Wm. Robert Daly—a big cast but nothing very much for any of them to do.

Type of Story ….. Comedy-drama that is not strong in either element. Comedy is rather slight and dramatic situations are weak and not well founded. Story isn’t strong in any particular sense, but director Blanche has managed to keep it moving along most of the time even though he resorts to a lot of in and out stuff and considerable repetition to keep it going. A mysterious bootlegger, played by Sydney Bracey, is shown popping in and out of a hiding place at regular intervals for about two reels.

Deals with the efforts of girl reporter to land a big story and her subsequent job to untangle the complications she causes by mixing names. Of course it all straightens out satisfactorily and she wins a rich husband.

Box Office Angle ….. For the average audience, and on a one time showing basis, you can probably satisfy them with “The Wild Party.” It will get by nicely where the star has a following and the title will very likely draw a good business where they are attracted by titles that promise something sensational. “The Wild Party,” surely gives promise of that although actually, there is nothing unwholesome about the story.

Exploitation ….. Title and star’s name have the most drawing power. If you want to bring them in the on the strength of the title, give it the most prominence. On the other hand, if you cater to family trade and fear that it might keep them away, you could explain that there is nothing offensive in the picture.

Tell them Gladys Walton plays the part of a girl reporter who gets her first story all bawled up, loses her job, but wins a husband.

Direction by ….. Herbert Blache; satisfactory on the whole.

Author .......... Martin Orth
Scenario .......... Hugh Hoffman
Cameraman .......... Clyde De Vinna
Photography .......... All right
Locale .......... Any city in U. S.
Length .......... 5,035 feet

The Film Daily, October 76, 1923, p. 10
‘The Wild Party’

Released by Universal  October 8, 1923


In your exploitation of this picture play upon the star’s name and the title to sell it to your public. Miss Walton is a prime favorite with the movie fans, so capitalize this fact in your campaign.

As the theme has to do with the adventures of a girl reporter, a newspaper tie-up suggests itself. This can easily be arranged with one of your local publications by a competition among the feminine readers as to how they would write a news story from certain given facts, or how they would go about getting the story that Miss Walton is assigned to in the picture. Passes or other suitable prizes can be offered the winners.

A good commercial connection in the form of a ballyhoo can be arranged with your local automobile dealers. Have them loan you a high powered car and in this place a plainly though attractively dressed girl to represent a girl reporter, and with appropriate placards, have the car driven about town as smartly as the speed regulations will allow.

Some stunning gowns are worn by Miss Walton and other feminine players.

Exhibitors Trade Review, October 20, 1923, p. 965

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (The City Editor, “Scissors” Hogan). Female (Leslie Adams). Group.
Ethnicity: White (The City Editor, “Scissors” Hogan, Leslie Adams, Group)
Media Category: Newspaper
Job Title: Reporter (Leslie Adams). Editor (The City Editor). News Employee (“Scissors” Hogan), Miscellaneous.
Description: Major: Leslie Adams, Negative
Description: Minor: The City Editor, “Scissors” Hogan, Positive. Miscellaneous, Neutral
The World's Applause (1923)
Newspaper Owner James Crane (Brandon Hurst). Newspaper accounts of a murder link the deceased and successful stage actress together and the ensuing notoriety ruins the actress' reputation.

Variety, February 1, 1923, p. 41 (On Publisher)

Broadway star Corinne d'Alys turns a deaf ear to producer John Elliott's admonitions to be more cautious in her craving for the world's applause. She accepts the attentions of artist Robert Townsend, who is married to John's sister. Elsa Townsend accidentally stabs her husband in her anger but doesn't confess to the crime until John is about to be arrested and Corrinne has gained much notoriety. With their names cleared Corinne and John find happiness. American Film Institute Catalog of Feature Films

The normally low-key William C. deMille veers into the territory of his younger brother, Cecil B. DeMille, with this highly dramatic feature. Actress Corinne d'Alys (Bebe Daniels) is thrilled by her newfound success and aches for more publicity and fame. Although she is loved by her manager, John Elliot (Lewis Stone), she begins an affair with a portrait painter, Robert Townsend (Adolphe Menjou, who was earning quite a reputation -- on film at least -- as a seducer). Townsend is married to Elliot's sister Elsa (Kathlyn Williams), and she's furious over the affair. When she slashes at the painting of Corinne, she winds up accidentally killing her husband. Elliot, however, is the one arrested for the crime.

When Elsa sees that her brother is in love with Corinne, she commits suicide, but first leaves a note confessing that it was she who stabbed Townsend. Corinne is thoroughly chastened by these events and reconciles with the ever-faithful Elliot. Janiss Garza, allmovie.com
The Worlds Applause

Paramount Photoplay in six parts. Story and scenario by Clara Beranger. Director, William DeMille. Running time, seventy minutes.

CAST AND SYNOPSIS

Corinne d’Alys, Bebe Daniels; John Elliot, Lewis Stone; Elsa Townsend, Kathlyn Williams; Robert Townsend, Adolphe Menjou; James Crane, Brandon Hurst; Corinne’s Maid, Bernice Frank; Corinne’s Secretary, Maym Kelso; Townsend’s Valet, George Kuwa; Elliot’s Valet, James Neill.

Corinne d’Alys achieves sudden success on the stage and among her many admirers is Robert Townsend, noted artist. Townsend is married to the sister of John Elliot, the producer who is responsible for Corinne’s rise to fame. The girl’s head is turned by the praise she receives and despite Elliot’s warning against Townsend she permits the latter to paint her portrait and pay her a good deal of attention. Elliot himself loves Corinne and believes that wisdom will come to her with time. Townsend arranges a party to take place at his studio on the evening of the day the portrait is finished. His wife gains admission through the studio side door and informs him she will not leave. The guests begin to arrive including Corinne, but as the host has given orders to his valet not to disturb him until he calls, they entertain themselves while waiting. Meanwhile the quarrel between husband and wife rises to fever heat. The discovery of a jewel Townsend intends to present to Corinne inflames the woman to such a pitch of anger that she seizes a knife with the intention of destroying the portrait. She slashes it, Townsend fights with her and in the struggle is stabbed to death. Elsa in a panic phones her brother and Elliot comes to aid her. They leave the studio together, but Crane, a newspaper owner, sees them as they go and fancies he recognizes Elliott. Crane proceeds to the party, where Corinne has just discovered the dead body of the host. The guests leave, Corinne remains, the police arrive and after questioning her she is permitted to go. The newspaper accounts of the murder link the names of the deceased and Corinne together and the ensuing notoriety ruins the new star’s reputation. Her financial backers desert her. Finally the police clues lead suspicion to Elliot and he is arrested. At this juncture Mrs. Townsend signs a confession and goes away leaving a letter of farewell for her brother. His name and that of Corinne is cleared and she finds happiness with the man who has remained faithful through all.
There are many tense dramatic thrills in “The World’s Applause,” as might well be expected of a tale whose dominant elements are love, jealousy, murder and self sacrifice. Also, like all William DeMille productions, it is superbly mounted, rich in magnificent sets and fine photography. This type of picture usually suits the public taste and there is every reason to believe that it will please a majority of movie patrons. That the ending is weak cannot be denied, however.

Points of Appeal.—Undoubtedly the most realistic and thrilling scene is the struggle in the studio between husband and wife which results in the latter’s death. A vivid contrast is here obtained between the tragedy taking place behind the studio’s closed door and the convivial merriment of the guests in the outside apartment. The moments which pass while the luckless Elsa awaits the coming of her brother are replete with suspense and it is worth while mentioning that the director has skillfully evaded showing unpleasant views of a bleeding corpse, with all the gruesome details which are so frequently exposed in such screen situations. The love interest is well sustained and a conventional climax is reached.

Cast.—Bebe Daniels is prettily attractive as Corinne, Kathlyn Williams plays the part of Elsa Townsend with extraordinary fire, dramatic force and pitiful appeal, Lewis Stone fills the hero role of John Elliot satisfactorily and Adolphe Menjou scores as the flirtations artist who comes to an untimely end.

Exhibitors Trade Review, February 10, 1923, p. 577
At a studio party in Corinne’s honor to which Townsend did not invite his wife, the latter enters through the private studio door and, enraged at her husband’s nonchalance, slashes the portrait and stabs the artist fatally. She telephones for her brother, who also enters unknown to the guests in the outer rooms. Both slip away, but not without being seen by a newspaper publisher, whose testimony implicates Elliot, who shields his sister. Elliot is arrested on first degree murder charges, but is absolved when his sister confesses to Corinne. The sister runs away, and there is a suggestion she commits suicide via the watery route.

Not much to the story, but rather deftly handled by DeMille in his customary pretentious manner—never lavish but always in good taste. The captioning is pithy and bright, and such leaders as “the public always believes the worst about an actress” is good lay propaganda for the profession.

Miss Daniels sports a nobby collection of clothes to excellent advantage. Mr. Stone is a sincere opposite, who also has the ability of really acting when called upon. Miss Williams, too, accounted for herself handsomely.

The picture pleased at the Rivoli.

Abel.
“The World’s Applause”
Paramount—6528 Feet
(Reviewed by Charles Larkin)

This production is released at an opportune time. It is excellent propaganda for the industry. It seeks to show that the public is ever ready to condemn anyone whose name is linked in any way with scandal, no matter whether that person be perfectly innocent. Some of the subtleties in which this condition is set forth will undoubtedly make some of these women’s club members do a little thinking.

As a film entertainment, “The World’s Applause,” is just what present-day moviegoers want. It is a story that answers the demand for a bit of spice. It is a story that holds the interest at all times. It is told by a cast of well known players. The presence of that talented actor, Lewis Stone, adds much to its value as a box office production.

The gowns that Bebe wears will startle. They are decidedly original and at all times gorgeous. The star, by the way, has never looked more attractive than in this film. In the hands of a competent director such as William De Mille, Miss Daniels shows that she can really act. Kathryn Williams’ work is one of the features of the picture. This veteran actress gives a particularly realistic and convincing bit of characterization in the role of the wife who is thrown aside by her husband when he becomes infatuated with the actress. In her scenes with Adolph Menjou, Miss Williams rises to new emotional heights.

The opening of the picture shows a theatre interior and ovation given Corinne d’Alys. This opening gives De Mille opportunity to go the limit on lavish scenic investiture and Bebe a chance to startle with gowns—that may get by the censors.

The production has a goodly quota of dramatic situations. It should find a welcome place on any program.

The Cast

Corinne d’Alys: Bebe Daniels
John Elliot: Lewis Stone
Elsa Townsend: Kathryn Williams
Robert Townsend: Adolphe Menjou
James Crane: Brandon Hurst
Maid to Corinne: Bernice Frank
Secretary to Corinne: Mayme Kelso
Valet to Townsend: George Kuwa
Valet to Elliot: James Neill


The Story—Deals with the widespread passion for publicity that animates certain folk in public life and of the evil consequences that betfall when scandal comes. Corinne’s passion for publicity involves her in great trouble, but she is saved through the self-sacrifice and heroism of the man whose love she had scorned.

Classification—A highly dramatic story dealing with consequences of an actress’s passion for getting her name before the public.

Production Highlights—The presence of Lewis Stone in support of Bebe Daniels. The stabbing to death of the husband by the wife crazed with jealousy. The discovery of the body and the scenes attending the investigation. Kathryn Williams’ convincing portrayal of the wife. The value of the picture as propaganda against the present inclination on the part of the public to condemn everyone in the motion picture industry.

Exploitation Angles—Play up Bebe Daniels and Lewis Stone. Tell them about the striking as well as gorgeous gowns worn by the star. Tell the women this one will appeal to them especially. Don’t forget William De Mille’s name in your ads.

Drawing Power—This is just the type of picture that the fans want. Give it to them. It should hold up well at the box office.
Appendix 15 - 1923

BEBE DANIELS IN
WORLD'S APPLAUSE
(PARAMOUNT)
A fascinating story of the life of an actress who unwittingly becomes involved in a murder mystery which almost brings about her downfall professionally. Lavishly presented, very well acted and directed in William deMille's best style. Length, 6,528 feet.

An original story by Clara Beranger provides Bebe Daniels, Lewis Stone, Kathryn Williams, Adolphe Menjou and others with a suitable vehicle in which to display their talents. There is good story interest for the most part, with good surprise value and considerable dramatic suspense in the contest of wits between the detectives and John Elliott and his sister.

Lewis Stone plays the role of Elliott and gives an unusually convincing and consistent characterization. The director, author and producer are to be congratulated upon securing Mr. Stone's services for this part. Miss Daniels appears in the role of an actress who is a hound for publicity, and the moral of the story shows how ready the public is to condemn these children of the stage. Kathryn Williams has the role of Elsa Townsend, wife of an artist in love with the little actress, who in a fit of jealousy kills her husband. A difficult role, but played with restraint and conviction. Adolphe Menjou is the artist, Bernice Frank was the maid; Mayme Kelso, secretary to the actress, and George Kuwa, valet to Townsend, James Neill was Elliott's valet, while Brandon Hurst played James Crane, owner of a string of newspapers.

Corinne d'Alys, popular Broadway star, poses for Townsend while he paints her portrait. On the day he is to display the painting he gives a party at his studio. As the guests assemble, Mrs. Townsend comes to the studio, discovers a valuable pearl headdress which her husband is to give Corinne, and the portrait of the actress. In a fit of jealousy she strikes him down and leaves the studio with her brother, John Elliott. The discovery of the dead artist throws suspicion upon the members of the party. Corinne telephones to her fiancé husband Elliott and he succeeds in convincing the police that she is innocent. Crane takes a hand in the investigation, however, and dog Elliott's footsteps. A confession from Mrs. Townsend finally clears Elliott and the little actress, and she no longer seeks the world's applause, but is content to settle down with John.

Exhibitors Herald, January 20, 1923, p. 51
A Typical DeMille Entertainment With the Usual Atmosphere

William DeMille Prod.
"THE WORLD'S APPLAUSE"
Paramount

DIRECTOR ................. William DeMille
AUTHOR ................ Clara Beranger
SCENARIO BY ........... Clara Beranger
CAMERAMAN .............. L. Guy Wilky

AS A WHOLE .......... Consists of situations and atmosphere intended to provide visual appeal but that is as far as it gets

STORY .......... Artificial and quite theatrical; flavored with sensational bits that will make it popular with a certain crowd

DIRECTION .......... Very good as far as production goes and usually handles story with good judgment but ending is too long arriving

PHOTOGRAPHY ........ Excellent
LIGHTINGS ............ Good
PLAYERS .......... Lewis Stone and Bebe Daniels featured with Stone doing his usual good work and Miss Daniels a suitable but not beautiful Corinne d'Alys; others Kathryn Williams and Adolphe Menjou

EXTERIORS .......... Few
INTERIORS .......... Many elaborate settings
CHARACTER OF STORY .. Star seeking publicity is cause of man's death at the hands of his jealous wife

LENGTH OF PRODUCTION .. 6,526 feet

Probably because there is a moral to it the unpleasant bits in "The World's Applause" will have to be excused but it does seem unfortunate that they have to wade so deeply into scandal and sensation providing incidents in general, to get to it. Before you finally learn the lesson of this film—that success is not measured by the amount of prominence you attain—you are treated to some mighty intimate scenes in which a popular stage favorite is the sensuous, central figure. She is very deliberately sought by a famous portrait artist, a married man, who plans his seduction in elaborate style. Of course he has a studio establishment which figures prominently in his scheme and the very innocent young moth runs headlong into the flame heedless of the warning of her manager, who really loves her. The aggravating thing about these petty publicity seekers is that you are expected to accept their sugar wouldn't-melt-in-their-mouth attitude for the real thing.

But this Corinne d'Alys spoils it all, or the title writer does it for her, when she admits that her would-be lover will give her everything but "a narrow gold band." The titles, incidentally, are very bad. There is one in which the true lover warns the girl that the artist wants her to pose for him so that "he can see more of her." The titles are quite off color in many similar instances. This one particularly seemed to strike the Rivoli audience as a thoroughly fine humorous touch.

William DeMille is following closely in the footsteps of his brother, Cecil, when it comes to making pictures with plenty of pictorial appeal and colorful atmosphere. In this respect the picture is interesting and should satisfy. From a story angle, it is all a matter of taste. Where they like this theatrical, sensational stuff, it is all very nice but where they want clean, wholesome stories, it may be different.

Bebe Daniels handles the role of Corinne adequately but she never gives the impression of being sufficiently beautiful to have "The World's Applause." Lewis Stone is always capable but deserves a more sensible role. The cast, on the whole, is suitable.

Story: John Elliot's new star, Corinne d'Alys, is swept off her feet by sudden success. She accepts the attentions of Townsend, an artist, the husband of Elliot's sister, who paints her portrait. Townsend is accidentally killed by his jealous wife and Elliot is arrested. His sister, realizing Elliot loves Corinne, commits suicide, leaving a confession which clears Elliot and eases Corinne of her craving for publicity.

Can Be Exploited Easily—Be Careful of Your Family Trade

Undoubtedly there are exhibitors who will want to get this one because it will appeal to their particular clientele and there are a good many people who will be thoroughly well satisfied with the picture because it contains the sort of atmosphere and situations that they like best. Stories of theatrical life always appeal to a big majority and this one should prove no exception to the rule.

Nevertheless "The World's Applause" is hardly suited to a family clientele and while there are no flagrantly offensive bits, there are several very definite suggestions that will make it unsuitable to such an audience. It has plenty of exploitation angles to be taken advantage of by exhibitors who want to play it and get their people interested.

The Film Daily, February 4, 1923, p. 14
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (James Crane). Group.
Ethnicity: White (James Crane). Unspecified.
Media Category: Newspaper
Job Title: Publisher (James Crane). Unidentified News Staff.
Description: Major: James Crane, Positive
Description: Minor: Unidentified News Staff.
Supplementary Material
Newsreels

The so-called news reels are in all really an animated press. They show the news of the day in moving pictures, telling the story of interesting happenings in a manner more easily assimilated than by the written word. They visualize current events throughout the world, showing real people and real scenes, impressing such news upon the mind and memory in a way unrivalled by any other means of thought conveyance. To an average of 50,000,000 persons in America alone these news reels are shown each week—a circulation greater than any four of the great chains of newspapers combined—and to these millions the news reels speak in a language easily understood and that claims and holds the attention—a world-wide language that needs no interpreting to old or young—a language that the eye knows and the mind really follows.

*Exhibitors Trade Review*, February 3, 1923, p. 485

**LOCAL NEWS REEL PAYS**
Scranton, Pa.—Publication of local news reels, showing the people just what has happened in their own home town and often bringing out clearly the faces and figures of the members of the audiences, has proven a good stunt at the Strand here. Each week the big news events of the day are shot.

*Exhibitors Trade Review*, June 16, 1923, p. 126
NEWS WEEKLIES WAR

Cameramen Vied with Each Other in a Race of Speed and Skill, 1923.

The recording of the race itself was a feat of engineering and coordination never before equaled in the history of screen journalism. The entire Pathé camera crew arrived on the track at nine o'clock in the morning after being conveyed with full equipment from the Pathé home-office in a convey of fifteen automobiles. A police escort accompanied the convoy, expediting the speedy passage of cars throughout the entire route. Upon arriving at the track the cameramen immediately took up their posts at the prearranged locations in the stands and along the home-stretch. Ten special cameras were used in the infield covered definite portions of the track. One large stand, twenty-five feet in height, situated on the center of the oval, provided a continuous and uninterrupted view of the entire race course. A force of two hundred and fifty observations and guards guaranteed the track in addition to the elaborate police protection. This entire force was under strict orders to confine all possible excitement to the stands. The entire race was carried out with dispatch throughout the day.

The Fox Film Corporation in the following statement, claims their expansion $300,000 in “shooting” the race.

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To what heights William Fox will go to prove the users of his news service and bring to them the news pictures to which they are not entitled, is illustrated by the manner in which Fox News presented its patrons with the results of the great Zen-Papyrus race at Belmont Park, New York, last Saturday.

Fox News secured a magnificent news picture covering this event, including the actual running of the race, and gave this as part of its regular service to Fox News patrons without extra cost—and was first in the news at that.

The film covering the Zen-Papyrus race was no mere apologetic flash of a few feet in order to claim that the event was covered; it was a real pictorial of 1,000 feet, showing every detail and covering it from every angle. The enormous sum of $300,000 was expended by Fox News in order to assure that this event proved its patrons a part of the service to which they are entitled.

Motion Picture News, November 3, 1923, p. 2130
REVIEWS OF EARTHQUAKE PICTURES

International News No. 80—
“Earthquake Special” (Universal—500 Feet)

These International News views of the
Japanese earthquake are a sensation. Super-
tatives fail to do them justice. No exhibitor who
buys this News Weekly will have cause to
worry. No exhibitor can do without such a
subject. The earthquake that shook the
 Orient
in the morning of April 16 was an event
with the opportunity of a lifetime and the
International man did not
miss it. His “shots” were
pictures—clear, brilliant, and
true to nature. The
photographs given
are really
a veritable
study of
terrifying
force. The
pictures show
the
devastation
and destruction
that
followed
the
quake. It
is a
picture
that
will
be
remembered
and
admired
for
years
to
come.

Motion Picture News, October 3, 1923, p. 1779
News Weekly Show Quake Views
New York Sees Japanese Disaster

Michigan M.P.T.O. Will Meet
October 16-17

M. Richay, General Manager of the Motion Picture Theatre Owners of Michigan, called attention this week to the change in date of the annual convention at Jackson, Mich. The meeting will be held October 16-17. Elaborate plans are being made and the attendance, it is expected, will reach record proportions.

The film, which shows the ravaging inundation which followed the earthquake as well as the buildings of Tokio and Yokohama swaying and crumbling to the ground while the people rushed for safety, was rushed by airplane to Kobe to unite with the Empire of Australia, of the Canadian Pacific Steamship Lines, only to find that the ship had sailed several hours before the pictures were taken by seaplane and put aboard the vessel at a point 100 miles off Kobe.

The film was rushed to Oakland, Los Angeles, San Francisco, Portland, Seattle, and Vancouver, in obtaining rapid clearances for the transcontinental journey might not be delayed a moment longer than necessary.

Rushed by Plane

At Seattle the film was put in charge of Nick Nauer, said to be one of the fastest men on the West Coast, who stopped off for Great Falls, Mont., on Monday morning. At Great Falls the transfer was made to another plane, followed by Stimson, who was to bring the film all the way to Minidoka, making but two stops for fuel at Bismarck, N. D., and St. Cloud, Minn. Stimson was forced down by a heavy rain and fog and was delayed ten hours. Chicago was made after dark Tuesday night, and the plane resumed its journey at 1:30 a.m. and flew directly to Minidoka.

From Minidoka the film was rushed immediately by automobile to the Famous Players-Lasky labolatory, where positive prints were turned out and rushed by special plane to Seattle and the Harold for the evening performances and to Paramount exchanges throughout the country.

The arrangements for the record-breaking trip were perfected in every detail by George War, division sales manager at the Paramount house office.

Despatches from the Coast told the story of the success of the Pathe News. On Monday, September 24, they released to regular customers pictures of the disaster. These pictures are said by Pathe to be the finest yet to be shown in the country.

The story connected with the pictures is an interesting one. Ralph Earl, one of the

Prints Sent Out

By working all night Kordell and Johnson were enabled to cover the entire territory in reported record time with shipments of prints. The negatives were rushed by air, plane, and train to the Chicago office of Pathe, which had been wired to meet the film and to get special permission to print negatives to supply all first-run accounts in the Middle West. In order to insure that the editorial work was properly done, Editor Coburn sent his assistant, William Park, to Chicago by first train.

International News Real pictures, taken from an aeroplane and amid the scenes of disaster on the day following the first quake, were shown to the New York audiences Thursday. A complete set in length, and comprising in full the entire current issue of the International News real, the pictures were enlivened with hitherto unknown force reality the extent of Japan's tragedy. Captain Albert Varney, the organization's general European representative, was in Shanghai when the first earthquake took place. He obtained an aeroplane the following day and flew the 1,500 miles to Tokio, reaching the earthquake zone while it was still at work.

He obtained pictures in both Tokio and Yokohama. Both from the air, from the sea, and on land he crammed the scenes. Varney flew back to Shanghai and put his film aboard a steamer. Then he hurried back to Japan for pictures of the move activities he knew would follow. The earthquake scenes, many thousands of feet in length, began their show trip across the Pacific. When they reached in Vaino the American representatives rushed them to a nearby aviation field and sent them speeding to the seat. They arrived in New York late Wednesday and were immediately rushed to the laboratory, where prints were turned out with exceptional speed for country-wide distribution. Instead of holding the news on the West Coast and printing a few copies there, Robert H. Huxbuck, general manager of the International News, elected to rush the films east and print in New York.

October 6, 1923, p. 1631
Implement of War Called Into Play
As Rival Cameramen Film Horse Race

When America's champion race-horse, Zev, passed under the wire ahead of the English Papyrus at the Belmont race-track last Saturday before October 25th, camera work was being completed on a screen production in which both Zev's value and historic significance surpasses numerous motion-picture centers before. With the final glorious dash of the American monarch of the turf across the finish line amid the cheers of over 50,000 frenzied race fans, twenty Pathé cameramen set out to immortalize the first international horse-race ever held in America.

One herculean task had been completed—another, the production of equally colossal proportions was just starting, the task of developing the pictures negatives and distributing prints as fast as human ingenuity could make possible to waiting screens all over the world. Within a few moments after the close of the race, some one in a nearby field hoisted aloft with one set of negatives, bound for pre-paced destinations. One of these landed in the open sea and set out in pursuit of the S.S. Lusitania, which had left New York for Europe. By the end of the week, London, Paris, and possibly Rome will be witnessing Pathé's pictures of the great American turf classic. Another set of negatives was forwarded at once by express of motorcycles, to assure right of way along the entire route, to be at hand as soon as the camera laboratory in New York.

Before midnight, two sequels were supplied for points left the New Jersey plant for Chicago and Cleveland, distributing centers for the Middle West. Before dawn special messengers started out for Boston, Philadelphia and Washington, with ample quotas of prints. The distributing health, unexpected in tens of extraordinary speed, had never accomplished such a marvel.

The following day by way from the Atlantic Coast lines to Chicago was showing Pathé's exclusive pictures of the Zev-Papyrus race.

The Pathé special is in two reels and is the most comprehensive picture of its kind ever exhibited. Immediate arrangements were made by Pathé for exclusive rights to film the entrance of the English representative in England was called to secure motion pictures of all the highlights of Papyrus's career with sire and dam. English methods of breeding and training race horses, and the recent English Derby in which Papyrus was the winner. All these scenes were incorporated in the two-reel special, distributed by Pathé.

Exactly the same procedure was followed with relation to Zev. Pictures of his sire and dam, the process of breeding and training race horses, and the Kennedy Derby showing Zev the winner were also incorporated in the special. Thus the Pathé picture embodies, with many spectacular touches, a comparative screen study of horse-racing methods here and abroad and the careers of the sires of America's and England's most famous three-year-olds.

During the entire training period, a staff of eight Pathé cameramen were kept constantly at the Belmont race-track, covering every phase of the training of the two champions. When it is stated that the Belmont race park is in sixty acres in area and that both stands conducted the training of their charges with the greatest possible secrecy, the tremendous task confronting the Pathé cameramen becomes apparent. The champions have their own field, making the best of their opportunities when either horse was in the open. There was no way of knowing when either horse was to be taken out on the course, nor where nor how long the work was to last. Only the immediate attendants of each horse were "in on the know," and their incalculable show of secrecy and responsibility shone like an open confession.

Unbelievable as it may seem, the pictures of Zev's washout at times and the presence of some hundreds other race-horses in training at the track each day added to the difficulties. Despite these handicaps, the Pathé cameramen succeeded by dint of unceasing vigilance and constant effort, even more a period of three weeks, in acquiring a comprehensive record of the training of the champions. These views are also shown for the first time in the two-reel special.

The record of the race itself was a feat of concentrated and co-ordinated effort before equalled in the history of screen journalism. The entire Pathé camera force arrived on the field at 9 o'clock in the morning after being conveyed with full equipment from the Brooklyn terminal of fifteen automobiles. A police escort accompanied the convoy, expediting the speedy passage of cars throughout the entire route. Upon arrival at the park the cameramen immediately took up their posts at the pre-arranged camera stations, along the home-stretch.

Ten stands equipped in the infield covered definite portions of the track. One large stand, twenty-five feet in height, was situated in a diagonal line of breeding and training race-horses, and the Kennedy Derby showing Zev the winner were also incorporated in the special. Thus the Pathé picture embodies, with many spectacular touches, a comparative screen study of horse-racing methods here and abroad and the careers of the sires of America's and England's most famous three-year-olds.

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Fox News Triumphs Over All Obstacles

To what lengths William Fox will go to protect the users of his news service and to bring to them the news pictures to which they are entitled without extra charge, as strikingly illustrated by the manner in which Fox News presented its patrons with the results of the great Zey-Papyrus race at Belmont Park, New York, last Saturday.

Fox News secured magnificent news pictures covering this event, including the actual running of the race, and gave this as a part of its regular service to Fox News patrons without extra cost—and was first in the theatres, at that.

The film covering the Zey-Papyrus race was an epic apogee of some feet in order to claim that the event was covered; it was a real picture of 1,000 feet showing the race in every detail and covering it from every angle. The enormous sum of $8,000 was expended by Fox News in order to insure that this event reached its patrons as a part of the service to which they are entitled.

For two weeks before the great race actually took place, News Realtone Cameramen, recording this event with all the care and attention to detail of a military campaign. Belmont Park, where the race was held, was examined thoroughly and all its vantage points noted. Most elaborate plans were laid for shooting the pictures, and squads of cameramen operating standard equipment were put into the field. Two women were chosen to do the correspondence, which was to determine whether the premier turf land located in America or went to England. Fox News cameramen were in a position to make an absolutely complete record of this great sporting event, in which the eyes of two continents were turned.

Twenty-five experienced cameramen were used in all, and these were assisted by fifty key helpers. The services of ten big touring cars were enlisted as well as six motorcycles, sidecars and three enormous moving vans to aid. In addition to this, two aeroplanes bearing trained cameramen, covered the event from the air for Fox News. One main squad of cameramen was stationed at the left of the race course, looking from the grand stand. Two other squads were located at the right at various distances. Four other batteries of cameramen were placed at various intervals between these three main locations outside the track, so that every inch of the course was adequately covered by standard cameras every minute during the race.

Within the oval enclosure two other cameramen were stationed and slow-motion cameras were not overlooked. These, with the two cameramen shooting from the air and several accessory smaller cameras placed at various points, gave Fox News a magnificent assortment of film from which to select, and it was well arranged and splendid printed picture of the race with which it was able to serve its patrons.

Now as to results. How successfully the arrangements had been made to expedite the handling of the Fox News film on this great sporting event was apparent. Each cameraman had been carefully instructed as to where he was to stand when the film was to be secured; a rendezvous had been made with a waiting high-speed vehicle to convey the film from the Fox studios in New York.

By 3:13 p.m. Saturday the first film had arrived at the laboratories.

International Displays Skilful Strategy

Believing that a news reel is obligated to supply its clients with pictures of every great news event, whether the promoters of the event hope to make it an exclusive affair or not, the International News Reel Corporation, and did of course present exceptional pictures of the celebrated "race of the century," between Zey and Papyrus, at Belmont Park last Saturday. These pictures were taken during every minute made to prevent that International Camera Corp. from getting them.

The success of International's efforts was so excellent that a 400-foot subject was obtained and shipped to all theatres looking the International News. These pictures were not as a pre-release issue of International News No. 37, at no increase in cost to the exhibitor. They show the race from start to finish, as well as sidelights of the crowds, the jockeys, and close-ups of the horses.

Kinograms Also Outwits Its Opponents

Duplicates the service furnished regular Kinograms subscribers on the Japanese earthquake, the Kinograms, publishing through International Film Exchanges, Inc., provided their New York patrons with pictures of the race between Zey and Papyrus on the evening of the day of the event. They were "on the spot" to the screen, and showing in four of New York's big first-run houses, as well as four in Newark, on Saturday evening.

Moving Picture World, November 3, 1923, pp.36-37

Newsreel Cameramen - General
The News Cameraman

The reception and dinner given by the International News Reel Corporation to Captain Ariel L. Varges at the Friars Club, December 18, was an occasion out of the ordinary in film annals. It was a recognition and a deserved recognition of a man and of a body of men who contribute in a mighty way to the entertainment and instruction of the public. For the dinner in a measure was to the associates of Captain Varges, his fellow-cameramen, and they flanked the guest of honor at the long speakers' table.

Who among the greatest of the crusaders of old would not have been silenced and humbled could he have heard a recital of the adventures of this king of the camera, and all encountered within the space of four years and in the course of journeys approximating a quarter of a million miles?

Just roughly let us summarize some of the men and things Captain Varges “shot”: The Versailles peace conference, Mount Vesuvius in eruption, the Berlin revolution of 1920, the Russian famine and the Japanese earthquake, as well as the great car of Juggernaut.

The captain photographed the kings of Italy, Greece, England, Egypt and Siam; the presidents of Germany and China, the Pope, Lenin and Trotsky, the Viceroy of India, the Maharajah of Gwalior, and Mme. Gandhi.

He was aboard the Bodensee in its initial flight over Europe and he sailed over the Pyramids in an aeroplane.

There is a spirit of camaraderie prevailing among these men of the camera that is notable. In their company when they are “cutting up” there is the atmosphere of the rest camp—of being in the presence of men who do and dare.

In their countenances one sees indications of that indomitable courage which knows not failure.

The industry and the public owe much to the news cameraman. The attitude of the exhibitor was finely expressed at the dinner by William Brandt, who said that more and more theatre owners are leaning on their news weeklies as a substantial part of their day’s program.
Cameraman Takes Own Auto Smashup

Fred Parrish, Fox News staff cameraman at Denver, Colo., narrowly escaped death last week while filming the Rocky Mountain automobile races at Brighton, Colo. Parrish was taking pictures from another car which preceded the racers, when one of the racing cars crashed into it, breaking off the left rear wheel and turning Parrish's auto completely over. He was thrown clear off the wreckage and sustained a broken wrist and a dislocated shoulder.

Walter S. Walker, Jr., president of the racing association, who was driving the car for Parrish, was pinned underneath the car and sustained a fracture of the skull. Despite his injuries, Parrish returned to the wrecked car and pulled Walker to safety. The camera rolled clear off the wreck and the film was not damaged.

Washington Cameramen to Fight Interference

Movie cameramen in Washington, all members of the White House Cameramen's and News Photographers' Association attached to the White House, retained Wilton J. Lambert as their attorney as a result of an incident which occurred last week. Much excitement was caused last week when police exceeded their authority and interfered with the activities of cameramen at the Wilson residence on Armistice Day. The former President had asked a slight check on the cameramen which they were glad to comply with. Police officers are said to have exceeded orders by destruction of plates and cameras. As a result Private E. C. Masselman of the Sixth Precinct, charged with conduct unbecoming an officer of the peace, has been ordered to appear before a Police Trial Board on Saturday, November 24. The trial board will consist of Assistant Corporation Counsel William Wabley and Captains Stoll and Lord.

President Poses, Makes Hit With Cameramen

Twenty-seven Washington news reel and news photographers admit that President Calvin Coolidge has endeared himself to them. At the noon hour the other day following his first reception to the press and cameramen at the executive offices in the White House annex, the camera guild asked permission to "shoot" the President, in the office. He was wearing a light suit. They asked him to change into a dark suit so "the picture would be good at any season."

After luncheon the President returned from the Willard to the presidential office at the White House, garbed in a cutaway. The movie men of the famous White House Cameramen's Club, had in the interim transformed the White House into a veritable movie studio with powerful Kliegl lights surrounding the presidential desk. After several minutes of posing smilingly for the cameramen and doing their bidding, the President waved his hand in deprecatory fashion at the few men who stayed behind to get exclusive "close-ups," saying, "Please, boys, that's enough, now."

Motion Picture News, April 28, 1923, p. 2075 – December 1, 1923, p. 2550

Motion Picture News, September 1, 1923, p. 1026

Fox Newsreel
Fox News Staff Launches New Drive

"The Fox News staff of 1,352 cameramen have launched a new drive to scoop all competitors in pictorial presentation of the news," says the Fox announcement. "Daily they are facing peril in all parts of the earth, and daring the storms of the seven seas to bring to the theatre screen bright, interesting, worthwhile facts in pictorial form.

"In addition to the field staff there are trained newspapermen who edit the reel. It is their business to make Fox News clean, fair and truthful. But they do more than this, working continually to obtain perfect prints and to give exhibitors the speediest service possible from the laboratory to the theatre projection room."

Motion Picture News, June 30, 1923, p. 3642ff

Motion Picture News, July 7, 1923, p. 89
Fox Cameraman Injured in Filming Indians
Russell Muth, New York staff cameraman on tour of South America for the moving picture news reel operated by Fox Film Corporation, New York City, is reported to have been stoned and seriously injured on March 7th while attempting to take moving pictures of the primitive Indian tribes thirty miles north of Lopaz, Bolivia. The Indians had never seen a moving picture machine before and attacked Muth when he started to film them. He was rescued by his guides and brought to Lopaz suffering from bruises and possible fracture of the skull.

Motion Picture News, March 24, 1923, p. 1389 – Moving Picture World, March 24, 1923, p. 422

Fox Shows Sinking of Battleship Iowa
Exclusive moving pictures showing the sinking of the famous old battleship, Iowa off the Panama Coast during the U.S. Navy spring target practice, appeared last week in Fox News release No. 54. A complete print of the pictures, which the Navy officials are said to have declared were the best ever taken, has been presented to the Government and will be preserved for historic record.

The sinking of the hero ship which fighting Bob Evans commanded at Santiago during the Spanish-American War, marked the culmination of the Navy maneuvers in which both the Atlantic and the Pacific fleets participated.

Motion Picture News, April 28, 1923, p. 2073 – May 12, 1923, p. 2301

Trotzky, Russ Dic-tator, in Fox News
The latest issue of Fox News contains some of the first authentic pictures of Soviet military activities that have been shown outside of Russia since the revolution began. Trotzky, the dictator, is seen in front of Kremlin Palace in Moscow reviewing his army. A few years ago Trotzky was an obscure newspaper reporter for foreign publications printed in the vicinity of New York. Today he is the strongest power in Russia.

The picture includes shots of Kalenin, President of the Soviet Republic, and Budenny, a cavalry general under the Czar. The close of the film shows Trotzky addressing the Soviet Congress.
Views of King "Tut's" Tomb in Fox News

FOX FILM CORPORATION has just received the first and exclusive moving pictures of the scenes surrounding the excavations of the tomb of Tut-ankh-Amen at Luxor, Egypt, by the Lord Carnarvon expedition. The pictures were shown in the Broadway theatres this week and are now being exhibited in theatres throughout the United States.

The Valley of the Kings, the native helpers clearing away the debris from the entrance to the tomb, princesses of the Court of Egypt entering the tomb under the guidance of Howard Carter who is in charge of the work, the camp of the scientists built near the tomb where the priceless treasures are sheltered and packed for shipment and the actual removal of the first relics from the tomb, are all interestingly set forth in the news pictures.

Lucian Maes, Fox News staff cameraman at the Paris office, arrived early at the scene of the excavations and secured some excellent shots with the aid of a long focus lens. He concealed his camera in a box and ground out complete pictures showing the work going on at the tomb before the guards discovered him.

Pre-Historic Pyramids Shown in Fox News

Fox News, in its publication, Vol. 4, No. 43, presents many striking scenes of the recent excavations in the newly discovered pyramid regions near San Juan, Mexico.

Research which has been in course for many months has not until recently yielded discoveries which have been thrown open to the public. Fox News cameramen who have been assigned to accompany the exploration party, have been in a position to obtain the earliest films of all the ancient secrets which now are revealed.

The opulence and grandeur of the work of the prehistoric people whose secrets are being unraveled by the modern searchers is seen exclusively in the Fox reel.
Appendix 15 - 1923

Moving Picture World, October 13, 1923, pp. 548-549

International News Reel Widely Exploited

Moving Picture World, July 7, 1923, p. 88
Page Publicity in Fifteen Great Dailies

International Newsreel Operator in the Jaws of Death

How the First and New Famous Pictures of Trembling, Roaring Mt. Etna Were Taken in the Midst of Flames, Bombardment of Rocks and the Soothing River of Molten Lava from the Convulsed Volcano

There is no doubt that International News Reel is the most widely advertised photo-play brand name in the world to-day. It is so far in the lead in its advertising circulation figures that all other names and brands in the field fall hopelessly into the category of also-rans. With the news of the Hearst papers behind it, no other news reel or issue of any other kind has a look in.

Just think of fifteen papers, each with the biggest circulation in its city, and in the fifteen largest cities in the country, all carrying daily and Sunday, and just showing this same, un-diluted, complete, un agreeing, story in its entirety, and with the beautiful and convincing pictures which will appear in this issue of International News Magazine. This is advertising of a most effective character such as it is impossible to buy and if bought at all, would cost exactly fifteen thousand dollars. To list the newspapers in which the story will appear, accompanied by the pictures:
The New York American, 110,154; Chicago Herald and Examiner, 103,944; The Boston Sunday Advertiser, 812,441; The San Francisco Examiner, 310,260; The Los Angeles Examiner, 300,653; The Detroit Times, 204,688; Seattle Post-Intelligencer, 138,749; The Washington Times-Herald, 125,747; The Milwaukee Telegram, 121,053; Atlanta Sunday American, 116,631; Baltimore American, 100,413; Baltimore News, 85,335; Syracuse Sunday American, 65,148; Rochester Sunday American, 53,405; Fort Worth Record, 36,141. Total, 4,381,874.

The scenes taken by the intrepid cameraman will appear in International News No. 63, except for the close-ups, which will carry the shots in No. 65. But in addition to this, the stills which have appeared in the newspapers have all advertised the news reel because they are all the magic words International Newsreel photo. There is a billion dollars in advertising behind the International News, and publicity opportunities like this full page story make this news reel invincible.

Striking page with graphic account of filming of Mt. Etna's recent eruption which will appear in magazine sections of fifteen great Sunday newspapers.

Motion Picture News, August 11, 1923, p. 595
A Rising Young Man Named Heart

A Straight from the Shoulder Talk
by Carl Laemmle, President of the
Universal Pictures Corporation

It is easy to see why the International News Reel is far and away the best in the world.

It is easy to see why it is next to impossible for any other news reel to keep up with it.

The answer is told in two words—Hearst Organization.

Now you may not agree with Hearst in some of his public policies, nor his politics, but whether you do or do not, you must admit that he is one of the busiest and most tireless organizers in the whole business world.

Northcliffe, though one of the greatest publishers in the world, never attempted such a world-wide organizing job as Hearst has been tackling successfully during the past few years.

Hearst owns and controls so many newspapers that he can hardly walk down Main street in any large city without bumping into Hearst editors, Hearst reporters, Hearst artists, Hearst cartoonists, Hearst news experts.

Hearst has so many magazines that he keeps armies of paper mills working to a pulp to supply him with raw materials on which to print his periodicals.

Some of his publishing efforts were raw at first. Some of them lost fortune. But he never quit organizing. He gathered the best brains and the best talent from the four corners of the earth and he organized, organized, organized them into highly efficient working units.

So it was only natural that when he jumped into the moving picture business, his first thought was to organize the business of making news reels. He had an abiding faith in the idea that if you add brains to money the result is results. He dumped brains and money into the business of organizing news reels.

The International News Reel is the result. It is a moving picture digest of the thousands of brains that work for Hearst—news-brains, brains that know what the people want and how they want it.

Any theatre not showing the International News Reel is losing the direct benefit of the most highly organized news gathering outfit in the history of world's affairs. Why take a second or third best when you can get the International?

This Hearst chap is a rising young man.

Exhibitors Herald, May 25, 1923, Coverff (Hearst and International News)
International News Reel
Sets New Speed Record

Through the co-operation of the newly established airplane service of the United States mail, which has cut the time between New York and San Francisco down to less than thirty hours, International News Reel No. 70 was shipped from New York Friday morning at 11 o'clock and was shown on the screen of the California theatre in San Francisco at 2 o'clock Saturday afternoon.

In the event that the government definitely establishes this coast-to-coast airplane mail service arrangements will be made for delivery of the issues of the International News Reel by this service, according to word from the International offices.

Motion Picture News, September 8, 1923, p. 1202

Unusual Shots of Vesuvius for International News

Unusual motion pictures made in the crater of Vesuvius are the feature of issue No. 54 of the International News being shown at all leading theatres. These pictures were procured by an expedition headed by Umberto Romagnoli, staff cameraman of the International, who took grave risks at the brink of the crater to film one of nature's awesome spectacles. Vesuvius preceded Mt. Etna in eruption. While Romagnoli was photographing Vesuvius, Mt. Etna went into action and the intrepid cameraman promptly rushed from Naples to Sicily, where pictures were also made, which will be released in the next issue of International.

Exhibitors Herald, September 1, 1923, p. 49  Motion Picture News, July 14, 1923, p. 197
International First
NEWS REEL TO SHOW COMPLETE PICTURES OF THE GREAT JAPANESE DISASTER
BOOK INTERNATIONAL NEWS REEL NUMBER 80 FOR
THE ONLY COMPLETE PICTURES

HERE ARE THE STIRRING FACTS:

THE PICTURES WERE THEN SHIPPED BY EXPRESS STEAMER TO SEATTLE.
THEY WERE THENCE FORWARD ED, WITHOUT ANY STOPS FOR SHOWINGS, ETC., DIRECT TO NEW YORK BY ONE OF THE FASTEST AIRPLANES.
THE NEGATIVE WAS RUSHED TO THE LABORATORY AND PRINTS WERE GOTTEN OUT IN RECORD TIME.
THESE HAVE ALREADY BEEN SHIPPED TO EXCHANGES ALL OVER THE COUNTRY.

NOW PLAYING LEADING N.Y. THEATRES RELEASED THRU UNIVERSAL

The Film Daily, September 28, 1923, p. 5
**EXCLUSIVE International**

**Scoop!**

Motion Picture News, September 13, 1923, pp. 1713-1714

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**International News Receives Films of Japanese Earthquake**

Moving Picture News, October 6, 1923, p. 481
International News to Show Japanese Earthquake Scenes

WHAT probably is one of the greatest news reel feats ever accomplished has been put over by Capt. Ariel Vargess, crack International News cameraman, in getting pictures of the Japanese disaster. As the result of his speedy work and unparalleled enterprise, remarkable moving pictures of the great holocaust now are on their way to America.

Luck again was with Vargess, reputed to be the luckiest cameraman in the game. After a slow trip around the world, covering a period of many months, he had the good fortune to be in Shanghai when the earth forces rent the Japanese archipelago. As the crew flies, Tokio and Yokohama are around 1,500 miles from Shanghai.

Vargess, a veteran of many disasters and great news events, immediately chartered an aeroplane. Thus, while the great fire was still at its height, he speeded over the China Sea and took pictures of the demolished cities, and close-ups of the country-wide conflagration and the smoking ruins. Vargess landed in Tokio harbor and spent several hours getting unusual pictures of the burning city, its palatial ruins, victims and fleeing refugees.

By this time the films are well across the Pacific. As soon as they are received in San Francisco, they will be rushed by special aeroplane service across the United States to New York, to be included in the first possible International News Reel released after their arrival. They will not be issued as a special, but as a regular part of the International News Reel service to all International News Reel customers.

Here from Brazil

John L. Day, South American representative of the foreign department of Famous Players-Lasky Corporation, returned to New York on Monday, September 3, from a stay of several months in Paramount's Brazil office.

Address Changed

At Lichtman, president of Preferred Pictures Corporation, announces that after September 1 the new office of the De Luxe Feature Film Co., which handles the Preferred Product in the Seattle territory, will be located at 2016 Third Avenue, Seattle.

International News Gets Pictures of Japanese Catastrophe

Capt. Ariel Vargess, International News cameraman, accomplished a feat when he secured motion pictures of the Japanese disaster, which are now on their way to this country and will be supplied to International News Reel patrons.

Vargess is considered one of the luckiest cameramen in the game. After a slow trip around the world, covering several months, he had the good fortune to be in Shanghai when the earth-forces rent the Japanese archipelago. Tokio and Yokohama are about 1,500 miles from Shanghai, via the air route. He chartered an airplane and while the earth-shocks were demolishing buildings and piling up scores of dead, he flew across the China Sea and circled the demolished cities. He secured many pictures, including close-ups, of the country-wide conflagration and the smoking ruins.

Vargess recklessly disregarded his own safety in getting graphic views of the horror that is Tokio and the Gehenna that is Yokohama.

Quake Triples Business for International

THE International News Japanese pictures more than tripled business for that firm last week, according to an official statement made this week by Edgar B. Hatrick, General Manager, who made public at the same time copies of congratulatory letters and letters received by his company on the promptness and efficiency with which the films were distributed.

News weeklies all reported an unusually heavy business, for not a single first run or second run house in the country overlooked the quake views. Richard V. Anderson, sales manager of the International News reel, upon his return from a visit to Universal exchanges, reported a steadily increasing demand for news weeklies among all classes of theatre owners.

Exhibitors Trade Review, September 15, 1923, p. 702 – Motion Picture News, October 10, 1923, p. 1880
Bird-Men Rescued By
Naval Aviators

Exclusive pictures of the daring
rescue by naval fliers of a brother
aviator adrift at sea in a wrecked
sea-plane are among the striking
features of International News
No. 20, now being released through
Universal exchanges. The rescue
picture was made off Pensacola,
Fla., where the navy's great aviation
base is located.

An alert look-out in the great ob-
servation tower at the base spotted
the wreck. It just happened that an
International News cameraman was
preparing to take the air in a flying
boat. The rescue work, which was
filmed in a series of dramatic shots,
shows a speedy sea-sled, making 50
miles an hour along the crest of the
waves, on its way to the wrecked
aviator. The sea-sled is supple-
mented by sea-planes or flying
boats, which hover overhead, as
the half-drowned aviators are taken
from the wreckage.

It is one of the most thrilling
shots ever obtained by a news
cameraman, and shows in heart
stirring shots the bravery and perils
of our naval aviators.

International News
Shows Russian Exiles

How 2,500 unfortunate Russian
exiles were saved from certain
death by American and Allied aid
is shown in the current issue (No.
4) of International News. The
Turks had reached an agreement
with the Soviet Government to sur-
render these refugees for return to
Russia, where they would face ex-
ecution. But American and Allied
warships spirited the unfortunates
away from Constantinople to safe
refuge at Bulgarian ports.

This reel also shows pictures of
Dr. Emile Coue, the world's famous
"miracle man," arriving in Amer-
cia. Other features of the same
reel include striking views of the
Atlantic Fleet leaving New
York for Southern waters to en-
gage in winter maneuvers with the
Pacific Fleet; pictures of famous
speed boats, San Francisco and
"shots" of thrilling winter sports
at Lake Placid, New York.

Quick Work Done by Universal

Less than seven hours after the announcement of the death of
Mme. Sarah Bernhardt reached New York, the International News
Reel Corporation had prepared a 200-foot Sarah Bernhardt Mem-
orial, of varied and exclusive shots, showing the famous actress
in many striking poses. These memorial subjects were used by the
Capitol, the Rialto, the Rivoli and the Strand Theatres in New
York City.

This marks a new departure in news reel service. It was pos-
sible only by a system closely approximating that of a big metro-
politan newspaper, which prepares in advance stories and
photographs of all kinds concerning an important personage on
the verge of death.

International's film obituary of Mme. Bernhardt was ready in
negative form, awaiting word of her death. As soon as that was
received, it was rushed to the factory where prints were made.

The Bernhardt Memorial is being included in International
News No. 27, which was shipped to all Universal exchanges Tues-
day.
While Other News-Reels Were Shouting About “Great Scoops” and “Specials”

KINOGRAMS
THE VISUAL
NEWS
OF ALL THE WORLD

Provided Its Regular Subscribers With the
Greatest Story Put on the Screen By Any News-Reel of the
JAPANESE EARTHQUAKE DISASTER

All Authentic News Direct From Japan—Without Extra Cost—And to Regular Subscribers ONLY

BOOK EDUCATIONAL’S NEWS-REEL, KINOGRAMS, AND GET ALL THE NEWS OF ALL THE WORLD

Educational Pictures
“THE SPICE OF THE PROGRAM”

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Motion Picture News, October 13, 1923, p. 1736
KINOGRAMS GETS SCOOP OF EARTHQUAKE

Latest Scenes of Tokio, Stricken City, Obtained from Edward Hanaka

A GREAT scoop has been made by Kinograms, Educational's News reel, in the latest issue, No. 2283, which contains what are probably the most recent motion pictures to arrive in this country of the earthquake stricken section of Japan.

The material used in these issues is part of a shipment of films just received by Mr. Edward K. Hanaka, of Tokio, Kinogram's representative in Japan, who happened to be in New York and turned the shipment over to Kinograms. The pictures contain scenes taken in Uyeno, the playground in the heart of Tokio, and the spot where thousands gathered after the first tremors and during the fire, and where thousands met their death during the subsequent quakes. Many of the scenes were made as late as August 2.

Mr. Hanaka, who has a motion picture laboratory in Tokio, left for Japan after receipt of the film, which he said was the last shipped from Tokio before the great catastrophe. He has been unable to receive any word of the fate of his laboratory or employees, or of his family. As soon as he can establish communication with his employees in Japan, he will instruct them to rush all available material on the disaster direct to Kinograms. Mr. Hanaka is confident, however, that if any of his employees are still alive, prints of the scenes of the disaster are already on their way to Kinograms.
“What kind of Motion Picture do you like best?”

That question was asked of fifty persons, chosen at random, in a suburb of New York.

Among those asked were small tradesmen, a street car conductor, several professional men, commuters to New York, ladies from fine homes, high school students, etc. etc.

Of the fifty thirty-one specified by name

PATHE NEWS

No other news weekly was mentioned by name; six persons said “The news weekly,” which might have meant Pathé.

That town is like any other town.

Mr. Exhibitor, just paste this in your hat; Pathe News has a grip upon the affections of Americans that no other picture can equal!

Released twice a week.

Pathépicture
An Entire Issue Devoted to the Disaster of the Century!
In accordance with the importance of the subject, issue No. 79 of the
PATHE NEWS
will be entirely devoted to marvelous pictures of the
JAPANESE EARTHQUAKE
These pictures were furnished to regular customers of the Pathe News on the Pacific Coast on Monday, Sept. 24, being the first pictures of this world-horrifying event to be shown anywhere in the United States.
Prints of this issue will be shipped from Chicago for Middle Western customers today.
Prints will also probably be shipped today from New York to Pathe News accounts in the East.
You get it all, you get it quick, you get it best in the Pathe News, and without extra charge.
PROMISES DON'T COUNT—BUT DEEDS DO
"Congratulations on extraordinary scoop of the Japanese Fire and Earthquake pictures, which it was our good fortune to throw on screen same day they arrived from Japan. Pathe News is indeed supreme." H. H. Campbell, Manager, Orpheum Theatre, Orpheum Circuit, San Francisco.
"Congratulations on being first to obtain Japanese Earthquake film. Your local office furnished print Monday."
M. L. Markowitz, San Francisco.
"Congratulations on tremendous scoop Japanese Earthquake pictures. We were able to show them in Pathe News our Loew's Warfield Theatre on Monday."
A. M. Bowies, Gen. Manager West Coast Theatres Co. of Northern California.

The Film Daily, September 27, 1923, p. 4
Pathe Shows Earthquake Films in Quick Time After Disaster

There has been considerable speculation in the trade ever since it was known that Japan had suffered a frightful disaster through earthquake, fire and flood, as to whether it had been possible to film anything at all, and if so who would be able to get it first.

Despatches from the Coast tell the story of the success of the Pathe News in getting some first rate pictures. On Monday, Sept. 24, the Pathe News released to regular customers pictures of the disaster which are described by exhibitors as being really wonderful. These pictures are, Pathe says, the first to be shown in this country.

The story connected with these pictures is an interesting one. Ralph Earl, one of the first cameramen that the Pathe News had, who covered the Coast territory in the old days when the News was known as the Pathe Weekly, was the man who turned the trick. He was travelling in Japan at the time of the disaster and by a stroke of luck was on the spot when the repeated shocks were levelling Tokio and Yokohama. Earl saw his opportunity and secured thousands of feet of sensational scenes. He took the first boat to the United States with his prize.

Pathe News Scoops West Coast

Pictures of Japanese Disaster Shown There on September 24

Pathe News' pictures of the recent Japanese disaster were shown on the screen of leading theatres of San Francisco on Monday, September 24. Prints were rushed to the theatres of the city immediately after their arrival at that port from Japan.

Ralph Earl, Pathe News cameraman, was traveling in Japan at the time of the earthquake and was in the affected district when the shocks were levelling Tokio and Yokohama. He took thousands of feet of scenes and went aboard the first steamer bound for the United States.

Having cabled at the earliest opportunity of his coming, Earl was met in San Francisco by local Manager Kofeldt and Cameraman Johnson, who had perfected arrangements for the immediate dissemination of the pictures to the city's leading houses and for the transportation of the negative by rail and airplane across the country.

Moving Picture World, October 6, 1923, p. 479

Exhibitors Trade Review, October 13, 1923, p. 900
Pathe Claims Scoop on Corfu Siege

Pictures of Italian Occupation of Greek Port Shown on Broadway in Record Time

PATHE NEWS this week claimed an exclusive beat in pictures of the Italian occupation of Corfu, Greece. On September 1, acting at Mussolini's ultimatum, the Italian troops shelled the town, landed from Italian warships, and occupied Corfu, Greece. Through a fortunate chain of circumstances, a Pathe News cameraman got aboard an Italian warship with the troops and landed at Brindisi, near Corfu.

The Pathe pictures are said to show exclusive scenes of the landing of the troops and the seizure of the town by the Italian marines. Additional shots are shown of the wrecked buildings and the devastation of the Italian bombardment.

After taking, these pictures were rushed back to Italy from Corfu, from Italy to Paris, and there placed upon the first outgoing steamer, arriving in New York the afternoon of Friday, September 14. They were shown in the New York theatres for matinees of September 15. Just two weeks elapsed from the day of the occupation to the day of the showing on Broadway.

Prints of this exclusive story were also rushed to the nearby key cities by airplane and other fast conveyances, and the big first-run houses all over the country were served in this manner in less than two days. This service of world-wide news is said to be the result of Mr. Cohen's recent trip to Europe, where he effected a more definite co-operation between Pathe News correspondents on the continent.

Concurrent with the release of the film newspapers all over the country were supplied with film clippings from the Pathe exploitation department, together with a news story of the facts and the part played by Pathe, so that a national publicity campaign was put into active operation.

More Big Houses Showing Kinogram Weekly

Kinograms, Educational's News Reel, has lately been added to the programs of a number of representative houses throughout the United States, the latest being the Rivoli theatre, New York. Among the latest additions to the already large list of theatres showing Kinograms are the Roth and Paramount houses in San Francisco, California, Imperial and Granada, and Loew's Warfield in the same city; Kahn and Greenfield, controlling houses in Hawaii; Phil Gleicher's Strand, Detroit, and Lyric, Cincinnati.

Pathe News Scores Beat on Italy-Greece Fracas

Demonstrating again its record for initiative and resourcefulness, Pathe News announces an exclusive beat in pictures of the Italian occupation of Corfu, Greece.

On Sept. 1st, acting at Mussolini's ultimatum, the Italian troops shelled the town, landed from Italian warships, and occupied Corfu, Greece. Through a fortunate chain of circumstances, and at the risk of his life, a Pathe News cameraman got aboard an Italian warship with the troops and landed at Brindisi, near Corfu.

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Pathe News Airplane Rushes Harding Death Films East

By an unexampled feat, combining foresight and co-ordination of all departments, Pathé News enabled all theaters in eastern cities to screen Harding's death and funeral train scenes filmed as far east as Omaha at their shows the following Tuesday.

Negatives rushed from Omaha by special airplane service were developed and printed at the Pathé News Jersey City factory late Monday night and prints delivered to New York theaters at 9 o'clock Tuesday morning. Other prints reached Washington, Baltimore, Philadelphia and Boston by noon of the same day.

Pathé News claims for this feat rivals the biggest news reel service "newsp" in the history of camera news reporting. It was accomplished by means of swift airplanes, which out-distanced the fast air-mail service. Not only theaters in the eastern cities, but throughout the Middle West as far as Chicago, gained at least 24 hours in their presentation of the all-absorbing news event of the week.

Pathé News had screened on the previous Friday all of the presidential inning party scenes up to the arrival at San Francisco.

Disputes Pathe's Claim

International News Weekly has refuted the claim made by Pathé News that a record had been established in bringing pictures of the Harding funeral East. International claimed that not only were pictures of the funeral procession in San Francisco brought here, but pictures of President Coolidge on his Vermont farm were included in the special release issued at the time Pathe's was.
First!

With the pictures of the

Dempsey-Gibbons Fight at Shelby

Overcoming the greatest difficulties,—with deputy sheriffs at Shelby, with terrific storms which hampered the Pathe airplanes, with U. S. marshals determined to hold up the films to see if the Federal law was being violated

PATHE NEWS

showed the pictures in Chicago on the morning of

Friday, July 6th

and in New York before midnight on the same day.

It wasn’t that Pathe had the fastest airplanes or the swiftest motorcars. It was this:

*Pathe News had the brains to plan a master plan, and the experience to successfully carry out the plan.*

This is the service you’ve always had from the Pathe News.

It’s the service you’ll always get!

Motion Picture News, July 21, 1923, p. 291
Claim Record With Fight Films

New York Sees Pictures 52 Hours After Shelby Bout

PATHE claiming to have hung the latest record up for speed in filmdom and efficiency in carrying out the most carefully laid plans in filming important scenes from the Dempsey-Gibbons fight and presenting them on Broadway, at the New York Theatre Roof fifty-two hours after the finish of the big event July 4th in Shelby, Montana.

In forty-eight hours, the Pathé planes bearing the fight film covered 2,600 miles. This remarkable enterprise enabled people in Chicago and points nearby to witness the film on Friday morning, July 6th, while another burst of speed brought it to the motion picture theatres of New York City that night.

Emannel Cohen, Editor of the Pathé News, spent weeks of careful planning before making final preparations for the filming. Knowing that the elements and storm conditions were apt to prevent the carrying out of his arrangements, three separate plans were prepared for rushing the film to developing plants in the West, Middle West and East, in case anything should go amiss.

Consulting daily with his staff and his cameramen, old plans were discarded and new ones brought forward by Mr. Cohen. Countless maps were prepared. Weather conditions in different states, the air currents in different territories and all atmospheric conditions were taken into account. A number of specially prepared planes were secured, and a special train was held in readiness should anything occur along the air route to upset the plans. And before leaving the Pathé headquarters, each representative of the Pathé News received sealed orders as to his role in the speedy undertaking.

One of the most interesting incidents connected with this precarious undertaking was the method the cameramen pursued to enter the arena with their cameras. Each cameraman, disguised as a peanut vendor, had his camera carefully concealed behind his peanuts and went through the gates and mingled with the crowd.

By this remarkable undertaking, Pathé has again demonstrated its foresight in speedily securing important events for the world at large.

Blackton Is Preparing Coming Special

J. Stuart Blackton, vice-president of Vitagraph, who is to personally direct Blackton Productions which will be released through Vitagraph, is engaged in supervising the continuity of his coming special.

Elaine Sterne has been assigned to do the scenario and is in constant conference with Commodore Blackton.

Like all Blackton Productions, the photoplay will be replete with those heart interest touches which have made Commodore Blackton’s direction noted.
Camera Disputes Race Decision

The race between Zev and In Memoriam and its outcome are now history. So close was the finish that despite the verdict of the judges in favor of Zev there have been many, among the thousands who witnessed the final moments of the great struggle, who disagree with the official decision. In the general wrangle, the Pathe News' slow-motion views are very likely to be called into service in the settlement of the controversy, as their camera shows In Memoriam's nose ahead.

Track expert and writers gathered at the studio to view the picture, prior to the showing of which Emanuel Cohen, Editor of Pathe News, described the exact location of the cameras so that proper judging of the angle, from which the pictures were taken, could be used. This was illustrated by charts drawn up by Dr. Paul Sorel, Professor Mathematics at City College, N. Y. C.

Woe to the man who has spent his winnings. He may have to return the sum plus his loosings and he'll have Pathe's slow-motion to thank—or curse!

*Exhibitors Trade Review*, December 1, 1923, p. 29
Mt. Etna Disaster Forecasted by Pathe News

With theatres in all parts of the country now showing Pathe News’ exclusive motion pictures of the latest eruption of the Mount Etna volcano with its erater spouting molten lava, newspaper cables are telling of the resulting catastrophe involving human life and property on Etna’s thickly populated lower slopes.

These pictures, released in No. 45 of Pathe News, with their comprehensive views of the whole region and their startling close-ups of the lava-spouting crater of Mount Etna, are now seen to have forecasted, with amazing distinctness the disaster which fills the newspapers two weeks later.

No news reel feat of organization and preparedness, in connection with an event of world wide interest, has equalled this one—the feat of screening the spectacular cause of an inevitable human life catastrophe concurrently with its description in newspaper cabled accounts.

German “Fascisti” in Pathe News No. 16

What the authorities in European politics are declaring is the most significant—if not alarming—development in the French occupation of German territory, the rapid rise of the German “Fascisti” is vividly pictured in Pathe News, current issue No. 16.

In spite of Government prohibition, 30,000 of this type of revolutionists are pictured parading the streets of Munich and packing the public squares. This was a demonstration of so-called “Nationalists” who are seeking the overthrow of the present Republican regime, organized by Adolf Hitler and modeled on the plan which has made Mussolini’s siege of Italy’s government so successful.

The Pathe News pictures show a multitude marching under the emblem of the “German Fascisti,” the “Hakenkreuz” an old Indian symbol displayed on a red flag. It is well known that the organization contains many monarchists.

Asian’s “Hermit Kingdom” in Pathe News

EVENTS in Korea, Asia’s “Hermit Kingdom,” are reported on the motion picture screen for the first time in Pathe News No. 102, now current. Heretofore cameramen have not been welcomed in that country, but the knowledge that the Koreans were making significant advances in mental and physical education along modern civilized lines tempted a Pathe News man to make a fresh attempt, by way of Japan, and it succeeded.

Egyptian History Disclosed in Pathe News

The most important and richest discoveries shedding new light on the obscure ancient history of Egypt, recently made at Luxor and described in newspaper cables, are exclusively pictured in Pathe News No. 3, released on Jan. 6. Pathe News alone was fortunate in having a cameraman on the scene of the new excavations on the Nile where the tombs of old Egypt’s most celebrated kings have been located. The films were rushed to Cairo, and by the first fast steamer to New York.

The newspaper accounts particularly mention the discovery and excavation of the tomb of King Tut-Ahmaker with its unearthed treasures. These are shown in the Pathe News pictures. Tomb and treasures date back 3,000 years, the period when Egypt was ruled by that mighty monarch.

Scenes of the excavations are shown, together with the tomb itself and the entry to the treasure house. American and European archaeologists agree that these discoveries are the most important of their kind yet made.
Quick Work by Pathé News on Air Flight

Pathé News No. 38, shown on New York screens Wednesday afternoon, presented pictures of the exciting finish of the greatest airplane feat on record, when the Army monoplane T-2 dropped out of the sky at San Diego, landing for the first time since its start, 27 hours before, on the opposite side of the continent.

The Pathé News negatives were aboard a fast train for Chicago within a brief space after the aviators' landing. There they were dispatched aboard the 20th Century Limited which reached New York on Tuesday morning, about four and one half days from the hour of the landing of the T-2 at its transcontinental non-stop destination.

Posing as Pathé Cameraman
(Special to THE FILM DAILY)

Kansas City—The trade has been warned of a man known as Van S. Trefou, who is said to be traveling through Kansas representing himself as a Pathé News cameraman. He is working a co-operative advertising scheme with the merchants and exhibitors in the different towns collecting for novelty film advertising, which he is said to never make, defrauding both the merchants and the exhibitors.

News Pictures

Pathé is making a great fight, not only for itself, but for the whole industry, in its action, now pending in the New York state courts, to have the news reel construed legally as a medium for the publication of current happenings and, therefore, entitled to the same freedom as that accorded the newspaper.

Through its counsel Pathé is attacking the constitutionality of the New York state censorship law which provides that news reels be submitted to the censorship commission in common with all other pictures.

The parallel between the newspaper and the news film, which frequently publish identical pictures—in one case a still picture and in the other case a motion picture—seems to be a thoroughly obvious one. There may be many ingenious legal objections that may be entered but the parallel seems so obvious in a plain, commonsense way that we are inclined to the belief that although the fight may be a long one Pathé eventually will win the big victory for itself and the industry.

Pathe News Enters in Slogan Campaign

In connection with a mutual circulation campaign now being conducted by 100 leading newspapers in the United States, in which trade-marks and slogans of well-known products of various kinds are reproduced in their columns, Pathé News is the only motion picture enterprise represented.

The daily papers which are joined in this campaign, beginning the middle of April and continuing for four weeks, have a combined circulation of more than 3,500,000. During this period the Pathé Rooster and the slogan—"Sees All—Knows All"—will be repeatedly reproduced, as seen on the screen, in all of these newspapers.

Exhibitors Herald, May 26, 1923, p. 20 – Motion Picture News, May 5, 1923, p. 2189

Selznick Newsreel
Chile Earthquake Views Shown in Pathé News

Picture patrons last week were indebted to Pathé News exclusively for graphic screen reports of the havoc wrought by the great Chile earthquake in which more than six hundred lives were lost.

Among the earliest of the outsiders to reach the scenes of destruction, after many hardships, was the Pathé News cameraman. He says that he made all possible speed back to Valparaiso, most of the way by pack mule train, arriving just after the weekly steamship for North American ports had left the harbor. Still by catching the next ship his films reached New York in time for the showing of the first section on Christmas Eve.

Motion Picture News, January 13, 1923, p. 209

Selznick News Shows Mer Rouge Events

Selznick News claims an important scoop in obtaining graphic and vivid pictures of the events in Mer Rouge, La., following the slaying of Watt Daniel and Thomas F. Richards by men said to be connected with the Ku Klux Klan. The double murder has aroused nation-wide interest because of the wave of popular sentiment against mob rule.

These remarkable scenes are presented in Selznick News Number 1104.

Motion Picture News, January 13, 1923, p. 209
**Statistics of the Motion Picture Industry**

The pamphlet issued by the Indiana Indorers of Photoplays contains the following statistics on the industry:

<table>
<thead>
<tr>
<th>Statistic</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motion picture theatres in the United States</td>
<td>15,000</td>
</tr>
<tr>
<td>Seating Capacity (one show)</td>
<td>7,605,000</td>
</tr>
<tr>
<td>Average weekly attendance at picture theatres</td>
<td>50,000,000</td>
</tr>
<tr>
<td>Admissions paid annually</td>
<td>$520,000,000</td>
</tr>
<tr>
<td>The average number of reels used for one performance</td>
<td>8</td>
</tr>
<tr>
<td>Average number of seats in picture theatres</td>
<td>507</td>
</tr>
<tr>
<td>Number of persons employed in picture theatres</td>
<td>105,000</td>
</tr>
<tr>
<td>Persons permanently employed in picture production</td>
<td>50,000</td>
</tr>
<tr>
<td>Permanent employees in all branches of picture industry</td>
<td>300,000</td>
</tr>
<tr>
<td>Investment in motion picture industry</td>
<td>$1,250,000,000</td>
</tr>
<tr>
<td>Approximate cost of pictures produced annually</td>
<td>$200,000,000</td>
</tr>
<tr>
<td>Salaries and wages paid annually at studios in production</td>
<td>$75,000,000</td>
</tr>
<tr>
<td>Cost of costumes, scenery, and other materials and supplies used in production annually</td>
<td>$50,000,000</td>
</tr>
<tr>
<td>Average cost of one feature film production</td>
<td>$150,000</td>
</tr>
<tr>
<td>Average number of feature films produced annually</td>
<td>700</td>
</tr>
<tr>
<td>Average number of short reel subjects, excluding news reels, annually</td>
<td>1,500</td>
</tr>
<tr>
<td>Taxable motion picture property in the United States</td>
<td>$720,000,000</td>
</tr>
<tr>
<td>Percentage of pictures made in California (1922)</td>
<td>84%</td>
</tr>
<tr>
<td>Percentage of pictures made in New York (1922)</td>
<td>12%</td>
</tr>
<tr>
<td>Percentage of pictures made elsewhere in United States (1922)</td>
<td>4%</td>
</tr>
<tr>
<td>Foreign made pictures sent here for sale (1922)</td>
<td>425</td>
</tr>
<tr>
<td>Foreign made pictures sold and released for exhibition</td>
<td>6</td>
</tr>
<tr>
<td>Theatres running six to seven days per week</td>
<td>9,000</td>
</tr>
<tr>
<td>Theatres running four to five days per week</td>
<td>1,500</td>
</tr>
<tr>
<td>Theatres running one to three days per week</td>
<td>4,500</td>
</tr>
<tr>
<td>Lineal feet of film exported in 1921</td>
<td>140,000,000</td>
</tr>
<tr>
<td>Lineal feet of film exported in 1913</td>
<td>320,000,000</td>
</tr>
<tr>
<td>Percentage of American Films used in foreign countries</td>
<td>90%</td>
</tr>
<tr>
<td>Film footage used each week by news reels</td>
<td>1,400,000</td>
</tr>
<tr>
<td>Combined circulation of news reels weekly</td>
<td>40,000,000</td>
</tr>
<tr>
<td>Number of theatres using news reels weekly</td>
<td>11,000</td>
</tr>
<tr>
<td>Amount spent annually by producers and exhibitors in newspaper and magazine advertising</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Amount spent annually by producers in photos, cuts, slides and other accessories</td>
<td>$2,000,000</td>
</tr>
<tr>
<td>Amount spent annually by producers in lithographs</td>
<td>$2,000,000</td>
</tr>
<tr>
<td>Amount spent annually by producers in printing and engraving</td>
<td>$3,000,000</td>
</tr>
</tbody>
</table>

*Exhibitors Trade Review, February 3, 1923, p. 483*
Did you know that there are over 300,000 people employed steadily in all branches of the picture industry; that the wages paid employees annually at the studios amount to over $75,000,000 and the approximate cost of pictures produced last year amounted to $200,000,000? More than 600 feature films were produced during 1922 and 1,500 short subjects, news reels and scenics. Of these about 84 per cent were made in California; 12 per cent in New York and 4 per cent elsewhere in the United States.

It is estimated 50,000,000 persons attend motion picture shows every week in the 15,000 theatres now operated. The seating capacity for one show is 7,605,000 of these 15,000 houses. The paid admissions amount to $52,000,000 annually. The number of persons employed in film theatres is 105,000. The average number of reels per show is eight. The average number of houses running six or seven days a week is 9,000; while about 1,500 are open four or five days and 4,500 only open one to three days.

The average cost of making a feature film is $150,000 with the present high cost of materials and high salaries. The film companies spend annually about $5,000,000 advertising in newspapers and periodicals, and another $2,000,000 for slides, posters and other accessories. It cost $2,000,000 for lithographs and $3,000,000 for other printing and engraving last year.

These are interesting figures and will make valuable data for the exhibitor who wants facts and figures for his local Chamber of Commerce, or Board of Trade. It will give them some idea of the magnitude of the film business.—J. R. M.

Exhibitors Herald, March 10, 1923, p. 46

The comedy short subject is naturally the most popular. Then comes the news weekly, and then the educational, such as travel or scenic.

The Film Daily, June 3, 1923, p. 5
Popularity of Short Subject Growing, Say Editors

Results of Pathe Survey Support Contention Expressed Editorialy by Martin J. Quigley
(Special to Exhibitors Herald)

NEW YORK, February 20.—A survey conducted by Pathe among newspaper editors of the country discloses a growing popularity for the short subject, and supports the contention of Martin J. Quigley, editor and publisher of the HERALD, in his editorial, “Five Reels,” published in the January 23 issue, that because of this increasing public interest the exhibitor “must have feature pictures that do not run to extraordinary lengths.”

PATHE forwarded questionnaires to 550 selected newspapers in typical smaller cities and towns covering all sections of the country. These two questions were asked of each editor:

“1.—Is the value of short subjects increasing?”

“2.—Do patrons favor a complete bill of ‘shorts’?”

Of the 231 editors responding, 226 answered “yes” to the first query and 3 answered “no.” To the second, 56 answered “yes,” and 175 answered “no.”

Following are the comments of many of the editors responding:

E. V. Durling, New York Globe—“Every line stories demand only two reels for their telling, and when producers try to stretch the material to five, they are doing the motion picture industry much harm. The great majority of moving picture theatres depend on neighborhood patronage. The patrons are regular patrons of certain theatres. The owners of these theatres should strive to come to that well-known dogma of a Brooklyn vaudeville millionaire, ‘always a good show’... One of the means of setting a standard of interesting entertainment is the use of short pictures.”

Margaret L. Tookey, Dunkirk, N. Y., Evening Observer—“The value of short subjects made with the same care as feature pictures receive, and not used as mere fillers and ‘junk,’ can be increased. We would hate to think of the Pathe News reel, for instance, being taken from the program.”

H. L. Hall, Newark Daily, N. J., Gazette—“In my opinion the value of short subjects is increasing.”

E. M. Collins, Trenton Observer Publishing Company—“For my own part I would prefer to have programs of short pictures to place of some of the alleged ‘features’ which are admitting in the extreme to cut through.”

Evening News, North Tonawanda, N. Y.—“In my opinion the value of short subjects is increasing.”

Charles W. Ellis, Johnstown, N. Y., Daily Journal—“If we let the folks like ‘shorts’ I know I do. Pictorial News is the one big feature. Give us more subjects hearing on our governmental operations. Keep Uncle Sam at work on the screen. Our foreign element today must get more Americanism under their skin.”

New York Journal, London Picture Show—“Short film subjects are favored more because the eye and brain not the rest and change that each requires. Therefore, producers, and exhibitors of short subjects who combine to give their patrons really good value, need never fear competition in any other way, for the public will be with them.”

Roland Burke, Homestead, New York Star—“We must not disregard the fact that the short reels are exceedingly popular with the public. I have known specific instances where fans have gone to the theatre with the purpose of seeing one or more of the Pathe ‘shorts.’ This fact, in itself indicates that many folk go to the picture houses to see short features instead of merely going there and accepting those subjects because they happen to be on the program. In the final analysis it is the public that will decide—and the concern that is able to serve the public disposition sufficiently.

(Continued on page 61)
Growing use of quotes from newspaper critics to sell movies to the public shows the growing influence of the newspaper critic to the motion picture industry and the public.

*Motion Picture News*, September 8, 1923, pp. 1142-1143
They say in Hollywood:

That EDWIN SCHALLERT of the Los Angeles Times is the hardest-to-please critic in America

NIFTY HOKUM

Plot works out neatly in “Girl Who Came Back”

By EDWIN SCHALLERT

(In the Los Angeles Times)

In any perfectly good fairy story all the perfectly good people never do anything wrong, and though they have a terrible time, they always live happily ever after because something is bound to happen to all the mean giants and ogres just when everything is blackest. Which, as it turns out, is exactly what transpires in “The Girl Who Came Back”. It is a neat trick play in “The Girl Who Came Back”, and it is well enough acted as a whole, so that though it might be as full of holes as imported Swiss cheese, you won’t bother to look for them.

Really, when the two villains shoot each other, and thus dispose of everybody, who might get the happily married couple into trouble, you cannot help but smile. It is so neatly put over.

While it is essentially silly hokum, “The Girl Who Came Back” has realism and atmosphere too, lots of it, especially on the piazza scenes that open the show. Ben Forman directed, and he went to some trouble apparently to get things to look right. The only thing I have against him is the Oriental party which he insists on staging during a sequence laid in South Africa. It’s the routine stuff with a pageant in bathing pool, girls treasuring a very made-up fancy on which the heroine is enounced, and diving beavers splashing water over the sides of the pond. Why on earth don’t directors leave that sort of stuff to C. B. De Mille, who has specialized in it so long that you expect him to do it better than anybody else, even though he doesn’t?

Outside of this one very cheap, if costly, touch, “The Girl Who Came Back” is pretty much worth while as entertainment. One of its chief attractions is that it brings back Miriam Cooper as the girl. I never knew how well she could act before. I don’t think that she did, either. She’s gotten away from those Griffith mannerisms, which used to spoil her performances, and some of the scenes where she is supposed to convey the impression of being utterly down and out are done with real feeling and finesse. There is no arm swinging about this, either. It’s just quiet, patient and painstaking registering of thought. Really, Miss Cooper can make a new name for herself if she keeps up this sort of thing.

Joseph Dowling’s portrayal of “Old Sally” is exceptional for character and seems to stand out stronger than the work of the other men.

Kenneth Harlan is a little too pleasant to be convincing as the man who is imprisoned on a false charge. Gaston Glass and Fred Malatesta, yes, but Zasu Pitts is pretty well lost, owing to an evident lack of understanding of what she can do.

The Girl Who Came Back

Produced by PREFERRED PICTURES, Inc.

Distributed by AL-LICHTMAN CORPORATION

Exhibitors Herald, July 23, 1923, p. 89ff
Gossip Columnist Louella Parsons starting out as a film critic and editor in the 1911. In 1923, she started her long career with the Hearst newspapers.
Newspaper interviews gave a legitimacy to the movies and their stars.
Gloria Swanson’s Best, Says Douglas Fairbanks

In an interview in the Los Angeles Times, Douglas Fairbanks said:

“Have you seen GLORIA SWANSON in ‘PRODIGAL DAUGHTERS’? Don’t miss it. It is not only the best piece of acting Miss Swanson has ever done, but it is, I think, one of the most faithful film portrayals of contemporary social and family life that has been screened. It should be preserved under seal for showing fifty years from now to let our descendants know just what this Jazz Age really is.

“Mary and I run off films every night at home. Of late we have been seeing old news reels made about fifteen years ago. They are more interesting than plays.

“Gloria Swanson’s new play, I firmly believe, will have a similar value fifteen or fifty years from now.”

“Prodigal Daughters” was written by Monte M. Katterjohn from Joseph Hocking’s novel

A Sam Wood Production

Supplementary Material
Movies Exploitation of Newspapers – When is too much, too much?
Public Relations, Press Agents and Publicity
PUBLIC RIGHTS LEAGUE

Have You—?

Have you done your utmost to maintain a free screen?
Have you utilized every available means at your command to
offset censorship?
Have you devoted your screen to free-screen propaganda?
Have you devoted space in your program to anti-censorship
appeals?
Have you endeavored to win the active aid of prominent people in
your community?
Have you encouraged the support of your local newspapers?
Have you devoted space in your newspaper advertisement
appeals?
Have you established your theatre as a community center?
Have you cooperated in civic enterprises?
Have you given special programs which would encourage the
public to support the theatre and groups in your community?
Have you endeavored to bring the ministers into your theatre?
Have you identified yourself with the community, or are you
just "the man that runs the theatre down the street"?
Have you been active in your local commercial club?
Have you established your theatre as an institution?
Have you told the people of your community of the educational
possibilities of motion pictures?
Have you avowed your approval of the Massachusetts Public
Relations crusade?
Have you utilized the utter folly of censorship?
Have you saved the newspaper and exhibitor editorial and stories
sentimental by other public rights league members for your benefit?
Have you permitted other exhibitors to help you through this
dangerous period?
Have you prepared yourself for any emergency that may arise?
Have you built a defense or are you-counting disaster by silly
boyling agitators to mass their forces against you?
Have you investigated the condition of the public sentiment on
tone censorship?
Have you made friends for your theatre that are not mere of the
air weather variety?
Have you “in time of peace, prepared for war”?
Have you upgraded your theatre as a business or as a hobby?
Have you profited by the mistakes of others?
Have you secured your theatre against attack?
Have you safeguarded your means of livelihood?
Have you maintained a high standard in your advertising?
Have you promoted a free screen?

Screen Message No. 82

The mayor of a Wisconsin city has barred from the screen a certain
picture. He admits the picture is above criticism, but says that
others of the same type may not be, therefore all must be prohibited.
That’s the legal, or reformer, censorship advocated in the
interests of such persons. That’s why it is dangerous to the welfare of the
country.

An alternate remedy to such and everyone who so application means that
the theatre men of the community have a strong first line defense in their war
against intemperance.

A strong defense is imperative at this moment.

IDAHO, IOWA, ILLINOIS, MONTANA, MICHIGAN, MINNESOTA, MISSOURI, MICHIGAN,
ILLINOIS, WASHINGTON, and other states again raise the question of censorship
intemperance.

The threatened of further progress may determine the future of your
theatre against financial progress.

Eleventh hour methods must succeed, but the chances are a hundred to one
against you.

The populace says, “If you are not interested in your own welfare, why
should I?”

And the sentiment is right in asserting that attitude.

Exhibitors in the country have had severe financial losses at their hands,
not only on organized; against notorious intemperance.

Sentiment against censorship has been building up and the efforts of the
majority of exhibitors have to meet a notable defense at the last meeting of
public thought.

Thus the public is dangerously in light of the press and illustrated clearly by the
Massachusetts legislation. That may be regarded as a test of the policy to be
adopted by the exhibitor.

Did you present the facts and figures of the Massachusetts legislation in your
personnel? If you did not you compromised your position significantly to prevent
the strongest arguments against censorship you offered.

Read again the material containing this article. And if you will give attention you
will see the advantages of the actual action. Judge for yourself whether or not
you will profit yourself and your fellow exhibitor.

Shift State Unit Office

TOPEKA, KAN., Jan. 25.—With the opening of the Kansas state legislature
Mon. by T. D. Gregory, the manager, the situation is still the same in the
state. Gregory is working in the National Board. Gregory
has been a member of the legislature of the state, in the
senator. He has been a member of the legislature since
1919. Gregory will be re-elected.
**NEWSPICTURES**

Newspicture Contents of Week Include Events for Intensified Exploitation

The newpictures of the week practically illustrate the headlines of the current dailies.

“French Seize Ruhr” greets readers everywhere.

“Harding Recalls Troops on Rhine” is played in type as big.

News bulletins followed by extended stories ensued.

The newpictures of the week tell the same news in caption form and complement pictures of the scenes and tropes concerned.

What will you do about it?

Some exhibitors, possibly, will mention to a newspaper reporter in the hope that he will mention it in his newspaper.

That isn’t enough.

Some exhibitors, less probably, will act out a lobby board denoting the act.

Neither is that enough.

Some exhibitors, very improbably, will give the fact a large portion of their advertising space, or run special ads on the newpictures.

That is almost too much to expect—but that is the least that should be done.

*Exhibitors Herald*, January 27, 1923, p. 53
One of the exploitation aids prepared by the publicity department of Fox Film Corporation to supplement their press book on “You Can’t Get Away With It,” which was released this week, is a four-page miniature newspaper which can be used as a herald. This “Scandal Sheet” presents the story and theme of the photoplay in vivid newspaper style and is illustrated with scene photos from the production.

*Motion Picture News, “Picture Paragraphs,” December 15, 1923, p. 2806*

Mystery Girl Wins Space for “Mighty Lak’ a Rose”

Omaha, Neb.—An exploitation campaign that included several novel features was conducted by Manager John K. Johnson of the Kinlan theatre on “Mighty Lak’ a Rose.”

One of the best attractions was the mystery story that the hospital reporter for the Omaha Bee managed to catch. An attractive but mystery-loving girl made the rounds of the hospital for several days, giving hope to the patients. She also visited the Orphans’ Home and the Child Savers’ Institute. The first day she refused to answer any questions or to give her name. On the second day she admitted, in an interview with the Bee representative, that she had seen “Mighty Lak’ a Rose” and that the impression it had created had been so profound that she had decided to give her time to doing good work and spreading cheer among children and hospital patients. The story was good news and was played up by the paper, earning a tremendous prestige for the picture.

The campaign was run by Mr. Johnson at the Strand theatre, the one being

*A Bust*

Down in Chattanooga, Tenn., a good dog story went wrong because C. B. Stilt tried to put new life on the city editor of the paper. He made a deal with the police department to get pitched for printing George Maberry’s stories in the paper, with the paper’s promise to take all the times out and never do it again. So he tied one of the cards to the wooden wagon and gave the handy reporter a cigar. The reporter wore a bulky overcoat, but the paper editor just smiled slyly and the story hit the press.

*The Film Daily, March 17, 1923, p. 3*

Three Newspaper Features Are Planted on “Racing Hearts”

Rockford, Ill.—Is exploiting “Racing Hearts” at the Palm theatre, Bill Danziger, Paramount exploiter, put over three different newspaper features, giving the papers the “lowdown” in each instance.

Danziger framed an interview with Agnes Ayres in which the Paramount star was quoted as remarking that women would never make as good automobile drivers as men. The newspaper followed this up by sending a reporter to interview women known to drive cars. They protested in vigorous terms, and the copy was worked into a two-column front-page spread.

The next gag was a Saturday matinee for the blind. The management invited every sightless person in town to “see” “Racing Hearts.” They got about forty responses and we Danziger invited forty school teachers to attend and act as the “eyes” of the victims. During the progress of the picture, the teachers were hooded over and whipped the entire story.

This made an interesting experiment and the newspapers took it up for a two-column spread under a big headline.

The third stunt was a filmed interview with “Jimmy Murphy,” who, Danziger said, was one of the greatest racing drivers in the country. Murphy spoke on the line that gasoline as a fuel was nearly exhausted and the only thing that would save the industry was a new alcohol substitute made from potatoes.

Two Good Space Grabbers

Rockford, Ill.—Three different newspaper gags were put over on the local newspaper for the run of “Racing Hearts” at the Palm.

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Exhibitors Trade Review, April 17, 1923, p. 1048

Scores Triple Play
On “Racing Hearts”

Publicity Stories

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Exhibitors Trade Review, November 10, 1923, p. 1126 – The Film Daily, January 23, 1923, p. 6

‘Love Is an Awful Thing’ But a Good Thing to Advertise

“Love Is an Awful Thing,” but isn’t so awful to watch—unless we say “awful good.” Laughter riots through every foot of this film, produced by Selznick with Owen Moore and Isadora Duncan, is the hit of the season, and one of the most amusing scenes is the scene where the star enjoys the role of the “died-in-the-wool villain.”

Exhibitors Trade Review, November 10, 1923, p. 1126 – The Film Daily, January 23, 1923, p. 6

“Police Left in Good Humor After Frame-Up”

Lawrence, Mass.—Fred Demara of the Palace got the whole town on its guard against Boston Blackie, Peter the Red, and Count Ivan, international crooks—“The Face in the Fog.”

Demara sent a message from Boston to the chief of police and the mayor telling them to be on the lookout for the famous crooks and “if you see or hear anything of the ‘Face in the Fog,’ that’s the clue. Watch out.”

The police suspected a hoax but played safe, put out detectives and gave the story to the newspapers. The police were sore at first, but Demara gave each officer a pass, and now they’re laughing about it. The chief came through with a published endorsement.

Motion Picture News, April 14, 1923, p. 1790 – The Film Daily, March 31, 1923, p. 4

Exhibitors Trade Review, April 17, 1923, p. 1048

Exhibitors Trade Review, November 10, 1923, p. 1126 – The Film Daily, January 23, 1923, p. 6
‘Desire’

Released by Metro. October 8, 1923


MAKE all your exploitation of this picture appeal to women. It is the kind of story that is of vital interest to every woman, so make a strong bid in every method that you employ to attract attention to “Desire,” for the interest of your feminine patrons.

The title of this picture affords an excellent arrangement with your local newspaper in the “Inquiring Reporter” connection. Arrange with the editor to have him run this feature for a week, or for as long as you are going to show the picture.

Have the reporter ask people each day what young girls most desire, what newly married people most desire what young college men and women most desire and so on.

Another good newspaper arrangement is through their classified advertisement department. Newspapers are always anxious to build up this department, and for that reason it is easy to interest the advertising manager in a novel and effective stunt for doing so. In the “house ad,” copy of the classified section substituting the word “Desire” for want, for example have it read, “If you desire a new home, if you desire a new position, etc., advertise in our classified section. Bring your ‘want ads,’ to (name of paper) this week. Run the ad, two days and you will get a free ticket to see ‘Desire’ at (name of your house).

This is a mighty effective street ballyhoo:—Have a man dressed in rags and another in the most stylish clothes parade the main thoroughfares of your city carrying a placard reading, “We both share the same big ‘Desire,’ and so do we all. See the world’s greatest problem solved at (name of theatre).”

This is a stunt that you can work in cooperation with charitable organizations, the Salvation Army or independently. Make announcement in your newspaper space, slides throwaways, etc., this:—“Help us solve the World’s greatest problem, ‘Desire’. You can aid in granting some of the desires of those less fortunate than yourself. Bring to the lobby of (your theatre) or give to those in charge of the Special Salvage Drive Truck which will appear on the principal streets donations of discarded clothing, furniture, toys, books, etc. We will distribute these articles to worthy people. All donors are entitled to see the picture ‘Desire’ free of charge.”

The title, “Desire” can be used for an effective link-up with all kinds of installment and credit houses, as these places are eager to offer unique sales arguments to their patrons. The desire of people to possess things for which they haven’t the ready cash can be used as the key note of this campaign, and this readily lends itself to the advertisements of such houses.

Savings banks can also be tied-up with in this connection, copy for this arrangement can read:—“Thrift has always solved the world’s greatest problem, ‘Desire.’ The photodrama ‘Desire’ at the (name of theatre) teaches a worthy lesson.”

There are also numerous merchant hook-ups. Window displays can be arranged on the theme of desire with clothing, department, women’s wear and other establishments with stills from the picture.

An essay contest for school children is another practical way of exploiting this picture. Arrange with your editor to run an essay contest, exclusively for school children on what is the world’s greatest desire, and offer passes as prizes.

Exhibitors Trade Review, October 20, 1923, p. 964
Repeats on Exploitation Stunts Are Losing Efficiency as Ticket Sellers

RECENTLY E. D. Keilman complained that the stunt purveyors of the various distributing companies are prone to overpersuade managers to adopt stunts which the local man knows will not prove well adapted to his clientele. We are not altogether in sympathy with a man who permits an outsider to come into his town and deliberately perpetrate a bloomer, but undoubtedly this is an evil in the trade and one which exploitation managers should seek to guard against.

There is, however, an even greater evil, since it is more widespread, and this is the application of the same idea to repeated pictures. As an example of this one has only to recall the safety first campaigns, which started with the Wallace Reid automobile pictures, of which "What's Your Hurry?" was the first.

It Was Great Then

This was an appropriate title. Most cities realized the value of an anti-speed campaign, and not exploiters were permitted to go the limit. It worked so well that it was repeated on "Too Much Speed" and several others. Since that time the idea has been worked almost continuously.

Recently "Manuslaughter" was made the subject of a good hook in to public safety. It worked so well that in some sections the exploitation men went back over their trails and worked the stunt again on a picture with the title less germane. At the same time F. B. O. exploitation men are talking about this being the "Dangerous Age" and others are also kicking in.

As a result the safety first campaign is being worked every few weeks in the same towns, and the public is getting tired of the idea. It no longer is novel, it no longer packs a kick, and it no longer sells tickets. It is worse than a waste of money. It is wasting money to promote a detrimental campaign. But so long as the exploitation men can write the home offices that they plastered the town, the effect upon the business at the local house does not concern them.

Check Up Results.

Much the same thing can be said of the automobile stickers, the police escort for a supposedly valuable film, the newsboy parade, the merchandise hook-up and the impersonation contests.

Spaced well apart, all of these have a strong selling value. Done week after week for the same houses, they become hacknayed and not only do not sell tickets but they prevent possible sales to persons who argue that the same exploitation must stand for the same old style of picture.

There are some standard forms of exploitation, such as the street worker, the perambulator, car cards and posters. These are the expected stunts, and worked week after week they are as standard as the newspaper advertisement.

Must Be Novel

But the real exploitation stunt depends upon its novelty for its appeal, and it is no novelty to see the same old newsboys struggling in procession to the same theatre each time Jackie Coogan or Wes Barry makes a new picture. It is not a novelty to find the 21st automobile summons tied to your steering wheel. It is no novelty to see the same thing every couple of weeks.

Stunts should be spaced. Some cannot repeat within a year. Some can come back every three months, but the local managers should guard against a repetition of a stunt in their own houses more often than the town will accept the idea, and if the exploitation man insists, the police should be called in.

The real value of exploitation lies in the number of tickets sold; not in the letters sent to the home office.

Took the Cake

Getting the mayor of Cincinnati to sponsor a Jackie Coogan birthday party, the Capitol theatre organized a . . . , and each kid who matched in the ballyhoo got a coupon good for a slice of the birthday cake display in the window of a phonograph store.

It's about time the hardworked newsboys got something besides a free ticket. They should form a union and hold out for real money.

This time it was to put over "Oliver Twist."
Editor “Hard Boiled”--Gets Rivalry

Exploitation Man Finds Newspaper Co-operation Impossible In Bay City So He Initiates Move To Launch New Sheet

Samuel Carver, Universal’s exploiteer in the Detroit territory, recently took one of the most resourceful steps ever conceived by an exploitation man, and furthered not only the interests of “The Flirt,” which he was exploiting, but of all exhibitors in Bay City, Michigan, and the other merchants of the town as well. He fostered the starting of a rival newspaper, when he found that the only local paper had adopted “hard-boiled” rules towards the motion picture theatres.

This editor refused to take any news stories on “The Flirt.” His policy was so anti-film that the exhibitors in the town had given him up as a bad job, long before.

Carter was given carte-blanche to use any methods with this editor he might see fit, but after two hours he left the newspaper office in despair. It occurred to him that what the hard-boiled editor needed was competition. He decided to talk the matter over with all the exhibitors of Bay City.

This conference spread to a number of local merchants who were disgruntled at the way the only paper was run. As the result of this movement, a former staff man of the paper was interested in the inauguration of a new daily. He was promised the hearty support of the theatre owners, and of a large and representative group of the local merchants.

The display at the Alcazar Theatre, Birmingham, Ala., for Universal’s “The Flirt.”

Exhibitors Trade Review, April 14, 1923, p. 1005
Publicity That Hurts

Newspaper and magazine publicity to be helpful must consist of and be based upon legitimate news. Stories concocted out of the thin air simply for the purpose of getting the name of the individual or the company into print are not constructive. Persons who use their brains are no more pleased with being lied to through newspapers than with being lied to in person.

We believe that one of the most seriously undermining influences now attacking the business is to be found in the sort of publicity that is being showered into newspaper and magazine offices. The publications, wanting picture news and being unable largely to get the kind of stuff they want, appear to have abandoned hope and are now printing any old thing that comes along.

The so-called “fan” magazines represent a distinct problem. Some day, somehow a change in the character of stuff these publications print must be brought about. Very largely they present the professionals of the business, and also certain leading executives, in a light which warns the public to expect the worst. In these papers stars are caused to dribble and drool about their personal affairs, presenting themselves as nitwits who happened to stumble into the lap of luxury and affluence. They ramble on profusely about their personal and most intimate affairs, taking the public by the hand and leading it into their studios, living rooms and even boudoirs. And then when a star gets into trouble, after having been long subjected to this clinical examination in the fan magazines, he wants to be able to declare that his private affairs are his own business and nobody else’s!

These magazines present the stars as extraordinary creatures apart from the ordinary race of human beings. They are first of all rolling in wealth. Next they are intellectual giants, thoroughly versed and experienced in everything from marbles to philosophy. Usually, also, they are marvels at a dozen or more athletic activities.

An outraged public will some day demand satisfaction for being victimized with such stuff.

And then there are the newspaper and fan magazine characterizations of some of the leading executives. . . . instead of insisting upon being presented in the light of thoughtful and hard-working business men they too often allow themselves to be cloven as some kind of extraordinary miracle men.
A Theatre Press Agent on
Fooling Editors
By Ed S. Olmstead
Director Advertising and Publicity Missouri
Theatre, St. Louis

I don't mind telling EXHIBITORS
TRADE REVIEW my theory is to keep
faith with the press, and not abuse its
confidence.

There is the temptation to follow
tactics of the unscrupulous, fly-by-night
press agent, and fool the Editors into
news breaks, but to maintain consistent,
week after week newspaper assistance,
requires an open and above the board
policy.

I contend that a careful study of the
local situation and a complete under-
standing of the peculiarities of the vari-
sous papers are essential in securing
proper notices and co-operation. I am
proud to say that, without a single ex-
ception, every story concerning the
Missouri Theatre and the pictures or
acts we have played, that I have
"planted," has been strictly legitimate.
There is a slogan in Paramount Pep,
which says, "But above all things,
Truth beareth away the Victory," and
that is the whole proposition in nine
words.

My long experience as poster artist is
a most valuable asset, not only because
the requirements demand a knowledge
of the fundamental of art, such as color,
composition anatomy and perspective,
but any measure of success depends
upon a strict attention to detail and a
lot of patience. Arrangement and lay-
out of advertisements, together with the
ideas of psychology of various styles of
lettering, can only be appreciated and
used effectively after actual experience
and application. I believe variety in
advertising just as necessary as variety
in program. Each picture presents its
oddities which should attractively domi-
nate the display. Continued sameness
encourages indifference.

Lobby displays are my hobby. Harold
B. Franklin, Director of the theatre de-
partment for Famous Players, says:
"Show me a theatre lobby and I'll tell
you how good the manager is"; every
lobby should serve two purposes; to sell
the show and to sell the house. The
patron's first and last impression of the
theatre depends upon the lobby display.
Punch, dignity and legibility should
govern every announcement, large or
small.
Many "Press Agents" Distinct Liabilities, Says Neville

Declares Quigley Editorial Has "Excited Admiration of All Thinking Publicity Men and Women"

CENSURING the questionable publicity man who believes in "breaking into the press by fair means or foul" as a liability to the industry, Jack Neville has written a letter to Martin J. Quigley, publisher and editor of the "Herald," commending him on the editorial, "Publicity That Hurts," which was published in the February 17 issue of the magazine.

Mr. Neville writes:

"My dear Mr. Quigley—

"Your article on 'Publicity That Hurts,' which appeared in Exhibitors Herald of February 17, 1923, has excited the admiration of all thinking publicity men and women connected with the great and growing business of motion picture production.

"Many of the 'press agents' connected with this business are distinct liabilities for many reasons.

"They have operated on the presumption that the public will believe any fantastic yarn which they may conceive and they have defied their employers to the point that when one occasionally makes a misstep his, or her, fall is all the more noticeable, and the attendant publicity all the more harmful to the entire industry.

"Most of this publicity has served only to make the 'heroes' and 'heroines' objects of contempt to the general public. It must be assumed, and correctly, that the picturegoers are people of intelligence and not to be fed on a lot of miserable stuff which nobody can believe—otherwise there is no reason for the producing of really good and artistic pictures.

"'Break into the press by fair means or foul' has become the slogan of many publicity men. The result has been that many editors have fallen for wild stories which have not the slightest foundation in fact and the editors take their revenue by "killing" legitimate stories which are admittedly out of the ordinary and therefore all the more valuable as news. It is the old story of the boy who shouted 'Wolf, wolf,' once too often.

"Many of these unwise writers of questionable publicity are in the habit of sending out stories of stars and directors saved from drowning every time a company is sent on location near water—be it only a small studio tank or the Pacific ocean. Every time a star barks his shins he is reported as having a possible fracture of both legs.

"If he can saw out 'Arkansas Traveler' on a fiddle he is an accomplished violinist. In fact people connected with the film industry are miracle men and women, and—as you say—rolling in wealth. The fact is that most of them are just ordinary people with ability for acting and their private lives are just as clean as those of people outside of the profession.

"I believe that one of the reasons for this publicity not is the demand producers make on their publicity departments. Some of them are so anxious to see their names in print that they do not think of the future or stop to analyze the effects of the stories sent out. Another reason for all this hokum is the employing of inexperienced men and women, cub reporters and a class of 'writers' (?) who believe that to write successfully is to lie with brilliancy. The result is crudeness and distortion.

"Stories which are interesting and ring true must be based on facts. There is enough legitimate material to make an avalanche of good reading matter which will prove beneficial to all concerned. Why not use it?"

"Picture production is a very serious business and serious-minded people should handle it. The public must not be treated with contempt nor must the public be crammed with stories which make picture-producing something to be treated in a slight manner.—Jack Neville,

Los Angeles, Calif.
Editor Criticises Press Agents
Tells Reason Why Much Stock Copy Finds Way Into Waste Paper Baskets

REAMS and reams of publicity copy are turned out on every picture produced, and producers and press agents wonder why more of it does not find its way into the newspapers. A. W. E. Beckett, News Editor of the Sudbury Ontario Star, in a communication to MOTION PICTURE NEWS advances some comment on the situation that may be enlightening and therefore his letter is printed in full. Here it is:

“There’s a blue haze hovering over the editorial sanctum to-night and it isn’t all caused from tobacco. I’ve been checking up the publicity dope for next week for the moving picture houses and I’ve never, in almost 20 years of experience in newspaper and publicity work, run across such bunk. True, it’s not much worse than the average run of publicity copy that is now being sent out by the picture companies.

“I understand that the movie men are paying real money for the publicity sheets. What are they getting in return? The men who handle the big features with special stories written daily apparently turn out good copy but the men who grind out the stock stories that go into the press books for ‘the sticks’ apparently work on a basis of so many thousand words a day and to the hot place with quality.

“I have talked with other editors and they are like myself in one respect—we’ll give space to well written publicity items that carry some news value for the movie fans.

“Picking up a press book at random from a stack left with me by local picture managers, I find eight pages devoted to advance notices. They tell how great a great director is; the thoughts of the handsome dummell in the leading role; a story of the good luck piece of the star; what a great company produced the picture; the lavish expenditure of time and money (to say nothing of press agent’s words) in the production; stories about a beauty chorus from which the star graduated, etc. Every item has to list the fact that it was a So and So production directed by Sueh and Such and distributed by Some One Else in which—and it goes on to name the stars and lesser lights.

“I believe it was Shakespeare who said ‘The play’s the thing.’ Evidently times have changed and changed a lot. To get a decent synopsis of the story of this play I had to clip from no less than three of the items in the press sheet and write a new lead. There wasn’t a good press story in the whole eight pages. And this Press Book is an elaborate affair in colors that must have cost considerable money to prepare.

“Why cannot moving picture publicity men learn that they will get more space by giving a real new story of their pictures, with a sparing use of adjectives, that will give the fans some idea of what they can expect when they see the picture?

“It has been some years since I qualified as a publicity man but I might state that I had some years of experience in that work and know a little bit about it and I always managed to get considerable space for my attraction without claiming it to be the ‘World’s greatest’ or some other such bunk.

“Barnum has said that you can fool the people but the movie fans of to-day are becoming educated. On the other hand, the press agents seem to be sliding back. The news editors no longer want to be the means of boosting some producing company, some director or some star but they do want to be able to give their readers the real news of moving pictures. And the sooner the publicity departments learn that, the more space they will get.

“I have carefully checked 19 press books to-day and out of the 19 I found one which contained advance stories that could be used without a liberal sprinkling of profanity on the part of the editor.”

Motion Picture News, November 3, 1923, p. 2105
Engage a good publicity man who can get stuff into the newspapers.

*Exhibitors Trade Review*, September 1, 1923, p. 576

Say Films Ruin Morals

An Associated Press dispatch from Pekin quotes the Pekin Daily News as saying that American motion pictures are debauching Chinese morals. Cases of robbery and murder along the lines made more or less familiar in American pictures are reported from port cities. Some sort of Government restrictions may result.

*The Film Daily*, May 3, 1923, p. 4

Supplementary Material
Screen Magazine Presents Problem
Editor and Exhibitor Faced by Same
Task in Their Selection of Subjects

The screen magazine has become so important a factor among the short-subject contributors to the program of the progressive motion picture theatre that we determined to learn some of the inner workings of the system that assembles these novelty subjects. For the purpose we called on Pathé Review this week and came away convinced that all the hard work in the industry was not confined to the exhibitor and the trade paper editor.

In the first place it will be interesting to the exhibitor to know that usually about eight weeks are spent in preparing the various subjects of a screen magazine number before it actually reaches his theatre for a first-run showing. The initial problem is one of selection. The screen magazine editor, when he selects the subjects of “stories” for his celluloid publication, must be careful to choose only such as will prove interesting to a motion picture audience and offer a wide diversity of appeal. His job, in a sense, resembles that of the exhibitor who must select the ingredients of a program that will please the greatest number possible among his clientele. The difference is this: the theatre-owner is shooting at his own local audience while the magazine editor must keep in mind a nation of screen fans. Some job, when you come to think of it!

To keep up-to-the-minute, the editor of the screen magazine must be in constant touch with his different departments and his divers choice of subjects. And how many of them there are! Among the selections you will find subjects that are confined to “trick” photography; sport subjects; subjects made by slow-motion camera; developments of popular science; hand-colored scenic views; photographic gems, showing the camera art at its best; camera interviews with famous men, such as artists or sculptors; camera novelty stories, in which different effects are brought into play; industrial subjects; subjects that are purely educational; demonstrations of new dances and the dances of the nations; botanical subjects; and subjects dealing with bird and animal life. These are a few items the screen magazine editor must have at his finger tips.

Now, you will ask, where do all these subjects come from?
There are many sources. Firstly, there is the cameraman on the outside who is gifted with novel ideas. He approaches the editor and whispers astonishing information concerning what he has done or what he is about to do. “Bring it in and let’s see it,” smiles the editor. If the subject is a good one, the editor buys it and it is incorporated in the screen magazine. Then there is the wandering cameraman—the man who travels to unexplored places and registers on celluloid what he has seen. In the same class comes the foreign correspondent—the cameraman stationed in the larger cities of the world.

Coming down to headquarters, we find a group of men similar to a news staff on a newspaper or magazine. They are the editor’s staff of assistants—cameramen who bring in their ideas for “stories.” Each week a conference is held and the ideas are discussed and acted on or discarded.

The editor usually must keep his issue down to the limited footage of one thousand feet. His titles must not grab too much space. Let the picture tell the story, he says, and make the titles incidental.

Next comes the problem of physical distribution which lands the screen magazine in your projection room ready for showing to your audience.

Semon’s Latest Shipped to Vitagraph’s Exchanges

“The Midnight Cabaret.” Larry Semon’s newest comedy, is now being shipped from the Vitagraph laboratories to all branches. This is a Broadway “girl” show transferred to the screen. Kathryn Meyers plays opposite the star.
That newspapermen form the backbone of the motion picture industry is apparently the belief of Harry Cohn, general manager of Waldorf productions and one of the youngest producers in Hollywood. Cohn has surrounded himself with former journalists to assist in the making and distribution of films.

Edward J. Le Saint was a daily paper scribe before he entered the film industry and later became a director. Jack Strumwasser, scenario chief at Waldorf, was a feature writer on eastern newspapers, while Gardner Bradford in charge of the title department was an untiring dramatic editor of a Los Angeles newspaper.

*Camera!* October 6, 1923, p. 10

"From the international viewpoint, from the standpoint of international anarchy, understanding and goodwill, the potential power of motion pictures in the management of world affairs is immense. I can only compare it to that of the newspaper press."

*The Film Daily*, June 10, 1923, p. 16

A leading physician: Stated as his opinion Arbuckle should have another chance. But only if the newspapers will co-operate with the producer of his pictures and not keep on rehashing the Arbuckle scandal every time a picture is released. Bringing up the scandal for public airing has a bad effect on the adolescent audience, and gives added stimulus to the morally weak.

A railroad man: Give him another chance. I think the newspapers only told one side of the case, and never Arbuckle's.

A mother: Of course, my opinion is founded only on the newspaper stories, but from these it is my belief that Arbuckle's character is of a very low level, and I do not believe that after the publicity which was given this case he should be allowed to return to a profession that has such a following of young girls and children, and personally my daughter can never go to see one of his pictures, and I myself shall not.

*Motion Picture News*, January 6, 1923, pp. 50-51
World Traveler Is Home for His First Xmas in Four Years

Captain Ariel L. Varges, in Remarkable Journey, Has Recorded Events of Nations for the Screen

-christmas at home. What could be a sweeter thought to a man who, for four years has lived a strange and trying life in strange lands? A man who has witnessed war and peace, birth and tragedy, a man who has seen the world's most fascinating sights, and has been appalled by its beauty and its glories. For the experience is his and he has just returned to New York for his first Christmas at home in four years, after a globe-trotting expedition during which he covered more than 250,000 miles and which is remarkable with the intimacy with which it is concerned with the world's most important events during that period.

Varges, who represented International Exhibitors Herald in the course of his work, undertook an extraordinary journey, from New York, in May 1923. From that time on, there was not an event anywhere in the world that did not find Varges present with a keen eye for the news. He was a successful photographer, a man who proved himself in his work, and a master of the trade. His pictures, taken on the spot, were published in the Exhibitors Herald, and were emphasized by his own personal description of the events.

The story of Varges' journey is one of a remarkable series of events that occurred during the years he spent abroad. He covered the whole world, from Africa to the Far East, and from Europe to America. His pictures showed the world as it is, and the people that live in it. His descriptions were accurate, and his photographs were vivid. His work was appreciated, and he was praised by many who knew him.

Varges returned to New York in time to cover the Christmas events, and to bring home his pictures. He photographed the New Year's Eve celebration in Times Square, the fireworks in the sky, and the fountains in Central Park. He also covered the New Year's Day parade, the championship game of the New York Giants, and the opening of the New Year's Day at the Waldorf Astoria.

Varges' journey was not only a journey of adventure, but also a journey of discovery. He discovered new places, new people, and new ways of life. He learned about the customs and traditions of different cultures, and he was fascinated by the diversity of the world. His pictures and descriptions were a testament to his incredible energy and dedication to his work.

New Firm to Star Compton

The Oakland Film Company, a new west coast organization, plans to produce the first feature length film this summer. The company plans to produce a series of feature films, the first of which will be "Silent Beat," a silent film produced by another man, and "The Man from the South," a silent film produced by another man. The company plans to produce a series of feature films, the first of which will be "Silent Beat," a silent film produced by another man, and "The Man from the South," a silent film produced by another man.

Exhibitors Herald, December 20, 1923, p. 101
PAUL TERRY, the creator of “Aesop’s Film Fables,” spent a recent week-end at a small town in New Jersey. Saturday night the director-cartoonist wandered downtown in search of a picture show hoping that perchance he might see one of his creations. Stopping to buy a paper, Paul said to the newsboy:

“Sonny, can you direct me to a movie?”
“Yeah, sir, for a quarter!” responded the boy.
“Isn’t that rather high pay, sonny?” asked Terry.
“No, sir,” piped the newsie, “not for a Movie director!”
Paul patted the boy on the back and handed him a dollar.

*Motion Picture News*, July 7, 1923, p. 52
Newsboys Parade; Masks to Boost “Sherlock Holmes”

A newsboy parade was utilized in Woonsocket, R. I., by Joe Donalhe, manager of the Park theatre, and Buddy Stuart, Goldwyn Cosmopolitan exploitation man, for the showing of “Sherlock Holmes.” The Woonsocket Call-Reporter tied up with the theatre management on a special matinee for newsboys. The boys marched from the newspaper office to the theatre carrying banners.

A thousand of the masks prepared by Goldwyn’s exploitation department for use with “Sherlock Holmes” were distributed among the children at Woonsocket. Besides the appearance of these masks on the street at various times, the newsboys wore them in their parade.

Motion Picture News, September 1, 1923, p. 1067

Ray Plays Host to Newsboys

Interest was stimulated in the showing of “The Courtship of Miles Standish” when it played the President Theatre, by Charles Ray appearing as the host of the newsboys of the city on Thanksgiving morning. The little newsies almost mobbed Ray as he was about to enter the theatre, a fact which was not lost on the newspaper reporters, with consequent profit that publicity always renders to a showman.

Exhibitors Trade Review, December 29, 1923, p. 35
Exhibitors Trade Review, November 10, 1923, Cover
“Fun from Press” Well Edited
Preparation of Copy by Experienced Experts Responsible for Success

According to Charles J. Post, Assistant to the President of the W. W. Hodkinson Corporation, it is the splendid care and editorial preparation by men who have the traditions and experience of 35 years that has given the Literary Digest’s “Fun From the Press” its immediate success and its unique popularity as one of the surest laugh makers of its kind on any program.

The Literary Digest with its million and a half circulation every week has a staff of editors, that for over 35 years have been trained in editing a magazine containing a review of politics, science, art, etc., and includes such well known names as Doctor Woods, Doctor Visioly (editor of the Standard Dictionary), Mr. Roberts, and Undergard and various other writers of distinction. Experienced men with editorial training clip from thousands of newspapers all over the United States.

These selected jokes, numbering thousands a week, are pasted upon filing cards. These cards are carefully gone over by several editors in succession each picking out those that appeal to his expert editorial judgment and placing them in a special file. This policy is repeated and the process of elimination made with the result that the entire number is boiled down to about 30. The humorous bits are then typewritten and given another course of inspection at which time special stress is laid upon the arrangement and order. After the final O.K. has been put upon the selection the reel in is then ready for the laboratory.

It is due to this care in preparation, according to Mr. Post, that “Fun From the Press” has been meeting with such widespread success wherever shown. The humor selected backed by the judgment of editors of the standing found among those of the Literary Digest is an insurance of all that is best in the world’s humor.

Motion Picture News, April 14, 1923, p. 1817

Harry Hirshfield, who draws “Abie the Agent,” told of his interview with Henry Ford in which the flivver king explained his antipathy to Jews by saying: “Every time we hire one as a salesman he always uses the demonstration car to go looking for a good job.”

Here’s another: “How many Jews are there in the United States?” said Mr. Ford. I told him: “You run for President, Mr. Ford, and you’ll know the number exactly.”

Moving Picture World, December 8, 1923, p. 639
First All-Woman Company Is Organized

The first motion picture company composed entirely of women has been launched. It is the only one in America, in the world, or in film history, it is said. Its first production has been made, and preparations are on the way for making a large regular program of feature releases, educational, and other films in San Diego at the Sawyer-Lubin studios.

Women occupy the positions of producer, director, co-director, script clerk, screen editor, continuity writer, assistant director, and publicity director. At the head of the company is Mrs. Lule Warrenton, who has been upon the stage and in motion pictures since childhood. With Universal Film Company and other organizations she was, first, character actress, then writer and director of a number of productions.

Mrs. Warrenton’s chief aides are Mrs. A. B. E. Shute, Mrs. Katherine Chesnaye and Miss Edith Kendall, all of whom come to the screen with no other motion picture experience than that supplied by the educational department of the Palmer Photoplay Corporation. Mrs. Shute is a novelist, whose first book was published about 12 years ago. Mrs. Chesnaye is a short story writer. Miss Kendall is also a writer.
Endnotes


