American Venus (1926)
Newspapers. Press Agent Chip Armstrong (Lawrence Gray), a hot-shot public relations man, publicizes cold cream and American pageant contestants.

“The American Venus is unmitigated ballyhoo, press agent’s puffery of the least mistakable sort, a kind of bench-made boob-catcher, dedicated to the reader of tabloid dailies and festooned with symbolic dollar signs. And this despite the fact that numerous first-rate talents combined to produce it.” — D. W. B., *Boston Evening Transcript*

Mary Gray, whose father manufactures cold cream, is engaged to sappy Horace Niles, the son of Hugo Niles, the elder Gray's most competitive rival in the cosmetics business. Chip Armstrong, a hot-shot public relations man, quits the employ of Hugo Niles and goes to work for Gray, persuading Mary to enter the Miss America contest at Atlantic City, with the intention of using her to endorse her father's cold cream should she win. Mary breaks her engagement with Horace. When it appears that she will win the contest, Hugo lures her home on the pretext that her father is ill, and she misses the contest. Chip and Mary return to Atlantic City, discovering that the new Miss America has told the world that she owes all her success to Gray's cold cream. On this note, Chip and Mary decide to get married. *American Film Institute Catalog of Feature Films*
Appendix 18 – 1926

The American Venus was one of the most ingenious contrivances to date. The attraction here was the Miss America beauty pageant in Atlantic City, a tradition of only a few years' standing at the time. Director Frank Tuttle actually took a camera crew to the Atlantic City pageant in September 1925 to film scenes for the production. Paramount publicized the event, with the full cooperation of pageant executives, and announced that the winner of the Miss America contest would be awarded a movie contract. True to this promise, Fay Lanphier, the contest winner, was given a prominent role in the film, essentially playing herself. (Some observers described her as “a real find,” but Ms. Lanphier's movie career began and ended with The American Venus.) The pageant swimsuit competition was filmed in Technicolor—by ace Technicolor cameraman Ray Rennahan, who had been brought to the East Coast specifically to shoot color inserts for Paramount—and these scenes were later supplemented by a color fashion show filmed at Astoria.

All this made for great public relations, but a feature film still needed a plot. Paramount's writers concocted a story around the pageant footage. In the film, contract star Esther Ralston appeared as a Miss America contestant who hoped to use her publicity to promote the cold cream manufactured by her father. The framing story was also where Louise Brooks came in, as a contestant with whom Ford Sterling, a rival cold-cream magnate, was carrying on behind his wife's (Edna May Oliver's) back. The role wasn't much, but it earned Louise screen credit and the attention of Paramount's writers and directors, and led to bigger things.

To make all this even more intriguing, The American Venus is not quite lost. The feature itself is not known to survive at this writing, but it is represented by two different trailers in the Library of Congress collection. Thanks to the National Film Preservation Foundation, one of those trailers is readily available on DVD. I've mentioned before how much I love trailers, and this one is no exception; it suggests just what a lighthearted, enjoyable, historically fascinating hodgepodge the feature must have been. Like most trailers, it offers tantalizing glimpses of the feature, including one of the Technicolor scenes, and a quick snippet of the Sterling-Brooks subplot. It's a teasing little fragment of film, but it will serve to whet our appetites—if that's even necessary!—until the hoped-for day when The American Venus resurfaces in its entirety.

“The American Venus”—Paramount

“Miss America” Featured in Pleasing Film of Great Beauty That Looks Like Big Winner

Reviewed by Epes W. Sargent

CAST:

Mary Gray ............. Esther Ralston
Chip Armstrong ........ Lawrence Grey
Hugo Niles ............ Ford Sterling
Miss Alabamon ........ Fay Langher
Miss Hayport .......... Louise Brooks
Mrs. Niles ............ Edna May Oliver
Horace Niles .......... Kenneth MacKenna
John Gray ............. William B. Mack
Gus Larter .......... George DeCurtins

Artist ................. W. T. Renda
King Neptune .......... Ernest Torrence
Tilion ......... Douglas Fairbanks, Jr.

Story by Townsend Martin.
Scenario by Frederick Stover.
Directed by Frank Tuttle.
Length, 7,071 feet.

The article discusses the movie "The American Venus" released by Paramount in 1926. It is a review by Epes W. Sargent from Moving Picture World, February 26, 1926, p. 575.
The American Venus
(Paramount—7931 Feet)
(Reviewed by Frank Eliot)

Following in the trail of an avalanche of publicity on the famous Atlantic City beauty tournament, comes this feature built around this annual event that glorifies the American girl. Paramount has gone to the limit as far as lavish, scenic, and extravagant photography is concerned. There is evidence in every scene that the money was spent wisely in staging this photogenic contest of halting beauties that man in the rear. There is a story of course, but the best is shown by the camera. It is a love story, a love story used as an excuse for introducing the various events of the contest and there is little footage waved in getting the observer to Atlantic City. Here in beautiful natural color the beauty of the nation pass in review, take part in diverse parades in bathing suit, pose in gorgeous fashions and line up for the verdict of the judges. Miss Fay Laрапier, winner of the 1925 event, is seen in a winner robe, but to Esther Ralston goes the beauty honor.

THEME. Comedy melodrama. Shows efforts of small town publicity man to boost sweetheart as American Venus.

PRODUCTION HIGHLIGHTS. The technicolor scenes of the various events of the Atlantic City beauty pageant. The style tableau, the auto-motorcycle race. EXPLOITATION ANGLES. Put over local beauty contest in cooperation with newspapers and merchants. Play up Fay Laрапier, “Miss America” of 1925. Take advantage of the six national tie-ups arranged by Paramount.

DRAWING POWER. With exploitation should do business in any house.

SUMMARY. One of the sensations of the year, has unlimited exploitation possibilities. Lavishly staged with many scenes in natural color and with much to appeal to both sexes, this one should be a box office winner.

THE CAST

Mary Gray
Chap Armstrong
Hugh Niles
Miss California
Miss Ray
Mrs. Niles
King Neptune
Neptune's Son

Esther Ralston
Lawrence Gray
Ford Sterling
Fay Laрапier
Eloise May Oliver
Ernest Torrence
Dona Fairbanks, Jr.

Author, Town and Marie. Scenario by Frederick Stover, Directed by Frank Tuttle. Photographed by J. Roy Hunt.

SYNOPSIS. Relaxed for attending a dance with Chip Armstrong, publicity director, Mary Gray breaks her engagement to Horace Niles. When New York artists urge town to hold beauty contest to send women to Atlantic City, Chip urges Mary to enter. Niles tries to ruin Mary’s chances by writing to her to return because her father is injured. She does, but Chip gets her back. They are too late, but the winner indorses Gray cream and Chip wins Mary.

The American Venus, a Paramount release.
THE AMERICAN VENUS


CAST AND SYNOPSIS

Mary Gray .......... Esther Kelber
Chap Armstrong ........ Lawrence Gray
Hugs Nunez ........ Ford Sterling
Miss Alabama (Miss America) .... Fay Lambridge
Mrs. Bumpers .......... Lucille Brooks
Mrs. Nunez .......... Helen May Oliver
Mr. Nunez .......... Kenneth MacKenna
Jule Gray .......... William R. Mack
Sey Louder ........ George DeCurtis
Artsi ............ W. Y. Bonds
King Neptune ......... Ernest Torrence
Mary Gray's Son, Timon .......... Douglas Fairbanks, Jr.

(Also seven of the leading comediennes in the 1923 Atlantic City beauty pageant: Misses Brown, Newman, San Francisco, Bay Ridge, Birmingham, and scientists.

Mary Gray is introduced to Hugs Nunez, a song, to whose fortune Mary's dad is indebted. Both Mary Gray and Hugs Nunez are engaged in the manufacture of cold cream. Hugs' public persona is that of the Atlantic City beauty pageant, while his true name is Michael. Michael, in reality, is a fortune hunter, and his engagement with Hugs is just a pretext to win the contest. Only when Mary Gray and Hugs Nunez win the contest, Michael reveals his true identity and reveals the whole scheme to the audience.

By Peggy Goldberg

Rating: SS

A wonderful story of a moving romance. The story is well presented in a way. However, the love scenes which are needed should make it a success.

Box Office Highlights: Comparison shots and the beautiful costumes of the pageant are held in Atlantic City as demonstrated by the use of Technicolor. The outdoor scenes of the Fox Theatre are the most beautiful girls in the country in various costumes, also done in Technicolor. The costumes are beautiful and well-crafted. The setting of “Miss America” and many other comediennes bring out the same excitement.

There are very beautiful automobiles and motorcycles which the contestant are mounted without a hurry. A motorcycle being driven by Michael, is seen, but nowhere is seen the name of the pageant. There is a touch of light comedy that captures. The direction is excellently good.

Audience Appeal: The program is a success in every respect for the most beautiful girls in the United States should bring the women to the screen. The women will not only get a chance to win America’s competition. The women of the pageant will be up to their best, whether in the screen or stage. They are all beauties. The audience will be entertained, and the contest will be a success. The women of the pageant will be up to their best, whether in the screen or stage. They are all beauties. The audience will be entertained, and the contest will be a success.

How To Sell It: Emphasize the successful continuity of the pageant, and the pageant, and the beauty of the girls. The women will not only get a chance to win America’s competition. They will be up to their best, whether in the screen or stage. They are all beauties. The audience will be entertained, and the contest will be a success.

Exhibitors Trade Review, January 30, 1926, p. 29
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
Animated Hair Cartoons (1926)
Cartoonist-Caricaturist Sid Marcus, the celebrated cartoonist of the New York Times and Life magazine.

These cartoons were called “metamorphic caricatures” and grew out of a strand of hair. The cartoonist’s hand is shown drawing a person with hair, then the cartoon manipulates the hair so that the face gradually turns into a recognizable celebrity. More than 50 short cartoons were produced and distributed by Red Seal, the Fleisher company make the name “Marcus” a familiar one to silent film audiences.

Red Seal released cartoon novelty series such as The Animated Hair Cartoons by Cartoonist “Marcus,” and Inklings. The Animated Hair series resembled the on-screen hand drawing gimmick established in Out of the Inkwell. In this case, “Marcus” produced high-quality ink line portraits of celebrities and political figures. Then through stop motion animation techniques, the lines and forms would break away to entertainingly re-form the portrait into another. Inklings was similar in concept to the Animated Hair films, but was more of a visual puzzle novelty using a variety of progressive scratch-off/reveal techniques and rearranged animated cutouts to change the images. Fleisher Studios, Wikipedia

Animated Hair Cartoon No. 18 (1926) includes baseball player Christy Mathewson, manager John McGraw, George Bernard Shaw into Baseball Commissioner Kenesaw Landis, film comics Charlie Chaplin into Buster Keaton and others.

The Film Daily, January 24, 1926, p. 7

Motion Picture News, January 30, 1926, p. 591
“Hair Cartoon No. 3”  
Red Seal  
1 reel  
Marcus deftly employs his pen in transforming very strange faces to unmistakable likenesses of Lady Astor, David Belasco, Clara K. Young, Billie Burke and Larry Semon.  

“Hair Cartoon”  
(RED SEAL—Cartoon—One Reel)  
Marcus, the cartoonist, in issue “3” of this series furnishes more clever examples of how the readjustment of the hair changes the entire aspect of drawings. The resultant faces this time are: Lady Astor, David Belasco, Clara Kimball Young, Billie Burke and Larry Semon.—C. S. Sewell.

Exhibitors Trade Review, February 6, 1926, p. 23  
Moving Picture World, March 6, 1926, p. 37

Animated Hair Cartoon—Issue 4—  
Red Seal  
Very Entertaining  
Type of production....1 reel cartoon  
Again Marcus, the newspaper cartoonist, demonstrates his cleverness in the manipulation of his crayon to transform one well known character into another. By simply transposing a few strands of hair from the face and head of William Taft, he produces a striking portrait of Marshall Joffre. Napoleon likewise becomes J. P. Morgan. Several other transformations are accomplished, simply by the manipulation of bits of mustache, beard, or a wisp of hair from the head. The last sketch is a clever novelty. Marcus draws a nightingale singing on the bough of a tree. Then he takes the bough bit by bit and disposes it about the bird. The sketch is then inverted, and the nightingale has appropriately become the singer Galli Curci. A very engaging novelty that has the real class.

The Film Daily, February 14, 1926, p. 10  
February 21, 1926, p. 8

‘Animated Hair Cartoon, Issue 4’  
Red Seal  
1 reel  
Marcus distinguishes himself in this Animated Hair Cartoon by drawing a bird, with which he plays around a bit, finally turning it upside down to show a perfect likeness to Galli Curci. Coiffures and mustaches are manoeuvred with to produce likenesses also of Taft, Joffre, Napoleon, J. P. Morgan, Hayakawa, Lenin, La Follette.

“Animated Hair Cartoon” No. 5
(Original—One Reel)

HERE’S another “Hair Cartoon” done by Marcus, the N. Y. Times artist, in his interesting manner. As usual, pieces of hair fly around and take the form of well known characters. This time the different subjects include William Shakespeare, John Barrymore, Bebe Daniels, John Drew, Dorothy Dalton and Tom Meighan.—EDW. G. JOHNSTON.

“Hair Cartoon Issue 6”
(Original—One Reel)

Marcus, Times artist, executes some real clever strokes in this cartoon—the ones with which he changes the countenance of Bryan to that of Briand—standing out as one of his best. Another interesting example of this cartoonist’s cleverness is a drawing of a tiger which gradually takes on the likeness of Clemenceau, “The Tiger of France.” Other subjects include Josephus Daniels, Lloyd George, Theodore Roosevelt and Cardinal Mercier.—EDW. G. JOHNSTON.

“Animated Hair Cartoon, No. 8”
(Original—One Reel)

ANOTHER demonstration by Marcus, artist of the N. Y. Times, and this time several Motion Picture stars furnish the necessary countenances. Strange looking people finally appear as Jackie Coogan, Constance Binney, Agnes Ayres, Conway Tearle, Alla Nazimova, Tom Moore and Louise Fazenda. These are always good little shorts for first run and other houses.—EDW. G. JOHNSTON.

“Hair Cartoon Issue 7”
(Original—One Reel)

In this issue, Marcus, the Times artist, provides some really interesting moments with his skilful manipulation of the human hair. He draws a likeness of Paderewski and then after a few amusing maneuvers of the patches of hair we behold Henry Cabot Lodge, John McCormick, J. P. Sousa, Victor Herbert and Mendelsohn. There are other subjects of this cartoon, which is entitled “Musical Hairs to Musical Airs.”—M. T. ANDREWS.

The Film Daily, May 2, 1926, p. 16

Moving Picture World, June 12, 1926, p. 552
“Hair Cartoon No. 12”—Red Seal

Celebrities Cartooned

Type of production... 1 reel novelty
Another of the series of transposition cartoons by Marcus, showing how one character can be transferred into another by the manipulation of wisps of hair on the heads and faces. The personalities thus portrayed are Will Rogers, Gloria Swanson, Colonel House, Harry Lauder, Marguerite Clarke and “Fatty” Arbuckle. Good number to keep them guessing, for it is hard to tell what the character is going to be till the final transposition is made.

—C. S. Sewell.

The Film Daily, July 25, 1925, p. 7

“Hair Cartoons”

(Red Seal—One Reel)

CARTOONIST Marcus, in his familiar manner, by changing position of the hair, makes cartoons of several European kings, including changing England’s sovereign into Eugene O’Brien. Up to the standard of the series.

—C. S. Sewell.

Moving Picture World, July 31, 1926, p. 304

Animated Hair Cartoons

(Red Seal—No. 14—One Reel)

Marcus, the famous cartoonist on the New York Times, this time aims for laughs—and gets them. He takes the original drawings from his own pen and converts them into the cartoon characters of the best known newspaper artists such as Harry Hershfield, Rube Goldberg, Cliff Sterrett, George McManus, etc. It is uncanny how the shifting of certain lines and not with the addition of others not previously used will result in perfect reproductions of the trade mark characters of the United States' best known comic artists.

—Paul Thompson.

Motion Picture News, September 4, 1926, p. 868

“Hair Cartoon”

(Red Seal—550 feet)

In this issue, Cartoonist Marcus exhibits his skill as usual in changing characters by rearranging bits of hair, etc. His handling of a cartoon of a tiger which he changes into the “Tiger” of France, Clemenceau, is one of the cleverest things he has ever done. Other notable characters in this reel are Bryan, Briand, Josephus Daniels, Loyd George, and Roosevelt, Jr. and Sr.—C. S. Sewell.

Moving Picture World, April 10, 1926, p. 449 – July 12, 1926, p. 170
Status: Print may exist
Unavailable for Viewing

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

Atta Boy! (1926)
Copy boy Monty Milde (Monty Banks) works for a large daily newspaper dreaming of becoming a real reporter. Craven, Ace reporter (Ernie Woods).

A showcase for sight gags by comic Banks. He plays a copyboy on a large newspaper who is told as a joke by star reporter Craven (Ernie Wood) that he has been promoted to reporter. Craven sends Monte to get an interview with a man whose baby was kidnapped. Milde is suspected of being a bootlegger and is chased by the hotel detective. Although he is unable to get into the man’s hotel room, Milde trails the kidnapper to a gambling club where he poses as a waiter. Milde gets the kidnapper and earns a reward when the baby is returned. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 54.

As a practical joke on his birthday, Monty Milde, copy boy on a large daily newspaper, is told by star reporter Craven that he has been promoted to reporter. Having written a story about a Mr. Smith whose baby has been kidnaped and thus infuriated the man, Craven sends Monty to interview him. Monty encounters all sorts of difficulties at the hotel getting to Mr. Smith, who has detectives on guard, and finally he goes home discouraged; then, discovering a ransom note from the kidnaper left at Smith's room, he trails the kidnaper to a private gambling club. Posing as a waiter, Monty gains entrance to the private rooms of the owner, and there he finds the kidnaper. The den is raided, and Monty rushes off to the office with the baby and collects the reward from Mr. Smith. American Film Institute Catalog of Feature Films
Exhibitors Herald, October 2, 1926, p. 98ff
Appendix 18 – 1926

Exhibitors Herald, October 30, 1926, p. 6

**Atta Boy**

*Distributor: Pathe*

*Producer: Pathe*

*Length: 5775 feet*

**DIRECTOR:** EDWARD H. GRIFFITH

**Cameramen:** Blake Wagner assisted by Wm. Reese and Ted Tetzlaff

**PLAYERS**

Monty Milde .................. Monty Banks
Grandmother .................. Mary Carr
Grandfather .................. Albert Fisher
Jane Allen .................. Virginia Bradford
Her Father .................. George Periolat
Jack Craven .................. Ernie Wood
Detective .................. Fred Kelsey
Madame Carlton ................ Virginia Pearson
Mr. Harris .................. Henry Barrows
His Brother .................. Earl Metcalfe
Mrs. Harris .................. America Chelider
The Janitor .................. William Courtright
Managing Editor ................ Lincoln Plummer
Club Manager ................ Kewpie Morgan
Millionaire Kid ................ Jimmie Phillips

**TYPE:** Newspaper comedy.

**THEME:** Reporter’s attempt to obtain story.

**LOCAL:** An American city.

**TIME:** The present.

**STORY:** The copy boy on a large daily newspaper is ambitious to become a reporter. On his birthday, April Fool’s day, a practical joker tells him he has been promoted to the place of reporter. He sends him out to interview a man who is furious because the paper contained a story hinting that domestic troubles had been responsible for the kidnapping of his baby. The reporter encounters all sorts of difficulties, even being suspected as being the kidnapper. After numerous exciting incidents he discovers the kidnaper, recovers the baby, and rushes to the newspaper office with it just as the father is raising the reward to $100,000.

**HIGHLIGHTS:** Scene in which copy boy believes he is a reporter . . . Scene in which reporter attempts to take picture with trick camera . . . Fight in gambler’s den . . . Return of the baby and winning of reward.

**SPEED** is the prime essential of a good comedy. You must never let the story lag for a moment or you’re lost. In “Atta Boy,” Monty Banks’ latest feature-length comedy for Pathe, the comedian kept this one thought in mind and as a result has made a corking good comedy, worthy of Banks’ former successes.

It is especially well staged, well lighted and there’s a thrill or two in the tail end that had everybody going at the Melrose Theatre, Hollywood, where this writer saw it last week at a preview.

The story concerns a booby reporter, a copy boy advanced to reporter as a joke by a fellow reporter. He sallies forth with his pad and pencil to get a big kidnapping story, is thoroughly beaten up by the irate father of the lost child, and then, by a trick of Fate, gets into the room where the child is being held and saves the baby after a hair-raising episode in an automobile.

Monty Banks always manages to get a good finish to his comedies and “Atta Boy” is no exception. He was ably assisted by a large and well known cast of players and titles were fresh and well written, another important feature of comedy making.

Exhibitors Herald, October 30, 1926, p. 6

August 14, 1926, p. 51
Atta Boy

Pathé Shows How Reporters Are Made
(Reviewed by Paul Thompson)

PLAYS on the legitimate stage or on the screen which deal with newspaper offices and the making of star reporters out of copy-boy material never should be entrusted to ex-newspaper men for reviewing. We are apt to be a bit too captious. For some reason or other the genre “Newspaper man” defies the ninety and nine producers and that applies, as I have said above, to both branches of the entertainment game. “Atta Boy” is no exception even though a lot of time, thought, trouble and expense obviously have gone into the making of this comedy.

An overgrown copy boy on a newspaper, with the ambition that every similarly situated copy boy unquestionably possesses of becoming a reporter, Monte is hoaxed by the smart-Meeky-star sericenter into the belief that he has been promoted to the desired state. He goes in his simplicity and guilelessness to interview a man whose child has been stolen and who has sworn vengeance.

To tell the story every possible comedy situation is devised. It is really a quite amusing melange or pot-pourri of melodrama, comedy, fashion show, etc.


THEME: Copy-boy made reporter.

PRODUCTION HIGHLIGHTS: Banks’ comedy scenes in club; anti-climax of baby not black but colored.

EXPLORATION ANGLES: Excellence of names in cast. Amusing qualities.

DRAWING POWER: Should be good.

Produced by Monte Banks Enterprises (A. MacArthur)
Distributed by Pathé
Length, 5,775 feet. Released October 24, 1926.

Motion Picture News, October 9, 1926, p. 1396
Atta Boy"
Hilarious Monty Banks Comedy Filled with Gags
Offers Whirlwind of Merriment for All Classes

Reviewed by C. S. Swell

UNDER THE AUSPICES of A. Mac-
Arthur, who makes his debut as a feature
comedy producer, Monty Banks' newest
starring vehicle of this type which is being
distributed through Pathé is a regular
whirlwind of merriment that will keep any
type of audience in gales of laughter from
beginning to end.

We don't believe we have ever seen a
comedy more plentifully supplied with gags, and
everyone of them strikes the bell, some are
of the familiar sure-fire type and others are
new, all are smoothly worked into the story
and grow quite legitimately out of the situ-
ation. Directed by E. H. Griffith from a
script by Charles Horan and Alf Goulding,
doubtless aided by the star himself,
every possible opportunity for getting a
laugh has been utilized and they dovetailed
into each other with no let-up in between.

While he is assisted by a capable cast,
Monty Banks is really the whole show. The
laughs are too numerous to mention, but
especially good are the sequences where
Monty and the hotel detective both be-
devils they have dropped a bottle of hooch,
Monty's eccentric dance, his thrill comedy
stuff in an auto chase, and a final semi-dissolv-
ing scene which is a scream.

Even the hard-boiled bunch seeing this
picture cold in a projection room frequently
burst into spontaneous laughter. Grab it,
don't let it get away.
ATTA BOY!


This independent production exploits Monty Banks, comedian of the custard pie school in a rather important way. Cast and production represent considerable outlay. The result is distinctly promising. The comedy shows vast ingenuity and resource in keeping the gagging in motion over the five or more reels.

For so sustained an effort the average of interest and laughs is high. There is some evidence of padding in the elaboration of incidents such as the hotel detective's chase of the innocent young man suspected of being a bootlegger, but the development of the situation and the building up of incidental stunts is very well managed.

They have borrowed some of the Charlie Chaplin technique of giving the sentimental twist to the knockabout comedy. Here it is rather crudely done, but at that it is effective because the mechanics of the sympathetic relief are basically right, even for horseplay.

There is a first rate stunt episode involving camera tricks. The dumbbell comic is making his escape from pursuers, when he drops a ladder from a fire escape, the bottom resting in a parked automobile. While the patsy is at the ladder top about to descend, somebody starts the machine, and he is whisked up and down mountain roads, to the edge of dizzy precipices and through trees, swaying in the air at the top of the ladder.

This situation is worked for all it's worth and builds up a lot of shocks, thrills and surprise laughs. The whole picture is rather remarkable for its speed and variety of comic action. These things are perhaps mechanical, but they also are ingenious and generally amusing. Of course, it's all slapstick, and it misses the quality of the big feature length comedies because the clown does not develop character, but is merely the dummy for mechanical gags. But for plain gagging the picture is there. Rush.
Monty Banks in
"Atta Boy"
*Pathe*

**SPONTANEOUS COMEDY BUSINESS THAT BOASTS OF FAR MORE ORIGINAL GAGS THAN THE USUAL PICTURE. THE LAUGHS COME FAST AND FURIOUS. MONTY BANKS GREAT.**

**Star...** Banks is the perfect clown. He gets his laughs mostly from his acrobatic stunts. He does some great tumbling and the trick dance with a tray of dishes that is mighty funny. With a better flare for pantomime, Banks could really make new strides.

**Cast...** Virginia Bradford pretty. Fred Kelsey, fine as the detective. Earl Metcalfe, the gentleman kidnapper and Virginia Pearson, his accomplice. Others first rate.

**Type of Story...** Comedy. "Atta Boy" spills one long succession of hilarious gags, most of them brand new, that make for one of the laugh makers of the season. Monty Banks' latest will surely garner its share of B. O. receipts for exhibitors. It is sure fire comedy and hilarious enough to make the most tired of all business men forget about the stock market. It is guaranteed fun. Monty is a star reporter—or at least thinks he is until he learns that the office gang had played a joke on him by telling him he had been promoted. Before Monty finds this out, however, he goes out on a big story and tries to solve the mystery of a local kidnapping. Some of the biggest laughs come from the sequence in the hotel lobby where Monty tries to evade a couple of "dicks" in order to interview the father of the kidnapped child. A bottle of whiskey, slipped into Monty's pocket by a drunk who thinks he is a revenue man, leads the way to more hilarious business and the bit where Monty and the "dick" both think they have dropped their package of "wet goods," is a scream. How Monty disguises himself as a waiter by using the tail of his shirt for an apron, thereby getting into the apartment of the kidnapper, introduces another riot laugh sequence. Monty is the means of clearing up the mystery and really lands the job.

**Box Office Angle...** Laughs from start to finish. You can't go wrong on "Atta Boy," if you are in the market for comedies. Get this one.

**Exploitation...** They know Monty Banks from two reel comedies. He has also made a previous feature but he really steps out as a full fledged feature comedian in "Atta Boy." Promise a great lot of laughs and do whatever pulling necessary to get them in. You'll have a lot of satisfied "customers."

**Direction...** Edward H. Griffith; fine piece of work.

**Author...** Charles Horan and Ali Goulding.

**Scenario...** Same

**Cameraman...** Blake Wagner

**Photography...** Occasionally lighting isn't good.

**Locale...** Any city

**Length...** 5,775 feet

*The Film Daily, October 3, 1926, p. 6*
Trained Newspaper Man Directed Banks

Monty Banks, in his new Pathé feature comedy, "Atta Boy," was fortunate in having for a director a former newspaper man, for much of this story is laid in the local, or "news," room of a big daily, with Monty playing the part of a cub reporter.

Edward H. Griffith, director of the comedy, was a newspaper man. He served his apprenticeship in many cities of the East, and in many departments of newspapers before turning to films.

Griffith ordered one scene re-taken four times before he was satisfied that the atmosphere of a real newspaper was carried out.

Once a comedian, always a clown. Monty Banks, Pathé feature comedian, acts as guest editor of Topics of the Day, and holds a good joke down with one foot while he confers with Los Angeles on "Atta Boy," his first for Pathé.

Motion Picture News, June 19, 1926, p. 2843  Moving Picture World, November 13, 1926, p. 82
Status: Print exists in the UCLA Film and Television Archive (four reels only). Also in private film collections. Not Viewed

Type: Movie
Genre: Comedy
Gender: Male (Monty Milde, Craven). Group, Ethnicity: White (Monty Milde, Craven). Unspecified.
Media Category: Newspaper
Job Title: Reporters (Monty Milde, Craven). Miscellaneous
Description: Major: Monty Milde, Positive
Description: Minor: Craven, Positive. Miscellaneous, Neutral

The Beautiful Cheat (1926)
Newspaper. Press Agent Jimmy Austin (Harry Myers) stages publicity campaign in newspapers.

Al Goldringer (Alexander Carr), the stereotypical Jewish motion picture president of a financially troubled studio, has his press agent take their pretty shop girl discovery, Mary Callahan (Laura La Plante; promoted as the “girl-next-door” type), on a European publicity tour. Mary returns to the United States as “Maritza Callahansky,” a Russian actress who supposedly possesses the crown jewels. This deception results in the usual plot complications, climaxing during a party at a Long Island mansion owned by the absent parents of one of the studio extras. Michael Slade Shull, Radicalism in American Silent Films, 1909-1929, p. 268

A motion picture producer has press agent Jimmy Austin take Mary Callahan, a pretty shop girl, to Europe. After an extensive publicity campaign, Mary returns to the United States as Maritza Callahansky, a Russian actress owning the crown jewels. To add support to her newly established identity, Maritza gives a party in a Long Island mansion in the rightful owner’s absence. The owners return to find their home taken over by strangers and are about to call the police when it is discovered that they are the parents of one of the extras in the company. The owners not only dismiss charges of housebreaking but finance a film in which Maritza will star. Austin marries Maritza.

American Film Institute Catalog of Feature Films
The Beautiful Cheat

Distributor: Universal
Producer: Universal
Length: Undetermined

DIRECTOR................EDWARD SLOMAN
Author........................Nina Wilcox Putnam
PLAYERS
Mary Callahan.................Laura La Plante
Jimmy Austin..................Harry Myers
Marquis De La Pontenae........
................................Bertram Grassby
Al Goldringer..................Alexander Carr
Hervert Dangerfield..Youcca Troubetzkoy
Lady Armington................Helen Carr
Dan Brodie..................Robert Anderson
Mrs. Bruckman...............Helen Dunbar
Leland Bruckman..............Tom S. Guise
Kate Callahan...............Kate Price
Tom Callahan...............Walter Perry

TYPE: Romantic comedy-drama.
THEME: Dramatic success based on a hoax.

LOCAILE: New York City; Honolulu.
TIME: The present.

STORY: A motion picture producer engages a shop girl and sets about to make her a star. To do it he publicises her as a Russian noblewoman of great wealth. A dummy robbery is planned, but a real one results because of the publicity given the girl’s supposed wealth of jewels. Finally, through the failure of her first picture, her impersonation is exposed. This results in a genuine rush to see the picture, which overnight becomes a success.

HIGHLIGHTS: Good portrayals by the principals. . . . The planning of the hoax. . . . The robbery. . . . The expose. . . . The heroine’s success.
Appendix 18 – 1926

THE BEAUTIFUL CHEAT


CAST AND SYNOPSIS

Mary Callahan, alias Mariza Chernovskaya
Laura La Plante
Jimmy Austin
Harry Myers
Marquis de la Pontencie
Bertram Grasby
Al Goldringer
Alexander Carr
Herbert Dangerefield
Youucca Troubetzkoy
Lady Violet Armitage
Helen Carr
Dan Brodie
Robert Anderson

A motion picture producer gives Mary Callahan, a short girl, a job, has his press agent take her abroad, publicize her and bring her back as Meriza Callahan. The press agent, Jimmy, learns the producer has failed and stages a party in a strange home, intended to impress an intended investor. It turns out that this investor is broke. The owners of the house arrive and are about to call in the police, when it is discovered that they are the parents of one of the “extras” in the compound. The door is saved, the parents finance the production. Jimmy marries the star.

By Michael L. Simmons

Box-Office Highlights: The titles are the most consistent rib-ticklers witnessed in many weeks of reviewing. Laura La Plante in the title role effectively gets her personality over. Alex Carr gives his Potash-and-Permuttack characterization the immortal touches for which he is famous.

The “Ritz” party, framed up to impress a prospective investor, is a barrel of laughs, action and good-natured hokum. Harry Myers is typical as the press agent who will try to land a story even in the telephone directory.

Audience Appeal: Should be welcomed wherever good, rich hokum on the swift wheels of active farce is liked, regardless of story form and plausibility. The story doesn’t matter much here. It’s the action and burlesque humor that count.

How to Sell It: Dandy chance to set the town talking by staging a shop-girl’s screen test. Project the results on your screen.

Exhibitors Trade Review, February 6, 1926, p. 20

“The Beautiful Cheat”—Universal

Amusing “Inside” Story of the Attempts to “Make” a Movie Star Should Please Patrons

Reviewed by C. S. Sowell

CAST:
Mary Callahan
Laura La Plante
Jimmy Austin
Harry Myers
Marquis de la Pontencie
Bertram Grasby
Goldringer
Alexander Carr
Herbert
Youucca Troubetzkoy
Lady Violet
Helen Carr
Dan Brodie
Robert Anderson
Mrs. Bruckmann
Toni S. Colby
Mrs. Callahan
Kate Price
Walter Perry

Based on magazine story by Nina Wilcox Putnam.

Scenario by A. P. Younger and Ollie Proszak.
Directed by Edward Sloman.

Moving Picture World, February 20, 1926, p. 725
The Beautiful Cheat
(Universal Jewel—6583 Feet)
(Reviewed by George T. Parry)

REGARDS as a capital audience picture; once again the making of movies and movie stars becomes the subject of jest to the folks who make’em, this time resulting in a merry comedy that will tickle the fancies of Mirthful Tunes and should stack up a good box office record. Public interest in what goes on behind the scenes never lessens, and the trials of producer, press agent and star are here set forth with frankness, zest and strong comic appeal. Naturally it all verges on burlesque, but there’s sufficient solid material to the story to make it seem convincing, at least. Everybody will like Laura La Plante in the role of Mary Callahan whose name is switched to Maritza Callahan when fate and the publicity man transforms her into a Russian screen light; she gives an excellent performance and is well supported, with Harry Myers, Bertram Grassby, Alexander Carr, Kate Price, doing first-class work. Direction O. K. Photography good.

THEME. Producer and press agent combine to make movie star out of Mary Callahan. Her debut as Russian actress is put over successfully. She weds publicity man.

PRODUCTION HIGHLIGHTS. Laura La Plante’s acting. Scenes aboard ship. The party. Laughable farce situations. Suspense in final episodes and climax.

EXPLOITATION ANGLES. Your best bet is to play this as real intimate story of the movies, tell about Hollywood studio shots, press agent’s kidding methods, stress the “from shop-girl to movie throne” idea. Feature Laura La Plante.

DRAWING POWER. Meets first-run demands. Should do well in large and small houses.

SUMMARY. Another comedy poking fun at producers’ tactics and making of screen stars. Is full of laughs, moves fast, has romantic lure, well acted and directed.

THE CAST
Mary Callahan . . . Laura La Plante
Jimmy Austin . . . .Harry Myers
Marquisa de la Pomene. . Bertram Grassby
Al Goldinger . . . Alexander Carr
Dan Brodie . . . Robert Anderson
Mrs. Bruckman . . Helen Dunbar
Kate Callahan . . . Kate Price

SYNOPSIS. Picture magnate has press agent Austin take Mary Callahan, pretty shop-girl, abroad, where she is transformed by publicity methods into Maritza Callahan, Russian actress, advertise as owning Crown jewels. Returning to America, the publicity game goes on. Maritza giving a party in a Long Island mansion, during the rightful owner’s absence. Latter’s unexpected return creates momentary confusion, but all is straightened out by the son of the family, who has joined the screen acting brigade. Austin and Mary decide to marry.

Motion Picture News, February 13, 1926, p. 809
Laura La Plante in
“The Beautiful Cheat”
Universal-Jewel

MOVIE ATMOSPHERE AND
THE RISE OF A STAR PROVIDE EXCELLENT MATERIAL FOR STORY THAT GETS
OVER SOME PERTINENT COMEDY SITUATIONS AND
MANY GOOD LAUGHS.

Star........Pleasing in role that she handles very nicely. From Mary Callahan to Meritz Callahansky
for exploitation purposes and stardom is the rise of the heroine.

Cast........Harry Myers not the best suited lead but able for the comedy business that comes his way.
Alexander Carr great as the picture producer. Kate Price and
Walter Perry a typical Irish team who help the laughs over.

Type of Story....Comedy; from a Nina Wilcox Putnam Saturday
Evening Post story. The attempt of a motion picture producer to
foist a new star on the American public and the extreme methods of
exploiting the latest ready-made “find” is the gist of “The Beautiful
Cheat,” a story with studio atmosphere and production gags
and with enough laughs to make it entertaining for the average person
“out front” who is not actually familiar with the inside workings.
It will probably hand them a big
laugh but for those in the “know” it isn’t always so funny. The
comedy, especially the antics of
Alexander Carr, the ambitious producer, has some decidedly amusing
turns and if only the laughs could have held to the starting pace
“The Beautiful Cheat” could go
down as a sure-fire hit. Only they
don’t. They run the footage to
excess for one thing and the comedy situations get weaker toward
the end.

Story: Concerns the efforts of
Goldringer, the producer, to put
Mary Callahan over as a star, un-
der the name of Callahansky, his
great Russian “find,” of Goldrin-
gers sudden bankruptcy and Mary’s
threatened fall just as she is about
to reach the heights, of the unex-
pected appearance of a bankroll in
the person of a young “extra” who
is trying to make a go of it in the
movies, and subsequent success
and happiness for all.

Box Office Angle........Effective audi-
ence material. Movie atmosphere
will make it thoroughly attractive
for average crowd.

Exploitation........Tell them the story
deals with the rise of a shop girl
who becomes a movie star. Let
them know how she goes to Paris
to acquire an accent so that she
can be boosted as a great foreign
star. Use Laura La Plante’s name
and photographs liberally. Also
Alexander Carr, whose Jewish
characterizations are well known.

Direction........Edward Sotman: good,
but should have curtailed footage
in latter reels.

Author........Nina Wilcox Putnam
Scenario........A. P. Younger
Cameraman........Jack Rose
Photography........Good
Locale........Paris—Long Island
Length........6,583 feet
Status: Unknown. Print exists in the UCLA Film and Television (Wikipedia). Not Viewed

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Bluebeard’s Seven Wives (1926)
Newspapers. Press Agent Gindelheim (Sam Hardy) stages a massive publicity campaign to keep a young unknown in the headlines making him a movie star.

When his sweetheart, Mary Kelly, insists that he must grow a moustache before she will marry him, John Hart, a plodding bank clerk, becomes so distracted that he ends up short in his accounts. He is fired and, unable to land another job, becomes an extra in the movies. In a fit of temperament, the leading man in a major production refuses to work, and the film's director, in a fit of conceit, decides to prove that he can choose any poor slob to replace the leading man. He picks John. John turns out to be a natural and soon finds himself a star, completely at the mercy of the publicity hacks, who put him through seven marriages in as many weeks, each terminating after the wedding night. John soon tires of his frenetic life, runs away, and marries Mary Kelly. They retire to a farm; and despite the pleas of motion picture magnates, John remains there with Mary and the cows. American Film Institute Catalog of Feature Films

This playful spoof on the film business featured several stars including Ben Lyon, Lois Wilson, and Blanche Sweet. John Hart (Lyon) is a bank teller who gets fired after a shortage is found in his account. Desperate for work, he lands a job as a movie extra for famed director B.C. Duval (Dan Pennell, who looks and acts quite a bit like real-life director Cecil B. DeMille). Duval, with his retinue of "yes men," sees potential in young Hart and decides to make him over into a Latin lover. After they go to work on him, Hart is introduced to the press as lady-killer Don Juan Hartz. In order to promote his brand new reputation as a great lover, the press agent insists that he marry and divorce seven women in succession. After the sixth one, however, Hart gets fed up and runs off to marry his real sweetheart, Mary Kelly (Wilson), a modest little diner cook. Janiss Garza, allmovie.com https://www.allmovie.com/movie/v85539
“Bluebeard’s Seven Wives”—First National

Motion Pictures and their making come in for good-natured kidding that will provide enjoyment not only for those in the industry, but the general public as well in the Robert Kane production “Bluebeard’s Seven Wives” directed by Alfred A. Santell for First National.

A plodding bank clerk is so worried because his waitress-sweetheart turns him down because he won’t grow a mustache that he gets mixed up in his accounts and is fired. Unable to land a job he tries to land as an extra in the movies but fails. The hero of the picture does not show up and the conceited director, to demonstrate that he is a genius, picks the poor clerk, John, for the role, discovers he has sex appeal and persuades the producers to sign him as a star. The press agent gets busy, gives him a Spanish name and proceeds to fill the newspapers with stories of his marriage to seven famous stars and how he leaves each just after the wedding. John, however, tires of the “Bluebeard” role, balks at the seventh wife and stealing away marrying his real sweetheart and hides on a little farm.

There is no hint of the “Bluebeard” idea until last in the picture but the earlier reels are filled with really clever satire on picture making. The high-and-mighty director with

Reviewed by C. S. Sewell

his satellites bowing low and “yesing” him; his discovery and moulding of the “human clay” into a screen star; the go-get-em space-grabbing methods of the press agent; the efforts of the producers to hold the new star down to the smallest salary and how he unconsciously outwits them; the solicitude of one partner for his “Louise Fourteen” desk that the press agent keeps putting his feet on; the way all the young dandies copy the star’s mustache and manner; the wild scramble to locate the star when he disappears and the way he and his wife cloy the producers by pretending entire ignorance of the business are all extremely funny.

Cast:
John Hart | Ben Lyon
Dana Juan Hartes | Lois Wilson
Mary Kelly | Blanche Sweet
Jill | Dorothy Sebastian
Gilda La Bray | Doris Kenyon
Kathryn Granville | Diana Knoe
Gina Glendronn | Sam Hardy
Sandy | Dick Bernard
Steve | Andrew Wench
David | Dan Pennell

Story by Blanche Merrill and Paul Schofield.
Directed by Alfred A. Santell.
Length: 777 feet.

The story is a good-natured farce with a smooth running and amusing story that holds the interest. It has been admirably directed by Alfred Santell so as to get the maximum of merriment.

Ben Lyon is fine both as the dashing romantic star and as the hum-drum spectacled bank clerk. His feminine fans are due for a revelation when they see him as a hunk with several days’ growth of beard.

There is an excellent cast, for teamed with Lyon is Lois Wilson as his waitress-sweetheart in a pleasing and sympathetic role and Blanche Sweet who plays opposite him in the sequence, where, in keeping with the spirit of the story the new star is shown in a picture “Purple Passions” and an up-to-date and snappy and considerably changed version of “Romeo and Juliet.”

One of the best performances is that of Sam Hardy as the press agent who supplies a lot of smiles and pep, but Dick Bernard in a Perlmutter type of role as one of the producers contributes his share and Dan Pennell is excellent as the director.

Your audiences will like “Bluebeard’s Seven Wives,” the cast will attract them, they will laugh at the scenes poking fun at movie-making and enjoy the genuine comedy. This film should put a box-office smile on your face.

Moving Picture World, January 2, 1926, p. 59
**Bluebeard’s Seven Wives**

**Distributor:** First National  
**Producer:** Robert Kane Productions  
**Length:** Undetermined  

**DIRECTOR:** ALFRED A. SANTELL  
**Authors:** Blanche Merrill; Paul Schofield  

**PLAYERS**

John Hart  
Don Juan Hartz... Ben Lyon  
Mary Kelly... Lois Wilson  
Juliet... Blanche Sweet  
Gilda La Bray... Dorothy Sebastian  
Kathra Granni... Diana Kane

**Bluebeard’s Wives**

1. Dorothy Sebastian  
2. Katherine Ray  
3. Ruby Blaine

---

Eugenie Ford, Conrad Nagel and John Stepping in a scene from “Memory Lane,” a First National production.

4. Lucy Fox  
5. Muriel Spring  
6. Kathleen Martin  
7. Diana Kane  

**TYPE:** Romantic comedy.  
**THEME:** Fortune won by the accident of similarity of physical appearance.  
**LOCATE:** New York City.  
**TIME:** Present.  

**STORY:** A young bank teller is accused of defrauding the firm and is discharged just as he completes plans to wed his waitress sweetheart. He and the girl quarrel and separate. He goes broke and wanders about the city, finally to be offered a position as a motion picture actor, which he accepts. An enterprising press agent capitalizes the new find and reports him married to seven beautiful women. He finally escapes from the studio, marries the waitress, and settles down in the country to raise chickens.

**HIGHLIGHTS:** The accusation scene... The quarrel between hero and heroine... Scene at the studio... Shipboard scene... The chicken farm... Fast action... Strong note of comedy.

---

*Exhibitors Herald*, January 16, 1926, p. 74
Bluebeard’s Seven Wives


John Hart...............Ben Lyon
Don Juan Hartes...........
Mary Kelly...............Lola Wilson
Juliet...................Blanche Sweet
Odelle LaDrey............Dorothy Sensen
Kathryn Grant............Diana Kane
Ginselheim..............Sam Hardy
Leni Lee..................Dick Bernard
P. Gower.................Andrew Mack
F. C. Duval...............Dan Pannell
Paris.....................Wilfred Lytell

If this broad satire on pictures and picture folk is the type of ma-
terial that we are to expect from the pen of Blanche Merrill then it
looks as though Miss Merrill is pretty sure to score in Hollywood as
one of the authors who will be sought after. This is her first effort in
writing for the silent drama, but without having ever been identified
with the industry she has boldly satirized the whole in a manner
that brought a wow after wow of laughter from a Sunday audience
at the Strand. The picture starts off like a house afire and only lets
down somewhat at the finish, just when the audience wants the hero
to turn with a twist and switch the tables on those who have directed
his fate in the past.

Every angle of pictures is kidded. First, the director with his army
of “yes men”; then the silent type of star, the press agent, the part-
ners of the business of producing, the lovely leading lady and even
the Pola Negri type of vamp.

The picture is a gag from start to finish, with the picture industry
the butt of the joke.

John Hart works in a bank and is in love with the girl who knows
the wheats in the window of a white front store. But love is a severe
taskmaster and one cannot be in love and count nickels, dimes and
dollars correctly. When the youth in the bank he has to give up his savings and loses his job in the bargain.

Then he has a chance as an extra in a mob scene where they are
shooting a picture and as the men load in the gun the director picks
him and has him tricked in the star’s costume. With the first scene the director discovers his protege has the divine spark and urges the owners to sign him imme-
diately. Then the press agent comes in on the job and he immedi-
ately changes John Hart to Don Juan Hartes, the great Spanish
lover. Plants him on an ocean liner and brings him to town.

Variety, January 13, 1926, pp. 42-43
BLUEBEARD’S SEVEN WIVES

CAST AND SYNOPSIS

John Hart ................................................................. Ben Lyon
Don Juan Hartez ......................................................... Lois Wilson
Mary Kelly ................................................................. Blanche Sweet
Juliet ................................................................. Dorothy Sebastian
Gisela La Brag ......................................................... Kathra Gruen
Dorothy ................................................................. Diana Kane
Gemberlein ................................................................. Sam Hardy
Partners in the Film Business

Yolav ................................................................. Dick Bernard, Andrew Mack
R. C. Duval ................................................................. Don Pevsner
Paris ................................................................. Willfred Lytell

Most unusual and unexpected is the insistence of Mary Kelly, a flippant artist at Childs, that her fiance raise a mustache. Otherwise she refuses to marry him. To cap it all, John Hart, her boy friend, loses his job and we find him several months later down and out, and with a mustache and a beard. John is spurred on, after accidentally meeting his former sweetheart in the park, to seek a job, and again fate interferes, but this time in his favor. He substitutes for a leading man in a motion picture studio. Then follows huge success with his attendant ills of fraudulent publicity, which ensnare him with seven publicity wives. In the end, he sickens of the whole business, elopes with his waitress sweetheart, and returns to the farm. Picture magnates seek him but no more checks business for him.

Exhibitors Trade Review, January 2, 1926, p. 32
"Bluebeard’s Seven Wives"
Robt. Kane Prod.—First National

A PIPPIN OF A STORY BUILT AROUND MOVING PICTURE FOLKS. SHOULD PLEASE THE FANS IMMENSELY—FULL OF GOOD LAUGHS AND SPLENDID TITLES.

Cast....Picture stars should be at home in the presentation of picture stars. Ben Lyon as Don Juan Hartz, the Spanish lover of the screen, is splendid. Lois Wilson naturally sweet. Sam Hardy excellent as Gindelheim, the press agent, and Dan Pennell looks sufficiently like C. B. De Mille for the average fan audience to get "on" to the idea. Blanche Sweet has a trifling role. Others unimportant.

Type of Story....Comedy, really a satire on the movies. The authors have poked a lot of fun at notable screen celebrities such as a great director whose name is B. C. Duval and who has a corps of "yes" men who nod "yes" at everything he suggests and if B. C. was turned to C. B. it would be easy to figure who they meant. There are many excellent touches regarding the movies and there is one sequence where many well known picture stars and players are presented just as was done in several well paying pictures made a year or so ago.

The story tells of John Hart, a bank clerk who, when fired, gets into the movies and the greatest of all directors makes him the greatest of all Spanish lovers through the connivance of an energetic press agent. The title comes from the fact that the press agent makes Don Juan a modern Bluebeard. After six women, who are married for publicity purposes, Don Juan revolts and marries Mary who is swinging wheat cakes in a Child's restaurant. The story slows up a trifle toward the finish.

Box Office Angle....The names of so many stars plus the splendid direction of Al Santell lift this into a real money maker. Titles are a knockout.

Exploitation....You have got to get them in because when they go out they are going to be tremendously delighted, so work hard and use every possible idea to get them interested. You might show photographs of the seven wives with Ben Lyon, the Bluebeard, and work up interest along these lines. But by all means, get them coming. They will do the rest.

Direction....Al Santell; excellent; many fine touches.

Authors....Blanche Merrill and Paul Schofield.

Scenario ...............Same
Camemaman .............Ernest Haller
Photography ...........Good
Locale ..................N. Y.
Length ..................7,774 feet
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
La Bohème (1926)
Newspaperman Rodolphe (John Gilbert) ignores his journal work to write a play, but the struggling playwright is fired from his job. A poor seamstress, Mimi (Lillian Gish) refuses to tell him he has been fired and pretends to deliver his articles about cats and dogs for a pet-fancier’s journal, bringing him money that she secretly earns. Editor (Agostino Borgato) of Cat and Dog Fanciers’ Journal. Editorial assistant.

Mimi, a poor seamstress in the Latin Quarter, is unable to pay her rent and is about to be evicted, when Rodolphe, a struggling young playwright who admires her fragile beauty, takes her into his circle of bohemian friends. Her gratitude to Rodolphe develops in an idyllic love. As time passes, Rodolphe ekes out a meager existence writing for a newspaper while working on a play, inspired by Mimi. He is discharged, but Mimi keeps him in ignorance of the fact pretending to deliver his articles and secretly sewing at night to support them both. Paul, a cynical boulevardier attracted to Mimi, is induced by her to take the play to a theater manager, and she accompanies him, in clothes borrowed from her friend, Musette. Rodolphe suspects her of infidelity and she leaves him. Later, his play is successful, and, at the peak of his fame, Mimi returns to him desperately ill and dies in his arms. Silenthollywood.com

In 1830, Paris’s Latin Quarter is called Bohemia. Landlord Bernard visits his tenement on the first of the month, demanding payment from renters. In one apartment, four young starving artists—Rodolphe the playwright, Schaunard the songwriter, Marcel the painter, and Colline the novelist—combine their money to keep themselves from being evicted. However, in the garret next door, Mimi, an orphaned seamstress, is unable to pay her rent despite a trip to the Mont de Piété municipal pawnshop. When she asks to warm her hands from the wintery cold, Rodolphe invites her into his apartment, and is struck by her fragile beauty and steely determination. He and his group of bohemian friends, including Marcel’s girlfriend Musette, invite Mimi to join their circle. In the spring, the friends hire a cab to visit the forest of Ville-d’Avray for a picnic. There, Mimi and Rodolphe confess their love. Rodolphe ekes out a meager existence writing for Cat and Dog Fanciers’ Journal, while feverishly working on a play inspired by Mimi. When the magazine publisher refuses to continue Rodolphe’s stories, Mimi, who delivers the manuscripts, keeps the news from her lover and secretly sews at night to support them both. Her main patron is Vicomte Paul d’Aulnay, an aristocratic fop who hires Mimi to embroider handkerchiefs and collars in order to maintain her interest. She induces Paul to show Rodolphe’s play to a theater manager, but he insists that she accompany him to a ballet. Rodolphe accuses her of infidelity, and Mimi, crushed by his betrayal of their love, disappears into the slums of Paris. Thanks to Mimi’s intercession, the theater manager turns Rodolphe’s play into a success, but Rodolphe’s sudden fame feels empty without her. Mimi eventually returns, desperately ill with tuberculosis, and dies in Rodolphe’s loving arms. American Film Institute Catalog of Feature Films
"I asked you for a ten inch article on a cat—and you give me eight inches on a rabbit!"

"Shades of genius—must I sell my brains by the yard?"

"Give me something sentimental about a cat—or get out!"

"Rodolphe? Is he still alive? He is four weeks too late for last week's edition!"
“Monsieur understands that Rodolphe is a fool—wasting my time on his plays — he is through — discharged!”

“Rodolphe must not know he had been discharged... all the way home Mimi planned her generous deception....

“There’s your money, dear. The editor was so pleased—he said you are a genius!”

“Did you count the money? He’d cheat you, the old skinflint!”

“Could you advance me five francs against my next article?”

“I cannot understand it! Mimi delivered the articles....and brought back the money.”

“You must be drunk! You were discharged five weeks ago!”

“I— I was delivering orders. And I took your last article to the editor...he was so pleased with it.”

“Don’t lie to me any more...The editor told me tonight I had been discharged...five weeks ago!”

“But the money you brought me...where did you get it? From Vicomte Paul? Answer me!”

“No, no, Rodolphe. I have been working nights—I don’t want you to give up your play—I am happy doing it!”

“From now on I’ll take care of you—I’ll give up my play...earn money! You shall get well!”
Several struggling **bohemians** try to survive in the **Latin Quarter** of **Paris** in the winter of 1830, hoping to one day become famous. Playwright Rodolphe (John Gilbert) and his painter roommate Marcel (Gino Corrado) have trouble with Bernard (Eugene Pouyet), the **landlord**, who threatens to throw them out if they do not come up with the monthly rent that night. Rodolphe reluctantly starts writing an overdue article for a journal editor to earn some money, but the editor rejects his work. With the help of their friends, musician Schaunard (George Hassell) and bookish Colline (Edward Everett Horton), they are able to raise the money.

Their next door neighbor, Mimi (Lillian Gish), an orphaned, friendless **embroiderer**, has the same problem. Bernard is attracted to her, but when she does not respond to his overture, he issues the same threat. She takes her meager belongings to the municipal **pawnshop**, but does not receive enough money to pay the rent. On her way back, she is nearly run over (deliberately) by the carriage of the rich, idle aristocrat Vicomte Paul (Roy D’Arcy). She has to fend off his advances.

When Marcel is invited to dinner by his girlfriend and downstairs neighbor, Musette (Renée Adorée), he persuades her to allow Schaunard to join them. Then the musician gets her to include Colline, who asks for Rodolphe. Rodolphe misses his cue to join the festivities in order to become acquainted with Mimi. Seeing how cold she is, he invites her to warm herself in his apartment. Later, after she vacates her room, Rodolphe entices her to share in the food Musette has provided. Then Vicomte Paul comes over. She thinks he wants some embroidery done, not realizing he has baser motives. Rodolphe does and immediately becomes jealous of the aristocrat. In any case, Mimi is able to pay her rent and stay.

In spring, Mimi joins her friends out in the country for her very first picnic. She and the love-smitten
Rodolphe wander away. After a while, she admits that she loves him. This inspires Rodolphe to write a play. When Mimi takes his latest, long overdue article to his editor, she is requested to tell him that he is discharged. Wanting Rodolphe to continue working undisturbed on his play, she works secretly at night to keep up the deception that he still has a paying job. The strain, however, makes her sick. When Vicomte Paul comes to pick up Mimi's handiwork, she tells him of Rodolphe's new play. Still hoping to seduce her, he offers to show it to a theatrical manager, if she will come with him to the theatre. Rodolphe sees them together and, in a rage, accuses Mimi of having an affair. She tries to explain, but he refuses to listen. Rodolphe tries to forget Mimi. When he runs into the editor, he is surprised to hear he was fired five weeks ago. Meanwhile, Mimi, with Musette's help, dresses up and goes with Vicomte Paul to the theatre, hoping to get Rodolphe's play accepted. She once again rejects the vicomte's advances.

Returning home, she is confronted by Rodolphe. She admits having worked in secret for him. He initially forgives her, until he finds out that she went out with Vicomte Paul and jumps to the conclusion she got the money from him. He hits her, but soon apologizes when he discovers she is very sick. Rodolphe goes to find a doctor, but she leaves before they return, explaining in a letter that she will come back when his play is a success. He searches for her for months. Out of his anguish, a new and greater play is born. This turns out to be a hit, but he is miserable without Mimi. Meanwhile, Mimi is toiling in the slums of Paris, but the hard work is too much for the frail woman. She collapses. The doctor tells her coworkers she will not live out the night. She stumbles out into the street and eventually reaches her old apartment. Rodolphe is ecstatic to see her. Their friends, however, realize her condition. While he goes to fetch her pet bird, she tells Musette she is happy, before dying.

Wikipedia Plot Summary

In 1830, Paris's Latin Quarter is called Bohemia. Landlord Bernard visits his tenement on the first of the month, demanding payment from renters. In one apartment, four young starving artists—Rodolphe the playwright, Schaunard the songwriter, Marcel the painter, and Colline the novelist—combine their money to keep themselves from being evicted. However, in the garret next door, Mimi, an orphaned seamstress, is unable to pay her rent despite a trip to the Mont de Piété municipal pawnshop. When she asks to warm her hands from the wintery cold, Rodolphe invites her into his apartment, and is struck by her fragile beauty and steely determination. He and his group of bohemian friends, including Marcel's girlfriend Musette, invite Mimi to join their circle. In the spring, the friends hire a cab to visit the forest of Ville-d’Avray for a picnic. There, Mimi and Rodolphe confess their love. Rodolphe ekes out a meager existence writing for Cat and Dog Fanciers' Journal, while feverishly working on a play inspired by Mimi. When the magazine publisher refuses to continue Rodolphe's stories, Mimi, who delivers the manuscripts, keeps the news from her lover and secretly sews at night to support them both. Her main patron is Vicomte Paul d’Aulnay, an
aristocratic fop who hires Mimi to embroider handkerchiefs and collars in order to maintain her interest. She induces Paul to show Rodolphe’s play to a theater manager, but he insists that she accompany him to a ballet. Rodolphe accuses her of infidelity, and Mimi, crushed by his betrayal of their love, disappears into the slums of Paris. Thanks to Mimi’s intercession, the theater manager turns Rodolphe’s play into a success, but Rodolphe’s sudden fame feels empty without her. Mimi eventually returns, desperately ill with tuberculosis, and dies in Rodolphe’s loving arms. American Film Institute Catalog of Feature Films
La Bohème

(Metro-Goldwyn-Mayer—8781 Feet)

(Reviewed by George T. Parry)

AESTHETICALLY this production rates high. It is beautifully photographed and in atmosphere develop and preserves the distinctive spirit of the Latin Quarter, as portrayed in Murer’s charming stories, shadows and sunshine alternating, but with the sentimental urge predominating and merged in tragedy at the finish. How it will stand the box office test remains a problem only time can solve. The indications are that it will not appeal to the masses, for the average fan demands a faster tempo and more terrors to a plot than can be found in the rather slight narrative depicting the loves of Mimi and her Rodolphe, nor does the starkly unhappy ending, poeticalypsy dramatically, though it be, rank as a likely commercial factor. Just the same Director King Vidor deserves praise for his delicate handling of a difficult theme, and both Lillian Gish and John Gilbert distinguish themselves highly in the leading roles. A huge and talented supporting cast is in evidence.

THEME. Drama. Deals with loves of playwright Rodolphe and Mimi, seamstress, in Paris. He attains fame through her aid, then they separate; later she returns and dies.

PRODUCTION HIGHLIGHTS. Excellent work of Lillian Gish and John Gilbert in the leading roles and good support. Daintily effective handling of romance, studio shots, Parisian atmosphere. Fine photography. Scene where Mimi dies.

EXPLOITATION ANGLES. Feature Lillian Gish and John Gilbert, Bill as effective love story of Paris Latin Quarter, with student life atmosphere and sentimental appeal.

DRAWING POWER. May win favor in cities and big first-run theatres. Lack of decisive action and handicap of unhappy finish hurt its chances in smaller houses.

SUMMARY. Poetically framed romance of Latin Quarter, finely photographed, well acted. Sentimentally effective, ends sadly. Has high-brow but not general appeal.

THE CAST

Mimi.............................................Lillian Gish
Rodolphe.....................................John Gilbert
Musette......................................Rene Adoree
Schumard....................................George Hassell
Vicomte Paul..................................Roy D’Arcy
Colline........................................Edward Everett Horton
Benoit..........................................Karl Dane

Adapted from Stories by Henry Murger. Director, King Vidor.

SYNOPSIS. Mimi, poor seamstress, and Rodolphe, struggling playwright, live in a humdrum Paris rooming-house, get acquainted and become sweethearts. Rodolphe neglects his newspaper work in trying to write a play. He is discharged, but Mimi keeps him in ignorance of the fact, pretending to deliver his articles and bringing back money for which she works. They quarrel and separate. On the night when Rodolphe’s play wins success, Mimi, desperately ill, returns to the old room and dies.

Motion Picture News, March 13, 1926, p. 1210
Exhibitors Trade Review, February 27, 1926, p. 12
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Rodolphe, Editor, Editorial Assistant)
Ethnicity: White (Rodolphe, Editor, Editorial Assistant)
Media Category: Newspaper (Journal)
Job Title: Reporter (Rodolphe). Editor (Editor). News Employee (Editorial Assistant)
Description: Major: Rodolphe, Positive
Description: Minor: Editor, Editorial Assistant, Positive

Broken Hearts (1926)
Jewish Writer Benjamin Rezanov (Maurice Schwartz) flees the country when the government comes after him for “objectionable” political writings.

A Russian writer is forced to flee his homeland when the government finds his writings objectionable. He goes to New York, where he hears from a friend that his wife, whom he was forced to leave behind in Russia, has died. The writer later meets and marries the daughter of the cantor of an East Side congregation. He is rejected by the girl's family, however, who had wanted her to marry the dumbbell son of a rich cloak-and-suitor. The writer then learns that his first wife is still alive, and he sadly returns to Russia, only to find that while he was on his way to Russia she did die in a government hospital. The writer returns to the United States and is happily reunited with his wife on Yom Kippur. American Film Institute Catalog of Feature Films

This was a Yiddish theater film production of a stage play. Benjamin Rezanov (Maurice Schwartz), a writer with political ideas, is persuaded by the actions of the Tsar’s Cossacks that it would be in his best interest to flee Russia. He leaves behind his mother and wife. Rezanov winds up on New York’s East Side where, after being told his wife is deceased, he marries the daughter (Lila Lee) of a cantor. Sometime later, a letter arrives stating that his Russian wife is

Moving Picture World, 3-20-1926, p. 184
Broken Hearts
(Jaffe Art Film Corp.—7500 Feet)
(Reviewed by George T. Parry)

In communities where Jewish movie patrons predominate this picture ought to do extremely good business, presenting as it does a very faithful representation of the trials and tribulations of a Hebrew revolutionary, who flees from Russian oppression in the days of the Tsar, marries and settles down here, his first wife having been killed. A false report of the latter’s reappearance drives him back to Russia, but ultimately he finds happiness with the girl he loves and her baby. The average man will probably find fault with the slow tempo in which the film moves, but credit must be given Morris Schwartz for a sincere and at times infinitely pathetic performance in the role of Benjamin Reznov. Lila Lee is sweetly wistful and interesting as the young wife. The action could have been considerably speeded up by judicious cutting, as there are many superfluous situations, and the film should have kept within a six-reel compass.

THEME. Narrates the troubles of young Jewish immigrant who marries and settles down here, is upset by report that first wife is living, proves it false and finds happiness.

PRODUCTION HIGHLIGHTS. The excellent acting of Morris Schwartz in the leading role, Lila Lee’s work. Interesting scenes when Benjamin first lands in this country. The impressive and natural local atmosphere. Human appeal. Comedy relief.

EXPLOITATION ANGLES. Boost Morris Schwartz, leading actor of famous Yiddish Art Theatre andFeature Lila Lee. Bill as affecting, romantic tale of Jewish life.

DRAWING POWER. Best adapted to sections where Jewish patrons are numerous.

SUMMARY. Morris Schwartz, Hebrew actor of pro-nouncement, gives a sincerely fine portrayal of the Jewish hero of this picture. Lila Lee an attractive heroine. Story has pathos and comedy appeal. Good card for Jewish centers.

THE CAST

Benjamin Reznov...........Maurice Schwartz
Ruth Esterin...............Lila Lee
Cantor Esterin............Wolf Goldfaden
Mamma Esterin.............Bina Abrahamowitz
Victor Kaplan.............Izadur Cashier
Sheintraz..................Anna Appel
Mr. Kruger.................Charles Nathanson

Adapted from Z. Libin’s Stage Play. Director, Maurice Schwartz. Photographed by Frank Zukor.

SYNOPSIS. Benjamin Reznov, Russian revolutionary, flees to America, falls in love with and weds Ruth Esterin. He does well as a journalist, when unwelcome news arrives that the wife he supposed to have been killed in Russia is alive. Ruth commands him to return and he does. A child is born to Ruth and she suffers much from the neighbors’ sneers. But Benjamin finds that his first wife is really dead and comes back to Ruth.

Motion Picture News, March 20, 1926, p. 1307
Schwartz is known to the populace, but for the cut-and-dry picture houses, where it will be shown on its merits, it hasn't a chance.

The story is a dreary tale, told in a halting fashion that wanders along through endless footage. The picture could be cut to decided advantage and about 15 minutes of the running time eliminated.

It is one of those tales of the emigrant from Russia who comes to America and makes good in a literary way. In Russia, where the story opens, the hero is compelled to flee for his life because of his writings. He leaves a wife and his mother behind him.

Shortly after his arrival in New York the hero learns from a friend that his wife is dead, whereupon he meets and marries the daughter of the cantor of an East Side congregation, despite parental opposition by the girl's family, they having picked the dumbbell son of a wealthy cloak-and-suit manufacturer who made a lot of dough and left Hester street flat, moving to Riverside drive, where Sunday afternoon pinochle games are the particular diversion.

Atop of this comes a letter that says the wife in Russia is still alive, so the young people are parted, and the husband goes abroad to find his first wife, only to discover that she since has died in a hospital of the Soviet government, and likewise that the mother has passed beyond, leaving a note for both which explains the entire situation.

There is nothing left for the writer except to return to the States and look up his second wife. This he does, discovering her on Yom Kippur at the home of her parents, just as father and mother are about to leave to attend services. Naturally, there is the happy ending. To make it more intricate, the wife has had a baby.

So far as the cast is concerned, beyond Miss Lee, the actor, Wolf Goldsfaden, who plays the father, is the only one that looks like a possibility for the screen in character in the future. No one, and Maurice Schwartz least of all, looks like anything for the screen.

Fred.

---

**BROKEN HEARTS**

Jaffe Art Film production, presented by Louis N. Jaffe, featuring Maurice Schwartz and Lila Lee. From the play by Z. Libin, adapted by Frances Taylor Patterson, directed by Maurice Schwartz. At the Cameo, New York, week Feb. 28. Running time, 82 minutes.

Benjamin Resanov........Maurice Schwartz
Ruth Esterin...........Lila Lee
Cantor Esterin...........Wolf Goldsfaden
Mama Esterin...........Bina Abramowicz
Victor Kaplan...........Isidor Cashier
Shprintze.............Anna Appel
Mr. Kruger..............Charles Nathanson
Mrs. Kruger..............Liza Silbert
Milton Kruger...........Theodora Silbert
Miriam...................Miraan Ellias
Marriage Broker..........Morris Strausberg
Esther..................Henrietta Schnitzer
Benjamin's other..........Betty Farkauf
Mishka....................Louis Hyman
Captain of Cossacks.....Leonid Snegoff
David Adler..............Julius Adler

There is but one single screen professional in this picture, Lila Lee. She makes the other players seem like the veriest of amateurs, even though they are recognized stage professionals of the Yiddish theatre. Maurice Schwartz is a producer of plays in Yiddish, and "Broken Hearts" is a production he presented on the stage.

For the picture he utilized his stage company for the cast, with the exception of Miss Lee. The picture may get a little money in strong Jewish neighborhoods where

*Variety*, March 10, 1926, p. 40
Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Benjamin Rezanov)
Ethnicity: White (Benjamin Rezanov)
Media Category: Newspaper
Job Title: Reporter (Benjamin Rezanov)
Description: Major: Benjamin Rezanov, Positive
Description: Minor: None
Chip of the Flying U (1926)
Cartoonist “Chip” Bennett (Hoot Gibson) of the Flying U is an amateur cartoonist of quality and a confirmed woman hater. He falls for a woman secretly submits his drawings to various publications and one of his sketches wins first prize at an exhibition.

Chip Bennett of the Flying U Ranch, though a confirmed misogynist, falls in love with Dr. Della Whitmore, the sister of the rancher for whom Chip works. In order to be near her, Chip fakes an accident and claims to have a damaged ankle. The two fall in love, and Della submits several of Chip's highly accomplished cartoons to a receptive publisher. When she later discovers Chip's deception, however, Della gives him the cold shoulder. Chip is at first heartbroken, but, screwing up his courage, he kidnaps the fair doctor from a dance and carries her off to a parson to be married. American Film Institute Catalog of Feature Films

A remake of a 1915 Tom Mix/Selig Western, this film was yet another silent oater (loosely) based on a story by popular pulp fiction writer Peter B. Kyne. Hoot Gibson starred as Chip Bennett, a Flying U ranch hand-turned-cartoonist, who despite being a confirmed misogynist falls in love with Della Whitmore (Virginia Brown Faire), a lady doctor and sister of his employer (DeWitt Jennings). To get the woman's attention, Chip fakes an accident and claims to have injured his ankle. Having submitted several of Chip's accomplished drawings to a receptive publisher, Della learns of the cowboy's deception and determines to give him the cold shoulder. Down but far from out, Chip kidnaps the girl from a dance and carries her off to a minister to be married. Like Mix before him, Gibson played the story entirely as a comedy, eschewing most of the usual Western trappings. The 1939 Johnny Mack Brown Western of the same name, although based on the same source material, substituted the original Battle-of-the-Sexes scenario for a straight sagebrush melodrama. Hans J. Wollstein, allmovie.com https://www.allmovie.com/movie/v87217
"He's the most interesting man I've met. I must show you some of the pictures he drew."

"The Old Black Dandy"
She's a figure which looks

"The Old Black Dandy"
We'll see it.

"There are my drawings."

"Well, it's my face, isn't it?"

"I think it's wonderful! I'm going to send it away."
Scenes from *Chip of the Flying U* (1926)
CHIP OF THE FLYING U
A Universal Picture. From story by B. M. Bowers. Directed by Lynn Reynolds. Length, 6,596 feet.

CAST AND SYNOPSIS

Chip Bennett .......... Hoot Gibson
Della Whitmore .......... Virginia Browne Faire
Duncan Whittaker .......... Philo McCullough
Dr. Cecil Grantham .......... Nora Cecil

"Chip" Bennett of the Flying U ranch is an amateur cartoonist of quality and a confirmed woman hater. But upon meeting "Doctor" Della Whitmore, sister of his employer, all his misogynistic tendencies go up into thin air. Della has taken to this young man, but, womanly fashion, proceeds to make him very jealous by paying marked attentions to a rich, young bachelor. At the same time, however, she proceeds to secretly submit several of Chip's drawings to various publications for approval. Chip, in order to get some attention from Della, fakes an accident, and monopolizes nearly all of her time as a nurse to a supposedly injured ankle. On the very day that Della hears from an art publication that one of the submitted sketches made by Chip had won first prize at an exhibition, she also discovers his deceit, and leaves him in a rage. He is heartbroken, and only by mere chance does he come across her later in the evening, and in one bold swoop, carry her off, a willing victim, to a parson.

By Hank Liss
Rating: C1

Box-Office Highlights: Hoot Gibson's mastery of the runaway team of horses gives one the first touch, early in the picture, of the way Hoot has with things of the West. The mock lynching of the sheep-herder is good for a hearty laugh. The story moves along at a fairly steady gait, except during those moments when, for some reason or other, Gibson lingers in a few closeups of his face portraying nothing in particular. Lots of fun in the ranch-hands, who appear to be a party of school boys out on a holiday most of the time.

Audience Appeal: It's a Hoot Gibson picture, and therefore a ready-made buy for a Hoot Gibson audience. However, it is nevertheless an entertaining picture as pictures go. The ease with which two men are treated by Dr. Della Whitmore for fractures and wounds which they never had serves to make one sort of inerudulous about the efficiency of the young lady as an M.D. But, not taking it too seriously, and only in a spirit of fun, the picture ought to go well with any audience.

How to Sell It: With the ready made Western picture ballyhoo. Also suggests a window display of flying wood chips. Leaves room for some serious talk in newspaper columns about the efficiency of women as doctors. Suggests some tie-ups with accident insurance companies.
Chip of the Flying U  
(Universal—6596 Feet)  
(Reviewed by George T. Pardy)

Gunplay and physical thrills are absent from this Western, which tolerates the comedy line altogether, excepting for a bit of romantic glamour which leads to the hero carrying off his sweetheart in triumph at the close, from a dance given by his rival. It lacks something of the spiritual slick and go which usually characterizes Hoot Gibson's vehicle, but is amusing, runs smoothly and should bring satisfactory box office returns as a program attraction. Host is seen as a comic cowboy with a rooted dislike of women and a talent for cartooning. The story deals with his change of heart when he falls in love with pretty Dr. Drella, the ranch-owner's sister, who encourages his artistic ambitions, quails with him, but allows herself to be abducted and led to the altar by Host in the end. The star's work is pleasing in the part he plays as cowboy. Virginia Browne Faire a winsome heroine, supports good, photography excellent.

THEME. Western comedy. Woman-hating cowboy falls in love with ranch-owner's pretty sister, whom he wins and carries off in triumph after several misadventures.

PRODUCTION HIGHLIGHTS. Hoot Gibson's good work in leading role, Virginia Browne Faire's appealing characterization of heroine. Amusing, slapstick touches. Scene where Hoot is dragged by steer in round-up. Elope- ment episode at close.

EXPLOITATION ANGLES. Feature Hoot Gibson. Tell patrons this is smooth-running comedy, with good Western atmosphere and romantic interest.

DRAWING POWER. O.K. as program number for neighborhood and small houses.

SUMMARY. Western comedy in which Hoot Gibson gets plenty of laughs as woman-hating cowboy, who changes his mind about opposite sex when he meets ranch-owner's pretty sister. Amusing, but has no thrills or spectacular riding stunts.

THE CAST

Chip Bennett
Della Whitmore
Virginia Browne Faire
Duncan Whitaker
Philo McCullough
Dr. Cecil Grantham
Nora Cecil
J. G. Whitmore
De Witt Jennings
Weary
Harry Todd
Shorty
Pee Wee Holmes

Author, B. M. Bower. Director, Lynn Reynolds. Photographed by Harry Neuman.

SYNOPSIS. Cowboy Chip Bennett, Whitmore ranch, is an amateur cartoonist. He falls in love with pretty doctor Della Whitmore, owner's sister. His rival is rancher Duncan Whitaker. Della sends sketch by Chip to magazine, which wins prize. He takes an accident, she nurses him, they quarrel when she finds he isn't hurt. Chip attends, uninvited a dance given by Whitaker and is ordered to leave. He goes, but carries off Della, who is perfectly willing, and they drive to the ranch to be wed.

Chip of the Flying U (Universal)  
PRESS NOTICE

Hoot Gibson, famous for his impersonations of semicomic cowboy roles, scores another big humorous hit in 'Chip of the Flying U,' a breezy Western picture which comes to the Theatre on .

Host is seen as a cowboy who is also an amateur cartoonist and imbued with an absolute dread of women. He experiences a change of heart when Dr. Della, sister of the owner of the Whitmore ranch arrives. They fall in love, but are reconciled when Chip carries her off from a dance to which he was not invited, to the parson to be wed.

Virginia Browne Faire, Nora Cecil, Philo McCullough are featured players.

CATCH LINES

This cowboy found women, but one girl's bewitching smile transformed him into a saint at once!
The College Boob (1926)
Reporter and Cameraman interview player and flashlight him between halves.

Aloysius Appleby, known as Ally, leaves his small town for Baldwin College and promises his Aunt Polly and Uncle Lish that he will not indulge in sports. Horatio Winston, a senior at the college, becomes jealous of Ally's powerful physique and plans to make him the college boob. Ally meets Angela Boothby (Horatio's girl), is immediately smitten, and pesters his roommate, Shorty Buzelle, for information about her. At a "pep" dance, the boys dress Ally in a ridiculous manner: he is severely ridiculed, and, at Angela's insistence, he promotes some respect with his fists. Pop Warren, the football coach, encourages him to try out for the team, in spite of his promise, and he is the hero of the first game. Later, when Ally refuses to play, Angela explains the importance of his playing to his aunt and uncle. They come to the game, and Ally goes in in time to save the team.

American Film Institute Catalog of Feature Films

Former football star Maurice B. "Lefty" Flynn is well cast as -- what else? -- a college football player in this romantic comedy. Ally Appleby (Flynn) is a country boy headed for the college campus, courtesy of his Aunt Polly (Dorothy Walbert) and Uncle Lish (Will Mallen). They're financing his education providing that he stay away from sports. Before his train even arrives at its destination, he earns the enmity of senior Horatio Winston (Jimmy Anderson). Winston is determined to make Appleby into the college boob and his plan is working until pretty coed Angel Boothby (a very young and fresh Jean Arthur) reveals the plot. Appleby, no longer willing to play the fool, gives the other students a thrashing. His impressive performance is seen by the football coach, who asks him to try out for the team. Appleby makes a name for himself on the field -- until his aunt and uncle hear about it and threaten to cut off his funds. Angel, desperate to help Appleby, asks his relatives to come down and listen to an explanation. They do, just in time for Appleby to win the big game -- and the girl. Janiss Garza, allmovie.com

https://www.allmovie.com/movie/the-college-boob-v87568
The College Boob
Screening a Yale Football Celebrity
(Reviewed by Paul Thompson)

THE movement from the American college campus, or rather from the football field, cinder track, and from the amateur tennis courts goes on apace. Now in “The College Boob” we have to do with another football star whose laurels were won at Yale a decade ago, “Lefty” Flynn. The player who made gridiron history at New Haven, Princeton and Cambridge can still play football, this picture proves that. And he can act convincingly. Not to be too captious, but where, oh where, would a football coach permit a man to absent himself from practice merely because he had a tea date? Where did a player ever make certain his place on a college team after running up and down the field three or four times against four men assigned to tackle him? When has it ever been possible to flashlights and interview a player between halves because he had made several brilliant plays? And when would a star player turn up in street clothes five minutes before a championship game to inform the coach he had decided not to play that day? They do things differently in the west, obviously, where the football coach is also a member of the faculty. Aside from these probably captious criticisms “The College Boob” is good fun, if decidedly un plausible. The hero does save the game in the second half and wins the girl. That’s all anyone can ask.


THEME. Small town boy first refuses to play championship game because relatives object, then wins the contest.

PRODUCTION HIGHLIGHTS. Football scenes, not only the actual game, but in the locker room uncertainty as to whether star will play.

EXPLOITATION ANGLES. Clean cut, simple, compelling story, for everybody. Play up football scenes.

DRAWING POWER. Should be good. Flynn still has a national athletic name. In this day of sports pre-eminence any play of this type should go over.

Produced and distributed by F. B. O.
Length, 5,340 feet. Released August 15

Motion Picture News, August 21, 1926, p. 682
TIME: The present.

STORY: A small town student studying to become a veterinarian, has promised his Aunt and Uncle that he will indulge in no games. On the train to college he attracts attention because of his powerful physique, and incurs the enmity of a senior. The latter, intending to make him the college boob, introduces him to a girl with whom he is himself in love. The freshman immediately falls in love with her. He attends a “pep dance” because the girl is there, and the boys dress him ridiculously. He is universally jeered, and the girl, furious, tells him he is being made a fool of. He returns to the ballroom and cleans up every man in sight, to the delight of Pop Warren, who sees in him football material. He is induced to go to a tryout and wins the first game. On the eve of the big game of the year he announces he has again been forbidden to play. The girl sends for his Aunt and Uncle, and explains the importance of his playing. They arrive after the first half, but the boy goes in in time to save the game. He also wins the girl.

HIGHLIGHTS: Scene at the “pep dance.” . . . Boy being forbidden to indulge in games. . . . The first game. . . . His refusal to play in the big game. . . . Scene in which girl sends for Aunt and Uncle and wins their consent. . . . Scene in which boy wins the big game.

The College Boob
Distributor: F. B. O.
Producer: F. B. O.
Length: Underdetermined
DIRECTOR: HARRY GARSON
PLAYERS
Aloysius Appleby........Lefty Flynn
Angela Boothby...........Jean Arthur
Horatio Winston, Jr.....Jimmy Anderson
Shorty Buzelle............Bob Bradbury
Smacky McNeil.............Cecil Ogden
Aunt Polly..................Miss Walbert
Uncle Lish..................Will Mallen
Whitewings Washington......Raymond Turner

TYPE: College comedy.
THEME: Conflict between family and college loyalty.
LOCALE: An American city.
“The College Boob” — F. B. O.

Lefty Flynn in Genuine Comedy-Drama
of College Life and Gridiron Thrills

Reviewed by Peter Miles

CAST:

Abeycus Appleby — Lefty Flynn
Angela Bootby — Jess Arthur
Horatio Whiston, Jr. — Jimmy Andrews
Sherry Roselle — Bob Bradbury
Smacky McNeil — Cecil Ogden
Aunt Polly — Miss Wolfert
Cute Lish — Witt Mollen

Written by Jack Hawkins
Directed by Harry Turner

5,340 Feet
Moving Picture World, August 21, 1926, p. 487
Lefty Flynn in
“The College Boob”
Film Booking Offices

GRIDIRON ROMANCE WITH
ABUNDANT FINE HUMOR
AS ENJOYABLE AN ENTERTAINMENT AS ANYONE
COULD ASK FOR.

Star. . . . Better than anything he's
done in a long time. As the boob
who finally comes into his own as
the football champ, Flynn is splen-
did.

Cast. . . . Jean Arthur, who looks a lot
like Mary Brian, sweet and pretty
as Lefty’s sweetheart. Jimmy An-
derson, the sheik of the affair, and
others Bob Bradbury, Cecil Oigen
Dorothy Walbert.

Type of Story. . . . Comedy romance.
Harry Garson has made a charming
little comedy romance of college-
days, replete with fine humor and
delightful romance that is certain
t prove wholly enjoyable. The
story is light but full of good inci-
dents and handled with a degree of
skill that makes it interesting from
start to finish. The comedy is
good and Garson has had the
good judgment not to carry any of
the boob stuff too far. Hero lands
fresh from the farm, on the campus
and immediately the boys proceed
to play him for the boob. Ally is
unconscious of the riot he is caus-
ing until Angela, the belle of the
campus, explains that the boys are
making a fool of them. Ally
strikes out right then and there and
the parlor touchdowns that he
makes in giving the boys their wallops
leads the football coach to
cry Ally up for the team. He
makes good and is heralded as the
“bull of the campus.” The news
reaches back home and Ally's
uncle writes to say that he must
give up the game or he will cease
providing for his education. Even
Angela’s pleading fails to make
Ally take his place for the big
game of the season. The climax
comes at the height of the game
when Ally's team is losing. The
uncle and aunt arrive and assure
Ally they had been mistaken about
the game and insist that he go in
and win for his team. Ally coup a
double victory: the game—and
the girl of course.

Box Office Angle. . . . Fine box office
booster. Here’s one you can put
right down on your summer calen-
dar. Certain to please.

Exploitation. . . . Since Lefty Flynn
was drafted from football to films
you might make particular mention
that he is very much “at home”
as the football hero of “The Col-
lege Boob.” Your local teams
should be assembling at this time
for the fall line-up so you might be
able to secure some kind of co-
operation for exploiting the picture.
Do your best to get your folks in.

The Film Daily, August 22, 1926, p. 9
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Interviewer, Cameraman)
Ethnicity: White (Interviewer, Cameraman)
Media Category: Newspaper
Job Title: Reporter (Interviewer). Photojournalist (Cameraman)
Description: Major: None
Description: Minor: Interviewer, Cameraman, Positive

**Corporal Kate (1926)**
Newspaper. Use of newspaper headlines in silent films is illustrated by Declaration of War at the beginning of the film.

Kate and Becky, Brooklyn manicurists, work up a song-and-dance act and through the influence of a friend are assigned to the French front to entertain the troops. Both girls fall in love with Jackson Clark, a society man, and he in turn falls for Kate. The Germans advance, and Becky is killed, dying contentedly in Jackson's arms. Kate loses her arm in a selfless and heroic action, and Jackson, still greatly in love with her, proposes that they spend the rest of their lives together. *American Film Institute Catalog of Feature Films*
Corporal Kate

Distributor: Pro-Dis-Co.
Producer: Pro-Dis-Co.
Length: Undetermined

DIRECTOR: PAUL SLOANE
Cameraman: Henry Cronjeager

PLAYERS
Kate: Vera Reynolds
Becky: Julia Faye
Evelyn: Majel Coleman
Jackson: Kenneth Thomson
Williams: Harry Allen

TYPE: Romantic drama.
THEME: Presenting women’s side of the War.
LOCATE: Laid in scenes of the Great War.
TIME: During the World War.

STORY: Two girls have a poor song and dance act in a cheap vaudeville house. When War is declared they transplant their act overseas behind the battle front. Jackson, a wealthy man’s son with the Artillery as a private, meets the girls and falls in love with Kate, although Becky worships him. A wealthy girl who has just become engaged, and who knows Jackson, arrives at the front. Through misunderstandings Kate is jealous. Becky is killed in an air raid, and Kate and the wealthy girl come to an understanding and liking for each other. The latter’s sweetheart is killed and Kate and Jackson are separated. He finds her months later, playing her own and Becky’s part in their cheap little entertainment, and they are reunited while news comes that the war is over.

HIGHLIGHTS: Declaration of war . . . Becky’s love for Jackson and his love for Kate which is returned . . . Jealousy caused by misunderstanding . . . Death of Becky . . . The war scenes . . . The separation . . . Scene in which sweethearts find each other . . . The armistice.
Status: Print exists in the Library of Congress collection and UCLA Film and Television Archive. Viewed on DVD

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Appendix 18 – 1926

The Cowboy Cop (1926)

Newsboy Little Frankie (Frankie Darro) becomes pals with the hero, an Arizona cowpuncher who arrives in Los Angeles and is robbed. Frankie’s dog, Beans, plays a part in the apprehension of some crooks.

Jerry McGill, an Arizona cowpuncher, arrives in Los Angeles, is robbed by a stranger in a taxi, and is stranded. He is befriended by Frankie, a newsboy, who buys his dinner and becomes his pal. Jerry joins the police force as a mounted policeman and, while patrolling a wealthy residential district, thwarts a holdup perpetrated on heiress Virginia Selby by her companion, Count Mirski, who has hired two crooks. To Frankie's sorrow, Jerry and Virginia become fast friends. She invites Jerry to a dinner party, where the count plots to rob the Selby safe; but when Virginia interrupts the crooks she is kidnapped. Jerry, warned by Frankie's dog, pursues the crooks in a car; when ditched, he follows on a motorcycle and subdues the count and his men. Virginia's father invites Jerry to his ranch, and he is united with Virginia. American Film Institute Catalog for Feature Films

A typically streamlined silent action melodrama from poverty row company FBO, The Cowboy Cop starred Tom Tyler and a very young Jean Arthur. Tyler played Jerry McGill, an Arizona cowpuncher joining the Los Angeles police force. In his capacity as an officer of the law, McGill comes to the aid of pretty Virginia Selby (Arthur), who has been kidnapped by would-be robber Count Mirski (Irvin Renard). With assistance from newsboy Frankie (Frankie Darro) and Beans the dog, McGill takes up the pursuit, rescuing the damsel from her vile abductor in the nick of time. Hans J. Wollstein, allmovie.com

https://www.allmovie.com/movie/v88025
http://triggertom.com/TheCowboyCop.htm

Moving Picture World, August 7, 1926, p. 370
The Cowboy Cop

Not Much Action for Western Star Here
(Reviewed by William Campbell)

TOM TYLER is cast as an Arizona cowpuncher who is stranded in Los Angeles and forced to become a special mounted cop during a crime wave. His role of the officer takes him into the wealthy residential district, where there is little opportunity for much action. There is a stereotyped rescue of the heiress from the runaway sled and an automobile chase after some safe-keepers. This role does not offer Tyler as much opportunity for Western stunts as some of his other pictures but his characterization of the policeman is an interesting one. Little Frankie, the newsboy, should win much sympathy in his scenes with Tyler.

Tom saves the heiress during a runaway and they become friends. She invites Tom and Frankie to a party during the course of which a band of robbers ride the stage and carry off the girl, who has surprised them at their work. Tom and his little pal start in pursuit of the crooks. The car the cowboy-cop is driving is ditched in the chase and he resumes the chase with a motorcycle cop’s machine. He succeeds after a terrific fight in subduing the crooks. Then he decides to return to the ranch in Arizona and the girl’s father, noting the growing interest between the cowboy and his daughter, invites Tom to go West with them.


THEME: Western. Cowboy appointed special mounted policeman rescues heiress and wins her love. He foils attempts of crooks to rob her father and captures entire band before starting back to Arizona.

PRODUCTION HIGHLIGHTS: Comedy scenes with cowboy cop and little newsboy and of interest to Tyler fans.

Produced and Distributed by F. W. O.
Length 4,989 ft. Released July, 1926.

Motion Picture News, August 28, 1926, p. 759
The Cowboy Cop

Distributor: F. B. O.
Producer: F. B. O.
Length: Undetermined

DIRECTOR: ROBERT DE LACEY

PLAYERS
Jerry McGill............Tom Tyler
Virginia Selby.............Jean Arthur
Count Mirski.............Irvin Renard
Frankie.................Frankie Darro

TYPE: Western drama.
THEME: Outwitting crooks; romantic love.
LOCALE: Los Angeles; a ranch.
TIME: The present.

STORY: An Arizona cowpuncher arrives in Los Angeles. He is robbed by a stranger who offers to take him to a hotel. He buys a newsboy a dinner with the few cents he has left. The cowboy joins the mounted police. A count arranges that his confederates hold him up while he is riding with a rich heiress. The cowboy interrupts the holdup and is made a hero by the girl and her father. They invite him and his pal to dinner, at which time the count and his men are rifling the safe. The cowboy captures the crooks after an adventurous ride. He decides to return to the ranch, but the girl and her father induce him to go to theirs.

HIGHLIGHTS: Arrival of cowboy in Los Angeles... Scene in which he is robbed... Meeting with newsboy... Scene in which he foils robbery... Cowboy as mounted policeman... Dinner party scene... Kidnapping of girl... Capture of crooks... Decision to go to girl's ranch.

Exhibitors Herald, August 7, 1926, p. 81


http://triggertom.com/TheCowboyCop.htm
Status: Unknown
Unavailable for Viewing

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

**Dangerous Dude (1926)**
Newspaperman Bob Downes (Reed Howes) is the publisher’s son who worked for the newspaper editing fashion columns. His father-publisher also is a contractor now building a dam. There are two rival publisher-editors. One is the father of the hero, who is a contractor building a dam. The other editor attacks him in his newspaper and schemes through his political influence to impede the work on the dam. The contractor-editor’s son also works on the dam job and learns that concrete shipments are being held up and rotten materials are being delivered. The son eventually saves the day through a variety of heroic efforts.

When a builder receives a contract for the construction of a large dam, his business rival sets out to blacken his good name by substituting inferior cement while the dam is being built. Bob Downes, a bright young man who hates his soft job, learns of the plot to ruin the dam and lends his considerable energy to defeating the conspirators, thereby saving the power project and winning the love of the builder's beautiful daughter.

*American Film Institute Catalog of Feature Films*
(Note: Builder is publisher of one newspaper. Business Rival is publisher of a second newspaper. Bob Downes’s soft job is working for his father’s newspaper.)

A DANGEROUS DUDE

Harry J. Brown production under the
Rayart banner, directed by Mr. Brown.
Presented by W. Kay Johnstone.
At the
New York as half of double bill Aug. 4.
Running time, 55 minutes.

A story of many strikingly good
points. It is of the type that might
be classified as an industrial melo-
drama, typically American and
holding extraordinary interest in its
spectacular moments.
The reason is not altogether plain
for giving the story a background
of newspaper life, for that phase of
the story is altogether subordinate
and does the production no particu-
lar good.

As a straight melodrama the story
is great. All the real action takes
place in and around a huge irriga-
tion dam in course of construction,
making a spectacular setting, with
its impressive scenic setting in
mountain country, the vast, half-
finished concrete dam and huge
pieces of machinery used on the
job.

The heroine, Dorothy Dwain, is a
daughter of the contractor, and
although the romantic interest is
light, the feminine element con-
tributes to the situation. One
thrill comes when the girl goes up
in the concrete bucket raised 100
feet or more. The cable has been
injured with a pike, and the girl is in peril at the top of the
dizzy tower until the hero climbs
up hand over hand on the scaffold
work to the rescue. The camera
work is especially good for this in-
cident. Shots are taken from some
great heights and the progress of
the hero toward the rescue show
him against the mountain landscape
at angles that emphasize the giddy
height.

At another place the hero is
chased by his enemies and swings
from the towering wall of the dam
across yawning valleys and fear-
some chasms like a super-acrobat
sweeping through the air. All these
stunt feats are neatly worked into
the plot and make the picture. It
would have been a better story if
the newspaper angle had been left
out. This part of the tale complicat-
es a simple and direct narrative.

There are good comedy elements.
The reporter-hero has a companion,
an Irish taxi-driver, with a fighting
disposition. It is he who uncovers
the plot and helps to defeat the
plotters.

There are two rival newspaper
publishers in the town. One of
them, father of the hero, also is a
contractor, who has the job of
building the dam. The other editor
attacks him in his newspaper, and
schemes through his political influ-
ence to impede the work on the
dam. The contractor-editor's son
gets employment on the dam job,
learns that concrete shipments are
being held up and rotten materials
are being delivered.

After fighting his way into knowl-
edge of the situation, the hero at
the last minute taps the telephone
wires, arranges to block the de-

divery of bad materials and have
supplies of good concrete rushed to
the spot in a big fleet of trucks, just
in time to defeat the schemers,
abate a scandal from his father's
name, and, of course, win the girl.
The progress of a fleet of pow-

ful trucks through the mountains,
rushing to the goal against time,
makes a capital leading up to the
climax and rounds the picture off
to a high-burrah finale in a general
light.

Variety, August 25, 1926, p. 19
THE DANGEROUS DUDE.

As frank, unassuming melodrama, “The Dangerous Dude” has the elements of genuine entertainment. There are inconsistencies in it (some of them rather glaring), and naive conventionalities; but at least the story is a clean, wholesome one, which does not delve into perverted emotions or throw up the sordid mud of the underworld. The whole plot has obviously been contrived for the purpose of giving scope to an athletic leading man. The leading man who figures in it is Reed Howes. This actor is not a colourful, heroic figure, but he “has a way with him,” and always brings a boyish vim to his parts. In “The Dangerous Dude” he has two prolonged fight scenes, both very strenuous indeed. The first takes place in a drawing-room, the “dude” having gone there at the request of a pretty girl to punch the nose of a man who has written an article attacking her father. The second occurs on the rim of a huge dam, whose lower side falls away by a series of concrete steps to the bed of the valley. The combatants roll over and over, wildly punching and clawing at one another, and dropping riskily down the five or six feet between one step and the next as they fight. Other episodes show Mr. Howes mounting swiftly up the lattice-work sides of an elevator shaft to rescue the heroine, who has been trapped in a dangerous position some hundreds of feet above ground, and dashing hither and thither in avoidance of a gang of the villain’s men. All these episodes are well presented, so that even the hardened picture-goer will find them absorbing, and those who have not seen much of this sort of thing will probably be quite excited by them. The settings are adequate, if more restricted than those one often sees. Dorothy Dwan is leading lady. “The Dangerous Dude,” a J. C. Williamson release, was screened on Saturday at the Empress Theatre.

*Sydney Morning Herald*, South Wales, Australia, January 10, 1927, p. 5

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Bob Downes, Father-Contractor Publisher, Rival Publisher)
Ethnicity: White (Bob Downes, Father-Contractor Publisher, Rival Publisher)
Media Category: Newspaper
Job Title: Reporter (Bob Downes). Publisher (Father-Contractor Publisher, Rival Publisher)
Description: Major: Bob Downes, Father-Contractor Publisher, Positive. Rival Publisher, Negative Description: Minor: None
Dangerous Traffic (1926)
Cub Reporter Ned Charters (Francis X. Bushman) for the Seaside Record. Rival reporter. City Editor Gorman.

Ned Charters (Francis X. Bushman), a reporter for the Seaside Record, has been getting scooped by a rival paper and is given one last chance to get a story on a gang of bootleggers. Also investigating the gang are revenue agents Tom Kennedy (Jack Perrin) and Harvey Leonard (Hal Walters), and Leonard’s sister Helen Leonard (Mildred Harris). During a chase, Leonard is killed and Kennedy is later kidnapped by the gang. Helen takes a job at an inn where the crooks meet and discovers where Kennedy is being held. She and Charters find the headquarters of the gang and after numerous fights and a high speed chase, Charters captures the crooks. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 54

Ned Charters, a reporter for the Seaside Record, takes over the investigation of the activities of a band of smugglers after Tom Kennedy, a revenue agent, is wounded by one of the gang members. Helen Leonard, whose brother's death was caused by the smugglers, works as a cigarette girl at the Surfridge Inn, hoping to obtain evidence to bring the gang to justice. Tom joins the smugglers and is instrumental in arresting the gang. American Film Institute Catalog of Feature Films
Newspaper Reporter Ned Charters must get the story before his city editor Gorman fires him (we never see the city editor, just a telegram from Gorman). He is assigned to investigate the mysterious goings-on in a coast resort town. He becomes involved with federal agents investigating a gang of liquor hijackers, exposes the ring, beats a rival reporter on the story, and helps the agents break up the gang. He also gets the girl and scores two beats – a hot story on the gang of liquor hijackers captured and a getting married story for the matrimonial page. There are no scenes in a newspaper office or with the editor. We meet the reporter in the field and the film ends without showing the reporting writing or publishing a story, just kissing his future bride. Viewing Notes

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Ned Charters)
Ethnicity: White (Ned Charters)
Media Category: Newspaper
Job Title: Reporter (Ned Charters)
Description: Major: Ned Charters, Positive
Description: Minor: None
Dinky Doodle Cartoons (1926)
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

Now playing an important role at the Bray Studios, Walter Lantz took up the creation of his own series. Public interest had waned in the second incarnation of Col. Heeza Liar, which Lantz had been directing; the character evidently fell out of popularity. As a substitute, Lantz created a boy character called Dinky Doodle and gave him a sidekick mutt named Weakheart. The pairing of a little boy and a dog was already a cliché in animation and comics; prior to this duo, we had already seen Bobby Bumps and Fido, Dud Perkins and Wag, and so forth. As far as plot and format went, Dinky Doodle carried on stylistic elements of the second Heeza Liar series: animated segments were intertwined with live action footage of Lantz as protagonist, often combining both techniques so that cartoon characters and humans interacted. Dinky, Weakheart and their "boss" Walter Lantz explored a number of fairy tale scenarios as well as engaging in more traditional tit-for-tat battles at the studio. Dinky Doodle is probably the best-remembered creation of Walter Lantz's early career. In later years, Bray would reissue the series to TV together with its sister series, Pete the Pup (q. v.); in their TV incarnations, both series were rebranded "Dinkey Doodles [sic]," although Dinky himself had never appeared in the Pete cartoons. Bray Animation Project
MOVIE CARTOON CONTEST

CAN you draw? Here is your chance to show your ability as a cartoonist. Here you see a picture of Dinky Doodle, the comedy kid in Dinky Doodle animated film cartoons.

In the space below the cartoon, draw Dinky Doodle with the same funny outline of face and figure. Now here’s where your ability to draw comes in. Try to draw Dinky Doodle with a funnier expression on his face or with a funnier pose of his body.

Real newspaper cartoonists will be the judges of your work. The three best drawings will be republished in the next issue of local newspaper in the tie-up. Free passes to the nearest theatres will also be given to the winners.

See complete details of the Movie Cartoon Contest in the next issue of The Film Daily. The contest will give you lots of comedy ideas for your drawing.

Make your drawing in blank space at left, sign your name and address below, and leave this announcement at the box office of Theatre.

Name

Address

Note—The above copy is for the exhibitor’s guidance. Dinky Doodle simply being used for purposes of illustration. You must substitute the names of Felix the Cat, Aspin’s Farmer, K-K-K, the Clown, etc., as you feature the various cartoon characters on your screens each succeeding week during the Movie Cartoon Contest.
By Dinky Doodle
Per Walter Lantz

ward position, the animator makes the first drawing of the character, which is called the "model." Then he only animates the arm, letting each one to the "model." The tracer then makes a "cel" of the figure, minus the arm, and puts the arm on another set of "cells." When this action is ready to be photographed, the model "cel" remains on the pegs and each "cel" of the arm is photographed with the "model." Where a figure talks, the animator makes six drawings of the head only, and one drawing of the first position complete. The tracer inks in the heads on a set of "cells" and makes a "cel" of the figure, minus the head.

After the tracer has inked in the entire scene, it is then passed on to other people, who fill in the blanks, such as shoes, coats, etc. On the reverse side of the "cel" the figures are then painted with a white opaque water-color paint. This is done so that when a "cel" is photographed on a background which has furniture, etc., in it, the objects will not show through.

When the scene is blackened and spattered, it is ready to be photographed. The animator receives the scenes he animated and writes a chart showing how many exposures each drawing gets.

The scene and the exposure chart are then given to the cameraman. As the camera is a solar motion picture camera is used, which is suspended three feet over a table, with the lens focused on the table. A set of pegs, such as were used on the drawing board, are fastened on the table directly in line with the lens of the camera. The camera has a motorized crank, operated by a motor. When the photographer pushes a button, the camera takes one picture. The illumination is furnished by two Cooper-Hewitt lamps, suspended on each side of the table so that the light is centered on the drawings.

The background is placed on the pegs. This remains there throughout the scene. The "cells" are then photographed one at a time, as marked on the exposure sheet.

It isn't necessary to photograph each scene in continuity, as the cartoon is cut and assembled when it comes back from the laboratory. It is just as easy to run the film for one man to photograph a complete picture.

The next time you see an animated cartoon, just think of the poor animator, who sat up nights drawing it, and think how much better off they would be if they had become bricklayers. And that's that.

Exhibitors Herald, July 10, 1926, p. 34
Dinky Doodle: Dinky Doodle and the Little Orphan (aka Dinky Doodle’s Little Orphan) (1926)
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

Dinky Doodle and his dog are supposed to look after a foundling, which is more trouble than they expected.

Moving Picture World, July 10, 1926, p. 119  
Motion Picture News, June 19, 1926, p. 2876
Dinky Doodle: Dinky Doodle in Egypt (1926)
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

The artist, Walter Lantz, goes to a masquerade ball and Dinky and his dog take a nap. Dinky dreams he is a cartoon character in Egypt where he falls in love with a princess. He goes to her father to ask for her hand but the old mummy playing poker with the father claims the girl, but the pharaoh decrees it must be settled by a chariot race. Dinky has trouble with his chariot-horse as it has a wooden leg, and insists on chewing on the old mummy in the other chariot, making the wrapping unfold and disclosing an old man with long whiskers. Dinky wins the race just as the artist returns and wakes him from his nap. Les Adams, <longhorn1939@suddenlink.net>
“Dinky Doodle in Egypt”
(F. B. O.—Cartoon—One Reel)

WALTER LANTZ’ cartoon character, Dinky Doodle, and his pup visit Egypt in this number. Walter dresses as an oriental beauty to go to the ball and leaves Dinky at home. Dinky dreams of visiting Phrix and falling in love with a beautiful princess whose father is playing chess with a mummy. Dinky and the mummy have an exciting chariot race and Dinky unmasks the mummy, who proves to be an old man. Dinky wakes up and finds the artist is after him to help him get out of his uncomfortable clothes. Good cartoon work and quite a few smiles in this one.—C. S. Sewell.

Motion Picture News, May 22, 1926, p. 2469

WALTER LANTZ again displays his ingenuity in the adroit combination of his cartoon work with straight photography. Dinky’s master goes to the masquerade bidding Dinky and his mutt to retire. They rebelliously obey orders and dream of Egypt and the comely princess who much prefers Dinky to the delapidated mummy whom her father, Tut Tut, wants her to marry. Mummy challenges Dinky to a chariot race the winner to marry the princess. Dinky’s horse is handicapped by a wooden leg, but they manage to win, and Dinky is about to embrace his lady fair, when his master awakens him rudely. A very amusing cartoon. Directed by Walter Lantz.—M. T. ANDREWS.

Moving Picture World, June 19, 1926, p. 630
“Dinky Doodle in Egypt”
Bray Cartoons
Cartoon Novelty

Type of production.............1 reel animated.

The artist is preparing to go to a masquerade in the costume of an Egyptian princess. Dinky and his dog assist him. He then goes to the ball while Dinky and the dog take a snooze. The cartoons visualize what they dream. Dinky and dog find themselves as cartoons in the Egyptian desert. Dinky falls in love with a princess. He goes to her father to ask for her hand. But the mummy who is playing poker with the old man claims the girl. So the king states that they will decide the winning suitor with a chariot race. Here some amusing stunts are developed with cartoon characters. Dinky has trouble with his racing nag, which has a wooden leg. This nag starts chewing on the dummy in the chariot in front and the tape starts to unroll, uncovering an old Egyptian with long white whiskers. Dinky wins the race and the princess just as the artist returns and shakes him out of his dream. Quite original idea with good cartoon work.

The Film Daily, May 30, 1926, p. 25

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None
**Dinky Doodle: Dinky Doodle in Lost and Found (1926)**
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

The animator tries to lose Dinky Doodle and Weakheart in the countryside. But they’re kidnapped and taken to the moon by a witch. They finally get back to earth to take their revenge against their creator, the cartoonist.

Status: Print may exist
Unavailable for Viewing

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

**Dinky Doodle: Dinky Doodle in the Arctic (1926)**
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

The cartoonist sends Dinky and Weakheart to the arctic with a detour through Polynesia and China before winding up in the far north. In this adventure, they deal with igloos, Eskimos and the arctic ocean near the north pole.
Dinky Doodle: Dinky Doodle in the Army
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

The cartoonist is the general who puts Dinky and his pup through their paces in the Army.

---

Motion Picture News, August 28, 1926, p. 758
Moving Picture World, September 11, 1926, p. 121ff
Dinky Doodle: Dinky Doodle in the Wild West (1926)
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

The cartoonist is discussing the Wild West and Indian warfare with Dinky and Weakheart. The pair then brag about what they would do if they encounter any Indians. So Lantz draws a stagecoach, Dinky and his pup jump in and the adventure is underway. Dinky and his pup encounter Indians who invade their stage coach. The pair is captured. Dinky fights back, the dog gets the chief’s headdress, and in revenge, the Indians chase Dinky back to the studio and scalp him of the only hair on his bald head.
Status: Print may exist
Unavailable for Viewing

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

**Dinky Doodle: Dinky Doodle in Uncle Tom’s Cabin (1926)**
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

No summary available. Lantz is a “live character” in the cartoon, which probably has something to do with the best-selling Harriet Beecher Stowe anti-slavery novel.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None
Dinky Doodle: Dinky Doodle’s Bedtime Story (aka Dinky Doodle’s Bed Time Story) (1926)
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

The cartoonist tries to tune in a certain radio station but gets Fairyland instead. Dinky joins all of the familiar characters including Humpty Dumpty, Mary and Her Little Lamb and Tom, the Piper’s Son. The program ends when the station signs off leaving Dinky so angry that Mary has refused his marriage proposal that he boots her little lamb across the yard.

Walter Lantz's cartoon character, Dinky Doodle, waits while "Pop" finds a radio station that will tell a bedtime story. Pop finds the "Fairyland" radio station, which tells classic children's tales. The front of the radio turns into a screen, upon which animations illustrating the tales can be seen. The animated figures on the screen emerge into the "real" world, and the animated Dinky Doodle goes into the animated screen to chase Mary (Mary Had a Little Lamb), thus blurring the lines between animation and reality. Furthermore, the narrator constantly espouses the greatness of the technology, the magic radio, throughout the cartoon, adding a new dimension to the issue of control between sound/image, narrator/story and animator/animated. Nicholas Sammond, Critical Commons: For Fair & Critical Participation in Media Culture
Scenes from *Dinky Doodle’s Bed Time Story* (1926)

"Dinky Doodle’s Bedtime Story"

( Bray-F. B. O.—One Reel )

This cartoon will amuse the youngsters in particular and appeal to the mature audience in general, because it deals with the well-known characters from Fairyland. Humpty Dumpty, Tom, Tom, the Piper’s son, and Mary with her little lamb are all there. The bedtime story is told over the radio as the artist, trying to tune in on his station tunes in on Fairyland accidentally, and the Mother Goose characters fade in on the radio tube and are joined by Dinky and his mutt. The station Fairyland, however, signs off when Dinky, angered at Mary’s refusal, knocks her lamb for a pile of lamb stew. Extraordinarily good cartoon. Directed by Walter Lantz—M. T. ANDREWS.

Motion Picture News, June 5, 1926, p. 2689

Moving Picture World, June 12, 1926, p. 553

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None
Dinky Doodle: The Magician (1926)
Cartoonist Walter Lantz interacts with cartoon characters Dinky Doodle and his sidekick mutt, Weakheart.

The cartoonist is doing magic tricks when Dinky and his pup turn the tables on him trying magical stunts themselves and changing the cartoonist into various things. But they are eventually punished for their pranks. As usual Lantz has the last laugh.
The cartoonist is proposing to his girlfriend after receiving his diploma as a magician. Dinky and Weakheart doubt the cartoonist’s magical ability so he shows them some stunts that amaze them. They steal his Magic book and turn the cartoonist into all sorts of animals. Finally he becomes a mouse and so scaries his girlfriend that Dinky considerately changes him back again to himself. The girl angrily beats him up. The cartoonist eventually gets his revenge by spanking his cartoon characters.

"The Magician"—Dinky Doodle
Bray Prod.
Fine Combination Cartoon
Type of production...I reel animated
Walter Lantz, the cartoonist, proves himself a good actor as well by appearing in the film with his cartoon creations, Dinky and the dog. He is proposing to his fat girl after receiving his diploma as a magician. The cartoon characters doubt his magical ability, so he shows them some stunts that amaze them. The pup and Dinky steal his Magic book and turn the artist into all sorts of animals. Finally he becomes a mouse and so scares the fat girl that Dinky considerately changes him back again to himself. The fat girl angrily beats him up. The artist gets revenge by soundly spanking his cartoon characters. Very original and entertaining.

Moving Picture World, July 31, 1926, p. 304
The Film Daily, August 1, 1926, p. 7

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None
Dobry vojak Svejk (aka The Good Soldier Schweik) (1926)
Reporter (Martin Fric). (Listed in cast, no other details.)

Svejk is a dog trader Prague. He is charged for lèse-majesté, "injured
majesty" and is supposed to be jailed. But the court finds him to be
dim-witted, and he is committed to a mental asylum. There, the
doctors examine his physical and mental status. When one of the
physicians accuses Svejk of being a simulator, Svejk assures him that
he is an officially approved imbecile poking fun at the trappings of
empire and the absurdity of war, as Svejk personifies the power of
passive resistance..IMDb Summary

In 1926 the first film version appeared which used the author’s
original dialogue in the form of inter-titles, directed by Karel Lamač,
and featuring with Karel Noll as the actor in the role of Švejk.
http://www.progetto.cz

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: None
Description: Minor: Reporter, Positive
Ella Cinders (1926)

Ella, who slaves in the Cinders household to ensure the comfort of her stepsisters Lotta and Prissy Pill, has only one joy in life – the smile of Waite Lifter, the local iceman. When a movie contest is announced, Ella has herself photographed as an entry. She goes to the ball dressed in one of Lotta's gowns and her stepmother's piano scarf as a drape, but is dragged home by an indignant Ma Cinders. They are all disgusted when Ella wins the contest and is sent to Hollywood. There she finds herself jobless, and after a chase with a gateman, she gains entry to a studio and disrupts numerous productions. Finally, caught in a fire scene and thinking it is real, Ella is awarded a contract for her splendid acting. Waite, who has promised to marry Ella, leaves for Hollywood, claiming he is broke, although he is secretly wealthy. He and Ella are happily reunited. American Film Institute Catalog of Feature Films

Silent film star Colleen Moore and Charlie Plumb's comic strip character Ella Cinders had two basic things in common: their Dutch-bob haircuts and their winsome, wide-eyed charm. As played by Ms. Moore, Ella is a movie struck small-town girl who wins a talent contest purportedly sponsored by a film studio. First prize is a trip to Hollywood and a screen test, but when Ella arrives in Tinseltown, she discovers that the contest was a fraud. Momentarily disheartened, Ella vows to get into pictures by any means possible. Finally wrangling a screen test, Ella convinces producers that she is a great dramatic actress by reacting in terror to a fire that has accidentally broken out on the set. She realizes her dream of becoming a star—at least until her hometown boyfriend Lloyd Hughes offers a "lifetime contract" of his own. A thoroughly delightful minor effort, Ella Cinders displays Colleen Moore at her peak, notably in one sequence in which she imitates her contemporary Lillian Gish; there's even time left over for a brief cameo from comedy great Harry Langdon. Hal Erickson, allmovie.com
https://www.allmovie.com/movie/v15613
In that contest lay a way out—Ella decided it was time to act—and to act she must get that book.

"Miss Cinders. I am pleased to announce that you are the winner of our Movie Contest."

"You'll be sure to get my photo to the judges on time?"

"You poor child. That contest was run by a couple of sharpers. They've been arrested."

"First you disgraced me by turning iceman and now you've fallen head over heels in love with a nobody!"

"She's read that story in the papers—and she's out to trick you and trim me. Tell her you're broke—and see how she acts."

"That Waite Lifter is a College Football Hero, and Rich Ella Cinders Romance Prospers"

"Waite Lifter," who for the past three months was employed in Roseville as an iceman has been identified as George Waite, University of Illinois football player and member of a prominent family. The incident is of interest as it serves to show the power of thought. Waite, who has a fine figure, is a tailor-made smiley boy who has taken to football for the sake of love. Waite's father asked that his son work hard and bring home a good salary. The story goes on to show how the power of thought can change one's life.
Ella watches as her mother and her rich friends read a magazine ad urging young women to become actresses. She raises the money to hire the local photographer to shoot her picture. The press photographer inadvertently shots a picture of her face with a fly on it and her eyes crossed. She wins the contest and goes off to Hollywood. The press photographer shoots pictures of Ella leaving for Hollywood and getting a surprise kiss from the man (who is working as an ice man) she loves. That picture will show up in the local newspaper revealing that her “ice man” is really a millionaire’s son. Her hometown newspaper features a story on her return to the town. Earlier, when she gets off the train in Hollywood, a group of newsreel cameramen are waiting there, she thinks, for her. But they are there to shoot newsreel pictures of an Indian chief visiting Hollywood. *Viewing Notes*
“Ella Cinders” — First National
Popular Cartoon Strip Serves as Basis for
Amusing Production Starring Colleen Moore

Reviewed by C. S. Sewell

CAST:

Ella Cinders .......... Colleen Moore
Waiter Lifter .......... Lloyd Hughes
Mr. Cinders .......... Vera Lewis
Lotta Pils .......... Doris Baker
Prissy Pils .......... Emily Gorde
Gatemann .......... Mike Donlin
Mayor .......... Jed Prouty
Fire Chief .......... Jack Duffy
Director .......... Al Green

Based on comic strip by William Conselman and Charles F. Ploench.
Directed by Alfred E. Green.

Pullman car and a big chief forces her to smoke a cigar. The subsequent action follows along rather obvious and mechanical lines. The contest proves to be a swindle, and she is shown using various schemes to crash the gate, introducing amusing situations that have a savor of slapstick. There is a big laugh in an original situation developed as a result of Colleen’s mistaking a lion’s tail for an electrical connection. The lion chases her on a set used for a fire scene and her gestures begging to be saved from the lion are mistaken by the director who takes her for an extra whose baby is supposed to be in danger. He keeps reminding her of this fact while she protests it is not a baby but a lion that is causing the trouble. Another amusing scene occurs when dressed as a scrubby, the hero finds her and believes she is down and out.

Colleen does excellent work in a role that calls for a variety of expression and the supporting cast is thoroughly capable. “Ella Cinders” will doubtless prove entertaining for the star’s host of fans although it lacks the snap and spontaneity of a number of her other productions.
Exhibitors Herald, June 12, 1926, p. 98

Ella Cinders

Distributor: First National
Producer: First National
Length: Undetermined
DIRECTOR: ALFRED E. GREEN
PLAYERS
Ella Cinders: Colleen Moore
Waite Lifter: Lloyd Hughes
“Ma” Cinders: Vera Lewis
Lotta Pill: Doris Baker
Prissy Pill: Emily Gerdes
Film Studio Gatekeeper: Mike Donlin
The Mayor: Jed Prouty
The Fire Chief: Jack Duffy
The Photographer: Harry Allen
The Editor: D. Arcy Corrigan
Al Green, Director: By Himself

TYPE: Romantic comedy.
THEME: Slavey’s rise to stardom.
TIME: The present.

STORY: Virtually a slave to her step-sisters and step-mother, Ella welcomes the smile of the ice-man, who is really the son of a wealthy man and is training for football. A movie contest takes place in the town and Ella wins and is sent to Hollywood. She arrives and finds no position is open for her. After several exciting incidents she is caught in a fire scene. Believing it real she acts very realistically, and the director gives her a contract. Her iceman friend writes he is leaving for Hollywood saying he is broke. She writes to come on she will buy him an ice wagon. They meet in a desert where the man’s train stops, and matters are cleared up.

HIGHLIGHTS: The movie contest...
   Girl’s arrival in Hollywood...
   Her interrupting scenes...
   The fire scene...
   Scene in which she is given a contract...
   Meeting of supposed ice man and the girl at which matters are cleared up.

Motion Picture News, June 19, 1926, p. 2880

Ella Cinders

It isn’t often that a comic strip can stand up on its own when converted into celluloid. Generally it demands too much directorial license and so we see a “rag” picture. “Ella Cinders” however, manages to thrive because the director has sought to and found the humanities behind the idea—and then he’s tempered them with bright incident without punctuating the plot.

The comic strip, known to thousands of newspaper readers, is visualized with a fine display of pathos—a pathos akin to the anti-comic pieces of Lloyd and Chaplin. Ella is a pathetic creature whose movie-minded friends take her out of drudgery into the spotlight of the studio. She succeeds in winning a beauty contest, and with the throngs of the home folks ringing in her ears she is carried into Hollywood where she crashes the w. c. studio gate. Here is where the pathos disappears to be replaced by a clever array of bright comedy gags. It is all good humourous hokum which is never overdone. The incident might reasonably happen if you care to stress a few points here and there.

No better choice could be made than Colleen Moore in the title role. She conveys the impression that she is really living the part—and trumps the tragic side of life with a fine sense of humor.


THEME: Romantic comedy of movie-land slayer who wins a beauty contest, breaks into the movies and makes good.

PRODUCTION HIGHLIGHTS: The contest. Scene at station. Scene of Ella with Indiana train. The studio incident. The acting by Colleen Moore.

EXPLOITATION ANGLES: First you have the wide publicity
   Produced by John McCormick. Distributed by First National.
ELLA CINDERS


Colleen Moore............. Vera Lewis
Lloyd Hughes.............. "Ma" Cinders
Lotta Whitaker............ Doris Baker
Emily Gates.............. Emily Gerdes
Mike Donlin.............. Mayor
Jack Duffy................. Fire Chief
Harry Allen.............. Photographer
D'Arcy Corrigan........... Editor
Al Green................... Director

The comic strip, which has been appearing over the country relating the trials and tribulations of "Ella Cinders" has been adapted for the screen to serve as a vehicle for Colleen Moore. It gives a corking tie-up in almost every town of any size with at least one local daily. The result is there is a certain box-office value in the title which, coupled with the popularity of the star, is going to make the picture stand up fairly well at the majority of box offices. As a picture it must be labeled with the average of program productions.

The story is just one of those Cinderella tales in modern clothes, like a lot of our present-day musical comedies, only more so. Included in it is a touch of the life of "Red" Grange, as the hero is a football star-iceman. What more could anyone ask for than a stepchild for the heroine and a college football champ with lots of dough, who delivers ice for the fun of it, to work out a plot?

The ugly duckling wins the town's beauty contest for a movie star that was staged by a couple of sharpers. She gets her fare to the coast and then finds she has been hoaxed. She refuses to go back to her stepmother and drudgery, and sticks it out, finally breaking into a studio and making good under circumstances that pull lots of laughs.

In the finish the hero steals her away from in front of the camera and tells the director to get a new leading lady.

Colleen Moore more than makes good as the little family drudge, while Jed Prouty and Jack Duffy in comedy roles put a real wallop over. There is a brief minute of Harry Langdon in the picture, he playing one scene with the star for laughs, although not billed.

Al Green directed the picture and played the director in the cast. While Al may never become the screen's most wonderful leading man, he certainly did put this bit over.

On the matter of cost "Ella Cinders" looks as though it had been put on for a little nickel. — Fred.
Status: Print exists in the Library of Congress film archive, in the UCLA Film and Television Archive, in the film holdings of Cohen Media Group (Raymond Rohauer collection), and in private film collections. Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male (Editor, Photographer). Group-3.
Ethnicity: White (Editor, Photographer). Unspecified-3.
Media Category: Newspaper/Magazine.
Description: Major: None
Description: Minor: Editor, Photojournalist, Positive. Pack Journalists Unidentified News Staff, Neutral.
Eucharistic Congress Film (1926)

Newsreel Cameramen “proved itself the great reporter” for the visualization of events. It gives “a much better idea of what transpired than the best written story.” Twenty cameramen from the Fox Film Company worked ceaselessly to crowd every picture angle possible into the story of the Eucharistic Congress. Public recognition in the newspapers for this achievement.

Motion Picture News, November 27, 1926, p. 2056
January 28, 1927, p. 315
Eucharistic Congress Film Stirs New York Audience to Enthusiasm

That the motion picture camera is unrivaled as a reporter of any event of wide importance, was clearly demonstrated on Monday night, November 8, when a notable first-night audience gathered at Al Jolson’s Theatre, New York City, to see pictured the gathering of the Eucharistic Congress in Chicago. Not only was the audience thrilled to enthusiasm, but newspaper reports the following day were highly complimentary.

The showing was preceded by speeches by Mr. C. J. Quille, general secretary of the Congress; Secretary of Labor J. J. Davis and Will H. Hays. Mr. Quille gave credit to William Fox and Winfield R. Sheehan, who put the Fox News and Fox Varieties staffs at the disposal of the Congress. He also praised Ray Hall, managing director of Fox Varieties.

Mr. Davis brought a message from President Coolidge. For himself he said he believed that religion is the deepest thing in the soul of man.

Mr. Hays declared that religion is the one essential industry in the world.

S. L. Rothafel put on a striking prologue. Otto A. Singenberger, musical director of the St. Mary-on-the-Lake Seminary, Mundelein, Ill., co-operated with Erno Rapée on the musical score.

The film will be road-showed in big cities and then generally released. It opens in Boston at the Boston Opera House on November 21. A special committee, headed by Mr. Quille, has been set up in New York. Members acting at the request of Mr. Hays are J. J. McCarthy, Pat Casey and Mr. Sheehan. Paul C. Mooney is managing director of the film. The New York engagement will terminate on November 21.
Eucharistic Congress

The official motion picture record of the Eucharistic Congress of Chicago presented by Variety, November 10, 1926, p. 12

Variety, November 10, 1926, p. 12
Everybody’s Acting (1926)
Newspaperman Peter O’Brien (Edward Martindel) is an editor who, along with four members of an acting company adopt a little girl.

Peter O’Brien (Edward Martindel) is a newspaperman who, along with four members of an acting company, adopts a little girl when her father shoots her mother and then kills himself. The five “fathers” help the adopted daughter’s romance with taxi driver Ted Potter (Lawrence Gray), who is actually wealthy but is driving a cab to get information for a book. They stage false scenes of their home life to impress Potter’s disapproving mother. The girl confesses the hoax, and Potter’s mother slips him away on a boat, but the “fathers” manage to get the girl on the same boat. Potter’s mother is finally brought around when she is told that editor O’Brien can help advance her social position. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 54.

Doris Poole, orphaned daughter of traveling actors, is adopted by four members of the company and a newspaper reporter, Peter O'Brien. In 1926 the "family" settles in San Francisco, and Doris becomes the ingénue of a stock company. She falls in love with Ted Potter, a taxicab driver (in reality the son of Anastasia Potter, a wealthy and domineering businesswoman) who is working on a novel. Anastasia, opposed to her son's attachment to a common actress, investigates the girl's past and uncovers information about her father's execution for murdering his wife. To outwit her, the five "fathers" urge Ted to accept a position in the Orient his mother has offered him, and they secretly book passage on the same steamer for Doris; the lovers are thus happily united, and Anastasia, realizing her defeat, sends her blessing. American Film Institute Catalog of Feature Films
Everybody’s Acting

Clever Acting and Direction Put It Over
(Reviewed by Laurence Reid)

You can never tell what Marshall Neilan is going to do. He is always handy with the big surprise. Here he writes and directs his own story-play, which is as tough as it is clever, and which, no matter whether it is for a German or English theater, is not so far away from the orthodox, but which, nevertheless, is treated in such a manner that it affords first-rate entertainment. He ranges far and wide—does Neilan.

This time he plays around with the adoption idea—the central figure being a young girl who is taken in tow by four or five daddies. And they’re not the sugar kind either. The girl has a love affair with a youth whose vocation is not of the footlights—and his mother objects. Therefore Neilan hits upon a happy idea. He has the troopers (the five daddies) dress up in their favorite roles to impress the other family. And the mother falls like a ton of cement. It is a whimsical pattern—with the high touch centered upon the make-believe scene. The camera work is highly pleasing and the all-star cast comes through with flying colors. Particularly good are Louise Dresser, Betty Bronson, Raymond Hitchcock, and Ford Sterling.


Theme: Romantic comedy-drama of girl brought up by a quintet of good Samaritans—who establish that she is “some pumpkin” by impressing her sweetheart’s family with their pseudo affinities.

Production Highlights: The clever acting. The camera work. The titles. The scene of adoption. The episode of impressing girl’s draw them.

Produced and distributed by Famous Players. Length, seven reels. Released November, 1926.
Everybody’s Acting

Distributor: Paramount
Producer: Paramount
Length: Undetermined

DIRECTOR: MARSHALL NEILAN

PLAYERS
Doris Poole............................................Betty Bronson
Michael Poole........................................Ford Sterling
Peter O’Brien.........................................Edward Martindel
Ernest Rice............................................Raymond Hitchcock
Clayton Budd.........................................Stuart Holmes
Paul Singleton........................................Philo McCullough
Thorne....................................................Henry Walthall
Ted Potter.............................................Lawrence Gray
Anastasia Potter......................................Louise Dresser
Bridewell Potter......................................Jed Prouty
Barbara Potter........................................Jocelyn Lee

TYPE: Comedy drama.
THEME: Paternal and romantic love.
LOCALE: San Francisco.
TIME: The present.

STORY: A baby girl is left an orphan when her father murders her mother and is hanged for the crime. The four male members of the company, together with a newspaper reporter, decide to adopt the infant, who thus has five godfathers. She travels with them during her early childhood and they adore her and she worships them. They settle in San Francisco and the girl becomes ingenue lead with a stock company, her four actor godfathers being fellow members of the company and the fifth a newspaper editor. The girl meets a taxicab driver and they fall in love. The boy is really the son of an enormously rich woman and is driving a cab to get material for a novel. The mother is opposed to her son’s attachment and assigns a Pinkerton detective agency to look into the past of the girl. The foster fathers are furious when she confronts the girl with the past, as it has been kept from her. They plot against the mother and urge the boy to accept a position his mother has offered him in Tokyo. They then book passage for the girl on the same steamer. The mother realizes she is defeated and gives them her blessing.

HIGHLIGHTS: Stage scenes. . . .

Exhibitors Herald, October 16, 1926, p. 63
Everybody's Acting

Famous Players-Lasky comedy. An original story by Marshall Nellan, adapted by Benjamin Glazer and directed by Nellan. At the Rivoli week of Nov. 6. Running time, 65 mins.

Doris Poole, .................. Betty Bronson
Michael Poole .................. Ford Sterling
Anastasia Potter .................. Louise Dresser
Ted Potter .................. Lawrence Gray
Thorpe .................. Henry Walthall
Ernest Rice .................. Raymond Hitchcock
Clayton Budd .................. Stuart Holmes
Peter O’Brien .................. Edward Martindel
Paul Singleton .................. Philo McCullough
Bridewell Potter .................. Jed Prouty
Barbara Potter .................. Jocelyn Lee

An intensely artificial and “gaggy” picture, made entertaining by its splendid cast and by a certain vigor in its hokum comedy. The names in the cast insure its pull at the boxoffice, and its propriety. But it is a pity the efforts of so brilliant an assembly of players could not have been applied to something more worthy.

The gist of the story is that four actors and an editor adopt an orphaned girl baby and bring her up in back-stage atmosphere, training her to all the accomplishments that will one day make her a successful actress. In due time she falls in love with the scion of a new rich family.

(Continued on page 14)
“Everybody’s Acting”  
 Paramount  

REAL GOOD ENTERTAINMENT. NOVEL STORY THAT BLENDS ROMANCE, HUMOR AND JUST THE PROPER TOUCH OF PATHOS.

Cast......An unusually strong cast with a long list of well known and capable players. Betty Bronson sweet and pretty and Lawrence Gray a likable chap, agreeable either as a taxi driver or as the millionaire son of Ma Potter, played as only Louise Dresser knows how. Ford Sterling, Henry Walthall, Raymond Hitchcock, Stuart Holmes and Edward Martindel all splendid as Betty’s self elected foster fathers.

Type of Story......Romance. Marshall Neilan wrote the story, directed the picture, and then ran short of extras so he appeared in one scene of “Everybody’s Acting,” as enjoyable a picture as you will find among the current releases. It hasn’t a big story but it is quite unusual and with clever treatment it makes a really good entertainment. Neilan keeps the box office in full view all the way through and his succession of audience pulling tricks is a manifestation of sure fire audience appeal. The episode showing how the girl’s fathers renovate their living quarters in order to receive her prospective mother-in-law in proper style is skillfully suggested by a rapid fire series of dissolves indicating the complete transition from a cheaply furnished room to an artistically decorated apartment. A real clever touch. The story tells of the love of Doris Poole, adopted by Michael Poole, a stock actor, when her mother was killed by the girl’s father while in a drunken rage. This opening sequence showing the killing might have been just as effectively told in a title. Doris is loved by young Ted Potter whose mother objects to the match. In spite of the efforts of Michael and the four old fogies who watch over Doris, Ted is sent to Europe. Doris is sent on a trip, on the same boat, and finally even Ma Potter gives in and they are married at sea.

Box Office Angle.....Fine audience picture. Plays right to the box office without any detours.

Exploitation......Paramount’s press sheet appropriately suggests an “opportunity night” as a tie-up with “Everybody’s Acting.” The home talent idea usually draws well and will serve as a good booster for the picture. You can promise good entertainment and do your best to convince your folks that they’ll enjoy this one.

Direction......Marshall Neilan; particularly good  

Author......Marshall Neilan  

Scenario......Benjamin Glaser  

Cameramen......David Kessen-Donald Keyes  

Photography......Good  

Locale......American city  

Length......6,139 feet  

The Film Daily, November 14, 1926, p. 9
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Peter O’Brien)
Ethnicity: White (Peter O’Brien)
Media Category: Newspaper
Job Title: Editor (Peter O’Brien)
Description: Major: Peter O’Brien, Positive
Description: Minor: None

**Fig Leaves (1926)**
Newspaper. Primitive morning paper, giant stone slabs with the latest news chiseled on it. Newsboy delivers the stone paper.

In a prologue, Adam and Eve live in a primitive apartment. Adam, with his morning paper (a stone slab with the latest news engraved on it), has to rush to catch the morning commuter train (a cart with strap hangers pulled by a dinosaur), while Eve, though she has an extensive wardrobe, declares she has "nothing to wear" and prates about a sale on "fig leaves," causing the serpent to tempt her. In modern New York, Adam is a plumber struggling for an existence, and Eve, discontented with her lot, longs for luxury. An automobile accident brings her to the attention of a Fifth Avenue shop, where she is engaged as a model under the egis of Josef André. The serpent emerges as a blonde seductress living across the hallway from the couple, and when Adam encounters his wife modeling, comic complications arise; eventually Eve spurns the advances of André and is reconciled with Adam. *American Film Institute Catalog of Feature Films*
Appendix 18 – 1926

Scenes from *Fig Leaves* (1926)

*Fig Leaves*—Fox
A Fine All-Around Box-Office Entertainment with Gorgeous Fashion Revue in Technicolor

Reviewed by C. S. Sewell

CAST:

- Adam Smith
- George O'Brien
- Eve Smith
- Olive Borden
- Alice Atkins
- Phyllis Haver
- Joseph André
- André de Beranger
- André's Assistant
- William Amade
- Eddie McIntyre
- Helene Cassi

Story by Howard Hawks.
Sceniors by Hope Loring and Leslie D. Edgerton.
Directed by Howard Hawks.

In *FIG LEAVES,* the first production made under the supervision of Vice-President and General Manager Winfield R. Sheehan, the William Fox organization has a genuinely entertaining picture plus a gorgeous fashion revue in Technicolor, that should prove a fine box-office attraction for any type of house.

The title signifies woman's eternal yearning for pretty clothes and the feminine plaint "I haven't a thing to wear" furnishes the keynote. In working out this idea, Howard Hawks, who wrote the story and also directed the production, has started out with Adam and Eve and the serpent and brought the story up to date, showing their counterparts in modern life.

The Garden of Eden episode has been handled in a fantastic and whimsical vein which is thoroughly amusing. The pair are shown living in a primitive apartment surrounded by a lot of the conveniences of modern civilisation. Adam has his morning paper, a stone slab with the latest news and even ads chiselled on it, delivered at the door. He has to rush for the 8:15 express, a cart equipped with facilities for strap-hangers, and pulled by a dinosaur. And, of course, Eve, though she has quite a wardrobe, says she has "nothing to wear" and frowns about a bargain sale of "fig leaves." This is the serpent's cue and he tempts her. Here the action switches to a modern Adam and Eve. Adam is a plumber, and the serpent is "the woman across the hall." An auto accident brings Eve to the attention of the owner of a deluxe Fifth Avenue shop, who engages her as a model and showers her with pretty clothes. Adam eventually finds this nut and raises an awful rumpus, but, Eve has learned her lesson and there is a reconciliation.

The whimsically humorous treatment of the early episodes is also evident in the scenes in the male dressmaker's saloon, where a matter-of-fact assistant calls the tune when the boss is ready to go into his usual rapscallion about Spring for every new girl who strikes his fancy.

The average man will enjoy the little slap at his lady's passion for pretty things, essentially, however, this is a woman's picture and it is almost superfluous to add that they will go into rhapsodies over the gorgeous fashion revue which is filmed in technicolor. Some of the costumes here will duplicate the men also. This sequence is long enough to make the picture a box-office hit.

In addition, there is an interesting story, with psychology that hits the mark through a lavish treatment, comedy of a more obvious type supplied by Helene Cassi, and excellent acting.

As Eve, Olive Borden evens her previous fine work and shows herself as distinctly of stellar caliber; besides being strikingly attractive in the gorgeous gowns of the fashion scenes. George O'Brien is as excellent as Adam and André DeBeranger has caught just the right spirit in his exaggerated interpretation of the temperamental fashion designer. The supporting cast is well rounded out and the models are there with the goods when it comes to a question of display.

Much cleverness has been shown in devising the settings and props for the Garden of Eden scenes to combine the idea of primitive and up-to-date stuff, for which the director and his technical staff deserve great credit.

Mr. Sheehan is to be congratulated on his first production which promises well for those to come. It is well-rounded box-office entertainment.
Variety, July 7 1926, p. 16
Appendix 18 – 1926

Status: Print exists in the Museum of Modern Art film archive
Viewed on YouTube

Type: Movie
Genre: Comedy
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

**Fighting Hearts (1926-1927) – Serial: 12 Chapters**
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal.* Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Sally is the go-getter daughter of the owner of a newspaper in a small town that courageously fights the political villains who try to put the paper out of business after failing to buy it. Harry is a young college graduate who becomes the editor when the old man’s health fails. Jerry is a tramp printer and Tom is his assistant.

Youth, adventuresome and buoyant, is the keynote of F. B. O.’s new two-reel series, “Fighting Hearts” from the popular pen of Sam Hellman, noted magazine author whose readers number millions throughout the English speaking world.

“Fighting Hearts” brings to the screen as a star again none other than dainty little Alberta Vaughn. It marks, moreover, this young star’s last appearance in short-reel subjects, F. B. O. planning to elevate her to feature stardom at the conclusion of the present series. The entire cast which scored such a resounding hit in F. B. O.’s “Marie” series has been retained for “Fighting Hearts.” It includes the inimitable funsters Al Cooke and Kit Guard as well as Larry Kent, the handsome juvenile. Grant Withers has also been added to the assemblage as the juvenile heavy.

With Miss Vaughn as a courageous young newspaper woman, Mr. Kent as a college graduate who conducts a newspaper on which Alberta is employed, make a lovable little team.

Pete Morrison in “Range Bazzards” and a big time vaudeville comedy team, Evans and Corella, are numbers on the program.
“Fighting Hearts”
F. B. O. Offers Fine New Series With Alberta Vaughan and Practically Same Cast
As in “Mazie”
Reviewed by C. S. Sewell

ENABLING EXHIBITORS to continue
to cash in on the popularity of Alberta
Vaughn and her able co-workers Al
Cooke and Kit Guard who has appeared with
her in several productions, F. B. O. is pre-
senting this trio in a new series of two-
reelers entitled “Fighting Hearts.” Larry
Kent, a newcomer in “The Adventures of
Mazie,” the preceding series, who scored a
hit opposite Miss Vaughan is retained as the
hero of “Fighting Hearts.”

In addition to having the same principals,
with the exception of Grant Withers who is
the heavy in the new series, the stories are of
the same type. Alberta appears as the go-
getter daughter of the owner of a newspaper
in a small town that courageously fights the
grafters. Their efforts to put the paper out of
business after failing to buy it, furnishes
the melodramatic action. Kent is cast as a
young college graduate who becomes the
editor when the old man’s health fails. Cooke
as a tramp printer and Guard as his assistant
furnish their familiar brand of comedy.

Fans who have followed the former offer-
ings will be thoroughly entertained by the
new series and it should prove a first-rate
attraction for the majority of audiences.
There is plenty of action, interesting stories,
romance, good comedy, amusing and clever
subtitles. Director Ralph Cedar has made
them thoroughly entertaining and a hit suc-
cessor to the “Mazie” series.

The opening chapter “Roll Your Own”
centers around the efforts to get a roll of
print paper from a nearby town to get out
the paper in time to hold the county con-
tact.

No. 2, “It’s A Bouy,” deals with the
prevention of the foreclosing of a mortgage on
the paper. Kent as an athlete enters an
all-round carnival and despite crooked work
beats the villain out. No. 3, “Plain Jane,”
concerns the efforts of the grafters to blow
up the town quarry. Kent and his aids seek
to prevent this. Alberta in an aeroplane
arrives in the nick of time just as Kent is
about to be killed by the explosion. No. 4,
“Sock Me to Sleep,” shows Kent very atten-
tive to a pretty actress. Alberta is jealous.
The villain hires a fighter to pick on Kent
and the affair is settled by a ring battle
which Kent wins. It develops that the
actress is Larry’s sister.

Moving Picture World, April 10, 1926, p. 449 - The Film Daily, March 27, 1926, p. 10
**Fighting Hearts: Chapter One: Roll Your Own (1926)**

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

In the first episode, the gang tries to get a roll of print paper from a nearby town to get out the paper in time to hold the county contract.

**Status:** Unknown
**Unavailable for Viewing**

**Type:** Movie
**Genre:** Serial
**Gender:** Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
**Ethnicity:** White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
**Media Category:** Newspaper
**Job Title:** Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
**Description:** Major: Sally Tracy, Harry Grayson, Positive
**Description:** Minor: Old Editor, Tom and Jerry, Positive
Fighting Hearts: Chapter Two: It’s a Buoy (1926)
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the Oceanville Journal. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

The second episode deals with the prevention of the foreclosing of a mortgage on the paper. Harry, who is an athlete, enters an all-round carnival and despite crooked work beats the villain out.

Motion Picture News, February 20, 1926, p. 906
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive

**Fighting Hearts: Chapter Three: Plane Jane (1926)**
Reporters Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

The third episode deals with the efforts of the grafters to blow up the town quarry. Grayson and his aids seek to prevent this. Sally, in an airplane, arrives in the nick of time just as Harry is about to be killed by the explosion.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive

**Fighting Hearts: Chapter Four: Sock Me to Sleep (1926)**
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Harry is being very attentive to a pretty actress and Sally is jealous. The villain hires a fighter to pick on Harry and the affair is settled by a ring battle which Harry wins. It turns out the actress is Harry’s sister.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive
Fighting Hearts: Chapter Five: Smouldering Tires (1926)

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the Oceanville Journal. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

The action centers around Oceanville’s annual Auto Races in which Harry and Tod, rivals for Sally’s hand, are entered. Sally favors Harry and detests the villainous Tod. Tod first wrecks the press by tossing a wrench into the printing press and stripping its gears, then hires thugs to keep Harry from the races. Sally starts the race. Harry revives and takes the wheel finishing first. Tom and Jerry, the printer’s helpers, enter the race in a car that has wheels on both top and bottom so that when it makes a turnover it can still run.

*Motion Picture News,* May 15, 1926, p. 2368
“Smouldering Tires”

AN AUTOMOBILE RACE between the hero and the villain is the center of interest in this installment of the “Fighting Hearts” series. Grant Withers as the villain has a crook put the printing press out of business and to get money for repairs, Larry Kent, the hero, enters a road race. Withers has him put out of business, but Alberta Vaughan drives the car and wins the race. While there is very little variation in the story, there is plenty of action. Kit Guard and Al Cooke as usual contribute some amusing clowning. This time they have a freak car which runs just as well upside down and ends by towing in a string of other cars. This issue is an average installment of the series.—C. S. Sewell.

Moving Picture World, June 5, 1926, p. 477

The Film Daily, May 30, 1926, p. 24

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive
**Fighting Hearts: Chapter Six: Whiskering Chorus (1926)**

Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the *Oceanville Journal*. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

The villain is threatening to foreclose a mortgage held by the newspaper’s landlady so Printers Jerry and tom put on a benefit performance to help Harry out. They get their roughneck pals in a social club to put on ballet skirts and sing the Floradora Sextet. The villain is defeated so he turns his henchman on Sally and in their attempts to get the money imprison her in a cellar and gradually fill it with water. Harry rescues her just in the nick of time.

*Moving Picture World*, May 22, 1926, p. 328

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive
Fighting Hearts: Chapter Seven: The Lightning Spider (1926)
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the Oceanville Journal. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

It’s springtime and Sally Tracy is playing in an annual baseball game between Oceanville and Hilldale. Harry is pitching. The villain bets a thousand dollars with Sally’s father, the old editor, that Hilldale will win. To insure his bet he orders his gang to tie up Harry at the newspaper office and bribes villain Tod Raleigh (Grant Withers) to pitch and lose the game for Oceanville. When Harry doesn’t show up at the game, Printers Jerry and Tom come to the rescue. Harry joins the team at the last minute, knocks a homer with the bases full in the eighth inning. Sally hits another. So the thousand dollar bet is won by Sally’s father and all’s well that ends well.
Title: “The Lightning Slider”
Date: May 22, 1926, p. 2469
Description: A review of the movie “The Lightning Slider.”
Status: Unknown
Unavailable for Viewing
Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive
Fighting Hearts: Chapter Eight: The Big Charade (1926)
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the Oceanville Journal. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Villain Todd Raleigh (Grant Withers) hires a crook to plant $500 in Harry Grayson’s pocket and then accuses the editor of stealing it. But Sally overhears the plot and informs the police who arrest the crook and clear Harry of any wrongdoing. Printers Jerry and Tom play a game of pool trying to get that perfect shot – but the cue ball has ideas of its own – in animated form, it knocks the other balls cold each time Tom hits them, and drags them into the pocket.
“The Big Charade”
(F. B. O.—Two Reels)
(Reviewed by M. T. Andrews)

THE customary non-stop action is not over conspicuous in this two-reeler which is No. 8 of the Fighting Hearts series. The central problem here revolves around a roll of $500 which Tod Raleigh has had planted by a hired crook in Harry Grayson's pocket, and later by the way of revenge accuses Harry of stealing it. Fortunately for Harry, his sweetheart Sally overheard the plot and discloses this fact to the police who arrest the crook and Harry is cleared. The comedy interest is supplied by Jerry and Tom who engage in a game of pool, going through contortioning acrobatics to get a perfect shot at the ball. The cue ball takes an animated form, knocks the other balls cold, each time Tom hits it, and drags them in the pocket.

THE CAST
Albertha Vaughn, Larry Kent, Grant Withers, Kit Guard, Albert Cooke, William Tucker and Stanton Heck. Directed by Ralph Ceder.

Summary—Not up to the standard of the previous numbers of this series. Slow action handicapped by a poor story idea.

IN THIS CHAPTER of “Fighting Hearts” Tod Raleigh learning that Grayson needs $500 for an operation for his mother uses a confederate and has him plant this amount in Grayson's clothes during a swimming race at a swell garden party. Through the alertness of Sally, the real thief is captured and Grayson vindicated. Thrills have been injected in a scene where the crook is chased and several of the players climb from one balcony to another with a precipice below. In this and in other scenes Al Cooke and Kit Guard also introduce their familiar brand of clowning comedy. This chapter is up to the average of the series.—C. S. Sewell.

Motion Picture News, June 5, 1926, p. 2690

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive
Fighting Hearts: Chapter Nine: Up and Wooing (1926)
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the Oceanville Journal. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

In this episode, Sally is about to be arrested for the disappearance of charity funds left in her care. Harry enters the ring to win the money back and licks Tod, the villain, and a tramp returns the money when he learns it was for the orphans. Printers Jerry and Tom appear as comedy relief.

Moving Picture World, July 17, 1926, p. 170

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive
Fighting Hearts: Chapter Ten: When Sally’s Irish Rose (1926)
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the Oceanville Journal. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Sally finds a cashier’s check made out to Harry after he had killed a story charging the cashiers and others with ruining the bank. The check was Harry’s pay for playing in a football game where his side wins despite the villain’s attempt to put him out of business. Most of the action takes place on the football field between teams captained by the young editor and the son of the bank president.
“When Sally’s Irish Rose”
No. 10 “Fighting Hearts”—F. B. O.
Short Romance
Type of production 2 reel romance
Sally and her boy friend, Harry Grayson, continue to encounter difficulties in their work and romance. Sally and Harry run a newspaper, and are in love besides. Sally suspects Harry of having taken a bribe to withhold a story exposing a bank clerk who had misappropriated funds in the local bank. Tod, Harry’s rival, thereby scores an inning in Sally’s affections. At the football game where Harry and Tod playing on opposite teams, Sally roots for Tod but later she is told that Harry was innocent of taking a bribe and that the check Sally had found was for playing in the game. Sally starts rooting for Harry and, of course, hero is spurred on to score a touchdown and win the game

*The Film Daily*, July 25, 1926, p. 7

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive
Fighting Hearts: Chapter Eleven: Twelve Smiles Out (1926)
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the Oceanville Journal. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive

Fighting Hearts: Chapter Twelve: All’s Swell That Ends Swell (1926)
Reporter Sally Tracy (Alberta Cooke) and Editor Harry Grayson (Larry Kent) of the Oceanville Journal. Printers Jerry Hawkins (Al Cooke) and Tom O’Rourke (Kit Guard). Sally’s father is the old editor who runs the only honest newspaper in town. When he gets ill, Harry takes over.

The 12th and last entry in a two-reel series under the title of “Fighting Hearts.” Sally Tracy and Harry Grayson, reporter and editor on the Oceanville Journal, are sent to pay back a large sum of money the newspaper has borrowed from the Hillvale bank. They are ambushed by Tod Raleigh and his henchman, Grogan, and Harry is knocked out, while Sally and the money are taken on board a tramp steamer in the bay. But, once on board, Tod and Grogan are double-crossed by the ship’s captain, who makes them crew members while he takes charge of Sally and the money. When Tom and Jerry, the Journal’s printers, come to her rescue, he also shanghais them. Harry follows, by motorboat, with the Oceanville police, and, once on deck, finds the always-spunky Sally more than holding her own in a spirited battle with the captain and his crew. The villains are captured, the money is returned, and The End finds Sally and Harry heading for marriage. Les Adams, IMDb summary
“All’s Swell That Ends Swell”
(F. B. O.—Two Reels)

This number concludes the “Fighting Hearts” series with an episode in which Larry and Alberta win over one of their enemies, the banker. Tod and the politician attempt to kidnap and rob them but fall prey to a double crossing crook, while hero and heroine are left to their happiness. Kit Guard, pictured here, clowns amusingly with Al Cooke. Up to the standard of the series.

—C. S. Sewell.

Moving Picture World, August 24, 1926, p. 424

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Sally Tracy). Male (Harry Grayson, Tom and Jerry, Old Editor)
Ethnicity: White (Sally Tracy, Harry Grayson, Tom and Jerry, Old Editor)
Media Category: Newspaper
Job Title: Reporter (Sally Tracy). Editor (Harry Grayson, Old Editor). News Employees (Tom and Jerry)
Description: Major: Sally Tracy, Harry Grayson, Positive
Description: Minor: Old Editor, Tom and Jerry, Positive
The Fighting Marine (1926) – Serial: 10 Chapters
Reporter Dick Farrington (Gene Tunney).

Answering an advertisement in the newspaper, reporter Dick Farrington becomes the champion and guardian of Lady Chatfield, who, in order to inherit vast mining properties in the American West, must occupy them without interruption for 6 months. Under the terms of the eccentric will, if Lady Chatfield leaves the property for even a day, the land will be inherited by the miners and the mine superintendent. Lady Chatfield is sorely beset by troubles that result from the devious plotting of the mine superintendent, but Farrington comes to her aid again and again, and she satisfies the terms of the will, inheriting the property. Lady Chatfield and Dick fall in love. American Film Institute Catalog of Feature Films

"The Fighting Marine"
Patheserial

The Gene Tunney Knockout

Type of production: 10 chapter serial

The contender for Jack Dempsey's heavyweight title, Gene Tunney, is featured in all his fistic glory in a story replete with sizzling action and a teasing thread of mystery. The story is the work of Frank Leon Smith, especially written to give the fighter every opportunity to show his fine brand of fistic wares. After viewing the first three chapters, and reading the synopsis of those to follow, it looks like a "natural" at the box office, for it will certainly get all the fight fans coming, as well as the regular serial fans who love their mystery plentifully mixed with fast action.

As a reporter, Tunney is sent to cover an assignment that promises a big story. A lawyer has advertised for an ex-Marine who is a boxer. He makes good beating up a gang of roughnecks picked for the purpose, and secures the mysterious job that is filled with danger. It is to guard the heiress, Lady Chatfield, but the hero is told nothing as to the secret in back of it all. Gene poses as Lord Grantmore, wears a monocle, and otherwise acts like a titled Englishman. They proceed to the mining town of Goldbrook, where the heiress is to occupy a mysterious mansion on the occupancy of which hinges a great fortune. The engineer of the mines is deeply interested in thwarting the plans of Lady Chatfield, and with his gang of roughneck miners makes things lively for the pugilist star in a series of fights that are hair raisers. Action—plot and counterplot—impense—mystery. Other people enter the story who seem to be mysteriously interested in the mansion and its possessor. One of the highlights is a cabin built over a river with a teetering floor that sags down when anyone steps on it. There are some breathtaking scenes as various people get trapped in this sinister cabin. A first class chapter play with a real boxing bout for Tunney staged in a later chapter.

The Film Daily August 22, 1926, p. 10
“The Fighting Marine”
Gene Tunney Enters Lists as Hero
(Reviewed by Paul Thompson)

Tilden, Dempsey, “Lefty” Flynn, “Red” Grange and now Gene Tunney, with Suzanne Lenglen surely in the offing, the movies are surely shedding our athletic heroes. The man who hopes to win the heavyweight pugilistic crown and, because of his record in the war, hopes shared by the majority whether fight fans or not, has made his debut as a hero of the screen. Pathe will show his fighting and histrionic prowess in ten chapters in a melo-thriller called “The Fighting Marine.” The first of these will be released September 12th. Judging by the three chapters shown at a preview here, it is meat for strong men and fair women, admitting that the unfair, so-called, weaker sex also can assimilate the same diet.

The favorite Pathe team, Spencer Bennett, director, and Frank Leon Smith, scenario, has prepared the serial. Judging by the physical prowess displayed by Dempsey bettors will hedge wisely their bets on the fight for the world’s championship. Tunney is really good and makes a mighty effective newspaper-reporter, Sir Galahad knight-errant for the fair lady in distress, in this case Marjorie Gay, alias Lady Chafield. It is going to be quite a shock to 100 per cent, American admirers of Tunney to find him masquerading as an English lord and wearing a monocle, which he does quite convincingly.

The plot is concerned with Tunney’s agreeing to act as a guard for the heroine for six months in a California mining camp, that she may inherit the property there left by her grandfather, the founder of the town. In the first three reels Tunney has licked twelve opponents and only the producers know how many are scheduled for annihilation before the end of the serial.


Theme: Gene Tunney protecting English heroine in California mining camp.

Production Highlights: Physical prowess of star. Ingenious introduction.

Expiration: Angles Obviously Tunney’s athletic fame, Dempsey fight and hero’s war service.

Drawing Power: Great. Public already made for it. Tunney is good actor.

Made and distributed by Pathe. Length, ten chapters. Released September 12, 1926.

TUNNEY MOVES FOR COAST TO FACE CAMERA
Will Have Role of Fighting Marine in Serial

CHICAGO, April 7.—(By The Associated Press.)—Gene Tunney, challenger for the world’s heavyweight championship, left Tuesday night for Los Angeles to dig into Jack Dempsey’s battle front and to face the ordeal of the movies.

While on the coast Tunney will endeavor to go 10 fast episodes with a motion picture director in a serial which will exact the qualities of a fighting marine. He will also get down to serious waiting for a match with Dempsey, Harry Wills or some other in the heavyweight division.

Billy Gibson, manager of Tunney, expects a match with either Wills or Dempsey to break very soon.

“It makes no difference to Gene who he fights and I think he will get both Wills and Dempsey before the end of the summer,” said Gibson.

“These bouts will be staged in the east around or in New York. Both big boxers need a tryout before entering a championship match. Dempsey particularly needs one before fighting Wills. If he actually intends to fight him, so what is more likely than either of them trying to knock out Tunney.”

Tunney, broughm by the Florida sun, looks to be in perfect shape. This will be his first experience as a movie actor.

“As for acting,” Tunney said, “they tell me all I’ll have to do is as I am told. Well, I got along with the first sergeant when I was in the marines, and I don’t think I’ll have any quarrels with the movie director.”

Motion Picture News, September 11, 1926, p. 1005 – Ogden Standard-Examiner, Utah, April 7, 1926, p. 11
"THE FIGHTING MARINE"
FEATURING GENE TUNNEY

The long-awaited Patheserial, "The Fighting Marine," starring Gene Tunney, ex-Devil Dog, member of the American Legion and clean-living boxer, gets under way today at the Annex Theatre, with the showing of Episode One.

Right after the title and credits, the story moves along in a rapid-fire manner. Dick Farrington (Gene Tunney) receives a reportorial assignment which sends him to the office of a lawyer who has advertised for an ex-Marine, Legionnaire, and boxer. Dick has to fight his way through a number of "roughnecks" stationed near the office and a few minutes later after he has been ushered into the presence of Lady Chatsfield, heiress, Dick's new job is posed as one Lord Gantmore, wearing a monocle and assuming the attitude of a titled gentleman.

The new Patheserial is said to be a thriller from Thrillersville, a story with the action which a red-blooded ex-soldier would have craved right after the war. It has a thread of intriguing mystery running throughout, for Dick has little knowledge as to why he has taken the job of a protector of the titled English woman. There is romance and adventure, fast-moving scenes, dramatic crises, hand-to-hand fights, hair-breadth escapes, during exploits. The story has a background of Hollywood and a little mining town on the Mojave Desert.

The Perry Journal, Oklahoma, September 22, 1926, p. 2 – Reading Times, PA, October 11, 1926, p. 9
Appendix 18 – 1926

Moving Picture World, September 4, 1926, p. 31ff
Moving Picture World, September 11, 1926, pp. 100, 101
Appendix 18 – 1926

The Times, Herald Port, Huron, Michigan, October 15, 1926, p. 3

STRAND

10c-20c Where You Can Afford to See the Big Ones 10c-25c
TODAY AND TOMORROW
AND FOR 9 WEEKS HEREAFTER EVERY THURS.-FRI.-SAT.

GENE TUNNEY
Champion Heavyweight of the World In —
“The Fighting Marine”

You would think a whirlwind struck the Strand yesterday—
Theatre taxed to capacity all day.

NOTE THESE FACTS!
1. First and only serial ever run at the Strand.
2. Costs this theatre more money than any drama ever shown
   within its doors, and the Strand has and will show all the big
   ones.
3. No raise in prices.
4. Comes to you within two weeks after its release date.
5. Made before the fight and released the day after.

Big, handsome, natural born actor, in ten smashing episodes.
MERCHANT TICKETS (red) will be accepted from 12 to 6 P. M.
Opening Episode Only
Appendix 18 – 1926

September 11, 1926

MOVING PICTURE WORLD

99

“The Fighting Marine” a Knockout

By Epes Winthrop Sargent

If your town is large enough, work an inter-school bout with two or two-three-round bouts for each chapter and work down so that the elimination contests may be held the week previous to the last chapter with the finals for the big blow-off.

Don't make the mistake of using men in these bouts. Limit the contests to boys under sixteen, and make it strictly an inter-school affair.

If there are not enough schools, then your theatre, or, if necessary, at the exchange, capitalize the friendly rivalry that generally exists between the schools.

Make the Bouts Inter-Village Contests

If your town is in a populous section, with many smaller towns in compact radius, perhaps you will find the affair even more exciting by making these bouts inter-village contests between the various schools, and if you can plant this, you will pull them in from all around.

Get the newspaper interested. Permit it to offer the cups or whatever prize is set up. Let the newspaper take the credit. You can't deposit credit in the bank as readily as you can admission receipts. Let them get the circulation if they'll help you sell your tickets.

Probably the prizes can be had free or for very little from the dealers in sporting and athletic goods.

Work it right and you can get car banners for each recurrent chapter if you can show the inter-urban car lines that it will help make business for them.

The sporting goods stores will be glad to come in. Anything that arouses interest in athletics will interest them, since it will mean some sales. Get them to insert heralds in all packages sent out, see that they have a cutout for display. Get sets of stills for them to place in the window, and if they advertise, offer to supply a cut for use in these displays. It will make the display more interesting and at the same time give you good advertising.

Build a perambulator that you can send around town. Keep it on the streets for a week before the opening chapter, then send it out with each succeeding engagement. Use a special newspaper space to remind the reader that another chapter is due next Tuesday or Friday, or whatever your day (Continued on page 100)

Turn the Tunney Limelight on Your Box-Office

By William J. Reilly

If you were today offered a picture featuring Gertrude Ederle—a picture with real entertainment value—would you book it? The odds are 100 to 1 you would. If some one had taken a gamble on a Gertrude Ederle picture before she swam the Channel, and had it ready the day the news arrived that she had broken all existing records for the swim, the “gamble” would have been an immediate financial certainty.

Unfortunately, no one was farsighted enough or gambler enough to enter such a production venture.

The nearest approach to a Gertrude Ederle picture today in popular sporting favor is the Gene Tunney Patheserial, “The Fighting Marine.” This is true although Tunney is the challenger and Dempsey the champion. Dempsey has played in pictures before. The edge is off the public appetite to see him on the screen.

When Pathe signed Tunney to make “The Fighting Marine,” the Dempsey fight was not in sight. With the champion fight set for September 23 in Philadelphia, Tunney’s drawing power at the box-office has been inestimably enhanced.

“The Fighting Marine” in ten episodes is immediately available. Figure the fight out any way you like, but the picture remains an audience magnet. Even the close races in the two major baseball leagues cannot lift news of the big fight from their dominant position on the sporting pages.

Houses playing pictures or pictures and vaudeville that never booked a serial before have brought “The Fighting Marine.” The Ike Libson circuit in Cincinnati, for instance, has not played a serial in ten years. It plays the Tunney picture starting Sunday, September 5. The cartridge is on “The Fighting Marine.”

American Legion posts by the hundreds have asked Pathe to book the picture in their towns. Tunney is one man you do not have to force on the Legion.

The limelight is on Gene Tunney. Turn it on you box-office. “The Fighting Marine” is a showmanship picture. If we owned a theatre we’d book it.

(Continued on page 100)
"The Fighting Marine" a Knockout
(Continued from page 99)

may be.

Do not merely play this as a serial. Shoot it up to importance with extra effort and you can make it worth double the usual serial to you. You have a good story—real entertainment to back up the name. Sell that, too. If you can give some of your new patrons a different slant on serials in general the Tunney picture will bring you returns long after the run of the picture itself.

Don’t overlook the fact that the American Legion is strong for Tunney—win or lose. He went over with the A. E. F., and you can get a hook in with your local post that will be worth more to you than an acre of lithographs—though you will need pictorial paper for every chapter and all you can afford on the first installment. Tunney can be sold to a large percentage of non-theatre patrons who are not interested in the usual theatrical advertising. Get them with pictorial posters in quantity and with circus throwaways.

Make your big fight on the first chapter, as usual; for this is what puts over the rest, but don’t put it over just as a serial. If your serial can bring in more money to your box office than a high priced long feature, sink the feature. Make the serial the feature for the playing dates.

And if Tunney should lose don’t get the idea that he is going to be relegated to the undertaker’s. Tunney is going to be a popular idol still.

If he wins, hire a brass band and tell about the serial all over again.

Dempsey-Tunney Fight Aids Serial

The signing by Tex Rickard of Gene Tunney and Jack Dempsey to battle for the heavyweight championship of the world next month adds greatly to the box-office value of Tunney’s new Pathé serial, “The Fighting Marine,” released September 12, but which will also be available for special pre-release runs by exhibitors who want to cash in right away in the vast volume of newspaper and news film publicity being accorded the leading contender for the heavyweight crown.

In assigning Frank Leon Smith, serial editor, to write a special story for Tunney’s screen debut, Pathe instructed him to prepare a vehicle for the ex-marine that would give full play to his past experiences and fame as a fair fighter in the trench and the roped arena. The title, “The Fighting Marine” suggests that Smith followed his orders to the letter and the completed film attests to the wisdom of the Pathe idea in giving Tunney this type of vehicle.
Booking Dempsey and Tunney Films

Many exhibitors who have booked the Patheserial, “The Fighting Marine,” starring Gene Tunney, have also booked for showing with the initial episode, “Manhattan Madness,” starring Jack Dempsey. Through this program combination showmen will present to picturegoers the two heavyweights who will engage in the battle of the century some time in September.
Pearson Picks Winner; Tunney Star of “Fighting Marine”

New Heavyweight Champion of World Re-enacts Experiences as Fair Fighter in Trenches and Roped Arena
(Special to the Herald)

NEW YORK, Sept. 28.—Elmer Pearson, vicepresident and general manager of Pathe, picked a winner when he chose Gene Tunney, now heavyweight champion of the world by virtue of his triumph over Jack Dempsey at Philadelphia last Thursday, to star in “The Fighting Marine,” ten-chapter Patheserial now showing as one of the timeliest pictures ever made.

TUNNEY is a credit to the boxing profession and to the screen as well, with his record of temperate living, his interest in education, his volunteer services with the Marines in the World War, and his reputation as a clean and scientific boxer. With such a career and added to it his undisputed right to the world heavyweight title Tunney is one of the most popular figures in the world today.

Film Centers on Experiences

When Frank Leon Smith was assigned to write a special story for Tunney’s introduction to the screen the Pathe officials instructed him to prepare a vehicle that would center upon Tunney’s experiences as a fair fighter in the trenches and the boxing ring. “The Fighting Marine” was the result.

Spencer Bennet was named director and the newcomer to the screen was surrounded with a strong supporting cast. Walter Miller, himself a star in several Pathe serials, was given the second male lead. Wally Oettel, comedian, also familiar in Pathe serials, was made third male lead. The important feminine roles went to Virginia Vance, Marjorie Gay and Anna May Walthall.

Others assigned to the cast included Frank S. Hagney, former heavyweight champion of South America; Gene Delmont, another well known boxer; Mike Donlin, oldtime baseball star.

the picture was successful in Portsmouth England, where “The Soul of Humanity,” the first half of “Les Miserables,” played to 18,000 admissions the first week and “The Barricades,” the second half, played to almost 19,000, Universal says.

Five Prefereds Made;
Bachmann Goes to N. Y.
(Special to the Herald)

NEW YORK, Sept. 28.—J. G. Bachmann has completed the first five Prefered Pictures for 1926-27 and is due here Saturday from Los Angeles with the prints of “His New York Wife,” the latest finished production, which is a November release.

The other four completed and released are “Lew Tyler’s Wives,” “The Romance of a Million Dollars,” “Dancing Days” and “Shameful Behavior?”. The others to be made are “The Aristocrat,” “Studies in Wives,” “Shenandoah,” “Shopworn,” “Exclusive Rights,” “Eden’s Fruit,” “The Worst Woman” and “Honeymoon Women.”

Exhibitors Herald, October 2, 1926, p. 39
Tunney Wins Decision in Heavy Match

Fighting Marine Outgenerals and Outpunches Dempsey in Every Round

Old Fire Is Missing in Dempsey's Actions

Devastating Punch, Furious Aggressiveness, of Former Days is Absent

Feature Version of Pathé Tunney Serial

Pathé Exchange, Inc. announces a feature version of the Pathé serial, "The Fighting Marine," starring Gene Tunney, the recently crowned heavyweight king of the prize ring. This Pathé production contains the dramatic highlights of the serial and retains many of the daring and hair-raising escapes in which the popular ex-Marine figures. It is claimed that the interest is heightened by the shortening of the serial to feature length. The thread of mystery that runs throughout the entire length of the story is presented in the feature with rapid-fire action and a surprising finish.

Included in the cast of the feature version of "The Fighting Marine," are Walter Miller, Marjorie Gay, Virginia Vance, Frank Hagney, Sherman Rosas, Mike Donlin, Wally Oettel, Jack Anthony, and Anna May Walthall.

Tunney Grows Tougher

Back in somewhere the champ is chasing the villains in Pathé's "Fighting Marine."


*Moving Picture World*, October 30, 1926, p. 563
The Fighting Marine: Chapter One: The Successful Candidate (1926)
Reporter Dick Farrington alias Lord Grantmore (Gene Tunney) finds himself drafted as the bodyguard of an English titled woman who must reside for six months in a Western mining town founded by her grandfather to fulfill the terms of an eccentric will. The engineer of the mines and his gang of roughneck miners will stop at nothing to prevent this. Farrington is out to get the story exclusively.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Farrington).
Ethnicity: White (Dick Farrington)
Media Category: Newspaper
Job Title: Reporter (Dick Farrington)
Description: Major: Dick Farrington, Positive
Description: Minor: None
The Fighting Marine: Chapter Two: The Second Attack (1926)
Reporter Dick Farrington (Gene Tunney).

Farrington, acting as Lord Chatfield, arrives with the heiress, Lady Chatfield at the mining town of Goldbrook, where on inquiring the way to the great mansion, they meet Ruby, a beautiful and well educated girl. She seems out of place as the keeper of a tiny restaurant serving meals to miners and rough hangers-on of the camp. Why is she questioning the big newspaper reporter as to whether or not he really was a lord?

Alton Evening Telegraph, Illinois, September 18, 1926, p. 7
Status: Unknown
Unavailable for Viewing

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

**The Fighting Marine: Chapter Three: In the Enemy’s Trap (1926)**
Reporter Dick Farrington (Gene Tunney).

Status: Unknown
Unavailable for Viewing

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

**The Fighting Marine: Chapter Four: The Desperate Foe (1926)**
Reporter Dick Farrington (Gene Tunney).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Farrington).
Ethnicity: White (Dick Farrington)
Media Category: Newspaper
Job Title: Reporter (Dick Farrington)
Description: Major: Dick Farrington, Positive
Description: Minor: None
The Fighting Marine: Chapter Five: Entombed (1926)
Reporter Dick Farrington (Gene Tunney).

Farrington is still doing his valiant best to keep Lady Chatfield in the mining camp for six months so she may fulfill the conditions of her grandfather’s will and inherit the property. One of the villains knocks Farrington down several times, but Farrington eventually beats up the villain. The conspirators will stop at nothing, however, and blow up the mine leaving the heroine and some of the other characters at the bottom of a mine pit with all entrances blocked. Will Farrington save the day?

--PAUL THOMPSON.
Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Six: The Falling Tower (1926)
Reporter Dick Farrington (Gene Tunney).
Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Seven: Waylaid (1926)
Reporter Dick Farrington (Gene Tunney)
Appendix 18 – 1926

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Farrington).
Ethnicity: White (Dick Farrington)
Media Category: Newspaper
Job Title: Reporter (Dick Farrington)
Description: Major: Dick Farrington, Positive
Description: Minor: None
The Fighting Marine: Chapter Eight: Challenged (1926)
Reporter Dick Farrington (Gene Tunney)
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Farrington).
Ethnicity: White (Dick Farrington)
Media Category: Newspaper
Job Title: Reporter (Dick Farrington)
Description: Major: Dick Farrington, Positive
Description: Minor: None
The Fighting Marine: Chapter Nine: The Signal Shot (1926)
Reporter Dick Farrington (Gene Tunney).

Status: Unknown
Unavailable for Viewing

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

The Fighting Marine: Chapter Ten: Fired and Hired (1926)
Reporter Dick Farrington (Gene Tunney).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Dick Farrington).
Ethnicity: White (Dick Farrington)
Media Category: Newspaper
Job Title: Reporter (Dick Farrington)
Description: Major: Dick Farrington, Positive
Description: Minor: None
The Film Reporter (1926)
Cameramen. This novelty newsreel deals with the doings of the screen and sports celebrities.

Moving Picture World, August 21, 1926, p. 489
September 11, 1926, p. 122

Film Reporter—Red Seal
Things New in the News

Type of production...1 reel magazine.

Red Seal’s monthly issue of the Film Reporter offers a resume of the current events and includes a variety of interesting features, including intimate glimpses of sport and film celebrities. Edmund Lowe and his wife, Lilyan Tashman, are seen preparatory to their honeymoon trip to Europe. With them is Lila Lee. The annual swimming race of the Atlantic City life-guards is another item and Bill Tilden, erstwhile tennis champion, has a share of the limelight. Johnny Hines and Mary Brian show some new Charleston steps and Madge Bellamy selects some new gowns.

*The Film Daily*, October 3, 1926, p. 7

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Newsreel Cameramen)
Description: Major: None
Description: Minor: Pack Journalists, Positive
Fox News No. 16 (1926)
Interviewer. Camera interview with Admiral Von Tirpitz, author of U-Boat Warfare and Kaiser’s Naval Chief

Exhibitors Herald, December 11, 1926, p. 50

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Interviewer).
Ethnicity: White (Interviewer)
Media Category: Newsreel
Job Title: Reporter (Interviewer)
Description: Major: Interviewer, Positive
Description: Minor: None
Fox News No. 20 (1926)
Cameraman. Fox News Cameraman pays a visit to the studio of Van Dogen, famed portrait painter of France’s society women.

Motion Picture News, December 25, 1926, p. 2428

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman).
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Fox News No. 23 (1926)

Cameraman. Fox News Cameraman accompanies the dictator Primo de Rivera to front.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Fox News No. 30 (1926)
Cameraman. Fox News Cameraman accompanies dry agents on a perilous “moonshine” raid in Dismal Swamp.

Exhibitors Trade Review, January 16, 1926, p. 20 – Motion Picture News, January 23, 1926, p. 478

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Fox News No. 38 (1926)
Publishers and Editors of newspapers in Southern states confer at Vanderbilt University.

Motion Picture News, February 20, 1926, p. 906

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Groups-2
Ethnicity: Unspecified-2
Media Category: Newsreel
Job Title: Pack Journalists-2 (Publishers, Editors)
Description: Major: Publishers, Editors, Positive
Description: Minor: None
Fox News No. 76 (1926)
Cameraman. Fox News Cameraman records coast guard’s patrol of the ship lanes.

Motion Picture News, July 3, 1926, p. 47

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman).
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Fox News No. 84
Cameraman. Fox News Cameraman invades gloomy Dismal Swamp in Norfolk, Virginia

Motion Picture News, July 31, 1926, p. 410

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman).
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
Fox News No. 103 (1926)
Newspaper is edited and issued daily on a trans-Atlantic Liner.

Exhibitors Herald, October 9, 1926, p. 62 – Motion Picture News, October 16, 1926, p. 1490

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman).
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None
**Fresh Faces (1926)**
Newspaper. Town newspaper in Bingville conducts a beauty contest.

*Motion Picture News,* May 8, 1926, p. 2361

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
Gimme Strength (aka Gimmie Strength) (1926)
Reporter Jimmie (Jimmie Adams) can keep his job if he obtains photographs of a noted physician and his criminal patient. Jimmie is in love with a girl Reporter (Molly Malone), who pretends to be a nurse to get a story. Editor.

Exhibitors Herald, May 22, 1926, p. 61
Moving Picture World, May 29, 1926, p. 414

Exhibitors Herald, Service Talks column, May 8, 1926, p. 126
Some of the seri-tragic moments in “Gimme Strength,” in which Jimmy Adams is starred. Released through Educational

Motion Picture News, May 22, 1926, p. 2468
The Evening Review, East Liverpool, Ohio, August 23, 1926, p. 12

Status: Unknown
Unavailable for Viewing

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

Grantland Rice’s Sportlight (1926)
Sports Columnist Grantland Rice, “the country’s most famous Sporting Editor” brings his unique brand of journalism to the screen in this series of sports films. Rice’s name is used for promotion and he produces the short subjects and writes all of the titles.

In 1914 he began his Sportlight column in the New York Tribune. He also provided monthly Grantland Rice Sportlight as part of Paramount newsreels from 1925–1954. By one estimate, Rice wrote more than 22,000 columns and more than 67,000,000 words. His syndicated column, “The Sportlight,” was the most influential of its day, and he also produced popular short motion pictures of sporting events. Summary from Encyclopedia Britannica: Grantland Rice, American Sports Writer
Titles produced in 1926 include *Glory or Dollars*, *Jacks-of-One-Trade*, *Ball and Bat*, *With the Wind*, *Top-Notchers*, *By the Wholesale*, *Hooks and Holidays*, *Durable Souls*, *More Ways Than One*, *The Restless Race*, *Bull's-Eyes*, *Big and Little*, *The Great Arena*, *The Strenuous Life*, *The Uprising Generation*, *All Astride*.

*Motion Picture News*, June 26, 1926, p. 2972

September 11, 1926, p. 1005
“Hooks and Holidays”
(Pathe-Sportlight—One Reel)

Almost anyone might guess that this release has to do with angling, and it does. Grantland Rice and the photographer go fishing in many waters with the climax at Florida catching the tarpon, the king of fish. Before they arrive there they fish for many members of the piscatorial family in various sections with resultant great luck in landing their sought-for prey and good camera shots to illustrate the subtleties. In one of the trout fishing sequences I have a vague idea that I detected the author himself making the casts and basketing the catch. There is only one criticism I have to offer and that is that this series makes the man in the front of the house anxious to get up, put on his coat and hire him to the nearest store where fishing tackle is retailed and start on that long, long trail. It is insidious propaganda and should be suppressed. Otherwise I commend the latest Sportlight issue—Paul Thompson.

“Jacks-Of-One-Trade”
(Pathe—Sportlight—One Reel)

Grantland Rice offers a pleasing illustrated editorialization in this single reel; the pictures showing a star diver, ball player, dancer, etc., all of whom have risen to eminence through concentrated specialization. Good for any and all programs.—Peter Milne.

GRANTLAND RICE is the country's most celebrated authority on sports.
Under the title "Sportlights" his articles are syndicated through 67 big newspapers.
When you show the really splendid pictures under the same name, you are showing something that has a solid backing of newspaper publicity.
1926 will be the greatest year for sports the country has ever seen. Why not capitalize upon that interest by showing the finest sports pictures it is possible to make?

Produced by John L. Hawkinson
One Reel, Every Other Week.

Pathépicture
Grantland Rice's Sportlights

The Whole World Is Sport-Mad
Turn This Fact To Your Advantage

Gertrude Ederle swims the Channel, breaks into the headlines of the world's press, and gets the biggest welcome New York ever gave anybody. Suzanne Lenglen turns professional and is a first page story. The Dempsey-Tunney fight is getting miles of publicity. The newspapers find sports one of the biggest circulation builders.

The interest is there. Capitalize on it with the Sportlights, edited by the country's biggest sports authority. Every number great.

Produced by John L. Hawkinson.

Pathépicture

Exhibitors Herald, October 2, 1926, p. 98ff
Pathe Starts Issuing
Press Sheets Covering
Numbers of Sportlights

In keeping with its policy of giving exhibitors a wealth of material with which to exploit its short features, Pathe has established the plan of issuing press sheets for the Grantland Rice Sportlights.

The new book contains live stories for the sport pages descriptive of the material with which the various Sportlight numbers are made up and newsy publicity stories for the motion picture pages of newspapers. Advertisements are also included. One page is devoted to a pictorial layout of the most interesting scenes in the Sportlights and this has been made up so that it can be used by showmen as a sport bulletin for display in the windows of stores. When it is used for this purpose, the publicity material, printed on the reverse page in the complete press sheets, is omitted.

Pictorial sport news is always of interest to the public and the Sportlight bulletin, arranged to carry the exhibitor’s imprint, is declared an accessory that will draw in many patrons for showmen.

There is an ever-growing interest in sports throughout the world and the Sportlight series, one of the most popular short features, is keeping pace with the new developments in the world of sportdom. John L. Hawkinson, the producer, is now in Europe gathering new material for the Sportlight series and appointing representatives who will send film shots of European stars and events regularly for the various numbers. Mr. Hawkinson is probably the leading authority in the country on pictorial sport and in Grantland Rice, who has been affiliated with him for several years in producing the Sportlight series, Mr. Hawkinson has an associate whose name is a by-word among lovers of sport.

Exhibitors Herald, April 24, 1926, p. 48
Appendix 18 – 1926

Status: Prints may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Grantland Rice)
Ethnicity: White (Grantland Rice)
Media Category: Newspaper
Job Title: Editor (Grantland Rice).
Description: Major: Grantland Rice, Positive
Description: Minor: None

The Green Archer (1926) – Serial (10 Chapters) (Episodes Five to Ten)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.


Exhibitors Herald, January 26, 1926, p. 67
Police in Stunt to Boost Pathe’s “The Green Archer”

MEMPHIS, TENN.—Burt Jourdan, manager of the Majestic theatre, has included a police department stunt in his extensive exploitation campaign for Pathe’s “The Green Archer” serial.

Through the co-operation of the police department a series of advertisements are being inserted in the Memphis newspapers calling Jourdan’s attention to the fact Chief Burney has been invited to send his most efficient detectives to solve the mystery of “The Green Archer.” The newspaper ads, printed in the form of a letter to Jourdan, are signed by John J. Breslin, field exploitation representative for Pathe.

In order to get the attention of adults for the Patheserial, Jourdan had 2,500 telegrams, announcing the run of the serial, sent out the day before the opening of the first episode. These telegrams were all delivered through the local telegraph company.

A distinctive lobby layout was arranged which included a shadow box display of the articles of mystery used in “The Green Archer.”

Here is the copy of the unique advertisement which called upon the police department to solve the mystery of who the Green Archer was:

CAN THE POLICE OF MEMPHIS SOLVE IT?

Memphis, Tenn.,
Feb. 17, 1926.

Mr. Burt Jourdan, Manager,
Majestic Theatre,
City.

Dear Mr. Jourdan:

I have invited Chief Burney, of Memphis, to send his most expert and efficient detective to the Majestic theatre to try and solve the great mystery as to whom is “The Green Archer” in the thrilling Pathé mystery serial that will be shown at your theatre Wednesday and Thursday, Feb. 24th and 25th, and every Wednesday and Thursday thereafter.
Edgar Wallace, the author of “The Gre Archer,” has so cleverly covered all traits of the real criminal in this thrilling story, it is almost an impossibility to discover who “The Green Archer” really is until the tenth and last episode. We are wondering if Chief Burney’s detective will be able to solve this mystery, that has so far baffled everyone that has tried to tell who is “The Green Archer.”

Very truly yours,

JOHN J. BRESLIN.

An Open Letter to Police Captain Charles E. Lee

The Mysterious GREEN ARCHER appears at the MESEROLE THEATRE every Saturday afternoon.

WHO IS THE GREEN ARCHER?
A deep mystery requiring the services of the entire force under your command.

You are invited to dispatch the most competent detectives on your staff to the MESEROLE THEATRE every Saturday afternoon to help solve the greatest mystery of modern times.

THE GREEN ARCHER APPEARS AT 2:25 P.M. and again at 5:30 P.M.

Exhibitors Herald, March 13, 1926, p. 58

January 2, 1926, p. 73
The Green Archer: Episode Five: The Affair at the River (1926)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

The Sedalia Democrat, Missouri, January 22, 1926, p. 4

Status: Three Nitrate reels (Episodes 3, 4 and 5) exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Spike Holland)
Ethnicity: White (Spike Holland)
Media Category: Newspaper
Job Title: Reporter (Spike Holland)
Description: Major: Spike Holland, Positive
Description: Minor: None
The Green Archer: Episode Six: The Mystery Ship (1926)

Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.
The Green Archer: Episode Seven: Bellamy Baits a Trap (1926)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

Status: Three Nitrate reels (Episodes 3, 4 and 5) exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Spike Holland)
Ethnicity: White (Spike Holland)
Media Category: Newspaper
Job Title: Reporter (Spike Holland)
Description: Major: Spike Holland, Positive
Description: Minor: None
The Green Archer: Episode Eight: The Cottage in the Woods (1926)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

Moving Picture World, January 23, 1926, p. 328

Status: Three Nitrate reels (Episodes 3, 4 and 5) exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Spike Holland)
Ethnicity: White (Spike Holland)
Media Category: Newspaper
Job Title: Reporter (Spike Holland)
Description: Major: Spike Holland, Positive
Description: Minor: None
The Green Archer: Episode Nine: The Battle Starts (1926)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

"The Battle Starts" is the title of the ninth chapter of the Patheserial, "The Green Archer," featuring Allene Ray and Walter Miller. In this chapter, the state troopers surround the Bellamy Castle and are met by the gunfire of Bellamy and his fellow conspirators. Down in the dungeon of the castle the hero and heroine are imprisoned near a box of dynamite, which is about to be exploded by a slow-burning fuse. Excitement reigns high in every scene. Spencer Bennet directed this production of Edgar Wallace's novel from a scenario by Frank Leon Smith. Burr McIntosh, Frank Lackteen and Walter P. Lewis are in the cast.

Exhibitors Herald, January 23, 1926, p. 75

Status: Three Nitrate reels (Episodes 3, 4 and 5) exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Spike Holland)
Ethnicity: White (Spike Holland)
Media Category: Newspaper
Job Title: Reporter (Spike Holland)
Description: Major: Spike Holland, Positive
Description: Minor: None
The Green Archer: Episode Ten: The Smoke Clears Away (1926)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

Status: Three Nitrate reels (Episodes 3, 4 and 5) exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Spike Holland)
Ethnicity: White (Spike Holland)
Media Category: Newspaper
Job Title: Reporter (Spike Holland)
Description: Major: Spike Holland, Positive
Description: Minor: None
Her Big Night (1926)

A familiar plot about Francis Norcross (Laura La Plante) trading places with a look-alike actress after encouragement from press agent Tom Barrett (Lee Moran). Things get complicated when popcorn-eating reporter J.Q. Adams (Tully Marshall) gets suspicious and sends cub reporter Harold Crosby (William Austin) to impersonate the actress’s husband. Adams then presses Barrett for an interview with the actress leading to typical farce situations involving deception and mistaken identity. Sources disagree on the scenario credits. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 54.

Tom Barrett, a motion picture press agent, noting Frances Norcross’ resemblance to film star Daphne Dix, offers her passes to the star’s personal appearance. While waiting for her fiancé, Johnny Young, Frances is offered $1,000 to impersonate Daphne and successfully appears in her place, assuaging the fears of Myers, a producer, who knows Daphne is with millionaire Harmon on a yacht. Reporter J. Q.
Adams has his suspicions aroused and sends a cub reporter to impersonate Daphne's husband. At Daphne's apartment, Adams arrives and presses Barrett for an interview with the star. Frances is confronted by the reporter and manages to bluff her way; Harmon arrives to ask forgiveness, and he is followed by his wife, then Johnny, both demanding explanations. Frances exchanges places with the real Daphne, and, after she explains, all ends happily. *American Film Institute Catalog of American Film*
“Her Big Night” — Universal
An Exceptionally Bright, Fast and Laughable Farce Starring Laura La Plante in Dual Role

Reviewed by C. S. Sewell

CAST:
Frances Peabody — Laura La Plante
Johnny Peabody — Ellen Haxo
Gladys Peabody — Zasu Pitts
Reporter — Tully Marshall
Boreett — Lee Moran
Myers — Mack Swain
Alban Div. — Jack Roche
Creathy — William Austin
Harmon — Nat Carr
Mrs. Harmon — Gissy Fitzgerald

Story by Peggy Goddard
Scenario and direction by Melville W. Brown

7,603 Feet

There have been pictures galore dealing with the motion picture from the studio angle, but in “Her Big Night,” a Jewel production starring Laura La Plante, Universal hits out along a different angle and offers a cracking farce comedy which strikes closer home to the fans for it all resolves around the failure of a noted star to make a personal appearance in a local theatre and the substitution of her shop-girl double to take her place.

The picture starts out as a pleasing little romance between Frances, a shopgirl and her sweetheart, Johnny, who wants to buy his employers cigar business. Frances’ chance to help him comes when a press agent offers her a small fortune to pose as the star. The suspicions of a “live” reporter necessitate the further carrying out of the deception, the jealousy of the sweetheart, the sudden return of the star’s husband, the arrival of one of her elderly admirers followed by his irate wife and the attempt of a cub reporter to pose as the star’s husband result in a continually accelerating succession of hilarious farce comedy situations leading up to a whirlwind finish, making this picture an exceptionally bright, sprightly and amusing comedy, loaded with real laughter that should ring the bell in the box office.

Everyone of the well selected cast seems to enter wholeheartedly into the jovial nature of the story and do excellent work. Laura La Plante in the dual leading roles, Tully Marshall as an exceptionally convincing reporter, Lee Moran as the press agent, Mack Swain as a producer, William Austin as the cub and Gissy Fitzgerald as the irate wife, all add to the general hilarity and Melville W. Brown has directed the plot so as to bring out the last ounce of mirth.

This is one of the best farces we have seen in a long time, and for real, fast and genuine amusement it stands well up in the front row.
The inside dope on what's what in the movies always proves interesting to an audience. Here we have Laura La Plante, a little shop-girl, doubling for a famous movie star at a personal appearance. An old newspaper reporter with a nose for news senses the duality and tries to prove it. Now the star happened to have a husband, and husbands are such nuisances at times. After a big mix-up, matters gradually become straightened, and everybody's happy.

Photoplay, November 1926, p. 54
Her Big Night

Highly Amusing Farce—Not by Elinor Glyn
(Reviewed by Paul Thompson)

Whether movie patrons are Laura La Plante fans or not they are going to like her and this farce-comedy. It is plausible, convincing, with ingeniously presented situations and is ever laugh-provoking. What more can the most capricious ask for? Echo should answer: "Nothing" and there you are. Melville W. Brown, both scenario and director of Peggy Gaddis' story, has piled up laugh after laugh, especially in the latter part of the piece when you think the last possible situation or combination has been reached. It is all mighty good fun, and if a reviewer can enthuse on a hot day, it is fair to assume his verdict will be more than substantiated when the picture is released in the winter.

The blonde La Plante is here a department store clerk in love with Einor Hanson. Offered a thousand dollars to double for a famous movie actress and make a personal appearance for the latter in the absence of the star, she goes through with it. Tully Marshall, one of the most convincing reporters I have seen on the stage or screen, suspects the deception and because the movie star is lured up with a scandal, endeavors to prove the hoax so she can spring his story and beat the town. Through the opportunite return of the celluloid camp, also played by Laura the fair, he is thwarted and the press agent, whose idea it was in the first place, scores his verified triumph.

The Cast: Laura La Plante (starred), Einor Hanson, Zasu Pitts, Tully Marshall, Lee Moran, Mack Swain, John Roche, William Austin, Nat Carr and classy Fitzgerald. At Loew's New York, one day, Dec. 22. Running time, 74 minutes.

If this Universal-Jewel never starts any box office sizzling, it will start credit in the new starring bonnet of Laura LaPlante. Adapted from Miss Gaddis' story, "Doubling for Lora," telling of the trials of a department store girl who, to cope some quick money, agrees to double as an actress whom she resembles. In so doing she gets in bad with her sweetie.

Miss La Plante is in the dual role and AI. Miss LaPlante is fast acquiring the ropes of a gilt-edged film comedienne. She has looks and personality to carry her along to success with it.

The picture is good in spots; drawn out at intervals and skids along and then is yanked out of its ordinary run by some corking scenes in which Miss La Plante is the dominating figure.

Tully Marshall, as a reporter, is one of the old school, hardboiled and never accepts anything until it is positive.

The picture, thanks to deft directing, works out nicely, and the old wise dog of a newspaper man is nicely outwitted, naturally relished by the fans everywhere.

Lee Moran as the personal representative of the actress, and he has some tall jumping around to help carry out the "doubling" gag.

Classy Fitzgerald does nicely, and the juvenile Mr. Hanson, as the sweetheart of Miss La Plante, is clean cut, withal a satisfactory lad all the way.

This picture will give satisfaction in the outside exhibiting territory. At the New York the audience appeared to like it immensely. And that New York crowd of regulars sees a lot of the independents, as well as the regular output of the other fellows.

Photography unusually good, and this is a big asset to any picture.

Mark.

Motion Picture News, August 28, 1925, p. 760

Variety, December 29, 1926, p. 16
Appendix 18 – 1926

The Film Daily, August 22, 1926, p. 8

Box Office Angle... Will amuse them sufficiently although in less reels it would prove a greater hit.

Exploitation... If Laura La Plante’s name brings them to your box office you can do an adequate business with “Her Big Night.” Talk about the story as dealing with a shop girl who looks so much like a famous movie star that she is paid a large sum of money to impersonate her. Stills of Laura La Plante in the lobby should attract and you might mention that the new Danish leading man, Einar Hansen, appears opposite her.

Direction ......... Melville Brown; supplies many good comedy touches
Author ............ Peggy Gaddis
Scenario ........... Melville Brown
Cameraman ............. Arthur Todd
Photography ........... Good
Locale ............. New York City
Length ............. 7,603
Silent Hollywood

Status: Print exists at UCLA Film and Television Archive
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (J.Q. Adams, Harold Crosby). Group.
Media Category: Newspaper
Job Title: Reporters (J.Q. Adams, Harold Crosby). Miscellaneous.
Description: Major: J.Q. Adams, Harold Crosby, Positive.
Description: Minor: Miscellaneous, Neutral
High Steppers (1926)

(Note: Reviews and film summaries differ as to whether Cyril Buckland (John T. Murray) is the publisher who stealing from the charity before being exposed and killed when a mob dynamites his building. His son is Victor, who is in love with Julian’s sister, Janet, and flees after his father is killed.)

After being expelled from Harvard, Julian Perryam (Lloyd Hughes) gets a job as a reporter for The Truth. His father (Alec B. Francis) is the editor of a scandal sheet, The Week, and Julian discovers his father’s publisher Victor Buckland (Edwards Davis) is involved in stealing from a charity fund. With the help of fellow Reporter Audrey Nye (Mary Astor), Julian exposes Buckland, who is then killed by a mob, and Julian marries Audrey. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 54.
Expelled from Oxford for his jazz existence, Julian Perryam returns to the family mansion near London. There he finds his sister Janet and his mother equally caught up in a swirl of frivolity and his father (editor of The Week, a scandal sheet) too busy to interfere in their diversions. Julian is discouraged, moreover, by the rebuff of Evelyn Iffield, with whom he is in love, and observes that his sister is falling prey to Cyril Buckland, son of his father's publisher. In London he meets Audrey Nye, an intelligent girl expelled with Julian, who gets him a position working with her as a reporter for The Truth. He learns that Victor Buckland is stealing from a charity fund and prepares to expose him. As a result, Buckland is killed by a mob, his son flees the country, Evelyn is reconciled with her husband, and Julian marries Audrey, who has aided him in investigating Buckland. American Film Institute Catalog of Feature Films

This drama was a hint that perhaps the Jazz Age was beginning to wind down; its characters overcome their wild, wicked ways early in the film. Of course, there is still enough revelry to titillate 1926 audiences. As Julian Perryam, the likable but bland Lloyd Hughes is outclassed by his co-stars. Perryam is going through a round of bad luck; he is thrown out of school and loses at love. In search of a change, he heads for London, where he meets Audrey Nye (Mary Astor), a former Jazz baby who has gotten a responsible job on a newspaper. She helps Perryam get hired as a reporter. Victor Buckland (Edwards Davis) has been leading on Perryam's sister, Janet (Rita Carewe, the daughter of director Edwin Carewe). Victor's father, Cyril (John T. Murray), meanwhile, is stealing from a charitable fund. Perryam is instrumental in exposing these deeds, and a mob dynamites Buckland's building. Victor flees, and Perryam weds Audrey. Janiss Garza, allmovie.com

www.allmovie.com/movie/high-steppers-v95176
High Steppers
Distributor: First National
Producer: Edwin Carewe
Length: Undetermined
DIRECTOR .......... EDWIN CAREWE
Author ............. Philip Gibbs
Adaptor ............ Lois Leconn
PLAYERS
Audrey Nye ............ Mary Astor
Julian Perryam .......... Lloyd Hughes
Paulette Issfield ...... Dolores del Rio
John Perryam ........... Alec Francis
Janet Perryam .......... Rita Carewe
Cyril Buckland ........ John T. Murray
Lady Issfield .......... Emily Fitzroy
Victor Buckland ........ Edwards Davis
Grandfather Perryam ... Charles Sellen
Major Issfield .......... John Stepping
Mrs. John Perryam ......... Clarissa Selwyn

TYPE: Society melodrama.
THEME: Jazz and detective work.
LOCAL: London.
TIME: Present.

STORY: Julian Perryam, ousted from school and rebuffed in love, goes to London. He meets Audrey Nye, who has realized the futility of jazz living, and is working on a newspaper. She gets Julian a job as reporter. He discovers that Cyril Buckland, whose son’s wiles have almost conquered his sister, Janet, is stealing from a charitable fund. Buckland, exposed, is killed when a mob dynamites his building. Young Buckland flees. Julian marries Audrey.

HIGHLIGHTS: Jazz scenes.
The investigation.
The expose and death of Buckland.

Exhibitors Herald, April 17, 1926, p. 102 – Motion Picture News, February 6, 1926, p. 1089
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Ethnicity: White (Julian Perryam, Mr. Perryam, Victor Buckland, Audrey Nye). Unspecified.
Media Category: Newspaper
Job Title: Reporters (Julian Perryam, Audrey Nye). Editor (Father Perryam). Publisher (Victor Buckland). Miscellaneous.
Description: Major: Julian Perryam, Audrey Nye, Positive. Father Perryam, Negative. Victor Buckland, Very Negative
Description: Minor: Miscellaneous, Neutral
The Highbinders (1926)
Newsboy Humpty Dugan (George Hackathorne) is a hunchback newsie.

Author David Marshall is sandbagged by holdup men and loses his memory. He finds his way to a bookshop run by his friend Ladd, who takes him in with the hope of helping him to regain his memory. David there meets Hope Masterson and falls in love with her. Bill Dorgan, a gangster in love with Hope, kidnaps her, and David comes to her rescue. David is hit again on the head, and this time he regains his memory. He still recognizes Hope, however, and they look forward to a long and happy life together. American Film Institute Catalog of Feature Films

A writer, after losing his memory, gets involved in a kidnapping and regains his memory, in George W. Terwilliger's predictable drama, The Highbinders (1926). William T. Tilden, as the author, is hit on the head during a robbery and loses his memory. A friend helps him out, hoping that Tilden will regain his identity. The unfortunate writer meets a young woman with whom he falls in love, but she is kidnapped by a gangster. Tilden rescues her and is again hit on the head – a blow that helps him to regain his memory.

Larry Langman, American Film Cycles: The Silent Era, p. 304
The Highbinders

Melodramatic Romance of Society and Underworld
(Reviewed by Frank Elliott)

WILLIAM TILDEN, who lo, these many moons, has been swinging a mean racquet on the tennis courts of this and other nations, has tried his hand at writing and acting for the screen.

This picture offers nothing new in plot construction. We didn’t expect to see Bill do a John Barrymore, so we were not disappointed on this score. The redeeming feature of the offering is the work of some of the players in the supporting cast. Ben Alexander is good as Bill’s youthful brother; George Marion, of “Anna Christie” fame, is appealing as the old bookstore man. Realistic gangster portrayals are contributed by Edmund Breese, Walter Young and Tammany Young. George Hackathorne is his usual excellent self as the hunchback newsie; Marjorie Daw and Effie Shannon are acceptable in the principal feminine roles. The picture is artistically mounted, there are many handsome interiors and fine exterior shots.


THEME. Melodramatic romance of society and underworld, when youthful novelist, scion of wealth, finds his true love in the niece of a gangster.


EXPLOITATION ANGLES. Tie-ups with sports’ stories on tennis angle. Get co-operation of local athletic clubs. Play-up Tilden.

DRAWING POWER. Suits program houses. Cast names should sell it.

Produced and distributed by Associated Exhibitors. Length, six reels. Released May, 1926.

Motion Picture News, May 1, 1926, p. 2113
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
His New York Wife (1926)
Pack Journalists.

Lured to New York with false promises of having her play produced, Lila Lake is forced to accept a secretarial position with Mrs. Julia Hewitt, a dashing young widow secretly married to Jimmy Duval, son of Alice Duval, a prominent society leader. Alice seeks the aid of young lawyer Philip Thorne, who hires detectives to follow Julia; the latter, however, has left town with Jimmy, and Lila has agreed to impersonate her. Thorne, who has previously met Lila, and is unaware of her situation, rescues her from the detectives, and through a misunderstanding they are both arrested and are subsequently disillusioned in each other. Jimmy, however, achieves a reconciliation between his wife and mother, and when Thorne discovers his mistake, he is happily united with Lila. American Film Institute Catalog of Feature Films

“His New York Wife”
Alice Day, Newest Mack Sennett Star to Go Into Features, Makes Good in Comedy Drama

Reviewed by C. S. Sewell

Heading the cast of the Preferred Picture “His New York Wife” is Alice Day, the newest of Mack Sennett’s comedians to join the ranks of stellar players in feature productions.

Miss Day’s role, in which she gives a thoroughly enjoyable performance is that of a small town girl, who, lured to New York by false promises is forced to take a job where she has to masquerade as the wife of a young rich chap who has gone away with his real wife to avoid reporters.

Between the efforts of the reporters and several private detectives who seek to get something on the supposed wife, and complicated by the fact that the lawyer who is in love with Alice gets mixed up in the affair and believes that she is really the young chap’s wife, the story proves moderately interesting and several amusing situations are developed, and the picture should prove an average program attraction, for their is quite a bit of heart interest and pathos and a pleasing if not altogether probable romance in addition to the comedy angles.

In addition to being a very attractive little lady, Alice Day is an excellent actress and should duplicate in features her success in comedies.

Moving Picture World, November 27, 1926, p. 233
"His New York Wife"

Preferred

SATISFACTORY PROGRAM
FARE, SOME NEW VARIATIONS TO THE YARN ABOUT
THE SMALL TOWN GIRL
WHO COMES TO THE BIG
CITY.

Cast... Alice Day pretty and wholly
pleasing. Theodore Von Eltz the
good-looking hero. Others Ethel
Clayton, Ethel Yorke, Fontaine La
Rue.

Type of Story... "His New York
Wife" starts off with a title that
says "it's the old story—youth,
ambition, the breaking of home ties,
and immediately you settle back to
witness, as you expect, the sad
plight of a small-town girl at the
mercy of a mustachioed twirling
villain, the well-known New York
play producer. But there is a pleas-
ing disappointment in the vari-
ations that the story unfolds. True,
the small-town heroine, finds her-
sel£ in a tight place but the situa-
tions do get fairly away from the
stereotyped formula. Alice Day is
the wholesome type of girl, pretty
and pleasing too. She should get
her chance in a better story. Event-
ually Albert Kelley, director, keeps
things moving nicely and his com-
edy interjections won't go amiss
with a certain crowd. They aren't
always the sort that is considered
entirely refined, however. Little
Lila Lake is discouraged when the
plays were such a hit in Spring-
Valley fail to find a place on the
New York stage, so Alice becomes
secretary to the new Mrs. Jimmy
Duval, whose mother-in-law is
trying to have her marriage to her
son annulled. The Duvals depart
to escape reporters and Alice is
supposed to pose as Mrs. Duval.
The lawyer engaged by Jimmy's
mother had met Alice on the trail
and had fallen in love with her.
He is shocked to learn she is Jim-
my's wife and to make it easy for
her he tells the boy's mother that
Jimmy has married the best little
girl in the world. There follows a
session of mix-ups in which Alice
has a hectic time of it, but finally
her status is explained and she
seems destined to marry the young
lawyer.

Exhibitors Herald, October 30, 1926, p. 101 - The Film Daily, November 21, 1926, p. 17
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Negative
Hold Still (1926)

The city editor refuses to give Anne a reporter's job. Two photographers have failed to get a picture of Senator Hangnail, and Anne is promised a job if she succeeds. She gets into the senator's house and is suspected of being a mafia black-hand terrorist. Escaping that, she manages to snap several pictures but, when they are developed, she has photographed everything but the senator's face. The senator has hired a couple of bodyguards to protect him the 'black-hand' woman, and takes them to eat at a café. She poses as a waitress and gets the picture. She is offered the job but her boyfriend, Jimmie, says he will have to get another girl to be his wife, and she turns down the job. Letterboxed and IMDb summaries
Scenes from *Hold Still* (1926)
Hold Still

Distributor: Christie Productions
Producer: Christie Productions
Length: Two reels

DIRECTOR........HAROLD BEAUDINE

PLAYERS
Anne......................Anne Cornwall
Senator Hangnail.............Jack Duffy
City Editor................Bill Blaisdell
Jimmy......................Jimmie Harrison

TYPE: Cub reporter comedy.
THEME: Trying to get a newspaper job.

LOCALK: An American city.
TIME: The present.

STORY: For the fiftieth time the city editor refuses Anne a job as reporter. Two photographers tell him their attempts to photograph a senator have been failures. The editor promises the girl the job if she succeeds. She gets into the senator's house, where she is mistaken for a blackhand agent with a bomb. She pursues the latter, snapping half a dozen pictures of him on the run. The photos are developed and the girl discovers she has photographed everything but the senator's face. The latter meanwhile hires police officers to protect him from the blackhand woman. During a banquet Anne secures flashlight equipment, loads the tray with a heavy charge, points the camera at the senator and pulls the trigger. She escapes with the camera plate. She shows the city editor the photo, when the officers come to arrest her for trying to blow up the senator. The editor explains and the girl is released.

First Comedy Featuring
Anne Cornwall Is Ready

Anne Cornwall's first Christie comedy for Educational in which she has a feature role is ready for release. It is titled "Hold Still." Miss Cornwall takes all the falls and knocks to which men comedians in such speedy films are subjected. She plays the character of an ambitious young woman striving to land a job as newspaper reporter, finally satisfying a hard boiled city editor when she obtains a photograph of the elusive senator. Jack Duffy appears as the senator while Bill Blaisdell, George Hall and Jimmie Harrison appear as principals in the large supporting cast.
“Hold Still”
(Educational—Two Reels)

Featuring along with Jack Duffy in this Christie Comedy, Anne Cornwall richly deserves this billing, for she is sprightly, vivacious, clever and genuinely amusing and should become a favorite with the fans. Added to her ability as a comedienne, she is small and decidedly pretty. She appears as a girl who hounds an editor for a job. He sends her to get a photo of a senator (Jack Duffy). After a number of scenes of rough and tumble and slapstick she succeeds although she literally wrecks a cafe in taking a flashlight. Then she chucks the job to marry her sweetie. Although along familiar lines, this is a corking good comedy that should please everywhere.—C. S. Sewell.

Anne Cornwall, Screen Beauty, in Comedy Role

Anne Cornwall’s first Christie Comedy for Educational in which she has a featured role is ready for release. It is titled “Hold Still.” Miss Cornwall’s appearance in a featured part in a fast-action comedy is somewhat unique in the present day of such comedies, for she is among the few good girl comedy stars to be developed in recent years.

Unlike some of the present day leading feminine comedy players, Miss Cornwall takes all the falls and knocks to which comedians are subjected. In spite of the rather knockabout, energetic role she portrays, Miss Cornwall’s beauty always remains an additional asset.

She plays the character of an ambitious young lady struggling to “land” a job as newspaper reporter, finally satisfying a hard-boiled city editor when she obtains a photograph of the elusive senator.

Jack Duffy appears as the senator, while Bill Blair, George Hall and Jimmie Wurts appear as principals in the large supporting cast.
"Hold Still"—Christie Educational
Nothing Still About It

Type of production... 2 reel comedy
Anne Cornwall disports about as
a lady reported in search of a job.
In order to land one she has
promised the city editor that will secure a
much desired photograph of Senator
Hangnail. Meantime the Senator has
been warned that there is a girl on
his trail with a bomb. When Anne
appears there is a mad chase in which
the Senator becomes a real dodger
and Anne a persistent reporter. She
finally gets a picture but when the
film is developed everything but the
Senator’s face is in the picture. Anne
makes another attempt and the hiliar-
ity continues—only more so. Al
Christie offers a lively two reel en-
tertainment in this. It runs along
at break-neck speed and the laughs
are always there. Anne Cornwall is
a cute comedienne while Jack Duffy,
as the Senator, contributes many of
the laughs.

The Film Daily, October 10, 1926, p. 7

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Anne). Male (City Editor, Photographer 1, Photographer 2), Group
Ethnicity: White (Anne, City Editor, Photographer 1, Photographer 2). Unspecified.
Media Category: Newspaper
Job Title: Cub Reporter (Anne). Editor (City Editor). Photojournalists (Photographer 1, Photographer 2).
Miscellaneous
Description: Major: Anne, Positive
Description: Minor: Editor, Photographer 1, Photographer 2, Positive. Unidentified News Staff, Neutral
The Hollywood Reporter (1926)


Basil Manning (Charles K. French) of the Hollywood Morning Express, refuses to endorse Hymie During (Jack Richardson) for mayor. When During threatens to expose Manning’s past prison term, Manning tells Billy Hudson (Frank Merrill), known as “The Hollywood Reporter,” that he can marry Manning’s daughter if he can get dirt on During. With the help of photographer Dell Crossley (William Hayes), Hudson proves During runs a gambling den and Manning prints the story on the front page. Hudson then marries Lois Manning (Peggy Montgomery) and Manning finally clears his reputation, having been framed several years ago. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 54-55.

When Basil Manning, the editor of the Hollywood Morning Express, refuses to support the election campaign of Hymie During, the degenerate city boss who wants to be mayor, Hymie threatens to expose the fact that Manning once served time in the state pen. Billy Hudson, known as the "Hollywood Reporter," wants to marry Manning's daughter, Lois, and the old man offers to give his consent to the match if Billy can come up with some dirt on Hymie. By chance, Billy learns that Hymie runs a gambling den in his house, and, with the aid of Dell Crossley, the paper's photographer, he gets a picture of the den which Manning headlines on the front page. Billy marries Lois, and Manning, having at last found the man who framed him years earlier, finally stands free of the stigma of a criminal reputation. American Film Institute Catalog of Feature Films


Theme: Newspaper melodrama, hero of which obtains photo that swings election against crooked political boss, lifts stigma of false prison sentence from newspaper owner, compels political boss to marry woman he wronged, and wins newspaper owner's daughter.

Motion Picture News, Book Guide Section, May 13, p. 1926, p. 31
The Hollywood Reporter, featur-
ing Frank Merrill, at the Park thea-
tre today, is a splendid tribute to the
ewspaper fraternity. The plot centers
around an editor’s determination
to play fair with his readers and
clean the town of dirty politics. In
the cast are Charles K. French,
Peggy Montgomery, William Hayes,
Jack Richardson, and Violet Schram.
Chapter 8 of “Snowed In” and a
Pathé comedy, “The Divorce
Dodger,” will be screened.

The Post-Star, Glens Fall, New York, April. 2, 1926, p. 9

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Basil Manning, Billy Hudson, Dell Crossley). Group.
Ethnicity: White (Basil Manning, Billy Hudson, Dell Crossley). Unspecified.
Media Category: Newspaper
Job Title: Editor (Basil Manning). Reporter (Billy Hudson). Photojournalist (Dell
Crossley). Miscellaneous.
Description: Major: Basil Manning, Billy Hudson, Positive.
Description: Minor: Dell Crossley, Positive. Miscellaneous, Neutral
Honeymoon Squabble (1926)
Newlywed is shocked by what she reads in a newspaper.

*Motion Picture News*, March 6, 1926, p. 1108
"A Honeymoon Squabble"

(Universal—Comedy—Two Reels)

DNA MARIAN has the chief role in this, and as a newlywed arrives at the honeymoon hotel. She makes hubby scratch off “and wife” from the register and takes a separate room. Another couple do likewise. Naturally the suspicion of hotel employes is aroused and the house detective assigned to ferret out the mystery. From behind a potted palm he watches the couples tossing messages back and forth, then he orders the husbands to leave. Wives and husbands become all mixed up, and the detective makes things worse by a stiff pursuit through the halls and rooms. Marriage licenses finally clear everybody. Though most of the comedy is based on the chase, the subject has a lot of humor, thanks principally to some accomplished work by the gent burlesquing a detective. He is very good.—Sumner Smith.

Motion Picture News, March 6, 1926, p. 1108 – Moving Picture World, January 30, 1926, p. 473
Exhibitors Herald, February 20, 1926, p. 80

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
Hot Dog Cartoons: Pete the Pup (1926)
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup in this combination live action and animated silent cartoon series.
The Pete the Pup series was also called Hot Dog Cartoons.
The live action parts involved Walter Lantz at his animators table drawing the cartoon (like the Koko the Clown series). Traditional, Hand-drawn Animation.

Walter Lantz began producing the Pete the Pup cartoons as a replacement for Dinky Doodle; Dinky's companion series, Unnatural History, carried on uninterrupted.
The Pete cartoons utilized a similar format to both Dinky and Unnatural History: live action combined with animation. In the films, the animated Pete the Pup lives in a large, three-dimensional dollhouse located in Walter Lantz's home. Narratives in the Pete cartoons are not much different from those in the Dinky cartoons; and one could say that Pete is simply Dinky in a dog costume. The smart-alecky Pete alternately heckles and is heckled by the live-action Lantz.
The last Pete cartoon, released May 27, 1927, wrapped up not just the Pete series but the entire era of Lantz's tenure at the studio. More importantly, it marked the last commercial release of an entertainment-based animated cartoon from the Bray Studios. J. R. Bray, sensing that audiences were growing tired of cartoons, surmised there was no lucrative future in the industry and shuttered his animation department.
Walter Lantz went on to bigger successes; directing Oswald the Lucky Rabbit after Disney's loss of that character, then finding fame for producing series such as Andy Panda and Woody Woodpecker. Lantz outlived all of the other major Bray directors and passed away in 1994.
Hot Dog Cartoon: For the Love of Pete (1926)
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup in this live action cartoon series.

The cartoonist himself appears throughout the cartoon with his new character “Pete, the Pup.” Lantz discovers his pants have been stolen – the only pair he owns. He immediately calls on Pete the Pup by phone for assistance. Pete is taking a bath and is annoyed at being disturbed so he squirts water through the phone until it drenches the cartoonist on the other end. Finally Pete shows up in person through the phone and the cartoonist tells him what he wants from him. Pete goes on a search for a pair of pants and returns successful after a series of adventures. Summary Notes

Motion Picture News, September 11, 1926, p. 1006
“For the Love of Pete”
Hot Dog Cartoon—Bray Prod.
Clever Cartoon

Type of production...1 reel animated

Walter Lantz, the cartoonist of “Dinky Doodle” fame, starts this one off as the first of a new series featuring a new character, “Pete, the Pup.” The artist himself appears throughout the footage with the cartoon drawings, resulting in one of the most original combination cartoons ever offered in this field. Throughout, the ideas are original, and the gags follow each other in profusion. The artist discovers his pants have been stolen—the only pair he possesses. He immediately calls Pete the Pup by phone for assistance. Here some unique stunts are worked in combination cartoon technique. Pete is in the midst of a bath. Annoyed at being disturbed, he squirts water through the phone which drenches the cartoonist on the other end. Finally Pete appears in person sticking through the transmitter, and learns what the artist wants of him. Then the pup starts a neighborhood search for a pair of pants, and returns successful after amusing adventures. Pete is a new and welcome addition to the cartoon characters. He’s good.

*The Film Daily*, September 19, 1926, p. 12
Status: Print may exist
Unavailable for Viewing

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

**Hot Dog Cartoon: Pete’s Haunted House (1926)**
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup in this live action cartoon series.

The cartoonist sees Pete the Pup in his little house reading about spooks, so he drops skeletons down the chimney and shoves apparitions in the windows. Lantz also picks up the cardboard house until the pup thinks he is in the middle of a major earthquake or hurricane. Pete finally figures it out and blows the cartoonist up with a giant firecracker.

---

*Motion Picture News*, October 23, 1926, p. 1592
*Moving Picture World*, October 16, 1926, p. 427
Scenes from *Pete’s Haunted House* (1926)

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None
Hot Dog Cartoon: Pete’s Party (1926)
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup in this live action cartoon series.

Cartoonist Walter Lantz (in live action) gives Pete a birthday party.

Motion Picture News, November 6, 1926, p. 1776

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None
Hy Mayer Sketches (1926)
After working as a magazine illustrator in Munich, Paris (Le Figaro Illustre), and London (Pall Mall Gazette), he emigrated to the United States in 1886. In 1893 he moved to New York, and illustrated a number of children's books. He was a political cartoonist for the New York Times from 1904, and then in 1914 chief cartoonist of Puck. From 1909 to 1917 he contributed artwork to early films such as the Universal Animated Weekly newsreel series. He created and directed the original "Travelaughs" series, released through Universal Studios from 1913 to 1920, and the "Such Is Life" series, with titles Such Is Life at a County Fair (1921) and Such Is Life in Munich (1922), released by Film Booking Offices of America from 1920 to 1926. These two short subject film series combined animation with live action film taken in exotic locations. He is credited with directing over 100 short films from 1913 to 1926.

Titles in 1926 include The Family Album, A Pup’s Tale, Nuremberg the Toy City, Tripping the Rhine, Skits ‘n’ Sketches.
“Tripping the Rhine”—Pathe

Splendid, Imaginative Material
Type of production......1 reel com-
bination cartoon and pictorial.
Cartoonic novelties come and go,
fluctuating in merit and appeal, but
it seems that Hy Mayer can go on
forever with a perfect assurance of
putting arresting features in the pen
and ink impressions of his travels
abroad. The current release takes the
spectator through regions that are
nothing short of pastoral master-
pieces, and in this case, interspersed
as they are, with humorous touches
of good natured satire from the very
facile pen of the comic artist, we
have a novelty that should have the
folks out front feeling that they
haven’t had enough when the final
foot of film passes the shutter. In
this particular type of work, there
seems to be nothing at all on the
market to compare with Mayer’s
sparkling travelogues, from a point
of imaginative quality, keen discern-
ing irony, and pictorial entertain-
ment.

The Film Daily, December 5, 1926, p. 21

“Tripping the Rhine”
(Pathe-Hy Mayer Sketch Book—One
Reel)

FOR this particular contribution of that
talented traveler-artist, Hy Mayer, he has
selected a part of the world that he is doubly
familiar with. The Rhine was near the scene
of his birthplace and also the cause of his many
and frequent revisits. Going up the river on
the typical Rhine steamer he brought back to
the reviewer memories of many years ago on
a similar trip. The photographer goes ashore
often to get scenes and types that the boat itself
does not afford. There is the usual clever
blending of drawings and camera-shots of people
and things, the artist himself often figuring
in the camera man’s shots. I need add no
greater praise than that it is up to the Hy
Mayer standard—PAUL THOMPSON.

Motion Picture News, November 27, 1926, p. 2051

“Nurnberg the Toy City”
(Pathe—Hy Mayer Sketch Book—One
Reel)

HERE is another delightful addition to the
contributions to the screen of an acknowl-
edged master-artist of the newspaper and screen
worlds. He depicts with the camera famous
spots in the city noted for its toy manufactur-
ing and combines these with drawings of the
characters and scenes blending these with an
almost uncanny cleverness. The city itself is
unusually picturesque; that I remember from
personal experience, and Mayer has taken full
advantage of its possibilities with camera and
brush or pencil. One of his stunts is to draw
a face or a scene and then have this dissolve
into an actual photograph which might have
been inspired by the drawing. It enters the
world of the mystic so mysterious and in-
triguing is the result. Again hats off to Hy
Mayer and his contributions to the screen.—
PAUL THOMPSON.

Motion Picture News, October 30, 1926, p. 1682
“Nuremberg, The Toy City”—Hy Mayer—Pathé

Exceedingly Clever

Type of production... 1 reel cartoon
This sketchbook impression is taken from both life and imagination in one of the most picturesque medieval communities in the world. Age-old Bavaria, its people and customs, come to life through the clever manipulation of both pen and camera. Mayer works in his usual double-exposure method, achieving in each case a most startling similarity between subjects that must at first have seemed totally dissimilar. Thus, through this craftsman’s art, one sees a Nuremberg created by a vivid imagination based on actual eye-impressions. The houses are grouped together in regular toy fashion, like a child’s dream images. These are of a varied nature, the moats of old castles vying in appeal with primitive, rumbling carts drawn by ancient donkeys, and so on. To lovers of things artistic, this should prove very appealing. Nor, does it seem that any type of person with the slightest endowment of imagination, could fail to enjoy this novelty from one aspect or another.

The Film Daily, November 21, 1926, p. 18

Status: Prints may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Hy Mayer)
Ethnicity: White (Hy Mayer)
Media Category: Newspaper
Job Title: Illustrator (Hy Mayer)
Description: Major: Hy Mayer, Positive
Description: Minor: None
The Impostor (1926)
Reporter Bruce Gordon (James Morrison).

Reporter Bruce Gordon (James Morrison) trails Judith Gilbert (Evelyn Brent) because he believes she is a member of a gang of jewel thieves and wants to reform her. Gilbert is actually trying to recover a valuable piece of jewelry stolen from her brother and has even resorted to posing as a prostitute to infiltrate the gang. Gordon rescues her when the villain locks her in a cellar and she nearly suffocates after breaking a gas pipe trying to escape. After the complications are straightened out, Gordon proposes to Gilbert.


Dick Gilbert, the dissipated son of a wealthy family, is forced to raise money to pay off gambling debts and uses a valuable family jewel as security for a loan from Prince Borkoff, but it is stolen by Morris, a gambler. To save face for Dick, his sister Judith determines to recover the gem, and in the guise of Canada Nell, a girl of the streets, she meets Morris, who becomes infatuated with her. She learns that Mrs. Smith, a social climber, has purchased the jewel and (finding that it is stolen) plans to use it to further her position. Judith impersonates herself at a party and retrieves the jewel; through a series of maneuvers she evades capture by De Mornoff, a jewel thief, and returns the jewel to the family safe just before her brother pays off his debt. Bruce Gordon, a reporter, who wishes to reform her, arrives with the police on the tail of the gang; Judith reveals her true identity and accepts the proposal of Gordon. *American Film Institute Catalog of Feature Films*

*Exhibitors Herald*, May 1, 1926, p. 62
“The Imposter”—F. B. O.

Evelyn Brent in Exciting Melodrama of Rich Girl Who Posed as Crook to Aid Her Brother

Reviewed by C. S. Sewell

CAST:
Judith Gilbert ......... Evelyn Brent
Dick Gilbert ............ Currey Nye
Gordon ............... Jim Morrison
McKerrow .......... Frank Leigh
Lefty ............... Jimmy Quinn

Story by Clifford Howard
Scenario by Ewart Adamson
Directed by Chet Wither

5,457 Feet

The story centers around the masqueradeushowt/about the arrest of the crooks and reveals her identity to the astonished reporter and also the fact that he has won her love.

Miss Brent gives a pleasing and capable performance and is assisted by a competent cast headed by Jimmy Morrison as the reporter, while Frank Leigh is cast as the principal crook, a polished villain.

There is good suspense in several of the scenes and while some of the developments are quite implausible and the punch rather theatrical they are of the kind that have proven sure-fire with the melodrama fans.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Bruce Gordon)
Ethnicity: White (Bruce Gordon)
Media Category: Newspaper
Job Title: Reporter (Bruce Gordon)
Description: Major: Bruce Gordon, Positive
Description: Minor: None
International News No. 5 (1926)
Radio News. Behind the scenes at popular radio station. Millions of fans hear latest news from screenland broadcast by W E N R.

Exhibitors Trade Review, January 16, 1926 p. 20

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Radio
Job Title: Unidentified Radio News Staff
Description: Major: Unidentified Radio News Staff, Neutral
Description: Minor: None
Appendix 18 – 1926

International News No. 10 (1926)
Cameraman. Capt. Ariel Varges, International News Cameraman Celebrity captures Christian General Feng as he wins a decisive battle and the city of Tientsin, China falls.

Exhibitors Trade Review, February 6, 1926, p. 22

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Capt. Ariel Varges)
Ethnicity: White (Capt. Ariel Varges)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Capt. Ariel Varges)
Description: Major: Capt. Ariel Varges, Positive
Description: Minor: None
Appendix 18 – 1926

International News No. 12 (1926)
Cameramen. International Newsreel Cameramen “shoot” big game with lenses, not rifles and the results are some striking pictures.

Exhibitors Herald, February 20, 1926, p. 92

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newsreel
Job Title: Photojournalists-Newsreel Shooters (Cameramen)
Description: Major: Cameramen, Positive
Description: Minor: None
International News No. 34 (1926)
Journalists. Pan-American journalists inspect the sesqui site in Philadelphia, Pennsylvania

Motion Picture News, May 8, 1926, p. 2261

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Journalists)
Description: Major: Pack Journalists, Positive
Description: Minor: None
**International News No. 35 (1926)**
Editors. California editors are treated today on a trip to a stone pile (deliberately stacked stone) in Inglewood, California

*Motion Picture News, May 8, 1926, p. 2261*

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Editors)
Description: Major: Editors, Positive
Description: Minor: None
International News No. 54 (1926)
Cameraman. Movie camera reveals subterranean wonders, strange and fantastic formations pictured when “Cave of the Winds” is opened to an International News Photographer.

Exhibitors Herald, July 17, 1926, p. 58

Status: Print may exist
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
International News No. 61 (1926)
Cameraman. International News Cameraman corners a rare Chinese anteater in Fukien, China.

Status: Print may exist
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
International News No. 100 (1926)
Newspaper. Hearst Newspapers sends a private car in Baltimore, Maryland, to bring maimed children to see the magician Thurston as guests of the newspaper.

Motion Picture News, December 25, 1926, p. 2428

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: Unidentified News Staff, Positive
Description: Minor: None
Is That Nice? (aka Is It Nice?) (1926)
Cub Reporter Ralph Tanner (George O’Hara) of the Morning Standard. Newspaper Owner-Publisher Horace Wildert (Roy Laidlaw). Managing Editor Sherman Dyke (Charles Thurston).

Cub Reporter Ralph Tanner (George O’Hara) writes a scathing expose on politician John Gorman (Stanton Heck) and gives a copy to a girl in the outer office. Newspaper Owner-Publisher Horace Wildert (Roy Laidlaw) and Managing Editor Sherman Dyke (Charles Thurston) discover Tanner has no evidence to back up the story and that the girl has gone to Gorman with the article. Disguised as a window cleaner, Tanner infiltrates Gorman’s office and gets documents that substantiate his article. Despite the element of political intrigue, the film contains a good deal of slapstick comedy. Listed in some sources as Is that Nice? Jack Collins is also credited as a writer in some sources. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 55

Ralph Tanner, an enthusiastic cub reporter, writes a potentially libelous story on John Gorman, the city's political boss, and en route to show proofs to Wildert, the newspaper owner, he shows a copy to a girl in the outer office. Wildert and his managing editor, Dyke, are delighted until they learn Ralph has no evidence to back up his article and that an unknown girl has a copy of the piece. Ralph discovers that the girl has gone to Gorman with the article, and disguised as a window cleaner, he makes his way to Gorman's office. Following a complication involving Winnie Nash (a husky stenographer), Ralph and the girl, Doris Leslie, obtain documents from Gorman that substantiate the article. American Film Institute Catalog of Feature Films
IS THAT NICE

Doris Leslie............................Doris Hill
Bill Schultz.........................Red Kirby
O’Brien..............................Ethan Laidlaw

Farceful handling of a cub reporter tale to mediocre results. Some funny incidents and quite a few unfunny ones. Total spells one day.

In eruminating papers in the crooked politician’s safe, and it is up to the cub reporter to get them. He gets them, of course, with the aid of a girl who turns out to be a daughter of the local judge.

All incidents are laced for laughs. The cub stumbles around on skyscraper windows, makes wild automobile chases and dons various disguises. Title writer probed to the hilt for gags, finding some and hitting wild for plenty.

With the director also out to have his laugh at any price, things pan out a trifle too ridiculously to catch on as farce.

The photographer alone of the technical boys kept his eyes open for comedy, turning out some good skyscraper and chase stuff. Close-ups weren’t as good, expressing a distinct dislike for makeup at times.

George O’Hara is funny when they work him mildly. In the far-fetched farce he has a tough time. Doris Hill is sweet in the face and displays ability as a light actress. Support almost entirely at the mercy of the story, but still convinced that it is competent.

Those scattered laughs are the only forte.
Palace Presents Lively Comedy Of Newspaper Life

George O’Hara Has Lead in ‘Is That Nice?’ Featured Tonight Only

Sparkling throughout with well-sustained humor that frequently bursts out into roars of laughter, George O’Hara’s new FBO production, “Is That Nice?” comes to the Palace for this evening only. The story, while essentially a farce on newspapers and political controversies, is nevertheless adroitly written and splendidly acted, and the suspense keeps mounting to the fast and furious climax.

O’Hara, as the cub reporter-hero of the tale, plunges into difficulties at the start when he seeks to recover the proof-sheets of a highly libellous story he has written about the political boss of the town. An intriguing and mysterious heroine is apparently bent on turning the sheets over to the boss himself, and the situations that develop from the reporter’s frantic efforts to forestall her and to secure evidence of the boss’s shady doings, afford opportunity for a continuous series of alternating exciting moments and hilarious actions.

The star himself is exceptionally pleasing and versatile, and gets over his difficult role in a superb fashion. Doris Hill is delightful as the dainty little heroine, and Babe London and “Red” Kirby provide much of the comic moments. Stanton Heck as the boss, Ethan Laidlaw as his assistant, and Charley Thurston as the editor of the paper are all excellently cast, as is Roy Laidlaw as the owner of the paper. Del Andrews has directed the production with telling effect. Paul Ganglin wrote the continuity from Walter A. Sinclair’s magazine story of the same name. The story is among the most novel ever brought to the screen, and fairly teems with opportunities for clever comedy and fast and furious action. There is not a dull moment in the show, and there are places where the sighs of relief are audible when some close or devilish stunt is finally performed in safety. As a thrill farce it is supreme, and the clever young star may well be proud of his work.

Also on the double feature bill will be “Romantic Rogue,” a story of real adventure, with an all-star cast.

Newspaper is theme of “Is That Nice”

Motion pictures of the newspaper game have been legion—but a new treatment of the “fourth estate” is brought out in FBO’s new George O’Hara film, “Is That Nice,” which opened at the Park Thursday for the remainder of the week. A clever and uproarious burlesque on newspapers and politics is the underlying theme of the picture, in which O’Hara as the ambitious cub reporter manages to keep in continuous hot water from beginning to end—and incidentally given a delightful and scrupulously funny interpretation of the role.

Doris Hill, the mysterious girl who is the cause of most of O’Hara’s troubles throughout the story, ends up as a charming heroine, Stanton Heck and Ethan Laidlaw as the political boss and his henchman, are excellent in their roles, and “Red” Kirby and Babe London furnish a large share of the comic relief. Roy Laidlaw and Charley Thurston give fine characterizations of the newspaper owner and editor.

Del Andrews’ direction is splendid, and he has achieved great results in his handling of the threads of the plot and the well-knit climax. The continuity was made by Paul Ganglin, the noted scenario writer, from an original magazine story by Walter A. Sinclair.

gay story of a pitted groom who finds a new romance and loads of

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Ralph Tanner, Horace Wildert, Sherman Dyke). Female (Doris Leslie, Winnie Nash). Group.
Media Category: Newspaper
Job Title: Reporter (Ralph Tanner). Publisher (Horace Wildert). Editor (Sherman Dyke). News Employees (Doris Leslie, Winnie Nash). Miscellaneous.
Description: Major: Ralph Tanner, Horace Wildert, Sherman Dyke, Positive.
Jane’s Engagement Party (1926)
Newspaper story reveals that a man is wanted for bigamy causing all sorts of problems for the girl he wants to marry.

Motion Picture News, October 30, 1926, p. 1682

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
The Jazz Girl (1926)
Reporter Rodney Blake (Gaston Glass).

A woman turns detective to catch rumrunners and meets a reporter who is also after them. Both believe the other is involved in the liquor business, but they eventually join forces to catch the gang’s ringleader.

---

Another good title blown.

"The Jazz Girl" should have been above a corking lively story suitable to the billing. Instead it’s a stupid tale of a girl tired of modern society turning amateur detective to catch rum runners, and meeting a reporter sent out for a story on the same thing, which each believing the other to be in the liquor traffic. The boss runner himself stands between the two.

Story forced, with the impression left whoever responsible made it up as they went along.

It also brings out sharply that to be good screen actors there must be material. Here at least the actors were unable to rise above it, and that’s likely true for all screen stories. Not only Gaston Glass as the reporter and Edith Roberts as the girl were pitiful at times, but the direction most often was even more so.

"The Jazz Girl" will do for the double bills and the smallest, but the chances are that Louis Rogers, its producer, could have made more selling that title than he will out of this mis-product.

---

The Film Daily, June 19, 1927, p. 6
Variety, June 15, 1927, p. 25
Status: Unknown
Unavailable for Viewing

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

**Kiki (1926)**

Newsie Kiki (Norm Talmadge) is a Paris street gamin who graduates from newspaper-seller to chorus girl. She ekes out a living selling newspapers on the streets of Paris. Newsboy Pierre (Frankie Darro), Kiki’s friend.
She'd a hopeless start
In life's grim game.
No family or fortune—
Not even a name.
But an eye for a hearth
A tooth for sweets.
And a character founded
On corners of streets.
Kiki, a Parisian gamine who lives by her wits, graduates from newspaper seller to chorus girl, but is fired from the theater when she quarrels with Paulette, the star and sweetheart of Monsieur Renal, the manager. Renal relents when Kiki begs for help, and takes her to dinner, much to the chagrin of Paulette. The jealous Paulette intrudes upon their dinner, accompanied by Baron Rapp, whom she is secretly wooing. When she tries to humiliate Kiki, Renal takes Kiki to his home where he becomes intrigued with her beauty. Kiki continues to feud with Paulette, who conspires with the baron to lure the girl away from Renal. Following a hair-pulling match with Paulette, Kiki feigns catalepsy. Renal's sympathy turns to love, and when Kiki finally "wakes up," she kisses him, prompting Renal to propose marriage. American Film Institute Catalog of Feature Films
Kiki
(First National—8299 Feet)
(Reviewed by George T. Pardy)

This film version of David Belasco’s big stage success508 is a worthy successor to the original entertainment.6-8 It gets over with unflagging zippy and unimpaired momentum, provides Norma Talmadge with a role in which that noted star shines resplendently and measures up as a comedy that will delight fans in general and register rich box office returns. You never get tired watching the antics and artful plotting of this Paris street-girl heroine, who graduates from the status of newspaper peddler to chorus girl, fixes her somewhat tigerish affections on a theatre manager, ousts her rival with impish cunning and enjoy the finale with her marital quarry safely hooked. Miss Talmadge is an ideal Kiki, always amusing, but manages to shade the humor of the part with a touch of pensiveness, like the genuine artiste she is. Ronald Colman a likable hero, support capital.

THEME. Paris chorus girl falls in love with theatre manager, has star actress for rival, fascinates him, successfully evades plotters, outwits star, gets man.

PRODUCTION HIGHLIGHTS. Excellent theatrical and Paris atmosphere and settings. Star’s work. Scenes where Kiki drinks too much champagne and fakes a catalepsy.

EXPLOITATION ANGLES. Refer to successful Belasco stage production. Bill as sparkling French romantic comedy. Feature Norma Talmadge, Ronald Colman, Gertrude Astor.

DRAWING POWER. A good card for any house, large or small.


THE CAST
Kiki .......................... Norma Talmadge
Renal .......................... Ronald Colman
Paulette .......................... Gertrude Astor
Baron Rapp ..................... Marc MacDermott
Adolphe .......................... George K. Arthur
Brule ............................. William Orlamond
Pierre ............................ Frankie Darro

Adapted from stage play by Andre Picard. Director, Clarence Brown.

SYNOPSIS. Kiki, Paris street gamin, graduates from newspaper-seller to chorus girl and incurs enmity of Paulette, star and sweetheart of theatre manager Renal. Latter becomes interested in Kiki and a battle of wits and counterplotting takes place between her and the star. Baron Rapp persuades Kiki that Renal loves her rival and she is about to elope with him but gets wise in time. After many adventures Kiki triumphs and wins Renal.

Motion Picture News, April 17, 1926, p. 1835
KIKI


Kiki ............... Norma Talmadge
Victor Renal ........... Ronald Colman
Paulette .......... Gertrude Astor
Baron Rapp ........... Marc MacDermott
Adolphe .......... George K. Arthur
Brule ............ William Orlamond
Joly .......... Erwin Connelly
Pierre .......... Frankie Darro
Pastryman ......... Mack Swain

When Jos. M. Schenck bought this picture from Belasco and paid about $75,000, Variety published the story, and it met with denials on all sides. If $75,000 is really the price paid—it wasn’t too much, “Kiki” has made a whale of a good comedy, not as well suited to Miss Talmadge as many other vehicles, but so filled with situations, slapstick and laughs that in its present excellent scenario form, there’s not a chance of its flopping before a real audience.

Most peculiar of all is Miss Talmadge in the title part. She is not a comedienne and never has been; she is too large and too tall for the part. But with all these things against her here, she gives a creditable and amusing performance, which, if it isn’t as subtle as it might have been, is about as effective as possible in its slapstick way. Miss Talmadge falls over couches, gets kicked out into the alley, kicks a valet around, does a little rolling over the floor and is a general roughneck.

The story, as almost anybody in a city of any size will remember, is of a Parisian gamin who falls in love with Victor Renal, a revue manager. She joins his show, ruins the opening night, but by her keen mind and various methods of trickery, so ingratiates herself into his affections that in the end he is only too glad to give up his old sweetheart and marry her.

And Kiki, despite her vicious temper and uncivilized ways, is as pure as snow and determined to keep herself so until the time when she marries. Thus, is the curse of the French play taken off, for in photoplay form, this is thoroughly in keeping with the requirements.

Ronald Colman, as the adored man, does well; ditto Marc MacDermott as an old roue. Numerous smaller parts are well taken.

Aside from the work of Miss Talmadge, Clarence Brown, the director, is entitled to much credit, for his handling is apparent in many spots. Moreover, the scenario is unusually fine, while the physical end of the production is lavish, solid and handsome.

Thus, as a whole, “Kiki” is just one more good picture made by Joe Schenck with Norma Talmadge starred. If any other screen act-
“Kiki”—First National
Norma Talmadge a Hit in Light Comedy Role, Production Offers Delightful Entertainment

Reviewed by C. S. Sewell

CAST:
Norma Talmadge
Renato
Pauline
Bette Hapgood
Adolphe
Georges Arthur

FRENCH
Scenario by Haka Krall
Directed by Clarence Brown

Moving Picture World, April 17, 1926, p. 532
Kiki

Distributor: First National
Producer: Clarence Brown
Length: Undetermined

DIRECTOR ...........CLARENCE BROWN

PLAYERS

Kiki ......................Norma Talmadge
Renal .....................Ronald Colman
Paulette ..................Gertrude Astor
Baron Rapp ...............Marc MacDermott
Adolphe ....................George K. Arthur
Brule .....................William Orlamond
Joly ........................Erwin Connelly
Pierre ......................Frankie Darro
Pastryman ..................Mack Swain

TYPE: Comedy drama.
THEME: Rival love.
TIME: The present.

STORY: A Paris street gamine becomes a chorus girl and incurs the enmity of the manager's sweetheart, who conspires to humiliate her. The manager feels pity for the waif and falls in love with her. The jealous sweetheart plots with a Baron to get rid of her rival, but the chorus girl discovers the plot and pretends she has a case of catalepsy. The Baron loses interest in her at this point, but the manager's love deepens. Realizing she has thoroughly won his love the girl stops feigning catalepsy and lets her rival hear the exchange of vows over the telephone.

HIGHLIGHTS: Kiki as a chorus girl. . . Scene in which Kiki becomes intoxicated. . . Plot to have Kiki elope with the Baron. . . Scene in which Kiki feigns catalepsy. . . Exchange of vows over the telephone.
KIKI


Kiki... Norma Talmadge
Victor Reno... Ronald Colman
Paula... Geraldine Astor
Baron Ramp... Marc MacDermott
Adolphe... George K. Arthur
Bula... William Orlamond
Joly... Erwin Connelly
Pierre... Frankie Darro
Patsyman... Mack Swain

When Jos. M. Schenck bought this picture from Belasco and paid about $75,000, Variety published the story, and it met with denials on all sides.

If $75,000 is really the price paid—it wasn't too much. "Kiki" has made a whale of a good comedy, not as well suited to Miss Talmadge as many other vehicles, but so filled with situations, slapstick and laughs that in its present excellent scenario form, there's not a chance of its flopping before a real audience.

Most peculiar of all is Miss Talmadge in the title part. She is not a comedienne and never has been; she is too large and too tall for the part. But with all these things against her here, she gives a creditable and amusing performance, which, if it isn't as subtle as it might have been, is about as effective as possible in its slapstick way. Miss Talmadge falls over couches, gets kicked out into the alley, kicks a valet around, does a little rolling over the floor and is generally roughneck.

The story, as almost anybody in a city of any size will remember, is of a Parisian gamin who falls in love with Victor Reno; a revue manager. She joins his show, ruins the opening night, but by her keen mind and various methods of trickery, so ingratiates herself into his affections that in the end he is only too glad to give up his old sweetheart and marry her.

And Kiki, despite her vicious temper and uncivilized ways, is as pure as snow and determined to keep herself so until the time when she marries. Thus, is the curse of the French play taken off, for in photoplay form, this is thoroughly in keeping with the requirements.

Ronald Colman, as the adored man, does well; ditto Marc MacDermott as an old rogue. Numerous smaller parts are well taken.

Aside from the work of Miss Talmadge, Clarence Brown, the director, is entitled to much credit, for his handling is apparent in many spots. Moreover, the scenario is unusually fine, while the physical end of the production is lavish, solid and handsome.

Thus, as a whole, "Kiki" is just one more good picture made by Joe Schenck with Norma Talmadge starred. If any other screen act-

Variety April 7, 1926, p. 36
Status: Print exists in the Library of Congress film archive; in the Czech Film Archive; in the Museum of Modern Art film archive; and film holdings of Cohen Media (Raymond Rohauer collection).
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Female (Kiki). Male (Pierre).
Ethnicity: White (Kiki, Pierre)
Media Category: Newspaper
Job Title: News Employees (Kiki, Pierre)
Description: Major: Kiki, Positive.
Description: Minor: Pierre, Positive

**Kinograms No. 5147 (1926)**
Cameraman. Kinograms Cameraman braves death to photograph a battle between fierce yaks.

*Motion Picture News, February 16, 1926, p. 298*

Status: Print may exist
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
Kinograms No. 5149 (1926)
Cameraman. Kinogram’s Cameraman discovers a river that “runs uphill.”

Motion Picture News, February 16, 1925, p. 298

Status: Print may exist
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
**Kinograms No. 5151 (1926)**
Cameraman. Gene Lamb, Kinograms Newsman, films industrial activities of natives of Tibet.

*Exhibitors Herald*, January 16, 1926, p. 75

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Gene Lamb)
Ethnicity: White (Gene Lamb)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Gene Lamb)
Description: Major: Gene Lamb, Positive
Description: Minor: None
Kinograms No. 5156 (1926)

Cameraman. Gene Lamb, Kinograms Cameraman leads first white men to cross Tibetan Mountains. The Tibetan Mountains are crossed for the first time. Gene Lamb leads the only white expedition to conquer Alexander III range, a Kinograms exclusive.

Exhibitors Trade Review, January 30, 1926, p. 30 – Motion Picture News, February 6, 1926, p. 668

Exhibitors Herald, January 6, 1926, p. 75

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Gene Lamb)
Ethnicity: White (Gene Lamb)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Gene Lamb)
Description: Major: Gene Lamb, Positive
Description: Minor: None
Kinograms No. 5209 (1926)

Motion Picture News, August 21, 1926, p. 679

Status: Print may exist
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
Kinograms No. 5210 (1926)
Cameraman. Kinograms Cameraman photographs rum chasers at target practice on board U.S.S. Modoc at sea.

Motion Picture News, August 21, 1926, p. 679

Status: Print may exist
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
Kinograms No. 5229 (1926)
Cameraman. Kinograms Cameraman takes pictures from a new type of navy kite.

Motion Picture News, October 23, 1926, p. 1590

Status: Print may exist
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
Kinograms No. 5230 (1926)
Cameraman. Kinograms Cameraman follows schooners tune up for the annual fishermen’s race and gets the thrill of his life.

Motion Picture News, October 23, 1926, p. 1590

Status: Print may exist
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
Lightning Reporter (1926)
Cub Reporter Jimmy Blayne (Johnnie Walker).

Cub Reporter Johnny Walker helps the railroad president beat his rival in the stock market and wins the hand of the president’s daughter. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 55

Young cub reporter Jimmy Blayne helps railroad president Barlow best Hawell, an unscrupulous competitor in the stock market, and falls in love with the Barlow's daughter, Sylvia. American Film Institute Catalog of Feature Films

The American Film Institute Catalog of Motion Pictures Produced in the United States, Feature Films, 1921-1930, p. 435
“The Lightning Reporter”
Ellbee Pict.—S. R. Length: 5415 ft.
GOOD AUDIENCE PICTURE.
IMPLAUSIBLE TO A DEGREE
BUT IT CONTAINS PLENTY
OF ACTION AND ENOUGH
ROMANCE TO SUIT THE
MAJORITY.

Cast...Johnny Walker the cub
reporter who tracks a big story to
earth. Burr McIntosh good as the
railroad president. Lou Archer and
Nelson McDowell a pair of hobo
comedians. Sylvia Breamer, the girl.
Others Joseph Girard, Mayme Kelso.

Story and Production...Comedy
romance. For the exhibitor catering
to the general neighborhood clientele
there are a good many pictures
among the current releases that are
particularly adaptable to his purpose.
“The Lightning Reporter” is of this
order, a familiar little yarn, improb-
able to a degree but snapped up
with fast action, good comedy and
enough romance and action to supply
the full quota of audience pullers.
Given a young cub reported for a
hero, a railroad president and a com-
petitor at odds in the stock market,
a pretty girl as the president’s daugh-
ter and you have the makings of the
sort of picture that seems to
keep on thrilling the regulation fan
crowd that make up the big majority
of picture patrons. Jack Noble plays
right to them all the way through.

Direction...Jack Noble; good.
Author...Tom Gibson
Scenario...Jack Noble
Photography...Harry Davis; good.

The Film Daily, January 30, 1927, p. 7

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jimmy Blayne)
Ethnicity: White (Jimmy Blayne)
Media Category: Newspaper
Job Title: Reporter (Jimmy Blayne)
Description: Major: Jimmy Blayne, Positive
Description: Minor: None
Looking for Trouble (1926)
Editor Jasper Murchison (J. Gordon Russell) operates a small-town newspaper in Texas. It is a scandalous, yellow publication aimed at helping Murchison do whatever he wants.

Jasper Murchison (J. Gordon Russell) operates a small-town newspaper in Texas as a front for jewel smugglers. He prints a scandalous article linking Tulip Hellier (Marceline Day) with Phil Curtis (Edmund Cobb), who works on Hellier's ranch. Cowboy Jack William Pepper (Jack Hoxie) forces him at gunpoint to retract the story. When the gun goes off, Pepper is accused of trying to kill Murchison and becomes an outlaw. Hellier and Curtis were actually meeting to try to help Curtis's wife, who is being held prisoner by a diamond smuggler working with the editor. Eventually Pepper exposes Murchison as one of the smugglers and captures the gang. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 55.

Jasper Murchison operates a smalltown newspaper in Texas as a front for jewel smuggling. He publishes a scandalous notice about Tulip Hellier and Phil Curtis, a young easterner employed on the Hellier ranch. Jack Pepper, known as "Don Quickshot," forces Murchison to retract the story, and during their confrontation a gun is accidentally fired; Murchison tells the sheriff that Jack tried to kill him, and Jack becomes a hunted man. Hiding on the Hellier ranch, Jack discovers that Lou Burkhold, ostensibly bootlegging, is smuggling diamonds in league with Murchison; also that he is keeping Laura, his daughter, from her husband, Phil, so as to involve her in the conspiracy. Jack accuses Murchison of treachery and fraud, brings about the arrest of the gang, and wins the heart of Tulip. *American Film Institute Catalog of Feature Films*
Looking for Trouble

Blue Streak Western, starring Jack Hoxie. Directed by R. N. Bradbury. From the story by Stephen Chalmers. At the Columbus, New York, one day (May 31) as half of double bill. Running time, 49 mins.

An unusually interesting cowboy film is this one of the series of Blue Streak Westerns (Universal). Jack Hoxie is starred and does his normal good job as a smiling, hard-riding cow lad. In it he is Don Quickshot. Why the last monicker is not apparent, for Don does little or no work with the irons.

Unlike its brethren, “Looking for Trouble” holds somewhat of a story. The scenarist exhibits some semblance of continuity, also unusual. Story includes the counterfeiting editor of the town’s newspaper. The editor edits about the yellowest kind of a sheet. But Quickshot forces a personal apology and retraction from the editor after an untruthful and slanderous tale had been printed about the picture’s heroine.

The usual couple of villains and Marceline Day as the girl. Miss Day is a sweet miss. Her graduation from “westerns,” where not a few of the present-day female stars and near stars originated, seems certain.

Faults in the film can be found in the “night” shots and in one of Hoxie’s fistfights. Hoxie hit his opponent on the point of the chin too easily and the receiver got to his feet much quicker than is natural for a man stiffly cuffed on the “button.” It caused snickers. As for the “night” shots, they are too light to seem real. That is a common fault with “westerns.” Either the green tint is too light or the Kleigs are badly played. But then, again, as much of the action in this type of film transpires in the late evening, it would probably be brutal on the eyes to try to distinguish the fast movement of cowboy and horse in a shot of heavy darkness.

“Looking for Trouble” (Continued from page 170)

along the lines of the usual Western with plenty of action furnished by the attempts of the hero to elude the sheriff and some comedy on the sheriff’s part. There is a lot of good riding and a goodly number of hand-to-hand fights including a running encounter in which Jack unhorses three members of the gang.

“Looking for Trouble” offers average entertainment for Jack Hoxie fans and audiences that like “Westerns.”
HOXIE CAN ACT
VERY WESTERN

As ‘Don Quickshot’ In ‘Looking For Trouble,’ He Comes To Empire

Like many another person, Jack William Pepper, known throughout Texas as “Don Quickshot,” started looking for trouble and found plenty of it. His adventures are thrillingly told in a new Universal-Blue Streak Western entitled “Looking for Trouble.” Jack Hoxie is the star of this very entertaining western picture, which is scheduled to run at the Empire theater commencing tomorrow. Hoxie impersonates the character of Jack William Pepper.

Pepper started on his trouble finding expedition when he thwarts the editor of a weekly newspaper published in a border town. Pepper is in love with Tulip, the daughter of a wealthy rancher, and believes she favors the suit of a young easterner. Pepper takes up the fight in behalf of Tulip, and forces the editor to retract. During the argument Pepper’s gun is discharged and Murchison tells the sheriff Pepper tried to shoot him.

Jack and his trouble hunting tendencies bring him into contact with members of a smuggling ring. This provides him with more trouble, especially when he believes Tulip to be involved in the operations of the gang. The sheriff is once more on his trail when Jack throws the contents of Murchison’s office into the street. “Looking For Trouble” is a good Hoxie picture and shows the giant cowpuncher at his best, the management asserts. It was directed by Robert North Bradbury.

Supporting Hoxie are Marcelline Day, James Gordon Russell, William Dyer, Edmund Cobb, Bud Osborne, Peggy Montgomery, Bert DeMarc and Harry Russell.

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Western  
Gender: Male (Jasper Murchison)  
Ethnicity: White (Jasper Murchison)  
Media Category: Newspaper  
Job Title: Editor (Jasper Murchison)  
Description: Major: Jasper Murchison, Very Negative.  
Description: Minor: None
**The Man from the West (1926)**

Newspaper photograph of a woman prompts a ranch foreman to think he has finally found an innocent female, but when she arrives, he is disillusioned to find her as snobbish and “jazzily dressed” as the other women.

Art Louden, foreman of the Bar H Ranch, is contemptuous of the masculine city flappers and effeminate city sheiks who are vacationing on the ranch, and when reproached by the owner, Bill Hayes, for discourtesy to a guest, Art complains that there are no "she-women" left. Seeing a newspaper photo of Iris Millard, he is attracted by her apparent innocence; then she arrives with her father, and Art is disillusioned to find her as snobbish and as jazzily dressed as the others. His disdain, however, causes Iris to play up to his ideas. Carter Blake, who is conspiring to steal some jewels, blames Art for the theft; Blake's partner (Battling Burke) and Slip Hanna double-cross him and abscond with the jewels. After numerous complications, Art overcomes the crooks and rescues Iris. American Film Institute Catalog of Feature Films

The clash between urban and rural life dominates much of the plot of this drama set chiefly on a guest ranch. Art Louden (Art Accord), as foreman of the Bar H, serves as commentator of the contemporary scene as he criticizes the city flappers. He finds the women too masculine and their male companions too effeminate. His ideal woman, Iris Millard, whose picture he has seen in a newspaper, suddenly arrives at the ranch and proves, to his disillusion, to resemble the other guests. Later, one of the guests steals some jewels and tries to blame the foreman. Following several incidents, Acord rounds up the thieves and rescues Iris, whom he decides is different from the other guests. Larry Langman, *A Guide to Silent Westerns*, p. 277

---

**Status:** Unknown

**Unavailable for Viewing**

**Type:** Movie

**Genre:** Western

**Gender:** Group

**Ethnicity:** Unspecified

**Media Category:** Newspaper

**Job Title:** Unidentified News Staff

**Description:** Major: None

**Description:** Minor: Unidentified News Staff, Neutral
Man Rustlin’ (1926)
Reporter Buck Hayden (Bob Custer) of The Daily Bugle. Editor Pop Geers (Sam Allen). Eastern Editor. Syndicate office.

At the urging of sweetheart, Mary Wilson (Florence Lee), Buck Hayden (Bob Custer) becomes a reporter for a local paper, run by Pop Geers (Sam Allen). Hayden recovers loot from a stagecoach robbery, among other escapades. His accounts of his adventures earn him a syndicated column from an eastern newspaper(s), and he marries Mary. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 55

Exhibitors Herald, January 16, 1926, p. 75
MAN RUSTLIN’

Produced by Jesse J. Goldberg. Released by the Independent Pictures Corp., via Film Booking Offices. Stars, Bob Custer. Story by William Branch. Directed by Del Andrews. Shown at the Columbia Theatre, New York City, one day, April 19, as one of double features. Running time, 43 minutes.

Mary Wilson............Florence Lee
Slim..................Skeeter Bill Robbins
Sheriff Jim Tucker......Jules Cowl
Buck Hayden...............Bob Custer
Pop Geers................Sam Allen
Smudge..................Patt Beggs

As the title indicates: “western.” Hoss ridin’ buckaroo is Bob Custer. He’s not the corn-fed type of gattoting cowhand, but rigged to perfection as the kinda rough-riding bird that urges his superb mount to chain-lightning speed rounds up the dirty cow rustlers, licks ’em single-handed and captures the hull caboodle, whoopee and lickety split.

This picture is not unlike some other Goldbergs that have passed along, but has Bob Custer displaying the riding skill that has made him just as fast and important in “westerns” as some of the other heroes.

Bob may not be the handsomest of the screen cowboys, but he’s just as quick on his feet, can pull some rough daredevil stuff and ride with any.

It was a lucky day for the westerns when the sweet-faced school marm took up the instruction of the three “r’s” in the wild and woolly.

The young lady shows up in the school room at Desert City, Ariz., and, of course, there’s the usual play by the sheriff, his side kicks and the bashful hero, Buck Hayden, for her smiles.

Usual pull at comedy byplay. And fighting, in which Buck out-wallops cow rustlers and turns them up by his lonely. But what makes the Broadway tenderfoot wonder is that Buck riding hoss’ on into a villainous band of rustlers left his pistol in the holster and why the other shooters didn’t pull when they were known to be quick on the trigger. Might have spoiled a few of the big scenes, hence the hand-to-hand smashing and screwing.

Bob Custer handles himself well and in his thrilling moments gives all that could be desired. But the best acting was done by Sam Allen as old Pop Geers, the editor. He made a corking character out of Pop and his part was unquestionably a redeeming feature.

That the man who titled the film knew something about New York newspaper was evident as he referred to the New York “World” and called William Randolph Hearst “Randle” instead of “Willie.” A “western” that is half and half.

Mark.

Variety, April 21, 1926, p. 38
Motion Picture News, January 16, 1926, p. 306

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (Buck Hayden, Pop Geers, Eastern Editor). Group.
Ethnicity: White (Buck Hayden, Pop Geers, Eastern Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Buck Hayden). Editor (Pop Geers, Eastern Editor). Miscellaneous
Description: Major: Buck Hayden. Positive
Description: Minor: Pop Geers, Eastern Editor Positive. Miscellaneous, Neutral
The Man Upstairs (1926)
The Agony Column, a personals column in a London newspaper, is used by the hero to find his heroine.

Geoffrey West, a traveler and adventurer, sees a girl in a London hotel and uses the personals column of a newspaper to get in touch with her. The girl, Marion Larnard, then sets a test for Geoffrey: he is to write her a letter each day for 5 days and, if he proves himself to be an interesting fellow, she will have dinner with him. As a joke, Geoffrey convinces Marion that he has done away with a certain Captain Fraser-Freer; Marion is, at first, quite concerned, but when she realizes that Geoffrey is jesting, she decides to teach him a lesson. She arranges with Fraser-Freer to disappear and has Geoffrey arrested for his murder. Letting Geoffrey fret for a while, Marion eventually arranges for his release and assures him that he has indeed proved himself to be an interesting fellow. American Film Institute Catalog of Feature Films

Monte Blue stars in this mystery, which was based on a novel by Earl Derr Biggers. Geoffrey West (Blue) is a soldier of fortune who happens to be obsessed with the personals section of the newspaper. While he is in London, he sees pretty Marion Larnard (Dorothy Devore), and uses the personals to strike up an acquaintance with her. Marion instructs him to write her five letters in five days to convince her that he is interesting enough to meet in person. West's five letters spin a tale about how he has murdered Captain Fraser-Freer (John Roche). His story is so believable that Marion buys it. When she finds out it was a joke, she tracks down Fraser-Freer and together they have West thrown in jail for the supposed "murder." When West realizes that the joke is on him, he and Marion are happily united. Janiss Garza, allmovie.com
https://www.allmovie.com/movie/v101348
The Man Upstairs
(Warner Brothers—Seven Reels)

Reviewed by Frank Elliott

A rather diverting, mystery drama with a tinge of comedy and romance that takes the spectator through a maze of strange happenings, all of which ger their start through two persons, the hero and the heroine, reading "The Agony Column," or personals in a London newspaper. It is through personals written by the principals that they get acquainted. Then the girl permits the man to write to her five letters, one each day, to prove he is an interesting fellow and worth knowing. This is the cue for hero to start his story. It is a murder mystery and the heroine is led to believe that her new acquaintance really did kill a certain army officer. In the end learning it is all a joke, she seeks the aid of the officer and two give Mr. Hero some scare in return. Monte Blue as Geoffrey West, a soldier of fortune, has a role well suited to him and Dorothy Devore is good in the principal female part. The remainder of the cast are acceptable.

THEME. Mystery drama. Hero making joke out of murder story has tables turned on him by girl he meets through personal in Agony Column.

PRODUCTION HIGHLIGHTS. Opening sequence, mystery element, Monte Blue's characterization, The auto wreck.

EXPLOITATION ANGLES. Book display of Biggers’ novel. Boost as thrilling mystery story. Play up names of Monte Blue and Miss Devore.

DRAWING POWER. Should do business if exploited. Suits average house.

SUMMARY. A bit too long for material in plot, but succeeds in holding interest although story in screen form is rather involved. Cast does well with parts assigned and production has been artistically mounted.

THE CAST
Geoffrey West...Monte Blue
Marion Larnard...Dorothy Devore
Her Aunt Hattie...Helen Dunbar
Captain Fraser-Frer...John Roche
His Brother Norman...Stanley Taylor
Enright...Carl Stockdale
Mose...Charles Conklin
Author, Earl Derr Biggers. Director, Roy Del Ruth. Photographed by Alan Thompson.

SYNOPSIS. Geoffrey West, traveler and adventurer, with passion for "The Agony Column," uses "personals" to get acquainted with Marion Larnard, whom he sees in London hotel. She invites him to write one letter each day for five days. He leads her to believe he has really murdered Captain Fraser-Frer. The latter and girl have him thrown into jail for "murder" of the Captain, who pretends to be dead. It all ends O. K. and Geoffrey wins Marion.

Press Notice
"THE MAN UPSTAIRS" will be shown on the screen at the Theatre, commencing ... Monte Blue is the star supported by an excellent cast including Dorothy Devore.

Hero and heroine become acquainted through the "personals" of a London newspaper and the former is invited to write a letter daily to prove his acquaintance is worth cultivating. In these letters he starts a mystery story and is about to be charged with murder when he tells police it is all a joke. Then the girl with the aid of an army officer turns the table and gives the hero a real scare actually making him believe he did murder a man.

Catch Lines
It will keep you on the edge of your seat with its thrilling situations. A mystery play that's different, packed with excitements and surprises.
"The Man Upstairs" is the Photoplay.

At the Liberty theater for the first four days of next week they are featuring "The Man Upstairs," the film version of Earl Derr Biggers' story, "The Agony Column," and introducing a new screen team—Monte Blue and Dorothy Devore.

The plot is punctuated with thrills and laughs and is directed by Roy Del Ruth.

"The Agony Column" in a daily newspaper brings together two young people in search of romance and adventure. To gratify the young lady's thirst for excitement the hero creates a mysterious murder which is ultimately attributed to him and for which he is sent to prison. It later develops that the girl had decided to play a joke on him and when she has tested his courage and wits, promises to marry him to atone for her prank.

The supporting cast is an excellent one, and includes Heinnie Conklin, John Roche, Helen Dunbar, Arthur Thalasso, Otto Hoffman, Carl Stockdale and Stanley Taylor.

English literature and folklore is as full of accounts of ghostly visitations, ghostly manifestations and other grisly horrors of the supernatural world as England is full of ancient mouldering castles, and horrible, damp-walled old, dusty, dark, deep dungeons. Such a dungeon and such apparitions enter into the story of "The Man Upstairs."

Great care was taken that the atmosphere of the dungeon sequence should be absolutely authentic and the action effective. Besides the usual methods of portraying such a situation, silhouette was most satisfactorily resorted to.

The latest Pathe News, a Fox comedy and a splendid musical program are the added features.

Leader-Telegram, Eau Claire, Wisconsin, September 5, 1926, p. 5 – Muncie Evening Press, Indiana, October 23, 1926, p. 3

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Unspecified
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Columnist (Agony Columnist)
Description: Major: None
Description: Minor: Columnist, Neutral
Mannequin (1926)
Reporter Martin Innesbrook (Walter Pidgeon)

Martin Innesbrook (Walter Pidgeon), a reporter for his uncle’s newspaper, editorializes against acquitting female criminals just because they are women. His girlfriend Joan (“Orchid”) Herrick (Dolores Costello) is tried for murder after she accidentally stabs a man during a struggle. Attempts are made to use Innesbrook’s editorials against her at the trial, but she is found innocent. It also turns out that Herrick was abducted at birth and her father is the judge at the trial. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 55-56

Annie Pogani, a dull-witted nursemaid who loves children, steals a baby girl from Selene Herrick, a wealthy woman who cares more for auctions than for family life. The girl, known as Orchid, is reared by Annie in an East Side tenement; when Annie dies, Orchid finds work as a model in a fashionable shop, where she meets Martin Innesbrook, a reporter who is making his reputation by writing editorials against the practice of acquitting female criminals just because they are women. During a fight with Terry Allen, a low fellow more used to taking than to asking, Terry is inadvertently impaled on Orchid's brooch. She is brought to trial for
murder and, after a difficult trial, found innocent. Her true identity is finally discovered, and she is reunited with her father, who was the judge at her trial. She and Martin look forward to walking the road of life together. *American Film Institute Catalog of Feature Films*

Adapted from the Fannie Hurst story of the same name, *Mannequin* is the story of Joan Herrick (Dolores Costello), kidnapped in infancy from her wealthy parents (Alice Joyce, Warner Baxter) and raised by a slatternly slum woman (ZaSu Pitts). Growing up a real "looker," Selene manages to find work as a model in an exclusive Manhattan dress shop. She falls in love with crusading newspaperman Martin Innesbrook (Walter Pigeon), who is presently campaigning to prevent beautiful murderesses from escaping the full weight of the law on the basis of their good looks. In due course, Joan is herself accused of murder, causing Martin to regret his "sexless justice" campaign. In a hardly flattering comment on the American legal system, Joan is acquitted when the judge on the case turns out to be her own father. Hal Erickson, *allmovie.com*  
https://www.allmovie.com/movie/v138074
The biggest story among 10,000 manuscripts submitted in the Liberty Magazine Contest.

Fannie Hurst's $50,000 Liberty Magazine Prize Story
"MANNEQUIN"

WITH
Alice Joyce - Warner Baxter
Dolores Costello - ZaSu Pitts

JAMES CRUZE

Produced by WALTER ROYCE

A Paramount Picture
MANNEQUIN

Paramount Production. Adapted from Fannie Hurst’s Liberty Magazine Prize Story. Directed by James Cruze.
Length, 6,915 feet.

CAST AND SYNOPSIS

Selene Herrick .................. Alice Joyce
John Herrick .................... Warner Baxter
Joan Herrick .................... Dolores Costello
Annie Pogani .................... Zasu Pitts
Vivian Merrick .................. Walter Pidgeon
Terry Allen ..................... Freeman Wood
Toto ............................. Charlot Bird

Joan Herrick as a baby is stolen by her nursemaid, a half-wit who has a passion for children. Reared in an East Side tenement under the name of Orchid Sargossa, Joan at the first opportunity, escapes the ugliness of her environment. She takes a position as mannequin in a fashionable shop where she meets Martin Innesbrook, a reporter, coming of fine stock. They fall in love but are unable to marry on account of Martin’s inability to support Joan. Joan gives Martin an idea on which he bases a series of editorials denouncing the practice of acquitting women law-breakers on account of their sex. Terry Allen accosts Joan in her room one night. He picks up the gown which Joan has just removed, and which belongs to her employer. Afraid that he might tear it, she goes after it. In the scramble that follows, Allen falls and in so doing is stabbed through the heart by the belt pin sticking in the dress. Joan is charged with the murder. The jury, influenced by Martin’s articles, are inclined to a conviction, but the final decision is for acquittal. Then it is learned that the judge who tried her is Joan’s father.

By Peggy Goldberg

Essentially a “movie”—a good one withal—which should prove a real money-winner for most exhibitors. It possesses the ingredients that spell box-office value.

On the one hand, we have a production well directed, striking the keynote of human interest, with sensational touches, and augmented by an excellent cast. On the other hand, the treatment of a sociological problem—one which has been and is still being universally discussed—while only superficially dealt with, nevertheless doesn’t altogether fail to supply food for thought. To be sure, the example employed to argue the point is one “which can only happen in the movies”; however, it succeeds in stimulating thought.

It is rather obvious that Fannie Hurst’s story which won the $50,000 Liberty Magazine prize and of which “Mannequin” is an adaptation, was written with an eye to the screen. Situations representing not life itself, but which lend themselves beautifully to the silver screen will only be accepted by the credulous. The less credulous will make the proper discounts and take the net proceeds as good entertainment.

An unusually fine cast includes Alice Joyce, Warner Baxter, Dolores Costello and Zasu Pitts. Dolores Costello gives a beautifully restrained portrayal of the lovely creature who has escaped the mire of her environment.

With four such names as featured in “Mannequin” and the capitalization of the publicity which Fannie Hurst’s winning story has gained, you shouldn’t have difficulty drawing them in.

Exhibitors Trade Review, January 16, 1926, p. 22
“Mannequin”—Paramount

James Cruze Makes Highly Entertaining Film Based on Fanny Hurst’s Prize-Winning Story

Since the film success of “Humoresque,” Fannie Hurst’s name has been to conjure with, but in “Mannequin,” the story which won the Liberty Magazine $50,000 prize she owes much to James Cruze and an exceptionally well-chosen cast of players. Working with the screen in mind, Miss Hurst developed a lot of “sure fire” situations, but with less careful development and direction the story might have gone West for all that. As it is “Mannequin” is powerful and even gripping.

The tension has been carefully sustained to a dramatic close, and rather abrupt cutting eliminates a mass of waste detail following the big scene. But the story is secondary to the players, for the intent of the plot is to develop a situation in which the hero’s editorials against a maudlin sentimentality in favor of women murderers is turned against the woman he loves. This is not action material, and the scenarist has wisely dropped this into second place, seeking to develop interest in the story through the characters rather than the situation.

Most of this interest goes to the three women chiefly concerned: the half-witted nursery girl who steals the little girl, the girl herself, grown to womanhood, and the mother.

The first part affords a wonderful opportunity to Zasu Pitts to prove that she is an actress as well as a comedienne. Her make-up suggests comedy and that she was able to force the character through this eccentric make-up speaks volumes. Not once did she get a laugh where no laugh was intended.

In the later scenes, stronger in their dramatic appeal, she is not so much hampered by her make-up. These she played with restrained force that gave the necessary contrast to the flower-like child. Dudley Costello, as the girl grown to young womanhood, was very effective in what could have been made a whimpering flapper. Alice Joyce, as the mother, dominated the early scenes as the auction-hunting young wife and was her better known self in the later period.

Warner Baxter was capital in a negative sort of role, and Walter Pidgeon played the newspaper man with sincerity. Freeman Wood was given a couple of chances in a tough role, and many unprogrammed characters did well enough to deserve mention.

Mr. Cruze has made “Mannequin” into a fine play, carefully building suspense and holding the tension in growing volume to the very end. He even makes a court room sequence interesting.

Reviewed by Epes W. Sargent

CAST:

Salome Herrick.............. Alice Joyce
John Herrick................ Warner Baxter
Anna Herrick.............. Dolores Costello
Martin Innabrook........ Walter Pidgeon
Ferry Allen............... Freeman Wood
Paula................. Charlotte Bird

Based on magazine story by Fanny Hurst.
Scenario by Francis Asbury.
Directed by James Cruze.
Length, 811 feet.

Moving Picture World, January 30, 1926, p. 483
Mannequin
(Paramount—Seven Reels)
(Reviewed by Frank Elliott)

HERE’S the story that won for Fannie Hurst $50,000 in the contest conducted by Liberty magazine, in co-operation with Paramount. The picture comes to exhibitors following an avalanche of publicity which should not greatly in bringing business to the box office. The magazine also is publishing the serial. James Cruze was given the seven reel job and he has made good. He has turned out a decidedly worth while picture, which tells an interesting romance of a beautiful mannequin whom destiny leads through a maze of adventures before she finds peace and happiness with the man she loves and the parents whom she lost when a baby. Dolores Costello steals the acting honors. There is also a new face in the person of Walter Pidgeon, who is excellent in the role of Martin Innesbrook, Alice Joyce, Warner Baxter and Zaou Pitts contribute much to the entertaining qualities of the offering. Exhibitors should grab this one which already has been sold to the public. Its action is swift, its acting good.

THEME. Society drama. Spans years developing cloak model’s life history.

PRODUCTION HIGHLIGHTS. The 1907 sequence and the abduction of Baby Joan. The scenes in the style shop. Killing of Allen. Trial and climax.

EXPLOITATION ANGLES. Play up the $50,000 Fannie Hurst-Liberty magazine story. Tie up with stores and stands handling Liberty magazine. Try fashion show prologue. Arrange style display with local department stores.

DRAWING POWER. O.K. for the largest houses in the land and all others. Should do business if exploited a bit and will satisfy them after they’re in.

SUMMARY. Exhibitors will make no mistake in booking this one which comes self advertised to your patrons. It is the net result of good work on the part of Fannie Hurst, James Cruze and a great cast.

THE CAST

Selene Herrick........Alice Joyce
John Herrick........Warner Baxter
Joan Herrick........Dolores Costello
Annie Pogani........Zazu Pitts
Martin Innesbrook...Walter Pidgeon
Terry Allen..........Freeman Wood
Toto....................Charlot Bird


SYNOPSIS. Selene Herrick’s weakness for “things” she obtains at auctions, brings on a quarrel with her husband, John. He has hired a nurse, an Annie Pogani, who runs away with the Herrick baby, Joan. Joan is under the impression the baby had been taken away by Selene. The nurse eventually returns and the loss disclosed. Then follows the life history of Joan from the death of Annie, until she eventually is found again by her parents.

Motion Picture News, January 2, 1926, p. 86
Mannequin


This may be a $30,000 prize story, when the advertising angle is considered, but, as a straight story, had it appeared in any magazine and then been offered for pictures, it should have been handed the medal "old stuff." It even has a courtroom scene, and that is something that passed out of pictures.

Why Hurst hasn't anything to do of in turning out this yarn.

A wonder Jimmie Cruze managed to turn out a picture as interesting as it is with the material at hand. From a box-office standpoint "Mannequin" ranks as an average program attraction, and the exhibitor or exhibitors have to judge whether or not the "Liberty" advertising splash is going to get any added money for hits.

One thing "Mannequin" does do—it brings Dolores Costello to the screen in a role in which the girl has a chance to do something, and she may be the biggest bet that has come along among the younger generation of feminine screen players. She is a wallop hit in everything she does in this picture. Alice Joyce in a mother role also stands in the fore as an actress who should be praised, while Warner Baxter as the father handled his earlier scenes very well. But the character work contributed by Zasu Pitts is outstanding, next to little Miss Costello's contribution. Walter Pidgeon as the juvenile lead rather left something lacking in his conception of the role. Freeman Wood as the heavy overshadowed him completely.

"Mannequin" is the story of a half-wit nurse girl who steals the child of her employers and hides away with her in the slums, where the girl grows into lovely young womanhood. Her beauty obtains a position as model in New York's most exclusive shop. There she meets and falls in love with a young newspaper man, he in turn loving her. She advances the thought to him that, in the face of the many acquittals of good-looking women charged with murder, some big paper should advocate "sexless justice." He undertakes to wage the campaign.

In the face of it the girl, in trying to protect herself from the heavy who has forced himself into her room, is charged with killing him, and thus becomes the first girl to face a jury on the "sexless justice" basis. But she is turned loose, just the same, and it is then discovered that she is the long-lost daughter of the judge who presided at her trial. Not much kick to that, is there?

But James Cruze has handled it in a way as to give the young girl every change in the world to score, and she does just that.

Fred.
“Mannequin”
Paramount

GOOD ENTERTAINMENT AND
UNDOUBTEDLY FIRST RATE
BOX OFFICE ATTRACTION.
DOES SOME TUGGING AT
THE HEART STRINGS. MANY
FINE BITS OF DETAIL AND
ATMOSPHERE.

Cast. . . . . Alice Joyce splendid as the
mother although she doesn’t always
photograph attractively. Dolores
Costello beautiful and does especi-
ally well; she’s a comer and
will bear watching in the future.
Warner Baxter well suited. Zasu
Pitts in another of her eccentric
characterizations. Walter Pidgeon,
Freeman Wood and Charlott Bird
complete the cast.

Type of Story. . . . . Drama; adapted
from Fannie Hurst’s “Liberty”
magazine prize story. “Mannequin”
is destined to at least fulfill the
wants of the exhibitors whose folks
demand something out of the ordi-
nary. Fannie Hurst supplies the
medium in her story, a mother love
theme in part and again a romance
of a little girl of the tenements, un-
certain of her origin and yet who
rises to great heights as a manne-
quinn. The story is delightfully told
and director James Cruze again
displays his rare finesse in atmosphere
and detail. His direction is excel-
 lent. The period of the prologue,
about 20 years ago when flowing
skirts and pompadours were the
rage, is a rare treat. The develop-
ment brings many surprise twists
and the interest is held at a high
tension all the way.

Story: Joan Herrick is kidnapped
by a half-wit nurse when an infant.
Years pass and Joan is a feted man-
nequin, risen from a tenement ho-
wel, and loved by the rich Martin
Innesbrook who introduces her to
Judge Herrick and his wife, Joan’s
long-lost parents who had given up
hope of ever finding her. It is not
until Joan is held for the murder of
Terry Allen, a bounder, and finally
acquitted by the jury in spite of a
movement to prevent beautiful
murderesses from being acquitted,
that her identity is established
through a message coming from the
kidnapper’s death bed. There is a
reunion of Joan and her parents.

Box Office Angle. . . . . Will fascinate
and entertain them. Should go big
at the box office.

Exploitation. . . . . The story already
has the benefit of the publicity ac-
corded it as a prize winner in the
Liberty Magazine contest. Further
than this you have the well-known
name of Fannie Hurst and with
Alice Joyce heading a first rate cast
it should be simple to get them in-
terested. Talk about Dolores Cos-
tello, daughter of the erstwhile fa-
mous Maurice Costello, and use
plenty of pictures of her.

Direction . . . . . . James Cruze;
excellent

Author. . . . . Fannie Hurst
Scenario. . . . . Frances Agnew
Cameraman. . . . . Karl Brown
Photography. . . . . Good
Locale. . . . . New York
Length. . . . . 6,981 feet

The Film Daily, January 17, 1926, p. 7
Filming a Prize Story

“Mannequin” is the story that won the fifty-thousand-dollar prize offered by Liberty Magazine and Famous Players. The author is none other than Fannie Hurst, and as a clever artisan who knew what she was after when she submitted the story, she has crammed it full of every situation and every trick known to the literary and theatrical world.

A young baby is stolen by her nurse and grows up believing her to be her own mother. At eighteen, she is a mannequin in a fashionable dressmaking establishment, where she meets a young, enthusiastic newspaper reporter. He gives her a little uplift, and she, in return, furnishes him with an idea for an editorial, the idea being that beautiful women, when they stoop to murder, should be punished as relentlessly as men. But, unfortunately, she herself kills a man who has forced his way into her home, and the old theory of practicing as you preach is held up for debate.

The big kick in the story is when the lovely girl discovers that she is on trial before her own father. Nothing very new in this, you will admit, and yet it won fifty thousand dollars, which should inspire many of you to brush up a bit, though not too much, on plot and submit your ideas to the motion-picture companies.

The director was James Cruze and the cast is a splendid one. Alice Joyce is the lovely mother. Dolores Costello is the distressed mannequin, Warner Baxter is the father, and Walter Pidgeon is the reporter. This picture will undoubtedly make a lot of money, as it has all the old, familiar, and well-loved situations, well handled and capably acted. Maybe fifty thousand dollars isn’t so much money, after all.
Status: Print exists at the Library of Congress film archive. Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Martin Innesbrook)
Ethnicity: White (Martin Innesbrook)
Media Category: Newspaper
Job Title: Reporter (Martin Innesbrook)
Description: Major: Martin Innesbrook, Positive
Description: Minor: None
The Marriage Clause (1926)
Critic (Andre Cheron). Newspapermen, Critics and Newsboys.

Sylvia Jordan, a pretty but timid girl, applies for a part in a play being produced in a New York theater, and director Barry Townsend accuses her of stealing a pocketbook. Her display of emotion convinces him of her acting potential, and under his guidance she becomes a highly praised star on Broadway. They fall in love, and Sylvia accepts Barry's proposal; but when Ravenal, the producer, presents her with a 3-year contract, he inserts a clause forbidding her to marry. When Ravenal declines to renew Barry's contract, Sylvia demands his reinstatement; but Barry, misunderstanding because of the insinuations of Mildred Le Blanc, leaves the theater. On her opening night, Sylvia becomes ill; but learning that Barry is in the audience, she performs brilliantly though at length breaks down. Hearing of her collapse, Barry visits her in the hospital, and his love helps her recovery. American Film Institute Catalog of Feature Films
The Marriage Clause


Spotty production, possessed of its fine moments, based on a naturally intriguing theme centering around the elevation and romance of a dramatic star, but offset almost fatally in spots with trivial elaboration and general piffle. The overlength running time of 74 minutes is not the only reason why a good deal could and should be cut to speed up the proceedings.

Francis X. Bushman is the famous stage director who discovers Billie Dove as a dramatic find for Warner Oland, the equally famous entrepreneur. Grace Darmond in a feminine "menace" role completes the dramatic persons of the principals.

The title is derived from a restrictive clause against Miss Dove and Mr. Bushman marrying as they desire. After the prohibited three years are up and all obstacles removed, in order to round out a story, a new cycle of complications commences.

Each of the three opportunities for a kiss-and-make-up in real life could have been graciously accepted, but Miss Weber dragged it out, stalled the final "clinch" as must be the natural consequence of a screen romance, probably keeping in mind that hugely dramatic and intensely romantic near-deathbed scene for the ultimate climax.

Conceding the merits of that Romeo and Juliet affectation, there is much, much too much, interpolated in between that should come out for the sake of the distributor, the exhibitor and the patron.

Some day, just to be different and possibly overlooking the incidental qualification that it would also be more true to life, some director will show a first night audience as a cosmopolitan collection of bootleggers, wisenheimers, newspapermen and night club hostesses, the majority of whom do not wear dress clothes. Particularly will the director overlook that banality of introducing newspaper critics as bewildered professional characters, dressed in the height of formality and of the type that scurries back-stage like so many Johns to shake the prima donna's hands. It might occur to the same iconoclastic director that, if he desires such touch, the newspaper boys generally do themselves


to the nearest telegraph office to take possession of a typewriter for a "notice"; or if an afternoon sheet, a trip downtown to complete the review.

Miss Weber probably also knows about the show business to appreciate that on no occasion do flowers pass the footlights. Those kind of scenes seem an obsession with her.

Still the screen is the screen and the hinterland, for this is a type of picture that will hit the nickelodeons in no time, may not know the difference; or it may overlook much.

"The Marriage Clause" is interesting for the possibilities accepted by Miss Dove. With a hoydenish name that does not suggest the dramatic capabilities she evidences, Billie Dove bobs up as an important celluloid personage. Like her character, there's no telling what a good director could do with her.

Mr. Bushman throughout the 74 minutes of the screening left an indelible impression that he was great as "Messela" in 'Ben-Hur," a heavy role, and that he lacks somehow now in the male lead he has been cast for.

This is the second "outside" picture at the Hip under its new "grind" policy, Keith's having a P. D. C. film tie-up. It's nothing above a daily change program offering, despite the Hipp's week's booking.

Abel.
Appendix 18 – 1926

Variety, September 29, 1926, p. 14

Moving Picture World, July 3, 1926, p. 39
The Marriage Clause

Dramatic and Mournful Story of the Theatre

(Reviewed by Laurence Reid)

We don’t recall ever having seen a more moving and dramatic picture of the life behind the footlights than Lois Weber’s production, “The Marriage Clause.” There is no mistake about her making a most successful come-back as a director. Since her retirement she has broadened in her art. She can surely look with pride upon this very human picture— for it is destined to earn the highest praise everywhere.

This is the first theatre story which has been plotted around a stage director’s ability to make a star. And the marriage clause which figures as the “prop” of the drama brings out an exceptional deep note of pathos. In other words the girl climbs to the heights. She feels secure in her art because the director is ever at her elbow to encourage her. But the fatal clause is placed in the contract by the jealous manager so as to keep her heart whole and fancy free.

It is a fine picture—one filled with deep feeling, and it provides Billie Dove with her biggest emotional role.


Theme: Romantic drama revolving around actress forced to accept contract which stipulates she must not marry. Falls in love with stage director and clause in contract keeps them apart. Both suffer until clause is eliminated.

Production Highlights: The rehearsal scene. The opening night. The beauty and acting of Billie Dove. The many human moments.

Produced and distributed by Universal. Length, eight reels. Released September, 1926.

---

Motion Picture News, July 3, 1926, p. 51
“The Marriage Clause”

Universal-Jewel

LOIS WEBER’S FIRST PRODUCTION IN A LONG TIME. SOME MIGHTY FINE DIRECTION, EXCELLENT ACTING AND A DRAMATIC CLIMAX THAT HAS REAL PUNCH.

Cast... Francis X. Bushman stages a real come-back. Going to do a lot to regain his foothold with this one. Billie Dove proves herself a real actress. The best thing she has ever done. Warner Oland and Grace Darmond both very good and Caroline Snowden, a colored maid, does many fine bits.

Type of Story... Dramatic romance; based on Dana Burnett’s Saturday Evening Post story, “Technic.” If Lois Weber can turn out pictures like “The Marriage Clause” it is all the more to be wondered at that she hasn’t been heard from since 1923 when she made “A Chapter In Her Life.” Her current effort is important for four reasons: it has a dramatic story with fine possibilities; it has fine direction; it is the first real come-back of Francis X. Bushman in the kind of role that once made him a famous film star; it presents Billie Dove in the best role she has ever essayed. For all that “The Marriage Clause” should be a good picture. And it is. It does run a little too long but the climax punch that Lois Weber injects will readily make them forget that they had to wait a bit for it. The story concerns the love of a stage director for a star whose genius he discovered and whose career he guided until she became famous, of his own subsequent shifting into the background while his star pushed on to greater heights; of his poverty and her success and the eventual break in their romance. The story reaches a great climax when on the night of her greatest triumph Sylvia breaks down at the start of the second act. In her delirium she calls for her lover. From a lodging house he wends his way to the theater not knowing that she is calling him. How he brings about her recovery affords one of the most dramatic climaxes and some of the best acting and direction of the day.

Box Office Angle... This picture should mean a lot to Universal for its exhibition value; to the exhibitor for its box office possibilities to Lois Weber for her excellent direction; to Francis X. Bushman for his real come-back and to Billie Dove for the best work she has ever done.

Exploitation... Should be given your very careful consideration. It deserves your best exploitation efforts and with so much to talk about “The Marriage Clause” should be an assured success.

Direction... Lois Weber.

Author... Dana Burnett
Scenario... Lois Weber
Cameraman... Hal Mohr
Photography... Excellent
Locale... New York
Length... 7,680 feet
Men of the Night (1926)
Newspaper seller Mrs. Abbott (Lucy Beaumont), a kindly old lady.

Mrs. Abbott, an elderly newspaper vendor in dire straits, is taken in by Rupert Dodds, an art dealer, and Dick Foster, his young companion, who see in her transparent honesty an excellent shield for illegal activities in their art shop, where they remold gold and silver articles. Mrs. Abbott soon grows fond of Dick, who calls her "Mother," and she promotes his love for Trixie, the bookkeeper; but she becomes suspicious of Dodds and Dick when she overhears them congratulating themselves over their recent success. Mrs. Abbott discovers that they are planning to rob the home of Lady Broderick, a wealthy customer, and she follows them to prevent the crime, but she is captured and held accountable for robbing the safe. She is tried and convicted just as Dick confesses and clears her of the crime; and in the belief that Dick will reform, the judge sets him free. It develops that Mrs. Abbott is the long-lost sister of Lady Broderick and is the heiress to an English estate. Dick and Trixie are married and spend their honeymoon in England. American Film Institute Catalog of Feature Films

According to critics of the day, the sentimentality of this crook drama was a bit too much even for the 1920s, when mother love was viewed with extreme reverence. A pair of thieves, J. Rupert Dodds (Herbert Rawlinson) and Dick Foster (Gareth Hughes), are on the lam from the cops when they meet Mrs. Abbott (Lucy Beaumont), a kindly old lady. They convince the woman to take them in and soon she has practically adopted them. The crooks continue their heists while pretending to run an antiques shop out of Mrs. Abbott's home. When she discovers her boys' real line of work, Mrs. Abbott is horrified. Her attempts to save Foster from his life of crime are futile -- Dodds has too strong a hold on him. One night, Mrs. Abbott tries to interfere with Foster's attempt to rob a house and she herself is arrested. She refuses to give away any information regarding the men and faces a prison sentence. Shocked that his callous partner is willing to let her be convicted, Foster confesses. It turns out that Mrs. Abbott is actually the long-lost sister of the woman whose house the men were going to rob, and there is a fortune waiting for her in England. She adopts Foster for real, and he goes to England, accompanied by his new bride, Trixie (Wanda Hawley). Janiss Garza, allmovie.com https://www.allmovie.com/movie/v238759
Men of the Night

Distributor: Ginsberg-Kann
Producer: Sterling Productions, Inc.
Length: 5,700 feet

DIRECTOR: AL ROGELL

PLAYERS
J. Rupert Doods..........Herbert Rawlinson
Dick Foster...............Gareth Hughes
Trixie Moran...........Wanda Hawley
Mrs. Abbott...............Lucy Beaumont
Thomas Bogen...........Jay Hunt
Lady Broderick........Mathilde Brundage

TYPE: Crook melodrama.
THEME: Romantic love.
LOCAL: An American city.
TIME: The present.

STORY: Reduced to selling newspapers for a living, an old lady unconsciously helps a pair of jewelry thieves escape the police. The younger thief, attracted to her, calls her Mother, and she calls him Son. She is horrified when she discovers that they are crooks. She is arrested while she is returning the jewels stolen by the younger thief. The two thieves escape but she refuses to give them away and is facing prison. His manhood aroused by her loyalty and the apparent intention of his partner to let her suffer, the young thief confesses. He marries the girl he loves, going to England as the real adopted son of the old lady, who has discovered that she is the long-lost sister of the owner of the jewels, and that a fortune awaits her in England.

HIGHLIGHTS: The old lady’s unconscious shielding of two jewel thieves. . . . The affection that springs up between her and the younger thief . . . The robbery and arrest of the old lady as she returns the jewels. . . . Escape of the crooks. . . . Confession of the youngest. . . . His adoption by old lady who finds she is long lost sister of the owner of the jewels.

Men of the Night

Well Directed Crook Melodrama
(Reviewed by Joseph Shea)

THIS is a well cast and well directed crook melodrama with a good deal of dramatic suspense. The character of the aged woman whose mother love redeems the young crook is not unknown to the screen but the treatment of this story stamps this as an unusual characterization. It should be a good attraction for the average and smaller theatres. Gareth Hughes has the role of the youthful crook who is dominated by a crooked art dealer. The pair adopt an elderly woman they find in the park and thus give an air of respectability to their antique ship. When the aged woman realizes the imminence of her benefactors she determines to save the boy from himself. She follows the pair to the home of Lady Broderick and is caught by the police as she is returning the stolen gems. During a long third degree the boy returns and confesses his part in the robbery. The District Attorney lets him go and has the art dealer arrested. It develops that the old woman is Lady Broderick’s long lost sister and then she invites the boy and his sweetheart to spend their honeymoon at the family estate in England.

The Cast: Herbert Rawlinson, Gareth Hughes, Wanda Hawley, Lucy Beaumont, Jay Hunt, Mathilde Brundage, Author, Florence Wagner, Director, Al Rogell.

THEME: Crook melodrama. Adopted mother saves youthful crook from life of crime and causes arrest of master thief. She united the boy and his sweetheart after learning she is sister of robbery victim.

PRODUCTION HIGHLIGHTS. Tense action in night scenes of chases between police and crooks. Excellent photography throughout.

“Men of the Night”—Sterling
Skillful Direction Results in Good Suspense in Crook Melodrama with Mother-Love Angle

Reviewed by Peter Milne

CAST:
J. Rupert Dodds, Dick Foster, Gareth Hughes, Trixie Moran, Wanda Hawley, Mrs. Abbott, Lucy Benmont, Thomas Bogun, J. Cay Hunt, Lady Broderick, Mathilde Bruning.

Story by Florence Wagner, Directed by Al Rogell.

Herbert Rawlinson, hero of many a crook melodrama of the past, bereft of quality, steps out into the limelight of the villain. Gareth Hughes plays the role of the weakling hero energetically and with great stress on the emotional opportunities the part offers. Lucy Beaumont is the mother in the case. She is picked up by the crooks who use her as a “come-on” in their antique shop. Her influence gets to the boy and causes his reformation. Wanda Hawley is on hand in a very few scenes to supply a romantic thread which never really gets unwound.

The picture has been well mounted and the lighting effects employed throughout give it a distinctive touch. If the characters had not been cut from such conventional cloth the picture would have been worthy a showing in any theatre.

Moving Picture World, July 24, 1926, p. 233

Status: Unknown
Unavaiable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Mrs. Abbott)
Ethnicity: White (Mrs. Abbott)
Media Category: Newspaper
Job Title: News Employee (Mrs. Abbott)
Description: Major: Mrs. Abbott, Positive
Description: Minor: None
Mighty Like a Moose (1926)
Newspapers are used throughout the comedy as major plot points. A newspaper is used when the married man and woman don’t recognize each other while sitting in a shoeshine stand. Their photo is taken at a party making the front page of a newspaper. And the man’s plastic surgery is featured in another newspaper story.

In one of his best silent films, Charley Chase plays homely Mr. Moose, whose buck teeth make him a laughing stock. But Mrs. Moose (Vivien Oakland) isn't any better off -- her nose really does rival a moose's. Each of them decide to have plastic surgery and surprise their unsuspecting mate. The results, however, are so radical that when they meet on the street they don't recognize each other. Flush with their brand-new looks, they begin a flirtation and plan to attend a party together. Both of them rush home to get ready, carefully avoiding the other. But the party they go to is raided and they find their photo splashed across the front page of the paper. Back home, Charley finally realizes that the girl he's been flirting with is his wife and he hypocritically decides to teach her a lesson for going around behind his back. He still has a set of bucktooth dentures (the dentist gave them to him for "identification purposes") and he puts on a wild, quick-change show for his wife in which her husband and "lover" fiercely battle it out in front of her. Mrs. Moose is properly mortified until she notices that the newspaper also has a "before and after" ad featuring Charley's dental work. Then she really lets him have it. Janiss Garza, allmovie.com https://www.allmovie.com/movie/v228678 http://charleychase.50webs.com/movient15.htm -- Special Review
Scenes from *Mighty Like a Moose* (1926)
“Mighty Like a Moose” is the name of the most recent Charlie Chase comedy that I have seen and it is the name of the best Charlie Chase comedy I have seen. Perhaps what pulls it up from the rest and exalts it is its plot. But don’t think that the plot slows up the comedy action. You don’t realize what plot there is in it until you’re out of the theatre and you’re sitting at a typewriter trying to write a deserving paragraph for Mr. T. O. Service who (quite confidentially) is finicky about the way comedy reports are written.

The “Moose” idea is born out of the fact that both the characters in the prominent roles are Mr. and Mrs. Moose and their names fit them: Mr. M has the teeth of a Moose and Mrs. M has the nose of three Moose. Each has saved secretly to “normalize” these facial absurdities. Coming from the operating room and dental laboratory Mr. and Mrs. M come face to face, do not recognize one another and carry on a fast flirtation. He takes her to a party which the prohibition men raid. A newspaper reporter gets a picture of the two miscreants which is printed on the front page. Both become pretty hysterical and beat it for home. Inside the house a lot of complications set in that are funnier than you think.—D. E. H.

“Mighty Like a Moose”
(Hal Roach-Pathe—Two Reels)

(Reviewed by Joseph Shea)

This is a hilarious comedy of married life with some of the funniest situations ever seen in a short feature. Charley Chase will delight all his followers with his work in this picture. The basic idea concerns hubby’s teeth, which are as protruding as those of a moose, and his wife’s nose which closely resembles that of a pelican. They save steadily until they can visit the plastic surgeon, but fail to tell each other of their decision. It so happens that the wife has her nose reshaped and the husband has his teeth fixed on the same day. Their appearances are so changed that they do not recognize each other and they flirt upon their first meeting. From then on the fun is fast and bright. Their pictures appear in the papers following a raid upon the party they attended. Their antics to prevent each other learning of their indiscretion are laughable. There is much of the door-slamming type of comedy here, but the majority of the gags are sufficiently novel to draw many laughs.

The Cast
Charley Chase, Vivien Oakland, Ann Howe, Charles Clary, Gale Henry, Malcolm Denny, Directed by Leo McCarey.

Summary—Up to the average Hal Roach comedy and well suited to the majority of houses.

Exhibitors Herald, Service Talks, June 19, 1926, p. 58
Motion Picture News, July 17, 1926, p. 228
Status: Print exists
Viewed on YouTube

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
Miss Mend (aka The Adventures of the Three Reporters) (1926). Soviet Union
Reporter Barnet (Boris Barnet), tabloid press reporter for The Littletown Herald, a "muckraker, who gets the news a half hour before it happens." Photojournalist Vogel (Vladimir Fogel). Newspaper office clerk Tom Hopkins (Igor Ilyinsky). Editor-in-Chief. Associate Editor. Editorial Assistant.

Three reporters and an office girl are trying to stop a bacteriological strike by some powerful western business leaders against the USSR. The story’s first half is set in an imagined United States, about a plucky working girl, Miss Vivian Mend (Natalia Glan), who joins with a reporter (played by Barnet, who gave the character his own name), a photographer, Vogel (Vladimir Fogel) and a tubby office clerk, Tom Hopkins (Igor Ilyinsky, a popular comedian), to combat a secret organization of international capitalists. The principal villain, Chiche (Sergei Komarov), is a coldhearted mastermind who plans to destroy the new society of the Bolsheviks by means of electrical insulators filled with plague germs. Summary Notes
The editor-in-chief has given up waiting for his reporters.

"Where have you been you all this time?"

The heroism of Miss Mend saved the workers’ spokesman from the brutal club of the policeman. The beautiful Miss with graceful legs...

“What do you think we do here? Publish singles ads?”

Be so kind as to leave us alone for a few minutes.”
Scenes from *The Mend* (1926)

Reporter Barnet (Boris Barnet) -- "muckraker, who gets the news a half hour before it happens."
Photojournalist Fogel (Vladimir Fogel) -- "melancholic by nature, snapshot-taker by trade." Editor-in-Chief: "There's a strike at the cork factory. You got 40 minutes, for 40 lines, the pay is $40. Get shots of the factory. Show the noble CEO, the heroic policeman...And throw in a dozen workers but make sure they look clean! "Miss Vivian Mend (Natalie Glan) -- typist at the cork factory. Newspaper Clerk Tom Hopkins (Igor Ilyinsky), a love-sick clerk." Regarded by the official Soviet press of the time as a prime example of shameless "Western-style" entertainment, Miss Mend was nevertheless hugely popular, becoming one of the most successful Soviet films of the decade. Though you'll find no tractors, capitalist oppression, or revolution, the film does manage a few jokes at the American characters' expense. A 'dream cast' of 1920s Soviet film stars, Miss Mend pits a cadre of proletarian sleuths against a villainous gang of selfish capitalists, each side boasting its own collection of zany sidekicks, everything from a streetwise urchin to a Typhoid dog. The film also features beautiful location photography, impressive stunt scenes, horse, car and boat chases, and stylized sets. *Viewing Notes*

*Miss Mend* (aka *The Adventure of the Three Reporters*) is a 1926 film made in the Soviet Union. Like most forms of Russian media at the time, Miss Mend is blatantly pro-Soviet propaganda mocking America and capitalism in general, portraying the West as a corrupt, racist Crapsack World. Despite this, there is a surprising amount of humor, or at the very least attempts at humor, making this film rather interesting to watch today, if for nothing more than the shocking Mood Whiplash and Refuge in Audacity.
Natalya Glan stars as Vivian Mend, a typist at an American cork factory that belongs to the Stern family. The Sterns lock out the workers, leading to protests outside the factory. Miss Mend tackles a cop that is about to assault a spokesman for the workers, leading to a riot outside the factory. She draws the attention of three men from the local newspaper: Barnet the reporter, Vogel the photographer, and Hopkins the dimwitted clerk. All are all enchanted by the fiery young office worker. While fleeing from the riot, Vivian jumps into a car that unbeknownst to her, is carrying Arthur Stern, scion of the Stern family. Arthur also is attracted to the beautiful Vivian.

Meanwhile, word comes from Russia that Gordon Stern, Arthur's father, has been murdered by the Bolsheviks. It turns out however that Gordon Stern isn't dead, but is in the clutches of a mysterious Organization, a terrorist group that is fighting against the Bolsheviks. Gordon Stern's wife is having an affair with the sinister Organization leader Chiche, who is behind a terrifying plot against Bolshevism and the Soviet Union.

*Miss Mend* was originally released as a three-part serial; the three films together add up to 4 hours and 10 minutes. While most Soviet propaganda during the Josef Stalin years was deadly serious (see *Earth* or any of the works of Sergei Eisenstein), this serial is light and breezy, with romantic comedy and secret agent hijinks. And while Eisenstein's films are much better remembered, at the time the *Miss Mend* series was hugely popular in Russia.

Co-directed by Boris Barnet and Fedor Ozep. Barnet also stars as Barnet the reporter.

- **Bad Boss**: Chiche. In one scene one of the scientists working for Chiche shows him the poison gas being developed for the Organization. After the scientist gives Chiche a gas mask, Chiche smashes the flask holding the poison gas. The scientist dies.
- **Bar Brawl**: One gets started when a sailor attempts to steal the incriminating letter that one of the reporters has in his pocket.
- **The Black Death**: Chiche and the Organization are plotting to unleash the Black Death on the Soviet Union by means of ampoules of plague culture concealed in electrical insulators.
- **Black Dude Dies First**: The only person killed in the Bar Brawl is the only black person in the bar. Lampshaded in an obvious attempt at portraying American racism when the cop says "No big deal, he's black."
- **Blackface**: Done for an amazingly racist gag. One of the reporters has given his clothing to Vivian after she's fished out of the river. Left with nothing but his undershirt and boxers, he covers himself with coal dust in order to look like some kind of vaguely African native.
- **Buried Alive**: A variant. Rough seas wind up knocking Gordon Stern's coffin off its catafalque—and *his hand shoots out*. Much to Chiche and Mrs. Stern's surprise, he isn't dead. Chiche later finishes him off for real after making him sign a new will.
- **Child by Rape**: The origin of Vivian's cute little nephew John—Vivian's sister was a domestic for Gordon Stern, who raped her.
- **Chinese Launderer**: A Chinese launderer named Liu-Ka-Dzho gives Vivian a job after she's locked out with the rest of the factory workers.
- **Contrived Coincidence**: A mook (a stupid or incompetent person) attempts to kill Vivian by bonking her over the head and throwing her in the river. Fortunately the three reporters just happen to be fishing off the adjacent pier, and they save her.

Fogel makes friends with a couple of Leningrad street urchins. He is helping them sell newspapers on the street when none other than Mrs. Stern walks by. This allows Fogel and the good guys to locate the bad guys' hideout.
• **Dirty Cop:** The cop at the Stern mansion ignores the three reporters when they tell him that Gordon Stern's coffin is actually empty. He's part of the Organization's conspiracy, as is the District Attorney and a lot more people in high places.

• **Driven to Suicide:** Rejection by Vivian and a good dose of **Heel Realization** after he finds out how Chiche manipulated him lead Arthur to shoot himself.

• **Eagleland:** Flavor 2 all the way. Unleashing **The Black Death** and poison gas on Bolshevik Russia is pretty bad. Then again, this film is Stalin-era Soviet propaganda, so it is to be expected.

• **Extra! Extra! Read All About It!:** "Son to avenge father's death! Extra, read all about it!" The newspapers are reporting that Arthur Stern is going to get revenge on the Bolsheviks for killing his father.

• **High-Class Glass:** The editor, who is eternally exasperated by his rascally reporters, wears one of these.

• **Hollywood Darkness:** The servants at the Stern mansion inspect the grounds at night. This is done by tainting the picture slightly bluish.

• **Idiot Ball:** Fogel is given an ampoule of plague from Barnet, who has retrieved it from Chiche's luggage. Fogel decides to just set this incredibly dangerous item on a table top. Sure enough, it's knocked off the table and shatters, spreading plague throughout the ship.

• **Infant Immortality:** Averted in a subplot that doesn't match well with the tongue-in-cheek tone of most of the rest of the film. Vivian's cute little nephew John is murdered by Chiche after Chiche finds out that John is Gordon Stern's son.

• **Intrepid Reporter:** Barnet—"muckraker, who gets the news a half hour before it happens."

• **Kubrick Stare:** Vivian shoots one at "Johnson" after she finds out that her would-be boyfriend Johnson is actually Arthur Stern, who is part of the plot to attack the Soviet Union.

• **Make It Look Like an Accident:** The notary who has retrieved Gordon Stern's will is murdered, with the murder carefully staged to make it look like his car collided with a train. Then Stern's real will is switched out with the one that leaves his fortune to the Organization.

• **Meet Cute:** Vivian literally falls into Arthur's lap when she dives into his car to avoid arrest from the strikebreaking cops.

• **Pinball Protagonist:** After making a big splash in her opening scene, Vivian actually doesn't do very much. The three reporters perform most of the action.

• **Smart People Play Chess:** Chiche the evil mastermind is seen bent over a chess board.

• **Spy Fiction:** Definitely martini-flavored, with the complicated conspiracy and the race against the clock and such.

• **Translation Convention:** Inconsistently applied for the first two parts, which are set in America. There is English everywhere, on newspapers, magazines, and signs. But when some exposition is needed, like the telegram announcing Gordon Stern's death, it's in Russian.

• **Uptown Girl:** Arthur the rich man's son falls in love with Vivian the working girl.

• **Western Terrorists:** The Organization is a bunch of Americans who have devoted themselves to the destruction of Bolshevism by means of chemical and biological warfare.

• **You Have Outlived Your Usefulness:** Or possibly **You Have Failed Me.** But after the **Mook** dispatched to kill Vivian reports that she was saved by the three reporters, Chiche shoots him.

• **Your Cheating Heart:** Mrs. Stern has been having an affair with Chiche the terrorist mastermind.

*TV Tropes.org*  [https://tvtropes.org/pmwiki/pmwiki.php/Film/MissMend](https://tvtropes.org/pmwiki/pmwiki.php/Film/MissMend)
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Barnet, Fogel, Editor-in-Chief, Tom Hopkins, Associate Editor). Female (Editorial Assistant).
Group.
Ethnicity: White (Boris, Fogel, Editor-in-Chief, Tom Hopkins, Associate Editor, Editorial Assistant).
Unspecified.
Media Category: Newspaper
Job Title: Reporter (Barnet), Photojournalist (Fogel). Editor (Editor-in-Chief, Associate Editor). News Employees (Tom Hopkins, Editorial Assistant). Miscellaneous
Description: Major: Boris, Fogel, Editor-in-Chief, Tom Hopkins, Positive
Description: Minor: Associate Editor, Editorial Assistant, Positive. Miscellaneous, Neutral
**Monte Carlo (1926)**

Reporter Bancroft (Arthur Hoyt), a ridiculous reporter from an American newspaper.

Star Reporter Bancroft (Arthur Hoyt) is given the task of escorting three female contest winners to the title location. Most of the film centers on the romance between schoolteacher Sally Roxford (Gertrude Olmsted) and impoverished American Tony Townsend (Lew Cody), who is mistaken for a prince. The film’s comic elements include a running bit involving the reporter sending daily wires to the paper on the progress of the hunt for titled husbands by the contest winners. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 56

Three small-town girls -- Flossie Payne, a giantess; Hope Durant, a seamstress, and Sally Roxford, a schoolteacher -- win a trip to Monte Carlo, Monaco, sponsored by their local newspaper, with Bancroft, the star reporter, as their guide. Tony Townsend, an American who has been evicted from numerous hotels in Monte Carlo for failure to pay bills, registers at the same hotel as Sally and accidentally meets her while evading detectives on a balcony. Tony borrows the uniform of a Prince Boris, which he finds in an adjoining suite, and is mistaken for the prince. At a fashion show that night, Sally models for Pierre, a great designer, and Tony becomes enamored of her, while Flossie mistakes the doorman for a duke and Hope mistakes a waiter for a count. Following his escape from anarchists, Tony declares his love for Sally and is jailed as an imposter. However, he is released through the intervention of the real prince and leaves for America with Sally. *American Film Institute Catalog of Feature Films*
So many people have said so much about "Monte Carlo," for and against but in all cases emphatically, that this picture, like "Yellow Fingers," was pursued to a neighborhood theatre for purposes of inspection. Unlike the other, it did not make quite clear...
the reasons for things said abont it. Pos-
sibly the theatre, which was not exactly
ideal, had something to do with it. At
any rate, it remains a debatable subject af-er
observation.

Lew Cody is the most strongly billed of
the performers and he’s seen as a young
American whom circumstances lead into im-
personation of a prince at the place named
by the title. He’s Lew Cody in the role
and as it’s built for him that’s okay. But
Harry Myers should have better castings
than the one making him this young Amer-
ican’s valet. He does what he can with it
but the part isn’t fat.

Others prominent in the tale are Arthur
Hoyt, as a ridiculous reporter from an Amer-
ican newspaper, Gertrude Olmstead as an
American beauty seeking a prince for ro-
mantic reasons, Trixie Friganza contributing
her heavy comedy in a companion assign-
ment and Zasu Pitts doing likewise in an-
other. These and the others performing the
comic duties imposed by the story do well
in each case, but there are so many of them
that matters seem rushed and events
crowded. Nevertheless, sections of the
audience with which the picture was shared
laughed heartily, in and out of turn, the
silent sectors telling the other half—and it
ran just about half—of the story.

There’s a Technicolor fashion show in the
proceedings for no very good reason save
to show off the pretties, but it adds to the
gross. The story’s nothing that can be de-
scribed more adequately than by the word
comedy and the setting indicated in the
name.

*Exhibitors Herald*, June 12, 1926, p. 100
Tony drifts into the hotel where the three girls and the reporter are on the hunt for marriageable Counts, Dukes or even Princesses.

After having his pants held by the hotel management, Tony grabs the wardrobe of the slightly Prince Boris, traveling incognito and not yet arrived. In the Prince's clothing Tony is treated royally, but not before he walks into Sally's room sans trousers.

The following action revolves around Trixie and ZaSu in their hunt for royal husbands. While Sally is delighted with Tony, believing him a Prince, the two comic ladies find their royal lads, one a Duke and the other a Count, and holding the titles despite they are waiter and doorman. Both ladies faint upon discovering their boy friends' occupations.

Several comedy situations evolved from the reporter's daily wires to his paper on the royalty hunt developments. And Harry Meyers as Tony's butler was great, but almost unrecognizable, appearing unusually tall. Miss Pitts, too, appeared taller than ever before, this being most likely due to type contrast, which was the only outstanding piece of directing.

There is no more girlishly sweet heroine than Miss Olmstead. She is beauty untouched. Mr. Cody was ever present with mustache and snappy uniforms. He lifts his eyebrows adequately.

A fashion show in colors is staged well.

*Variety*, April 21, 1926, p. 35

Status: Film is preserved in the MGM library.

Type: Movie
Genre: Comedy
Gender: Male (Bancroft).
Ethnicity: White (Bancroft)
Media Category: Newspaper
Job Title: Reporter (Bancroft)
Description: Major: Bancroft, Positive
Description: Minor: None
Mulhall’s Great Catch (1926)
Newspapers give all the credit to a policeman for rescuing two women from a big fire. The fireman who rescued them is in love with the same girl as the policeman. But his stock drops with the girl after the newspaper prints the wrong story.

Joe Mulhall, a city fireman, and Otto Nelson, pride of the police force, vie for the hand of Nora McCarron. Joe and Rizzoli ring in a fire alarm in the industrial district, and Joe makes a daring rescue of two women, delivering them to Rizzoli. Officer Nelson, attracted to the scene, falls onto Joe from the roof, knocks him out, and makes a rescue; the newspapers give Nelson all the credit, and his stock rises with Nora. Joe asks Nora to the Fire and Police Ball, but he is delayed and she goes with Nelson; furthermore he disgraces himself by spilling refreshments on the mayor and the commissioner. That night Nora feels sorry for him and signals him from her window. In her father's office she is captured by two burglars; Nelson investigates and is knocked unconscious. Joe arrives, overcomes the burglars as they dynamite the safe, and wins the favor of Nora. American Film Institute Catalog of Feature Films

*Moving Picture World, July 3, 1926, p. 6*
Exhibitors Herald, July 24, 1926, p. 59

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
Oh, Baby! (aka Oh Baby) (1926)
Magazine Reporter Dorothy Brennan (Madge Kennedy) poses as the wife of a man who would like to get some of his wealthy aunt’s money. Real-life Sports Journalists Jimmy Cannon, Sid Mercer, Ring Lardner, and Grantland Rice as well as New York Daily News Sportswriter Jackie Farrell, Journalist and Humorist Arthur “Bugs” Baer, Author Joe Humphreys, and Broadcaster Graham McNamee appear in the film at ringside in Madison Garden, New York, as themselves.

Billy, a diminutive manager of prizefighters, is priming Jim Stone for the heavyweight championship, when Charley Burns (Arthur Graham?) discloses that for the past 8 years he has invented a mythical wife and daughter for the benefit of his Aunt Phoebe, who now requests a visit from them. He finally persuades Billy to pose as his daughter, Evangeline, while Miss Brennan, a magazine writer, consents to take the role of his wife. Billy narrowly escapes the ordeal of being put to bed by Miss Bond, Aunt Phoebe's young companion; later, he dons his pink dress and orders his chauffeur to race to New York. At Madison Square Garden, Jim is panic-stricken as Billy fails to show up, but after many humorous incidents, Billy, in a party dress and blonde wig, manages to crash the gate and call instructions to Jim in the ring. Jim wins the bout, and Billy's identity is discovered. Meanwhile, Aunt Phoebe learns from Charley's butler that he has no family; she tracks him to the Garden, and then to a nightclub, where all are happily united.

Larry Langman, American Film Cycles: The Silent Era, p. 177
OH BABY

Al Lichtman production presented by Carl Laemmle. Released by Universal. Written
and directed by Harley Knolle, scenario by Arthur Hoerr. At the Colony, New York,
week Aug. 7. Running time, 75 minutes.
"Billy" Fitzgerald..................Little Billy
Jim Stone........................David Butler
Dorothy Drannan..................Madge Kennedy
Arthur Graham....................Creighton Hale
Mary Bond.........................Ethel Shannon
Aunt Phoebe........................Flora Finch

When Harley Knolle sat down to
write this screen story he must have
had "Charley's Aunt" in his mind.
At any rate, he has turned out a
rather weak sister sort of an imita-
tion of the old impersonation
farce. For the average daily change
house and some of the houses that
run a split week, the picture will
get over and draw laughs. Because
of its comedy it's a fairly good
warm weather attraction. It doesn't
stand up with any of the average
program pictures that manage to
get de luxe presentations on Broad-
day, but it is fully as good if not
better than "The Great Deception,"
current at the Rivoli.

The story is dependant entirely
on Little Billy, who enacts the role
of a midget prize fight manager.
Billy has a contender for the heavy-
weight championship title, whom he
is shaping up for a battle with an-
other contender at Madison Square
Garden. He also has a friend who
wants him to impersonate his
daughter for a few hours so that he
can convince his wealthy old aunt
that he has been leading a worthy
life and thus get some of her
money. Billy consents and a news-
paper woman volunteer to pose as
the wife for a few hours. They
visit the aunt and there the complica-
tions arise when the old lady insis-
ts that they stay for the night
and that a young lady guest put the
little girl to sleep with her.

It is the night that the big fight
is scheduled and the little manager
finally makes his escape and gets to
the ringside just in time to prevent
his battler from being licked.

Later, when all concerned are
having a celebration in a cabaret
the aunt walks in on the picture
and for a moment it looks as though
she would expose the plot of the
day, but Little Billy again saves the
day.

A happy ending all around works
out for a laugh.
Little Billy in particular looks as
if he did something he does not
expect to be found for a short subject com-
edy series.

The fact that all the sport writers
are introduced and the radio public
gets a chance to see Graham Mc-
Nae's, the sport announcer, in ac-
ction ought to add extra box office value to
the picture. Capt. Irving O'Hay,
who fought in about 11 wars, plays
a jolt with Billy in front of new
Madison Square Garden and comes
through with a good little laugh.

Fred.
“Oh Baby”

Universal

THE IDEA OF USING A MIDGET FOR COMEDY EFFECT HAS BEEN GETTING A LOT OF REPERITION. “OH BABY” WILL AMUSE THOSE WITH A READY SENSE OF HUMOR.

Cast...Struggle bravely with inconsequential roles. Little Billy, erstwhile midget vaudeville performer, does a little girl impersonation nicely and Flora Finch is first rate as the aunt who expects her nephew Creighton Hale to have a little daughter. Little Billy plays the daughter and Madge Kennedy is the temporary wife. David Butler, a prize fighter, and Ethel Shannon, his sweetheart.

Type of Story...Comedy. Harley Knole seems to be largely responsible for “Oh Baby” since he is credited as author and director. The use of a midget for comedy purposes is not new and with each repetition loses some of its kick. This time they have a fight promoter, who is a midget, pose as as a curly headed little girl. It suffices for amusing complications, not all of them strictly of the “parlor” variety. The “little girl’s” fondness for the pretty lady makes for a certain amount of hilarity. Other than the impersonation the story boasts of little genuine comedy. The old gags make their regular appearance and you have the midget making a little boy sick by giving him a cigar to smoke. The old pin stick does its trick and others tried and true stunts find their way into the piece. The prize fight sequence adds a touch of sport and the appearance of a selected group of well known newspaper people may have a desired effect. Madison Square Garden, the Twin Oaks cafe and radio station WEAF, with its energetic announcer Graham McNamee at the microphone, score personal innings. The story deals with hero’s attempt to put one over on his aunt when she invites him to visit her with his wife and little girl. Hero’s midget friend poses as his daughter and the difficulties ensuing, ending with hero’s subsequent marriage to the girl who poses as his wife.

Box Office Angle...Will amuse a certain type of audience.

Exploitation...If you think they are not already too familiar with the idea tell them about the midget who impersonates a child. The fact that he is really a man and a fight promoter may suggest amusing complications and a trailer showing Little Billy in his curls may bring them in. Fairly good names to work with and you might sell it that way.

Direction .......... Harley Knole.
Author .......... Harley Knole.
Scenario .......... Arthur Hoyer.
Cameramen .......... Marcel Le Picard.
Stuart Nelson.
Photography .......... Good.
Locale .......... New York.
Length .......... 7,152 feet.

The Film Daily, August 15, 1926, p. 8
‘OH BABY,’ FAST IN COMEDY, BUT PLOT TIMEWORN

By ROSCOE McGOWEN.

“Oh, Baby,” a Universal-Jewel picture, directed by Harley Knoles and presented at the Colony Theatre.

THE CAST.
Billy Fitzgerald, Little Billy
Jim Stone, David Butler
Dorothy Brennan, Madge Kennedy
Arthur Graham, Creighton Hale
Mary Bond, Ethel Shannon
Aunt Phoebe, Flora Finch

At the Ringes.
Joe Humphreys, “Bugs” Baer
Graham MacNamee, Fred Keats
S. Jay Kauffman, Damon Runyon
Ripley, Sid Mercer
Frank O’Neill, Jack Farrell

A fairly fast moving comedy, a few moments of pathos, some very good fight scenes and a picture in which Little Billy is distinctly the center of attraction. An excellent actor, this midget of a man, who could do well by a screen story conceived with a bit more originality.

The plot is hackneyed. Arthur Graham (Hale), a man about town, had told his Aunt Phoebe (Flora Finch) nine years before the story opens that he was married and later that he had a little daughter, Evangeline.

When auntie sends for him to bring the family for a visit he must find a family. First he persuades Dorothy Brennan (Madge Kennedy), a magazine writer, to pose as the wife. Then he gets Billy Fitzgerald (Little Billy), manager of his heavyweight pal, Jim Stone (Butler), to don little girl’s clothes and be Evangeline.

Crooks Mean Elbow.
You can imagine the obvious ensuing complications. Little Billy smokes cigars almost as long as himself and crooks a mean elbow as well.

Among the complications are (1) being kissed by Aunt Phoebe, (2) being kissed by Mary Bond (Ethel Shannon), which is not half bad, and (3) being put to bed in Miss Bond’s room, with that sweet young lady kindly seeing to it that the little “girl” is properly garbed for the night.

Since Jim Stone has an important fight on that night, Billy is more than anxious to get back to Madison Square Garden to be in his corner. He does finally and Jim wins the fight after being almost knocked out. Aunt Phoebe forgives her nephew at Billy’s pleading and Arthur and Dorothy decide to be married in fact.

LINGERIE REVIEW—WELL!
MacNamee, Humphries and the sports writers named in the cast do their usual stuff more or less naturally. Our own Jackie Farrell isn’t listed, but I’ve put him in the cast because he happened to be seated where he was able to mug most of the camera shots across the ring. Judging by Jack’s film debut, I predict he will be a knock-out in pictures.
Radio fans you all know Graham McNamee, world famous announcer. See him and many other stars in—

“OH BABY”—ALSO VAUDEVILLE

*News-Herald*, Franklin, Pennsylvania, February 24, 1927, p. 8

*Motion Picture News*, August 21, 1926, p. 682
Cub Reporter Jerry Clark (Sydney Chaplin) takes over the advice-to-the-lovelorn column and advises wealthy June Harrison (Patsy Ruth Miller) not to marry the fortune-hunting Clive Hunt (Gayne Whitman). Harrison’s uncle is the owner of the paper and wants her to marry so he can control her inheritance. Clark eventually saves her from the forced marriage by faking a fire on a ship, and then marries her himself. The film provides a number of opportunities for Clark to appear in drag. Initially he switches clothes with a rumrunner who is disguised as a woman to elude police, and later Chaplin impersonates a nurse while trying to foil the crooks. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 56.

Cub reporter Jerry Clark substitutes for Dolly Wimple, the editor of a newspaper advice-to-the-lovelorn column, and advises wealthy June Harrison not to marry Clive Hunt, a man whom she does not love. This advice maddens June's penniless uncle, political boss Tim Harrison, who is in league with Hunt to get his hands on June's fortune. After a series of mad adventures involving rumrunners and female impersonators, Jerry saves June from a forced marriage with Hunt and marries her himself. American Film Institute Catalog of Feature Films

Sydney Chaplin, the talented brother (and business manager) of Charlie Chaplin, had scored a hit in the female-impersonation comedy Charley's Aunt, prompting Warner Bros. to cast him in another "drag" epic, Oh! What a Nurse. Chaplin is cast as newspaper reporter Jerry Clark, who falls in love with June Harrison (Patsy Ruth Miller), only to lose her to fortune-hunting Clive Hurst (Gayne Whitman). Knowing that June is devoted to his paper's advice-to-the-lovelorn column, Jerry disguises himself as that column's
female author, hoping to dissuade his sweetheart from marrying Clive. Circumstances dictate that Jerry continue his femme masquerade as a hired nurse, leading to one slapstick complication after another. The climax finds our hero posing as yet another woman, this one the head of a bootlegging gang. Oh! What a Nurse was an enormous success, playing to SRO crowds for several weeks. Hal Erikson, allmovie.com https://www.allmovie.com/movie/oh-what-a-nurse-v104538

Moving Picture World, March 6, 1926, p. 47
Oh, What a Nurse

Distributor: Warner Brothers
Producer: Warner Brothers
Length: 6,900 feet
DIRECTOR: CHARLES REISNER

PLAYERS
Jerry Clerk..................Sydney Chaplin
June Harrison...............Patsy Ruth Miller
Clive Hunt...................Gayne Whitman
Captain Kirby...............Mathew Betz
Jerry's Mother..............Edith Yorke
Big Tim Harrison...........Dave Torrance
Eric Johnson................Ed Kennedy

TYPE: Comedy.
THEME: Romantic love.
LOCAL: An American city.
TIME: The present.

STORY: A cub reporter substitutes for a love expert writer, and is forced to impersonate her. He goes through numerous exciting incidents, and finds it necessary to play the role of a nurse. More adventures follow and he finally emerges engaged to marry.

HIGHLIGHTS: The reporter as the love expert . . . The reporter as a nurse.

Exhibitors Herald, March 13, 1926, p. 65
OH! WHAT A NURSE!

Length, six reels.

CAST AND SYNOPSIS

Jerry Clark .................. Syd Chaplin
June Harrison ................. Patsy Ruth Miller
Capt. Ladye Kirby .............. Pat Hartigan
Mrs. Clark ........................ Edith Yorke
"Big Tim" Harrison .............. Dave Torrence

Jerry Clark substitutes for Dolly Wimple, Editor of Advice to the Love-Lorn, and gets mixed up in a conspiracy to defraud June Harrison of her legacy. His editor, in league with the conspirators, sends for him. While crossing on the ferry, he falls overboard, and is picked up by a rum-runner, being pursued by revenue officers. The rum-runner, disguised as a woman, forces Jerry to don his clothes. Jerry, thus dressed, appears in the office. He is sent to June to persuade her to marry her uncle's choice. Here, he sees the rum-runner. Jerry disguises himself as a nurse for June, and leaves with the party for the rum-runner's ship, where June is to be forced into the marriage which will rob her of her fortune. In his disguise and by many ingenious tricks, Jerry is able to keep the ceremony from taking place, until having rid the ship of the whole rascally crew, he makes himself known to June, and wins her devotion.

By Michael L. Simmons
Rating: B1

Box-Office Highlights: Syd Chaplin, all the way, is the highlight of the entertainment, the piece de resistance for laughs, and the dynamic motor which keeps the picture moving at a merry whirl of mirth, action and well, more action. The story is one of pure hokum, slap-stick and extravagant burlesque, not for a moment to be taken seriously, though it has a thread of love interest and pretty Patsy Ruth Miller to sharpen up the incentive for the loving.

The picture is an excellent example of gags, copiously distributed and well placed, rarely failing in each case to register. Titles, that help to bring home the humor in the gags, are also done in the good old laughing manner. What could have been vastly better is the photography. The lighting seemed poor.

Audience Appeal: Did your audience like "Charley's Aunt?" This one is a worthy sequel, done in the same manner, yet with sufficient new stuff to justify the buy. Laughter always has a wide appeal, and here is plenty of it.

How to Sell It: If possible, arrange to broadcast the laughs from your audience into the lobby. Nothing could be a more potent selling device. Flash an advance trailer of one of the laughable incidents. In any event, your first audience will spread the good news around.
“Oh What a Nurse” Syd Chaplin’s Next

Oh, What a Nurse

(Warner Brothers—6930 Feet)

(Reviewed by George T. Pardy)

Riotous and better-shelter action slapstick comedy that moved its audience at the Mark Strand Theatre, New York, enthusiastic appreciative applause, when the picture made its metropolitan debut. And the impressions are that it will get the laughs and the money where it is shown. There’s nothing subtle about this picture, its director and players went in for broad fun, the sort that always catches the fancy of nine out of ten fans, the plot fairly bristles with comic absurdities, and probably some of the high-brow boys will pass it the laughter over. But leave it to the public and life it for a hearty welcome! “Oh, What a Nurse” will grow big anywhere. Syd Chaplin is a screen in feminine attire, with his gags across with snappy effect, and generally speaking, brings back memories of his happy impersonation in “Charley’s Aunt,” that hit the box office target so squarely. Patsy Ruth Miller wins out as the heroine. Support good.

THEME. Comedy. Reporter essays role of love-expert writer, then switches to that of nurse, has amusing adventures, captures girl he wants.

PRODUCTION HIGHLIGHTS. The never-ceasing rapid-fire action, rattling slapstick, punch of Syd Chaplin and Patsy Ruth Miller. Scene where Syd first appears as Dolly Dimple, his transformation into nurse, the averted marriage, the climax.

EXPLOITATION ANGLES. Play up Syd Chaplin in funniest role he has had since “Charlie’s Aunt.” Boost as merriest slapstick of year. Mention Miss Miller.

DRAWING POWER. Good anywhere, a sure-fire box office winner.

SUMMARY. Fans in general will like this one. A rattling slapstick production, Syd Chaplin scores hit in feminine guise, is well supported, comedy values great, broad fun, hurly-burly action. Looks like a winner.

THE CAST

Jerry Clark . . . . . Syd Chaplin
June Harrison . . . . Patsy Ruth Miller
Clive Hunt . . . . Gayne Whitman
Captain (Lady) Kirby . . . Matthew Betz
Jerry’s Mother . . . . . . Edith Yorker
Big Tim Harrison . . . . . . Dave Torrance

SYNOPSIS. Jerry Clark, cub-reporter, substitutes for Dolly Whipple, love-expert writer, advising June Harrison not to wed Clive Hunt. Fate compels him to impersonate Dolly and he becomes a violently pursued victim in a bustling series of events that finally transform him into a vicious nurse. In this role he runs against other adventures, has several hair-breadth escapes, but finally emerges from the general mixup triumphant, with June engaged to marry him.

Moving Picture World, December 19, 1926, p. 664

Motion Picture News, March 6, 1926, p. 1112
Variety, February 24, 1926, pp 43, 46

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Jerry Clark, “Big Tim: Harrison, Editor of the Gazette). Female (Dolly Wimple).
Group-2.
Media Category: Newspaper
Description: Major: Jerry Clark, Positive. Big Tim Harrison, Very Negative,
Description: Minor: Editor of the Gazette, Dolly Wimple, Positive. Miscellaneous, Unidentified News Staff, Neutral
The Old War Horse (1926)
Messenger brings news that the Civil War is over just in time to save a man from getting shot.

The film itself begins as the Civil War erupts in a small town where there is both a Union and Confederate recruiting station across the street from each other. Two friends who live next door to each other have fathers that truly hate each other because of the war. Whenever they are shown on camera, they are strangling each other. But, despite being on different sides, 'Paul' and Snub are the best of friends. Summary Notes
"The Old War Horse"
(Pathe—One Reel)

This is a one reel Civil War comedy-farce, with "Snub" Pollard impersonating the
Confederate hero. Playing opposite him is
Blanche Mehaffey whose sympathy lies with
the North. Their fathers who are next door
neighbors, have it out between themselves over
the back fence. "Snub" is caught aiding his
sweetheart and her brother, now a Confederate
prisoner, and is condemned to be shot, but just
then a messenger appears with the news that
the war is over. Four years later their ir-
reconcilable fathers exhausted and battered are
still fighting in prone positions. George Jeske
directed.

This Hal Roach one reel offering is only a
fairly amusing comedy, though there are some
eleven gags especially the burlesque shots of the
war, and "Snub's" wild escapades.—M. T.
ANDREWS.

*Motion Picture News*, April 10, 1926, p. 1605

Status: Print exists
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Messenger)
Ethnicity: White (Messenger)
Media Category: Newspaper
Job Title: Reporter (Messenger)
Description: Major: None
Description: Minor: Messenger, Neutral
On the Front Page (1926)

Reporter Hornby (Tyler Brooke) is assigned 24 hours to find a scandalous story about the countess by his father, Publisher-Editor-Owner “and Chief Mud-Slinger of a yellow newspaper,” James W. Hornby (Edwards Davis) of the Daily Squawk. Hornby is angry because every other newspaper in town is scooping him. He decides to send his scapegrace son out to find a scandal and threatens to disown him if he doesn't come through. The Countess comes to town and young Hornby decides to get his story by putting her in a compromising situation. His valet is his unwilling accomplice. After spending the night in the wrong street looking for the wrong countess, the son comes up with a plan: the butler will be seen in a compromising situation with the countess and photographed. The countess, who is sick of reporters, has other ideas. Young Hornby calls the police and he gets his scandal -- but not the one he wants. Hornby’s assistant (William Courtright).

After being beaten to a story of scandal involving Countess Polasky, James W. Hornby assigns his son 24 hours to find an even more scandalous story about the countess. After spending the night on the wrong street looking for the wrong countess, he comes up with a plan: the butler will be seen in a compromising situation with the countess, and then photographed. The countess, who is sick of reporters, has other ideas. Summary Notes
Title Card: “I’ll fire the whole staff! – The Gazette has scooped us on the Countess Polasky story.”
Assistant: “Your own son was assigned to the story, sir. It was his fault, he fell down on the job.”
Hornby Sr. goes into the newsroom looking for his son: “The Boy – burning the candle at both ends – and looking for more matches.” He pushes his son’s face into the Gazette paper, saying: “Snore this off! You’ve been scooped on the biggest scandal story in months.” Son: “Give me twenty-four hours and I’ll hand you a real scandal on the Countess – a story that will make you famous on two continents.”
Later, Hornby Sr. asks his assistant: “Has my son reported on the Countess Polasky scandal yet?” Assistant: “No sir, not a shovel of dirt yet, sir….” Father: “Son or no Son, if the paper isn’t full of scandal tomorrow, I’ll disinherit him.”

Police and Reporters raid the party. They find the publisher’s coat: “It was Jim Hornby, owner of *The Squawk*. We’ll burn him up.”

Morning – Bad News travels fast. News boy: “All about the Polasky scandal – Well known man trapped.”
Hornby Sr. comes out to get the morning paper saying “I always knew he’d surprise me.” Then he reads the following: Newspaper Headline and story with pictures: “Prominent Newspaper Publisher Escapes Raid, But Leaves His Clothes Behind.” Furious he goes back into the house, gets a golf club and starts breaking things. Finds his son by the front door: “I got the big scoop, Dad, you’re made….” The publisher tries to hit his son with the golf club, misses and hits his valet, and then chases the two of them into the streets. The End
“On the Front Page”  
(Pathe—Two Reels)  

Lillian Rich, a popular leading woman in feature pictures, is the star of this Hal Roach Comedy appearing in the role of an international vamp. The owner of a snappy newspaper is scooped on the story of her affairs and sends his boob son to get a story. The son enlists the aid of his butler who is still more of a boob and the vamp proceeds to kid them along. The apartment is raided and the newspaper owner blamed as being present because his coat, worn by the butler was found. An amusing comedy that should please the majority. Tyler Brook appears as the son and Stan Laurel as the butler. Miss Rich appears to advantage in stunning costumes and finely handles the role. The picture is produced in a high-class scale should prove a good attraction on any program.—C. S. Sewell.

Lillian Rich is starred in this comedy, although the real work done by Stan Laurel and Tyler Brook of her supporting company would seem to entitle them to the stellar honors. By work I mean not necessarily so much excellence of acting as physical effort put forth. Stan is the butler to a wealthy newspaper proprietor, Tyler his son. The latter has been more or less of a flop as a reporter on his father’s paper. He determines to furnish his father with a scoop, however, on the notorious countess Lillian Rich plays. As first aid he utilizes the protesting Laurel. The butler, dressed in the old man’s dinner clothes, is supposed to be vamped by the leading lady, while Tyler pulls a flashlight and a police raid. All right except he doesn’t get the picture and the police do get—his own father’s clothes torn from the butler’s back by mild mannered Bull Montana at the flight of the two conspirators. Net result: a front-page story in the rival paper about Tyler’s father just escaping a raid on the countess’ apartment. As Milton Gross would phrase it, “Nize business.”

Not a bad idea for what could be an extremely amusing farce-comedy, but its possibilities are hardly realized. Strenuous work by capable players somewhat wasted.

James Parrott directed. Released November 28.
Out of the Inkwell: Fadeaway (aka Fade Away) (1926)

Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Max invents an ink made from "Fade Out Powder" ("Use in small quantities only") that makes things fade away. Big Cartoon Database

A live-action Max Fleischer draws Ko-Ko and Fitz the dog out of the Inkwell. Then, after adding Fade-Out Powder to the ink, he lures the two into a magical Fade-Away Land – where no end of mischief ensues!

Movies From the Silent Era: A repository for movies from the silent era
https://backtothepastweb.wordpress.com/2017/09/03/fadeaway-1926/
Scenes from *Out of the Inkwell: Fadeaway* (1926)
“Ko-Ko in the Fadeaway”
(Red Seal—One Reel)

IN this Out of the Inkwell cartoon, Max Fleischer brings a brand new idea that hits the bull’s-eye for novelty and makes this just about the most amusing and entertaining of the Ko-Ko series. He teases the little clown by using fadeaway powder in the ink with the result that everything he comes in contact with gradually disappears. Ko-Ko turns the tables by getting hold of the powder and causing ferryboats, autos, trains and even some of Fleischer’s clothing to fade away when he sprinkles the powder on them. A bright and clever little idea that should make this cartoon go over with a bang.—C. S. Sewell.

MAX FLEISCHER deserves a good deal of praise for his ability in devising new schemes and stunts for his pen and ink creation, Ko-Ko. He manages to incorporate a goodly number of laughs in each of this series, no two of which bear the slightest similarity. In the current issue, he conceives the idea of mixing vanishing powder with the ink so that everything Ko-Ko touches evaporates. However, the idea proves a boomerang as Ko-Ko retaliates by sprinkling Fleischer with the powder, causing Max considerable discomfort, but in the end Max wins the powder battle. This should amuse any and everybody.—HAROLD FLAVIN.


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: Koko at the Circus (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

The cartoonist tries to keep Koko from entering the sawdust ring. Koko finds himself at odds with the giant of the circus and eventually overpowers him. Animation and live shots are used extensively. Summary notes

The Film Daily, April 4, 1926, p. 8

Status: Print may exist
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: Koko Baffles the Bulls (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

The cartoonist becomes peeved when Koko and Fitz play a joke on him and then try to evade him. He “hires” (draws) two cartoon detectives, one like Sherlock Holmes and the other a “rube” and sets them to work to find the clown. Koko’s little pup outwits them by disguising himself as a rooster and the clown himself finally captures one detective and putting on his clothes obliterates the other one. Max appears in disguise and is able to put the clown and his pup back in the inkwell where they belong. Summary notes
Scenes from *Koko Baffles the Bulls* (1926)

Moving Picture World, March 6, 1926, p. 27

Motion Picture News, February 27, 1926, p. 1009
"Ko Ko Baffles the Bulls"

Another diverting Max Fleischer Ko Ko cartoon. This time Max becomes peeved when Ko Ko and his dog try to evade him and immediately he draws a couple of detectives to capture them. Ko Ko and his dog very deftly elude their pursuers and it is only when Max appears in disguise that he is able to put them in their place—back in the inkwell.

Exhibitors Trade Review, February 6, 1926, p. 22 – The Film Daily, February 14, 1926, p. 10

Status: Print may exist
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: Koko Gets Egg-Cited (aka Koko’s Barnyard) (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Status: Print may exist
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: Koko Hot After It (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

The cartoonist and a ship captain follow a treasure map. Koko and Fitz want a piece of the treasure, which turns out to be a magical ink well. They steal the ink well and the chase is on with everyone ending up in the inkwell bottle. Viewing Notes
Appendix 18 – 1926

Scenes from *Koko Hot After It* (1926)
Status: Print may exist
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: Koko Kidnapped (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

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: Koko’s Paradise (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Max Fleischer is going to a shooting gallery, so he practices on Koko and Fitz, sending them both to Paradise in this slightly erratic but funny cartoon. Letterboxd

The cartoonist wants to practice shooting before he goes duck-hunting and uses Koko and his pup as target practice finally sending the two to Heaven before they end up in the shooting gallery that Fleischer is shooting at. The two disappear in a target as black ink slowly covers them up. Viewing Notes
Status: Print may exist
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: Koko’s Queen (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Koko the Clown was probably the first cartoon character created with a rotoscope, a transparent easel on which an animator could copy, frame by frame, projected live-action images. Dressed in a black clown suit that cast an easy-to-trace outline against white paper, Dave Fleischer played the clown and his brother Max did the drawing. The result was animation so fluid and apparently effortless that it seemed to be brought to life. Released soon after World War I, the initial Out of the Inkwell offerings created a sensation and grew into a series by 1920. The early episodes introduced the blend of live action and animation that came to characterize the Koko cartoons. The usual opening begins with the clown taking shape from Max Fleischer’s pen and immediately making demands. Attempts to satisfy the character set into motion mind-boggling complications that escalate until the animator puts his creations back into the bottle. The ending of Koko’s Queen is decayed in the Dutch copy—the only 35mm print thought to exist—but the story shines through. Koko and his dog Fitz emerge from the pen. When the pair learn that Fleischer’s girlfriend is a beauty contest competitor, they demand female companions too. The animator draws one for each but these fall short of expectations. Koko tries with beauty contraptions to remake his girl until—giving up—turns her head around backwards and substitutes a mask for her face. Fitz follows suit with similar results but, with shocking dream logic, grinds his mate into sausages. Losing patience, Koko draws his ideal—a beauty so perfect that she becomes human—and accosts her. The animator drinks “Shrinko” to save the damsel, battling the clown mano a mano. Only returning Koko to the bottle can clean the mess up. Koko’s Queen was released on October 1, 1926, shortly after Red Seal was dissolved in bankruptcy and replaced by the Fleischer brothers’ new company. Ko-ko, his name now spelled with a hyphen for legal reasons, survived to resurface in a Paramount series. Annette Melville, Director Emeritus of the National Film Preservation Foundation, Film Preservation Foundation, filmpreservation.org
Scenes from *Koko's Queen* (1926) – last scenes damaged beyond repair

*Variety*, December 8, 1926, p. 21

Status: Print exists  
Viewed on filmpreservation.org

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: Koko the Convict (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

“I can’t bother with you two mutts. I have a new one,” says Max Fleischer, introducing a very energetic, and very real, new dog to his ever-mischievous creation – and tormentor – Koko and his canine sidekick Fitz. But Koko and Fitz will not be so easily cast aside. When Koko and Fitz’s plan to get rid of this new rival for Max’s attention backfires, they find themselves drawn into prison where – being a Fleischer film – chaos ensues and eventually spills out into the real world, with prison guards chasing Koko and Fitz back into Max’s living room, out the window and into every crack and crevice of New York.

https://www.fleischerstudios.com/convict.html
One of the major, and most readily apparent, differences between East and West Coast animation can be seen in the treatment of animals. While Disney cartoons tended to feature farm-like animals in rural settings, East Coast animators like those at Fleischer Studios were working with animals like Fitz who were tough and gritty and inhabited the urban landscape in which they lived. Also like Fitz, East Coast animals tended to interact with humans as equals, even having romantic relationships with each other, as we see in later years with Betty Boop and her boyfriend, Bimbo. Who is the real-life dog in this film? It has been suggested by some that the role of the dog was played by Bimbo, the Fleischers’ own dog and inspiration for the character Bimbo, who would make his first appearance in the 1930 film “Hot Dog.” Though this dog does share many characteristics with the real life Bimbo, we cannot be certain. Here is a picture of both dogs side by side; on the left is the Fleischer family dog, Bimbo, and on the right is an image from Koko The Convict. Are these two the same dog? What do you think?

https://www.fleischerstudios.com/convict.html
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: It’s the Cats (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to
life and causes all kinds of mischief in this animated series of the 1920s. In this cartoon, only live cats
appear, not the cartoonist.

Status: Print exists
Viewed on DVD
Not Encoded – No Cartoonist

Out of the Inkwell: Toot Toot (aka Koko’s Toot Toot) (1926)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to
life and causes all kinds of mischief in this animated series of the 1920s.

Ko-Ko and Fitz are on a railroad train. How will they avoid crashing into another train coming toward them
on the same track? Big Cartoon Database

Max is taking a railroad trip and pulls out his pen to draw Koko, Fitz and a railroad. Maybe the trip is too
bumpy, because nothing works as it is supposed to. Letterboxd
“Toot Toot” (Red Seal—One Reel)

STILL the duel to the death between Ko-Ko and his creator, Max Fleischer. The latter has to win, of course, but this time his creation, like the Old Man from the Sea and Sinbad, nearly kills the artist who brought him into being. Taking charge of a real railway train Ko-Ko pulls the throttle wide open and there is a veritable dash for death until the train and passengers glide to safety into the artist’s inkwel. Before this bit of drama the character has a merry time in a typical Rube Goldberg train of his own defying all the laws of gravitation that Sir Isaac Newton ever pretended to discover and then some. Like most of Mr. Fleischer’s creations this one of the series will entertain.—PAUL THOMPSON.

Motion Picture News, September 4, 1926, p. 868

Moving Picture World, July 17, 1926, p. 170

“‘Toot Toot’—Inkwell—Red Seal
Ko-Ko Takes a Wild Ride
Type of production. . . 1 reel animated
Max Fleischer produces in this one another clever combination cartoon in which part of the action takes place on a real train and ties up with the cartoon train which Ko-Ko, the clown, operates. The artist in person is seen on the train creating the cartoon characters, and every once in a while a shot of the train and its passengers creates the illusion that it is the cartoon train which Ko-Ko and his dog are operating. The tricks and gags that are worked into the wild ride of the train make this a diverting cartoon number.

The Film Daily, July 25, 1926, p. 7
MAX FLEISCHER needs no introduction to Moving Picture World readers, either as an artist whose clever film cartoons have won him an unique position in the motion picture industry, or as a business man, engaged for six years past in a profitable and growing enterprise, whose name and reputation are second to none.

Consequently, it was with real astonishment and sympathetic concern that many heard the news—that for some reason not entirely apparent—a receivership had been applied for in the United States District Court for all the Max Fleischer organizations.

According to the court records, serious differences had arisen between the Consolidated Film Industries, Inc. or one of its subsidiaries and the companies headed by Max Fleischer, and the application to the court, instituted by the latter, was, in its nature, an appeal for the court's protection in the form of an equity receivership.

No further details are available from the court records at present, but there is a distinct feeling in many quarters that some phases of the situation should speedily be given publicity.

Until this can be done, properly, and with due regard to all the legal aspects of the case, we would prefer not to take sides, but as a matter of principle it would seem that if it is possible to eliminate or destroy companies like "Red Seal" and "Out-Of-The-Inkwell," with reputations so high for quality of product and integrity of personnel as they, all the facts should be known.

Meanwhile, it is to be hoped that the trade will suspend judgment despite current rumors, until such time as Mr. Fleischer decides to speak further than his formal statement, following the application for the receivership, or until the present problems of the corporation are fully ironed out.

We have known Max Fleischer as an able newspaperman and artist, as a square-shooter and as a good game fighter and, from all we hear, as we go around film row, this goes—double.

Merritt Crawford
Exhibitors Herald, October 23, 1926, p. 55

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 Storm (1926)
City Editor James (Jim) Morton (Edmund Burns). Publisher Timothy Keith (Montagu Love). Editorial Office. Office Boy Spec (Leon Holmes).

Leonard Keith (Eddie Phillips) is a publisher’s son who is implicated in the suicide of a chorus girl. He is protected by James Morton (Edmund Burns), city editor of his father’s paper, even though both of them love Mary Lawrence (Jacqueline Logan). Although Morton and Lawrence plan to elope, Keith corners her at a restaurant and is shot in a struggle over a gun. Morton arrives after the shooting and takes the blame. When Keith later dies of blood poisoning, Morton is accused. Lawrence becomes ill after wandering in a storm and does not learn of Morton’s arrest until the day of his execution, but is able to convince the governor to free him in the nick of time. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 56

When Leonard Keith, son of a famous publisher, is implicated in a chorus girl's suicide, he is protected by James Morton, assistant editor of his father's newspaper, although he and Leonard are rivals for the love of Mary Lawrence. Mary, who is in love with Jim, rejects her father's wish that she marry Leonard; and on the night that Morton plans to elope with Mary, Leonard entices her to a restaurant and forces a scene in which she slightly wounds him with a pistol. The pair elope as planned, but Leonard dies from blood poisoning, and Jim is arrested for his murder and convicted. Mary, who becomes ill from wandering in a storm, learns of Jim's predicament only on the day set for his execution; as he is being led to the death chamber, Mary, with the aid of Spec, an office boy, convinces the governor of Jim's innocence, and he is freed. American Film Institute Catalog of Feature Films

Moving Picture World, April 24, 1926, p. 622
“Out of the Storm”
Tiffany Production—State Rights

AN IMPOSSIBLE STORY TOLD WITHOUT CONVICTION. ACTED THE SAME WAY. LITTLE TO RECOMMEND IT.

Cast... In justice to the cast, it must be said that the impossible material gave them no chance to get anything worthwhile across. Jacqueline Logan and Edmund Burns carry the leads with all the conviction they could put into their artificial roles. Eddie Phillips makes the best of his ungrateful part of a rich, wayward youth. Montague Love and Tyrone Power as the parents of the boy and girl, supposed to be two hard-headed business men, are forced to caricature around like a couple of foolish old men.

Type of Story... Drama. A story of love's rocky pathway—elopement—murder trial—and then love triumphant. A frayed yarn made worse with no redeeming quality of incident, direction or production technique. It moves along heavily, mechanically, like the effort of an amateur director trying out a school of screen aspirants. To see such good players as Jacqueline Logan, Edmund Burns, Montague Love and Tyrone Power in such an offering is sad. Your sympathy is evenly divided between them and those who have to watch the screening. A mass of material and incident is crowded in without regard to logic or plausibility. It moves along jerkily from one stifled situation to another. All in the same dreary monotone—no highlights, no coloring, no real dramatic surprises. It is as flat as the screen that projects it. Burns is a city editor in love with the girl whom the son of the owner of the newspaper is trying to marry. The two fathers are pushing this marriage for all they are worth. The girl decides to elope with the hero. But that very night for some unexplained reason she decides to go to the private dining room of a hotel with the son of the newspaper owner. The usual stuff is pulled which usually happens in pictures when a wild rich youth is placed in such a situation with a pretty girl. She defends herself, and the youth is accidentally shot. The hero rushes in, and the waiter sees him holding the gun, picked up from the floor. Then the murder trial—conviction—exoneration—etc. etc. Don't confuse this with “Bride of the Storm.”

Box Office Angle... The evidence is all against this one.

Exploitation... No outstanding feature, except the cut and dried murder trial, which offers no big exploitation.

Direction... Louis Gasnier; poor
Author... Arthur Stringer
Scenario... Lois Hutchinson
Cameraman... George Meehan
Locale... Small town
Length... 6,000 feet

The Film Daily, July 25, 1926, p. 7
Out of the Storm

Exciting Melodrama With All Star Cast
(Reviewed by Frank Elliott)

A RATHER diverting melodramatic romance based on one of Arthur Stringer's novels, which, because of its excellent cast, should provide entertainment for the average audience. The plot isn’t a new one by any means, but Louis Gasnier has succeeded in transplanting it to the screen in a way that succeeds in holding the interest. A young newspaper man rescues the girl he loves just after she has accidentally shot a ne’er-do-well suitor. Rather than involve the girl he refuses to talk and is found guilty and sentenced to death. But, of course, the girl confesses just in time to stop the switch leading to the ‘chair.’

Jacqueline Logan and Edmund Burns do well in the leading roles and they are ably supported by a personnel filled with names that click at the box office. There are some interesting scenes showing the getting out of a newspaper extra, a dramatic sequence dealing with the accidental shooting and rescue, the exciting moments leading up to the arrest of the hero and the strong climax dealing with the last minute reprieve. The production is fairly well mounted. The title is not so good and rather misleading.

Author, Arthur Stringer. Director, Louis Gasnier.

THEME. Dramatic romance in which a man barely escapes execution because he refuses to involve his wife in a murder of which he is innocent.

PRODUCTION HIGHLIGHTS. The character portraits. Gasnier's direction. The struggle, shooting and rescue at inn. The arrest of hero. Getting out the newspaper extra. The climax.


DRAWING POWER. Suitable for program houses. Stars should attract.

Produced by Tiffany. State Rights Distribution.
Length, 6,500 feet. Released May, 1926.

Motion Picture News, May 1, 1926, p. 2113

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (James Morton, Timothy Keith, Spec). Group
Media Category: Newspaper
Job Title: Reporter (James Morton). Publisher (Timothy Keith). News Employee (Spec). Miscellaneous.
Description: Major: James Morton, Positive
Description: Minor: Spec, Timothy Keith, Positive. Miscellaneous, Neutral
Pals First (1926)
Newspaper reports a young man is drowned at sea and a young tramp shows up that looks just like the missing master of the estate.

Richard Castleman, master of Winnecrest Hall in Louisiana, goes on a sea voyage recommended by his cousin and physician, Harry Chilton, who thereupon begins romancing Castleman's fiancée, Jeanne Lamont. When word arrives of Castleman's death, Chilton prepares to usurp the fortune and property of the dead man. Danny Rowland, who is found wounded by two wandering crooks, Dominie and The Squirrel, opportuneely arrives at the estate seeking food and rest; and because of his resemblance to Castleman, he is welcomed as the master. Dominie is introduced as an English cleric and The Squirrel as an Italian count, while Danny falls in love with Jeanne, who believes him to be her fiancé. Chilton, however, suspects the trio and finally unmaskes them. It then develops that Danny actually is Castleman, who had decided to reform the two men who befriended him and to expose the dishonesty of his cousin. American Film Institute Catalog of Feature Films

Exhibitors Herald, July 10, 1926, p. 79
“Pals First”
First National

ROMANCE AND MYSTERY WORK HAND IN HAND TO MAKE THIS INTERESTING STORY. GETS OFF TO FINE START BUT RUNS A BIT SLOW TOWARD THE CLOSE.

Cast....Lloyd Hughes, the long lost handsome hero who has his own little idea about showing up scheming relations. Edward Earle fills the bill nicely as Cousin Harry. Dolores del Rio is the sweetheart who pines for Lloyd’s return. George Cooper contributes a fine comedy performance and Alex Francis is first rate.

Type of Story....Comedy romance. “Pals First” is essentially romance but it needed the strong comedy support that Edwin Carewe has so fittingly inserted. He picked the right man to put it over, too, when he gave the role of Dominic to George Cooper. He is one of three crooks who appear at the old Southern mansion with one of the trio, Danny Rowland, mistaken as the returning prodigal, the long lost Dick Castelman, rightful owner of the estate. Cousin Harry, who accepted the fact that Dick had died at sea, was planning to get control of the place and Dick’s sweetheart in the bargain. Danny assumes the masquerade that is wished on him and introduces his buddies as friends from Europe. Eventually Harry suspects that the impersonator is none other than the notorious crook. Danny Rowland meantime the audience speculates as to whether the masquerader is really Dick or a crook. The climax discloses hero as really Dick who had come home incognito to show up the perfidy of Cousin Harry. The story is nicely developed and the comedy, although occasionally breaking in on the main theme, helps keep the audience interested. Carewe has definitely succeeded in keeping his denouement well hidden until the proper time. The action slows a trifle toward the close but some cutting in the latter reels could easily remedy this.

Box Office Angle....If they like a mystery story combined with comedy and romance you can recommend this.

Exploitation....You might get them in with catchlines such as: “Are you suspicious of any of your relatives? Lloyd Hughes will offer you a brand new way of finding out just what tricks they are up to if you will take a look at ‘Pals First’.” Post your showing times on this one. It will spoil it for them if they see it backwards.

Direction ......... Edwin Carewe; satisfactory.

Author .... Play by Francis Perry Elliott; novel by Lee Wilson Dodd
Adaptation ......... Olga Printzlau
Scenario ......... Lois Leeson
Cameramen ......... Robt. Kurrle- Al M. Green
Photography ............... Good
Locale ............... Southern mansion
Length ............... 6,843 feet

The Film Daily, August 15, 1926, p. 6
"Pals First" makes the fourth First National on Broadway this week (Aug. 9), with the Strand and Capitol holding other F. N. features. Whatever the merit of the other trio, this crook melter does not rate a full week's stand, being a fair crook melter, but nothing beyond that.

Lloyd Hughes and Dolores Del Rio co-featured, click but half and half, with the Latin actress, an Edwin Carewe discovery (Mr. Carewe is also credited for this production), disappointing. Her Latin type for one thing does not jibe with the aristocratic southern atmosphere, in addition to which Miss Del Rio's personal accomplishments as a screen actress are negligible. Her eyes of Oriental type are an odd combination with the Spanish features. Whatever registration is essayed is butt mild.

The story is smooth and of no great melodramatic import. It carries with it a mild sort of suspense. A trio of crooks crashing the gate of the staid Louisiana mansion when the darky man-servant thinks he recognizes in one of the younger tramps the identity of Dick Castlemain, reported drowned at sea. The young man (Lloyd Hughes) moves in with his two nondescript companions and after helping themselves they decided to sov it through and offset the villainous cousin's machinations.

Meantime, the girl (Miss Del Rio), who had never lost faith in seeing her Dick alive, meets Dick and too believes him to be the right man. Although the erstwhile skinny youth has improved through his peerage as a knight of the realm.

The long and short of it is that the other two genuine tramps do a "turn to the right," and it develops that Castlemain is the real heir to the southern plantation.

The implausibility comes with the obvious climax that the hero could naturally never live a deception. He attempts some sort of explanation at his original state in trying to land a "hand-out" at what was his own home, but it fails flat. One immediately thinks that if his clothes and boat passage were taken from him he could easily have wired for financial assistance and not taken to the road for such length of time.

Regardless, Ralph Spence's titles do much to hold it up, as does the comedian "count" of the hobo trio. These and other lighter touches relieve the background to some extent. Hughes is satisfactory in the leading male role.

One day program feature. 343

Variety, August 25, 1926, p. 18
Pals First
Should Satisfy Wherever Shown
(Reviewed by Laurence Reid)

SATISFACTORY crook melodrama has been concocted from Lee Wilson Dodd's play with Lloyd Hughes as the star. It motivates around a sort of "Three Musketeer" idea with the central character, a forger and escaped convict, coming into a lot of luck through mistaken identity. In other words, "The Dominie" and "The Count" find him and nurse him back to health. They swear friendship and start out together—eventually winding up at an old manse in Louisiana where the forger is welcomed by the servants as the young master, whom the household believed drowned.

The action develops the logical touch of the crooks trading on their pal's resemblance to the missing youth. They make themselves at home and are taken in by the neighborhood. There is a quality of suspense which figures when the real heir's cousin has been spending his money and making love to his fiancée. This precipitates a conflict between the crooked relative and the forger—with the former attempting to expose the latter as a fraud.

The finish establishes the reformed crook (the romance attended to the reformation) as very much to the genuine. He turns out to be the missing youth. The picture is played with good dash and color by Lloyd Hughes, George Cooper, Alec Francis and Dolores del Rio.

The Cast: Lloyd Hughes, Dolores del Rio, Alec Francis, George Cooper, Edward Earle, Hamilton Morse, George Reed, Alec Nicholls, Alice Belcher. Director, Edwin Carewe.

THEME. Crook melodrama based upon a crook getting by as honorable, etc., through mistaken identity.

PRODUCTION HIGHLIGHTS. The planting of the crooks. The human interest, the suspense. Scene when cousin tries to embarrass the hero.

EXPROITATION ANGLES. Bill as exciting crook melodrama. Play up Lloyd Hughes and Dolores del Rio.

DRAWING POWER. Suitable for all types of houses.

Produced and distributed by First National.
Length, 6,843 feet. Released August, 1926.

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
Pathe News No. 7 (1926)
Cameraman. Pigeons hold up Pathe News Cameraman on his way to work.

Motion Picture News, January 30, 1926, p. 594

Status: Print may exist
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. 9 (1926)
Cameraman. Judge awards a child to a foster mother as result of tests made by Pathe News cameraman.

*Exhibitors Trade Review*, January 30, 1926, p. 30

Status: Print may exist
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. 17 (1926)
Newsboys. News Carriers have “rip roarin’” time at 101 Ranch in Ponca City, Oklahoma

Pathe News No. 17: Nice, France—King Joy rules supreme at annual Nice carnival! Washington, D. C.—Senate passes tax bill slashing $456,000,000 from levies! Saranae Lake, N. Y.—Thunberg sets four world’s records! Seattle, Wash.—Detroit Arctic Expedition leaves for frozen North! Nice, France—Helen loses to Suzanne in opening clashes! Scranton, Pa.—Sign agreement officially ending long coal strike! St. Moritz, Switzerland—St. Moritz from the air! Ponca City, Okla.—News carriers have “rip roarin’” time at 101 Ranch! Omaha, Neb.—Leads life of primitive solitude! Las Animas, Colo.—Initiate Kit Carson III into Boy Scouts! St. Petersburg, Fla.—Horseshoe pitchers gather for 1926 tournament! Detroit, Mich.—Open Detroit’s new air mail routes! Duluth, Minn.—Winter Frolic Week brings all sorts of events! Tampa, Florida—Senators start spring training at Southern camp!

Motion Picture News, March 6, 1926, p. 1106

Status: Print may exist
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
Pathe News No. 21 (1926)
Pack Journalists. Cameraman. Police club reporters and cameraman in strike riot in Passaic, New Jersey

Motion Picture News, March 20, 1926, p. 1302

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman). Group.
Media Category: Newspaper/Newsreel
Job Title: Pack Journalists. Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Pack Journalists, Cameraman, Positive
Description: Minor: None
Pathe News No. 39 (1926)
Pack Journalists, Pan-American journalists visit a big motor plant in Detroit, Michigan

Motion Picture News, May 22, 1926, p. 2468

Status: Print may exist
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. 43 (1926)
Cameraman. Thrills aplenty for Pathe News Cameraman in Long Beach, California

Motion Picture News, June 5, 1926, p. 2688

Status: Print may exist
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. 74 (1926)
Cameraman. Pathe News Cameraman shoots Mount Hood, Oregon’s famous mountain at 13,500 feet.

*Pathe News No. 74*
FORMER PRESIDENT TAFT TAKES VACATION
AT SUMMER HOME IN QUEBEC
CANOES RACE DOWN ALPINE TORRENT OF ISAR
RIVER AT TOELZ, GERMANY
SOVIETS PAY LAST TRIBUTE TO FELIX DZERZHINSKY AT MOSCOW FUNERAL
CAMERAMAN SHOOTS MOUNT HOOD, OREGON’S
FAMOUS MOUNTAIN, AT 13,500 FEET
PERSHING AND FOCH GET TOGETHER FOR
VISIT AT PLOUJEAN, FRANCE
MILLE GADE CORSON, AMERICAN MOTHER,
SWIMS CHANNEL; CLARABELLE BARRETT
HONORED

*Exhibitors Herald, September 25, 1926, p. 67*

Status: Print may exist
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. 95 (1926)
Cameraman. A Pathe News cameraman takes a thrilling cruise on the “Beautiful Columbia,” a new champion Gloucester fishing craft, to show her seaworthiness

Exhibitors Herald, December 14, 1926, p. 63

Status: Print may exist
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. 97 (1926)
Cameramen. Cameraman. Pathe News Cameramen are featured in “Flashes of the Past – 1910-1925 – The pulsing historical drama of the past 15 years has been preserved in graphic record by the Pathe News. It now resurrects the greatest chapters of this epoch to make history repeat itself before your eyes. Also, a Pathe News Fifteenth Anniversary Feature at Burdette Airport in California where the Pathe News Cameraman in Earl Daughterty’s plane almost has heart failure as the aerial daredevils do one amazing, death-defying stunt after another.

Exhibitors Trade Review, December 5, 1926, p. 40

Status: Print may exist
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. 17 (1926)
Cameraman Maurice Kellermann of Pathe News makes a film record of the American excavation of ancient Carthage. The first relics unearthed were the four thousand urns found in the Temple of Tanit, where Carthage worshipped the pagan god Moloch.

Motion Picture News, May 1, 1926, p. 2109

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Maurice Kellermann)
Ethnicity: White (Maurice Kellermann)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Maurice Kellermann)
Description: Major: Maurice Kellermann, Positive
Description: Minor: None
Pathe Review No. 25 (aka The Romance of the News) (1926)
Newspaper. “The Romance of the News” shows how the Associated Press operates in its world-wide dissemination of news. The interesting methods employed in the gathering and distribution of news as done by the Associated Press are shown, from the reception of a foreign bulletin to the writing of a head for the story and the appearance of the “extra” in the street. Editorial Offices. Newsboy.

*Motion Picture News, June 26, 1926, p. 2972*  
*Moving Picture World, June 19, 1926, p. 630*

*Indianapolis Notes*  
*KANSAS CITY, MO.—When officials of the Kansas City Pathé branch went to the Kansas City Star and informed officials of the paper that a film, “Romance of the News,” depicting the operation of the Associated Press was to be distributed in this territory, they did not even have to offer a cigar to get a liberal story on the film. . . . The Publix Junior Movie Star*

*Exhibitors Herald, July 31, 1926, p. 82*  
*July 10, 1926, p. 83*

Status: Print may exist  
Unavailable for Viewing

Type: Movie  
Genre: Documentary  
Gender: Group-2. Male (Newsboy)  
Ethnicity: Unspecified-2. White (Newsboy)  
Media Category: Newspaper  
Job Title: News Employee (Newsboy). Editorial Offices-2  
Description: Major: Editorial Offices-2, Positive  
Description: Minor: Newsboy, Positive
Pathe Review No. 34 (1926)
Cameraman. A Pathe News Cameraman shows how Eric Hagenlacher, the famous billiardist, demonstrates “hits and misses” on the billiard table.

Motion Picture News, August 28, 1926, p. 757

Status: Print may exist
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
Pirates of the Sky (1926-1927)
Reporter Doris Reed (Wanda Hawley) goes undercover to investigate the pirates of the sky. Bob Manning rescues her after the gang finds out who she is and what she is after.

The Secret Service asks amateur criminologist Bob Manning (Charles Hutchison) to investigate the disappearance of a mail plane and his reporter girlfriend Doris (Wanda Hawley) wants in on the action. They are kidnapped by the gang behind the plane’s disappearance but he is able to escape with some fancy stunt work and capture the crooks. Hutchison was known for his acrobatic stunts and this film featured him leaping between plane in mid-air. Elaine Wilmont wrote the screenplay and Charles Andrew directed.

Ken Wlaschin, *Silent Mystery and Detective Movies*, pp. 179-180

Moving Picture World, May 21, 1926, p. 213
Pirates of the Sky
Serial Stuff in It Should Entertain
(Reviewed by Raymond Gauly)

CHARLES HUTCHINSON and Wanda Hawley co-star in this effort effusive with "Lone Wolf" and serial business. Probably some of its thunder has been heard before or its thrill inflated highlights are a trifle recognizable, but even so it boasts several moments when the tension becomes high-strung and the escape of the heroine and hero from the dangers that threaten overwhelm them are watched with an eye of interest. Hutchinson has done many things like this before even in his old Pathé serial days and his feats in "Pirates of the Sky" are just a workout for him. He puts a lot of athletic wallop into his role which calls for several tight situations. At one time he is alone in a burning shack tied hand and foot. Again, he transfers from a speeding motorcycle to a rope ladder dangling from an airplane and from the plane drops off into a haystack. There are audiences for this type of picture, though they are not too blase.

Enlisting his aid in unraveling the mysterious disappearances of a mailplane, the Secret Service send Hutchinson to unearth the crookedness beneath the complication. As a coincidence Wanda Hawley, a reporter for a newspaper, receives an assignment to cover the story. The two had once been engaged but had parted; after they have shared danger together and through their concerted efforts rounded up the gang of thieves three things occur: they are reunited, Hutchinson wins his case and the girl gets her story for the paper.


Theme: Estranged couple work on the same crime, the disappearance of mailplane, and both are successful in getting to the truth of the matter and coming to an understanding.

Production High-Lights: The punch sequences and Hutchinson's stunts.

Exploitation Angles: The usual campaign for thrillers, dynamic posters, action, etc.

Drawing Power: For the neighborhood and second run houses.

Presented by Productions, Inc. Distributed by Pathé.
Length, 4,828 feet. Released May 22, 1927.
Appendix 18 – 1926

Motion Picture News, May 20, 1927, p. 1966
Pirates of the Sky

Pathé, released from Productions, Inc.
Directors by Charles Andrews; photography
by Leon Shamroy. Adapted by Elaine Wil-
mont. In projection room May 4. Run-
ing time, 50 minutes.

Bob Manning............ Charles Hutchison
Doris Reed.............. Wanda Hawley
Bruce Mitchell......... Crawford Kent
Jeff Oldring............. Jimmie Aubrey
Stone.................. Ben Walker

Charles Hutchison, stunt man,
not as active as usual in an average
adventure picture. Too many pre-
liminary “stills” handicap the few
major action scenes. Customers will
accept “Pirates,” but won’t talk
about it.

Hutchison is a wealthy amateur
criminologist who is called upon by
the U.S. secret service department
from time to time when a case be-
comes too difficult for them. Air
mail robberies have baffled them.

Hutchison’s two main bits are a
mid-air change of planes, and a
drop from a plane to a haystack.

He has comparatively good sup-
port in Wanda Hawley and Craw-
ford Kent as the refined gang leader.
Jimmie Aubrey, playing Hutchison’s
service man, lends considerable to
the picture in his comedy as a
Sherlock Holmes student addicted
to disguises.

Picture hurt by the lack of early
action, but still rates as average.

“The Film Daily,” May 15, 1927, p. 6

UNCLE SAM’S MAIL PLANES
IN JEOPARDY AGAIN. WEAK-
LY CONSTRUCTED STORY BUT
IT SUPPLIES A FAIR AMOUNT
OF EXCITEMENT FOR A
CROWD THAT ISN’T CRITI-
CAL.

Cast: Charles Hutchison the secret
service hero who uncovers the mail
bandits and Wanda Hawley the little
standby who works with him. Cra-
ford Kent the ringleader of the
pirates and Jimmy Aubrey the com-
edy relief.

Story and Production: Melo-
drama. Comedy, thrills and action
all of a fairly mediocre variety are to
be found in “Pirates of the Sky.” The
picture wilts under any critical an-
alysis of either story or direction but
where the crowd is non-critical these
failings will undoubtedly be in-
significant. As long as things keep
moving they are satisfied and that
much can be said for the picture.—
it keeps going from the time hero
sets out on the trail of the air pirates
until he corners his man, turns him
over to the police and folds his lady
accomplice in his arms. The airplane
sequence contains some stunts that
the average audience enjoys, that of
pilots changing planes in mid air
and the like.

Direction........ Charles Andrews; ordi-

Author............. Not credited
Scenario............. Elaine Wilmont
Photography........ Leon Shamroy;

Variety, May 11, 1927, p. 21

fair.
Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Action-Adventure
Gender: Female (Doris Reed)
Ethnicity: White (Doris Reed)
Media Category: Newspaper
Job Title: Reporter (Doris Reed)
Description: Major: Doris Reed, Positive
Description: Minor: None
Racing Blood (1926)

After his uncle loses a fortune and commits suicide, Jimmy Fleming (Robert Agnew) goes to work for a small California newspaper. Fleming later buys a horse at an auction without knowing that it was stolen from his former girlfriend. His sweetheart Muriel Sterling (Anne Cornwall) ends up riding the horse after a series of complications, and wins both the race and Fleming. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 56.

Harris Fleming, after losing the estate of his nephew to John Sterling--whose rival horse, "The Devil," wins a race--wires his nephew at college and then kills himself. When Jimmy Fleming receives the wire, he is about to attend a dance with Muriel Sterling and puts it aside; Muriel happily informs him of her father's recent good fortune, and opening the telegram, Jimmy is stunned to learn of the tragic turn of events. He leaves and obtains a job with a small California newspaper as a reporter, and Muriel loses contact with him. At a circus auction, Jimmy buys a handsome horse, in reality Muriel's racer--stolen from her uncle. Later, when Muriel meets Jimmy riding the horse, she does not disclose the horse's identity. Unable to hire a jockey, Jimmy decides to ride the horse in a steeplechase; but when his weight prohibits the entry, Muriel rides it herself and wins not only the race but also Jimmy's love. American Film Institute Catalog of Feature Films

Variety, August 25, 1926, p. 19
shows a sheet of copy paper with a story on it, the story having been written by a brand new cub reporter. He not only wrote the story but his own headlines as well, and then the story is shown, typed with no spacing between lines. Even a movie managing editor should get sore at that.

But the serious part of silly mistakes like that is not that they are just mistakes. When a picture containing such a “bull” gets into circulation and begins drawing reviews every newspaperman will call attention to and dwell on the error. And type wasted on explaining a fault will detract from the value of a good notice in the dailies, and “Racing Blood” is so good a yarn that it ought to get good notices.

The story concerns a boy and girl love affair during college days, but this affair is broken up when the boy receives a letter that his guardian has lost his entire estate betting on a horse race—and the winner is his sweetheart, for her father made the bet for her. So the boy cuts out as a cub reporter and at a circus auction sale has a horse handed him. This horse actually is Blue Boy, a famous racer, and lost by the girl’s father in a train wreck. By coincidence the girl and her father come to the town where the boy is working to enter a handicap race, and he puts his gift horse, really the girl’s, in the race as opposition to their own entry. At the last minute he finds out that the horse is the girl’s. He won’t ride. So she, anxious to have him win back his estate (and the betting has been fixed so he will) puts on a jockey suit and rides the steed, winning the race and the large purse.

That makes things up and up, so the pair do that well-known clinch fade-out. The picture, where acting is concerned, goes to Anne Cornwall, a fine representative of a fairly sensible flapper. Agnew does the sort of acting Agnew always does. Maybe some people like it. Charles Selton, as a combination editor-auctioneer, gets laughs, while John Elliott and Clarence Geldert turn in excellent performances as the elderly men of the film.

The racing stuff is liberally supplemented by inserts from a library service, but audiences probably won’t worry over that. “Racing Blood” should entertain the exhibitor’s customers.

Variety, August 26, 1926, p. 19
Racing Blood

Distributor: Lumas
Producer: Gotham
Length: Undetermined
DIRECTOR........FRANK RICHARDSON
PLAYERS
James Fleming........Robert Agnew
Muriel Sterling........Anne Cornwall
John Sterling........John Elliott
Harris Fleming........Clarence Geldert
“Doc” Morton..........Chas. A. Sellon
Jockey Joe Brook.......Robert Hale

TYPE: Romantic horse race drama.

THEME: Romantic love.

LOCAL: An American city.

TIME: The present.

STORY: Ready to attend a co-ed dance a young man receives a wire that his uncle has lost the nephew’s money on a horse race against a horse called “The Devil,” and has killed himself. He leaves a note to his sweetheart that he is going away, as he is penniless, and their plans must wait. The girl discovers her father has won all her sweetheart has lost. At an auction of a bankrupt circus the boy spends his last cent on a horse, which is really The Devil, who had been stolen. The girl meets her sweetheart with the horse, but does not tell him that she recognizes it. She induces him to enter it in a race and persuades her father to bet against it. The boy’s weight prohibits the entry and just as the horse is to be scratched the girl dons a jockey suit and rides herself. She is nearly killed but wins the race and the fortune back.

HIGHLIGHTS: Uncle’s losing wager and his suicide. . . . Scene in which boy learns he is penniless. . . . Scene in which girl realizes her father has won the boy’s money. . . . The circus auction at which boy buys horse. . . . His meeting with his sweetheart. . . . Her inducement to enter horse in race. . . . Her persuading father to bet against it. . . . Scene in which she acts as jockey for the horse. . . . Winning of the race and boy’s fortune.

Exhibitors Herald, June 26, 1926, p. 46

The Los Angeles Times, February 6, 1927, p. 65
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Media Category: Newspaper
Job Title: Reporter (Jimmy Fleming, Editor). Editor (“Doc” Morton). Miscellaneous.
Description: Major: Jimmy Fleming, Positive
Description: Minor: “Doc” Morton, Positive, Miscellaneous, Neutral.
Rainbow Riley (1926)
Cub Reporter Steve “Rainbow” Riley (Johnny Hines) for the Louisville Ledger.

In this version of the Buchanan play, previously filmed in 1915 as The Cub, Steve “Rainbow” Riley (Johnny Hines) is a cub reporter for the Louisville Ledger who gets involved in a feud between Kentucky mountain families. When he falls for Alice Ripper (Brenda Bond), the daughter of one family, and ignores the daughter of the other clan, both parties go after him. Eventually he is rescued by the state militia and returns with the story and his new wife Alice. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 56

Steve Riley, a cub reporter on the Louisville Ledger, is assigned to cover a feud in the Kentucky mountains between the Ripper and White clans; Steve falls in love with Alice Ripper, greatly offending the Ripper clan; he ignores Betty White (who loves him) and greatly offends the White clan. Both sides set out to eliminate Steve, and he is forced to go into hiding, taking Alice with him. They are captured by Tilden McFields, one of Alice's suitors, who lets Steve go when Alice promises to renounce his love. Steve later rescues Alice, and both feuding clans are soon in pursuit. Steve holds them off until he is rescued by the state militia. He then returns to Louisville, taking with him a great story and a new wife. American Film Institute Catalog of Feature Films
February 20, 1926

Rainbow Riley
(First National—Seven Reels)
(Reviewed by Frank Elliott)

This one starts out with promise as Johnny Hines starts things off "on high" as he tries to "crash" into a job as cub reporter and also attempts to get arrested in order that he may get his first interview with a man behind the bars whom other reporters have been unable to make talk. The reason being that Johnny discovers, that he is deceitful and dishonest. But after these scenes are over and the reporter gets into the Kentucky hills to "cover" a feud, the comedy element does not register with much kick, in fact there is too much drama and not enough gag material. However, many fans are going to find much fun in the star's attempts to win favor with each side in the feud, in his efforts to escape the love making of Bevvy, in the scenes at the old fashioned dance and in Dan Mason and his mountie's wagon. There are some thrills in the kidnapping of the heroine, in Johnny's leap across a wide chasm to the half-wit's stronghold in which mulesy is being held and in the battle with the mountaineers in which Johnny uses golf balls.

THEME. Comedy, cub reporter covers feud in Kentucky mountains where he wins bride after thrilling adventure.

PRODUCTION HIGHLIGHTS. Johnny's efforts to land reporter job. The pool game. The barn dance. The leap across chasm. Fight with the clanamen.

EXPLOITATION ANGLES. Try to borrow old car and have man dress like Dan Mason, drive it around town with banner: "On my way to see Rainbow Riley." Play up Hines' name. Dress lobby front like log cabin.

DRAWING POWER. Star's past accomplishments will aid. O. K. for average house.

SUMMARY. While this offering is not up to past Hines vehicles and does not have the laughs registered in them, it will undoubtedly entertain most folks. It starts off well and there are some fine character types. Well mounted, also.

The Cast

Steve Riley. Johnny Hines
Alice Roper. Brenda Bond
Tilden McFields. Bradley Barker
Dr. Lem Perkins. Dan Mason
The Half Wit. John Hamilton
Zeb White. Harlan Knight
The Editor. Herbert Standing

Synopsis. Steve Riley, known as "Rainbow," gets a job as a reporter and is assigned to cover a feud in the Kentucky mountains. A male half wit at a dance kidnaps the heroine and takes her to his mountain stronghold. Steve rushes to the rescue, subdues the kidnapper, but is surrounded by clanamen. Having sent wire to paper, misrepresented as meaning "president in danger," all the forces of navy and army come to rescue. Steve and girl saved. Clanamen dispersed.

Moving Picture World, January 23, 1926, p. 299ff
**Rainbow Riley**

**Distributor:** First National  
**Producer:** First National  
**Length:** Undetermined

**DIRECTOR:** CHARLES HINES  
**Author:** Thompson Buchanan

**PLAYERS**
Steve Riley  Johnny Hines  
Alice Ripper  Brenda Bond  
Tilden McFields  Bradley Barker  
Dr. Lem Perkins  Dan Mason  
"The Half Wit"  John Hamilton  
"Zeb" White  Harlan Knight  
The Editor  Herbert Standing

**TYPE:** Romantic comedy  
**THEME:** Romantic love triumphant over danger  
**LOCATE:** The Kentucky mountains  
**TIME:** The present

**STORY:** A cub reporter is sent out to cover a feud between two large families and becomes the enemy of both, because he wishes to marry a girl of one and does not wish to marry a girl of the other, even though she loves him. After a series of dangerous adventures he is rescued. He returns to the office of his paper with a big story and a wife.

**HIGHLIGHTS:** Strong vein of comedy. . . . Fast action. . . . Capture of the lovers. . . . The swing across the ravine. . . . The rescue.

---

Brenda Bond and Johnny Hines in a scene from First National's "Rainbow Riley."

---

A and another riotous comedy from the king comedian whose two pictures for 1925 were among the year's best audience bets—by actual record! "Rainbow Riley," directed by Charles Hines from Thompson Buchanan's "The Cub," rollicks in the mishaps of a cub reporter sent to cover a Kentucky mountain feud. Picture Johnny as the novice trying to please both gunning factions and invariably antagonizing both! C. C. Burr presents this contagious farce.
Johnny Hines in
“Rainbow Riley”
Prod.: C. C. Burr
Dist.: First National

MANY GOOD GAGS AND GOOD
COMEDY SITUATIONS AL¬
THOUGH THEY DON’T KEEP
THEM COMING EVENLY.
PICTURE DREW A FINE LOT
OF LAUGHS FROM UPTOWN
AUDIENCE.

Star.... Seems to go over big, espe¬
cially with boys and men. Seldom
fails to land his laugh. As the cub
reporter in this one he has plenty
of good opportunities to “do his
stuff.”

Cast.... Not as good as it could be.
All fill the parts adequately but
Hines could stand one or two good
names in his cast, especially the
feminine lead even though he
hasn’t an important part. Brenda
Bond is the girl. Others Dan Mas¬
on, John Hamilton, Harlan
Knight, Herbert Standing.

Type of Story.... Comedy; adapted
from Thompson Buchanan’s “The
Cub.” In “Rainbow Riley” John¬
ny Hines gets over another pretty
capable laugh provoker built from
a story that rings with a familiar
twang but rounded out with some
made-to-order gags and a series of
comedy foils it manages to hold
up rather well. At least it seemed
to get over in fine style at an up¬
town house where it was making
a four day stay. The men and boys
in the audience were evidently
Johnny’s best boosters. Every time
he pulled a stunt they cheered and
every time someone pulled a bone
on Johnny, the kids roared. And
yet the gags were mostly plain
nonsense. An occasional original
gag didn’t fail to come in for a big
share of laughs. Probably the best
stunt in the picture is where the
mountain feuders try to cover up
their natural rough habits by play¬
ing “sissies.” Picture a bunch of
mountain roughnecks indulging in
the game of “jacks,” hopscotch,
lollipop licking, jumping rope, and
the like and you can figure that it
would get over a big laugh. Hines
brings on Uncle Sam for a thrill
climax but this is the weakest
thing in his picture. The Army, the
Navy, the air force, the tanks, and
all the rest help restore peace in
the town and, of course, Johnny
lands his story and the girl.

Box Office Angle.... Good for laughs
if that’s what your folks want.
Will amuse them and if you cater
to a number of men and boys ap¬
pear particularly to them.

Exploitation.... If your patrons are
familiar with Johnny Hines per¬
haps you won’t have to do much
talking. Where you run trailers be
sure to show them the incident
where the mountain men play
“sissies.” It is the picture’s best
laugh. Use Hines’ name promi¬
nently and play up the title.

Direction ......... Charles Hines: fair

Author ...... Thompson Buchanan
Scenario ...... Anthony Paul Kelly
Cameramen ...... Chas. E. Gilson—
John Geizel
Photography ......... All right
Locale .......... Mountain region
Length .......... 7,057 feet

The Film Daily, Mary 9, 1926, p. 15
HINES' COMEDY F UNNY FILM

Pot of Giggles at End of "Rainbow Riley," New Strand Theater

If your laugh-system hasn't experienced any exercise lately, he yourself qu' to the Strand and see Johnn, Hines in "Rainbow Riley." If that doesn't turn your system into the laughisteg st piec of mechanism, there is probably something wrong with you. "Rainbow Riley" is a rollick from start to finish. It's fast, funny, clever, spontaneous and refreshing.

We must confess candidly to a long-standing liking for the energetic, fast-moving Hines. In "Rainbow Riley," which is an adaptation of "The Cub," Johnny goes through his capers like a romping thoroughbred.

Johnny Reports Feud.

"Rainbow Riley" has to do with Johnny's role as a cub reporter who is sent to the Kentucky mountains to report a feud. Instead of finding just a little bit of excitement, he runs plumb into a mess of trouble. His first move is to fall in love with the schoolteacher-sweetheart of Tilden McFields, the killer of the mountains and the leader of the Ripper clan. That means trouble from the start, and Johnny never gets his neck out of the noose until he has to overcome the entire mountain community with the aid of government troops.

He does it to the queen's taste, and in the accomplishment thereof, he goes through a series of escapades that are fraught with dangers, laughs, thrills and dynamic action. It isn't the story so much as it is Hines and the brand of clever gags he uses to get out of his precarious situations that makes the film so fine. Always there is the Johnny Hines ingenuity, the Hines rapid-fire action, and the downright button-bursting fun that he promulgates.

Whirlwind Speed.

"Rainbow Riley" is the sort of a story that starts out at a 60-mile a minute clip, keeps up the high voltage throughout the body of the story and winds up with a bang.

AMUSEMENTS

NEW THEATRE

What promises to be a most laughable photoplay is "Rainbow Riley," starring Johnn Hines, which will be presented at the New theatre on Monday and Tuesday. It was made from the stage play, "The Cub." It has to do with a cub-reporter who is sent to the Kentucky mountains to "cover" a feud. With the mistaken idea that the assignment will prove to be more of a vacation than work, the young scribe arrives in the mountains equipped with golf clubs, knickers and other sporting accessories, only to find that a suit of armor and a cannon would have been more desirable paraphernalia.

Instead of finding just a little bit of excitement, he runs plumb into a mess of trouble. His first move is to fall in love with the schoolteacher-sweetheart of Tilden McFields, the killer of the mountains and the leader of the Ripper clan. That means trouble from the start, and Johnny never gets his neck out of the noose until he has to overcome the entire mountain community with the aid of government troops. The entire personnel of Ft. Myer, Va., appears in these scenes, by the way.

He does it to the Queen's taste, and in the accomplishment thereof, he goes through a series of escapades that are fraught with danger, laughs, thrills and dynamic action. It isn't the story so much as it is Hines and the brand of clever gags he uses to get out of his precarious situations that makes the film so fine. Always there is the Johnny Hines ingenuity, the Hines rapid-fire action, and the downright button-bursting fun that he promulgates.

"Rainbow Riley" is the sort of a story that starts out at a sixty mile a minute clip, keeps up the high voltage throughout the body of the story and winds up with a bang.
"RAINBOW RILEY" AT THE GARDEN

Cast
Steve Riley ............. Johnny Hines
Alice Ripper ............ Brenda Bond
Tilden MacFieles ........ Bradley Barker
Dr. Lem Perkins ........ Don Mason
The Half-wit ............. John Hamilton
Zeb White ............... Harlan White
The Editor of the Louisville Courier .......... Herbert Standing
Capt. Jones ............. Ben Wilson
Becky .................. Lilian Ardell

Johnny Hines, film comic, reveals himself as a very athletic young actor in his latest starring picture, "Rainbow Riley," at the Garden Sunday.

Cast in the role of a cub reporter, Johnny is sent to the Kentucky mountains to report a feud and, thinking that this assignment will be more in the nature of a vacation than an actual reporting job, he brings with him golfing paraphernalia, baseball bats and boomerangs. Upon his arrival things begin to happen so quickly that he soon finds himself in hot water with the feudists. To top it all, Johnny falls in love with the sweetheart of Tilden MacField's, leader of one of the feudist clans and the supposed bad man of the mountains.

This situation makes Johnny the pet version of MacField's, with the result that he soon has his hands full trying to protect his life. A host of complications then arise, and when the girl attempts to help him she is kidnapped and brought to a cabin on top of a mountain.

Johnny immediately makes his way there, and after a desperate struggle manages to overcome the half-wit who is holding her captive. Just as he is about to flee with her the mountaineers begin making their way to the cabin.

It is at this point that the ingenious Hines brings his athletic equipment into play. With perfect stance he drives an innumerable number of golf balls down the mountain, and manages to ward off the attack. When the mountaineers still keep coming, Johnny brings his baseball bat and balls into action and again this serves as an exceptionally effective means of defense. After he has used up his complete supply, the boomerangs are used.

"Rainbow Riley" is reported to be the most unusually effective vehicle the dynamic Hines has ever appeared in.

The Daily Times, Davenport, Iowa, February 20, 1926, p. 7

"RAINBOW RILEY" IS MIRTHQUAKE
Johnny Hines to Show at Strand As Its Star.

A mirthquake is on its way to the Strand theater, Sunday and Monday. It is "Rainbow Riley," the latest starring vehicle of Johnny Hines. An interesting fact in connection with this picture is that, as a play under the title "The Cub," it served as the last legitimate stage piece of Douglas Fairbanks prior to his entering pictures.

Those who have already seen "Rainbow Riley" state that Johnny is at his best in this tale of a cub reporter who is sent to the Kentucky mountains to report a feud. Arriving there, he is immediately immersed into a barrel of trouble, and it takes all his ingenuity to get out with his skin whole. This vehicle is reported to be made to order for the likable Hines and those who enjoy speed, laughs and thrills in their motion picture fare. "Rainbow Riley" comes to the Strand theater highly recommended.

Supporting Hines in "Rainbow Riley" are Dan Mason, Brenda Bond, a new "find" Bradley Barker, John Hamilton, who in his role as the half-wit gives an even greater performance than he did in the Pulitzer prize play, "Hell Bent for Heaven." Harlan Knight, who

Tempe Times, Florida, April 10, 1926, p. 28
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Steve Riley). Group.
Ethnicity: White (Steve Riley). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Steve Riley). Miscellaneous.
Description: Major: Steve Riley, Positive
Description: Minor: Miscellaneous, Neutral
Red Hot Papa (1926)
Editor of the Fanal des Charentes

Monsieur Morin, a homely looking man, gets an urge, while riding on a train, to kiss a young girl. He does and is arrested and disgraced. To try to prevent the girl from taking the matter to court, he enlists the help of his best friend, Labarbe. He sends Labarbe to see the girl, Henriette, with the aim of dissuading her from pressing the matter. However, Labarbe, because he is handsome, can take every liberty he pleases with Henriette, and she loves it. At the wry conclusion we see how physical attractiveness is rewarded and unattractiveness punished. Summary Notes

“At that time I was editor of the Fanal des Charentes, and I used to meet Morin every day at the Café du Commerce, and the day after his adventure, he came to see me, as he did not know what to do. I did not hide my opinion from him, but said to him, ‘You are no better than a pig. No decent man behaves like that.” From That Pig of a Morin, by Guy de Maupassant, the short story on which the film is based.

The Daily News, New York, New York, May 1, 1926, p. 50
“Red Hot Papa”

French Production Sends Delightful Vignettes Based on Night in Paris. Some Unique Camera Technique

Cast: The entire cast are performers unknown to a large audience. They are well for the types they portray, giving fine performances throughout.

Type of Story: Comedy, last story by Guy De Maupassant titled, “That Pig of a Man.” It is a fine example of a typical French comedy school. The story is based on an event which American audiences are thoroughly familiar—the fellow out-of-town who visits the city for a good time and then tries to conceal the escapade when he has to go back home to his wife. He tells his wife he is going to the poultry show in New York, he spends the evening entertaining an actress over supper. The director shows new tricks for depicting gradually going under the influence of liquor. It is all done with realistic shots and manipulation of light. Some amusing effects are produced, as the film shows you what Morin sees when he is getting drunk. Today Morin returns on the train to his home town. He is in a compartment with a pretty girl. By some very clever photograp...
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Editor of the *Fanal des Charentes*)
Ethnicity: White (Editor of the *Fanal des Charentes*)
Media Category: Newspaper
Job Title: Editor (Editor of the *Fanal des Charentes*)
Description: Major: None
Description: Minor: Editor of the *Fanal des Charentes*, Neutral
The Reporter (1926)
Reporter Sylvia Paddock (Florence Gilbert).

*Motion Picture News*, April 3, 1926, p. 1511
“The Reporter” Is Latest of Van Bibber Comedies

The popular Van Bibber comedies, from the stories by the celebrated Richard Harding Davis, will be represented in the Fox March list by “The Reporter” which is released on March 14. Earle Foxe is always in these Van Bibber stories and in this latest he has really outdone himself.

*Moving Picture World*, March 13, 1926, p. 98

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Sylvia Paddock)
Ethnicity: White (Sylvia Paddock)
Media Category: Newspaper
Job Title: Reporter (Sylvia Paddock).
Description: Major: Sylvia Paddock, Positive
Description: Minor: None
The Road to Broadway (1926)


Contrary to the wishes of her father, who wants her to marry a young man whom she has never seen, Mary Santley comes to New York in search of film fame. At the urging of a publicity man, she goes into a New York hospital, carrying only a pocketbook full of French money, and pretends to have lost her memory. Several "Frenchmen" from central casting appear and threaten to murder her because she is a Russian traitor. John Worthington, the Louisville lad she was to have married, arrives on the scene and proceeds to duel with the phony Frenchmen. New York reporters get the story, resulting in good publicity for the film company. John Worthington, having earned Mary's love, discloses to her that he is the very man she was to have wed.

American Film Institute Catalog of Feature Films

Variety, June 1, 1927, p. 21
Danny Terry, a wild-animal expert for a scientific magazine, goes to the Mariposa Islands and pretends to be a white savage to put over a hoax on a rival magazine's expedition, guided by Professor Atwater. In New York, he is placed on exhibition at a "jungle ball" given by Mrs. Atwater to celebrate the betrothal of her daughter to Howard Kipp. Terry's editor tries to expose the hoax, but Terry has fallen in love with Ysabel and refuses to disgrace her father; meanwhile, Ysabel breaks her engagement upon finding her fiancé with another girl. Though she knows Terry is a fake, she goes away with him, and they declare their mutual love. Terry convinces his pursuers that the "savage" has escaped, and as himself he finds happiness with Ysabel. *American Film Institute Catalog of Feature Films*
"The Savage"

Adapted from an original story by Ernest Pascal, "The Savage" will be an Earl Hudson production. The story concerns Dan Terry, a reporter sent to the Mariposa Islands, south of the Equator with instructions to reach the islands in advance of an expedition headed by Professor Atwater. His job is to score a scoop on a rival newspaper. Terry goes by airplane and is wrecked when he reaches the islands. Scarcely has he climbed from the wreckage, when he is knocked unconscious by a falling tree, toppled over in a terrific storm. He is found by Professor Atwater and his daughter, who conclude that he is one of the white savages and take him back to New York where he is exhibited as a curiosity. Terry escapes, and, of course, in the end marries the girl with whom he has fallen in love. Ben Lyon and May McAvoy are featured in the cast.

Distributor: First National
Producer: First National
Length: Undetermined
DIRECTOR................FRED NEWMEYER

PLAYERs
Danny Terry..................Ben Lyon
Ysabel Atwater..............May McAvoy
Prof. Atwater..............Tom Maguire
Howard Kipp..................Philo McCullough
Managing Editor...........Sam Hardy
Mrs. Atwater...............Charlotte Walker

TYPE: Romantic comedy.
THEME: Romantic love.
LOCALE: Mariposa Islands; New York.
TIME: The present.

STORY: The wild animal writing expert of a newspaper, in order to play a hoax on a scientific expedition sponsored by a rival paper, disguises himself as a "White Savage," the prize for which the hunters are seeking. He is captured and falls in love with the chief scientist's daughter. In order to escape exposal he flees from a ball, given in honor of the girl's engagement to another man, to a log cabin on a neighboring estate. The girl follows and says she knows he is a hoax, and he tells her of his love for her. As the crowd comes on in pursuit of him the Savage shaves his beard, falls on the floor, and the girl lets her hair down and disarranges her clothing as though they had been battling with the savage who escaped through the window.

HIGHLIGHTS: Journalist's disguise as the Savage. . . . His capture. . . . His falling in love with scientist's daughter. . . . The ball. . . . The escape of the Savage followed by the girl. . . . His confession of love for her. . . . Scene in which they foil pursuers by pretended battle. . . . Scene in which crowd resumes the hunt.
"The Savage" is adapted from a story by Ernest Pascal, with Ben Lyon and May McAvoy in featured roles. Most of the exteriors for the production were made in Florida, under the direction of Fred Newmeyer.

Danny Terry, wild animal expert for a scientific magazine, goes to the Mariposa Islands and plays the part of a white savage to put over a hoax on a rival magazine that has representatives accompanying Professor Atwater, who is searching for the lost white savages. He is found and brought back to New York and placed on exhibition at a jungle ball which Mrs. Atwater gives to celebrate the announcement of the betrothal of her daughter to Howard Kipp.

At the ball Terry's editor appears and tries to expose the hoax, but Terry has fallen in love with Ysabel and refuses to expose her father. To save exposure he escapes from the cage and leaps out the window, with the guests in pursuit. At the ball Ysabel has discovered her fiance with another girl, so breaks her engagement. She rushes after Terry and tells him she knows he is a fake. But Terry grabs her in his arms and carries her with him to a log cabin on a neighboring estate. There he tells her he loves her, and she knows that it is not in vain, but tells him to wait until he has escaped. Terry finds a razor in the cabin, shaves off his beard, and when the pursuers arrive he is lying on the floor and Ysabel has her hair down and clothing disarranged as though attacked by the savage.

They claim that the savage went through the window, and as the crowd goes on with the hunt they smile and embrace, and the picture ends with Terry and Ysabel finding their real happiness.
"The Savage"
First National

The theory of evolution worked into comedy that has occasional clarity. Has corking good set of sub-titles that help out when comedy situations run low.

Ca... Ben Lyon completely disguises himself in a heavy beard, melting entirely new for him. Takes the most of the possibilities of a wild man role. May McAvoy is as beautiful as ever. Thomas Maguire is an eccentric professor and Sam Hardy is first rate as the actor who tries to blast the professor's theories. Charlotte Walker is the professor's wife, Philip McIlough, May's sweetheart.

Plot of Story.... Comedy. It was bound to come—evolution serving as the idea for a comedy. "The Savage" has some thoroughly amusing business and the antics of Ben Lyon in his wild man make for a share of laughs. The story has an evenly distributed line of comedy situations and seems apparent that the sub-titles which are really very good, are used upon to hold up the weak spots. They manage to do so very well for the most part but there are occasional gaps where the laughs are quite low. The plot contains a clever idea and Fred Newmeyer appears to have used it to good advantage most of the time. His idea sequence where Ben trains his role of wild man is good.

Office Angle.... The much discussed theory of evolution will give something to talk about and might urge them to come in and see how "The Savage" solves question of man's origin. Play the role of the savage as portrayed by Ben Lyon and promise pleasant romantic element as well.

Ernest Pascal, Chas. Whittaker, Jane Murfin, Geo. Folsey, N. Y.—Tropical Island About 5,000 feet

The Film Daily, June 13, 1926, p. 13
**The Savage**

First National release, directed by Prof. [Miehmeyer] under the supervision of [Ettie Hudson]. From original story by [Ernest Pascal]. Featuring [Ben Lyon] and [May McAvoy]. At the New York, July 20, one day, as half double bill. Running time, 63 minutes.

A two-reel knockout comedy, spread out very thin to make a five-reel feature. Quality of its humor is childish and appeal is gauged to four-year-old intelligence instead of the 15-year level at which the average film fan is supposed to be—supposed to be, that is, by those who make a business of that kind of films.

Briefly the picture is monkey comedy, made for simians. On top of this plain intent they try to introduce a grossly confusing subordinate theme of something like romance. The two elements are oil and water and they won’t mix. The effect one gets is something like the spectacle of Romeo and Juliet doing a couple of neck falls.

It would be interesting to trace the making of such a picture from the germination of the idea to its completion. For instance, whose bright idea was it to pick out for the characters of the monkey-hero and the girl opposite Ben Lyon and May McAvoy, two highly persuasive young romantic players? The intent obviously was to erect a romantic atmosphere and then degrade it with coarse horse play, a pretty idea indeed. It is pictures like this that inspire protests against “the low standards of the screen.”

The story, such as it is, has to do with the jealousy of two scientists. One of them, in order to make a fool of the other, “plants” a civilized young man (Lyon) on a desert island, where he will be discovered in trouble by the other scientist and exploited in the civilized world as a “white savage living with the monkeys.”

The second scientist falls into the trap, capturing the counterfeit “savage” and bringing him home on his yacht. An affinity springs up between the “Whatist” and the doomed scientist’s beautiful daughter, the girl being the only person who can control the caged freak. The make-believe savage keeps up antics appropriate to his enforced character, until at a masked ball given by the duped scientist’s wife (where all the guests are dressed as monkeys) the scheming scientist attempts to expose the hoax and disgrace his victim.

It is then that the “savage” defeats the plot, beats up the schemer and carries off the girl he has learned to love. This leads to a revelation of the situation and the final climax. This synthesis does not suggest all the “comedy” that pads out the footage, endless repetitions of knockabout and scenario but cantery that hasn’t a giggle in it.

Compared to this rubbish the slip-on-a-banana-pest school of fun is subtle high comedy.

---

**“THE SAVAGE”**

Adapted from an original story by Ernest Pascal, “The Savage” will be an Earl Hudson production. The story concerns Dan Terry, a reporter sent to the Mariposa Islands, south of the Equator, with instructions to reach the islands in advance of an expedition headed by Professor Atwater. His job is to score a scoop on a rival newspaper. Terry goes by airplane and is wrecked when he reaches the islands. Scarcely has he climbed from the wreckage when he is knocked unconscious by a falling tree, toppled over in a terrific storm. He is found by Professor Atwater and his daughter, who conclude that he is one of the white savages and take him back to New York where he is exhibited as a curiosity. Terry escapes, and, of course, in the end marries the girl with whom he has fallen in love. Ben Lyon and May McAvoy are cast in the featured roles.

---

*Variety*, August 4, 1926, p. 13  
*Motion Picture News*, January 23, 1926, p. 383ff
Appendix 18 – 1926

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Dan Terry, Managing Editor)
Ethnicity: White (Dan Terry, Managing Editor)
Media Category: Magazine
Job Title: Reporter (Dan Terry). Editor (Managing Editor).
Description: Major: Dan Terry, Positive
Description: Minor: Managing Editor, Negative

The Scarlet Streak (1925-1926). Serial – 10 Episodes
Reporter Bob Evans (Jack Daugherty), star reporter of The Times.

Evans destroys his story on the “Scarlet Ray” so he can wipe out the band of criminals who are so intent upon getting the scarlet ray for their own selfish uses.

The Scarlet Streak. 10 chapters. An energetic though conventionally plotted serial made by Henry McRae, the director of the fast-paced adventure film The Mysteriious Contragrav (1915). Based on Leigh Jacobson’s story Dangers of the Deep, the action is set in motion by a laser-like red ray invented by Professor Crawford (Al Smith) and perfected together with his daughter Mary (Lola Todd). Jack Daugherty plays the reporter whose articles may increase the market value of the contraption. The villain is Monk (Albert Prisco), a foreign agent who kidnaps the professor, his gadget and his daughter, while Daugherty spends his time detecting and escaping until he secures the recovery of all three missing items. The action is capably conducted by McRae and the picture proved a successful accompaniment to the features released by Universal, which had bought half a dozen or so Pathé serials in 1926 purely for that purpose. Phil Hardy, Science Fiction Movies, p. 75

The Scarlet Streak: Episode Three: The Rope of Hazard (1926)
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

Status: Unknown
Unavailable for Viewing

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

The Scarlet Streak: Episode Four: The Death Ray (1926)
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

Status: Unknown
Unavailable for Viewing

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

The Scarlet Streak: Episode Five: The Last Story (1926)
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Bob Evans)
Ethnicity: White (Bob Evans)
Media Category: Newspaper
Job Title: Reporter (Bob Evans)
Description: Major: Bob Evans, Positive.
Description: Minor: None
The Scarlet Streak: Episode Six: The Plunge of Peril (1926)
Reporter Bob Evans (Jack Daugherty), star reporter of The Times.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Bob Evans)
Ethnicity: White (Bob Evans)
Media Category: Newspaper
Job Title: Reporter (Bob Evans)
Description: Major: Bob Evans, Positive.
Description: Minor: None
The Scarlet Streak: Episode Seven: The Race of Terror (1926)
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

Universal Weekly, April 3, 1926, p. 40

Status: Unknown
Unavailable for Viewing

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

The Scarlet Streak: Episode Eight: The Cable of Courage (1926)
Reporter Bob Evans (Jack Daugherty), star reporter of The Times.
“THE SCARLET STREAK”
Ten-Episode Adventure Picture
Featuring JACK DAUGHERTY
No. 8—“The Cable of Courage”

The Monk picks up Mary in his speed boat and takes her to the cabin of Pug Logan on Catalina Island where he keeps her prisoner, sending a note to Bob Evans to come alone with the blueprints of the Scarlet Ray machine as the girl’s ransom. Bob goes alone to the cabin and explains to The Monk that he does not know where the blueprints are, but offers him the cross word puzzle code which The Monk flings back at him in scorn. He is then told that he will be kept a prisoner until he gives up the blueprints. Mary’s father, believed dead by everybody but Count K, fastens a note to the cave entrance of the Pug’s cabin. Livingston Scott and his party, who have trailed Bob, follow the directions given in the note and force an entrance to the cabin where they battle The Monk’s henchmen. Bob gets free with the girl. They both enter a cable car and start to cross a canyon at the bottom of which is a swirling current. The Monk shouts to them that the cable is weak but they disregard his warning and go on. In the middle the car breaks loose and both drop into the vortex below.

Universal Weekly, April 10 1926, p. 40

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Bob Evans)
Ethnicity: White (Bob Evans)
Media Category: Newspaper
Job Title: Reporter (Bob Evans)
Description: Major: Bob Evans, Positive.
Description: Minor: None
The Scarlet Streak: Episode Nine: The Dive of Death (1926)
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

"THE SCARLET STREAK"
A Ten-Episode Adventure Picture
Featuring JACK DAUGHERTY
No. 9 — "The Dive of Death"

Bob Evans, saved from the whirlpool, by Count K, solves the cross word puzzle and tells the party that the blueprints of the Scarlet Ray machine are to be found by digging in the shadow of the anchor at Pirate Cove on the opposite side of the island at high noon. Leontine overhears and carries the news to Pug Logan, wishing to square herself with The Monk, who casts her off as soon as she gives him the information he is seeking. Leontine, however, beats Pug and The Monk to the Cove and digs up a tin box while they look on from a distance. She puts the box in her car and drives off, pursued by Pug and The Monk, who are determined to get the blue prints away from her. Her car swerves and goes over an embankment.

Bob and Mary Crawford are speeding on horseback to the hiding place of the blueprints, when Mary’s horse gets the bit in his teeth and runs away, stopping suddenly at the edge of a cliff and throwing her over into the rapids below. Bob, following her, dives to her rescue.

*Universal Weekly*, April 10, 1926, p. 40

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Bob Evans)
Ethnicity: White (Bob Evans)
Media Category: Newspaper
Job Title: Reporter (Bob Evans)
Description: Major: Bob Evans, Positive.
Description: Minor: None
The Scarlet Streak: Episode Ten: Universal Peace (1926)
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Bob Evans)
Ethnicity: White (Bob Evans)
Media Category: Newspaper
Job Title: Reporter (Bob Evans)
Description: Major: Bob Evans, Positive.
Description: Minor: None
The Sea Wolf (1926)
Book Critic Humphrey Van Weyden

Captain "Wolf" Larsen, the absolute master of a seal schooner, is a mystic and philosopher, though he rules his men with an iron hand. On a ferry going from San Francisco to Oakland, Van Weyden, a critic, and Maud Brewster, a novelist, meet in masquerade costumes and are forced overboard when their boat collides with a steamer. Humphrey, then Maud, are picked up by Larsen's crew. Because of her costume, Maud is taken for a boy and placed in the custody of Mugridge, the cook, who attempts to attack her upon discovering her identity. Larsen takes her under his protection and decides to marry her; but as the ceremony begins, the crew mutinies, and Larsen is stricken with blindness as he faces the rebels. The ship is set afire, and though Humphrey and Maud are rescued by another steamer, Larsen, deserted by his crew, refuses to quit his ship and is enveloped in flames. *American Film Institute Catalog of Feature Films*
The Sea Wolf

Distributor: Pro-Dis-Co.
Producer: Pro-Dis-Co.
Length: 6,764 feet.

DIRECTOR: RALPH W. INCE
Author: Jack London
Adaptor: J. Grubb Alexander
Cameraman: J. O. Taylor

PLAYERS
“Wolf” Larsen: Ralph W. Ince
Maud Brewster: Claire Adams
Humphrey Van Weyden: Theodore Von Eltz

TYPE: Drama of the sea.
THEME: Romantic love; overcoming villainy.

LOCATE: San Francisco.
TIME: The present.

STORY: A book critic and a novelist meet at a masquerade on board a yacht. A steamship crashes into the yacht and the couple are picked up by the skipper of a sealing schooner. The skipper decides to marry the girl but during the ceremony a mutiny of the sailors breaks out. As the skipper rushes to quell the disturbance he is stricken with a long threatened blindness. The vessel is set afire. A steamship saves all except the skipper who refuses to quit his ship.

HIGHLIGHTS: Meeting of critic and novelist. . Scene in which boats crash. . Scene in which couple is put on board sealing schooner. . Attempt of skipper to marry girl. . Scene in which mutiny breaks out. . Rescue by other steamer.

Exhibitors Herald, July 31, 1926, p. 64
Moving Picture World, August 28, 1926, p. 42

Moving Picture World, July 3, 1926, p. 37
The film Daily November 29, 1926, p. 6

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Humphrey Van Weyden)
Ethnicity: White (Humphrey Van Weyden)
Media Category: Newspaper
Job Title: Critic (Humphrey Van Weyden)
Description: Major: Humphrey Van Weyden, Positive.
Description: Minor: None
Shameful Behavior? (1926)
Managing Editor Jack Lee (Richard Tucker).

Daphne Carroll (Edith Roberts) returns from Paris to discover her love for Custis Lee (Harland Tucker) is not returned. His brother is managing editor of the local paper, which accidentally prints her photo accompanying an item about a woman escaping from an asylum and seeking revenge on her husband. Daphne poses as the real escapee and goes to Custis Lee’s house, claiming he is her husband. The situation is complicated by the arrival of her real husband and the actual escapee, who is hired as a nurse to handle Daphne. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 56-57.

Daphne Carrol, once a "plain Jane," returns from Paris a "polished" flapper, and finding that her love for Custis Lee, her sister's brother-in-law, is not reciprocated, sets out to win him. His brother, Jack Lee, managing editor of the local newspaper, orders a conspicuous report of Daphne's return, but through an error her picture appears over a news item citing the escape from an insane asylum of Sally Long, bent on revenge on her husband. Daphne gains entrance to Custis' house and poses as Sally, disclaiming him as her husband. Fearful of his life, he humors her until he can engage a nurse to watch her. Daphne enjoys the joke until she discovers that her nurse is actually Sally--and Sally's husband tries to rob the Custis home. In the merry mix-up Daphne faints in Custis' arms and is forced to declare that she is his wife; after the complications are resolved, they decide to make the arrangement legal. *American Film Institute Catalog of Feature Films*
“Shameful Behavior.”

Edith Roberts Has Leading Role in Screen Version of Story by an English Authoress

Reviewed by C. S. Sewell

Adapted from a novel by the English authoress, Mrs. Belloc Lowndes, J. G. Bachmann is offering as a preferred picture, “Shameful Behavior,” dealing with the unusual scheme employed by a pretty young girl to win the man she loved.

The plot shows this resourceful girl taking advantage of a newspaper error which caused her picture to be printed with caption indicating she is an escaped lunatic. She goes to her absent-minded sweetheart, insists she is his wife and he finally falls in love with her. The real crazy woman appears as a trained nurse to complicate the situation and the attempt of her ex-husband to rob the house, further adds to the mix-up.

Coincidence has been stretched considerably in developing this story, and the plot becomes hazy with the motive of none of the action in doubt. As a consequence, the interest wanes. Situations intended for laughs do not always ring the bell, although effective comedy is supplied by the negro butler and in some of the actions of the crazy nurse.

Edith Roberts and Harland Tucker are effective in the leading roles, with Louise Currier giving a good performance as the real butler and Hayes Robertson especially good as the butler.

J. G. Bachmann Presents
“Shameful Behavior”
From novel by Mrs. Belloc Lowndes
Directed by Albert Kelley
CAST:

Daphne Carrel........Edith Roberts
Cynthia Lee.........Harland Tucker
Mrs. Calahan........Martha Mattox
Jean Lee..............Grace Carlyle
Sally Long...............Louise Currier
Butler ...............Hayes Robertson

Length—5818 feet

Returning from a European school, Daphne becomes an escaped lunatic and goes to Cynthia Lee’s home; and after an encounter with the real lunatic, Cynthia falls in love with her. Amusing comedy and romance.

Moving Picture World, October 30, 1926, p. 568
Shameful Behavior

Distributor: Preferred Pictures
Producers: Famous Attractions
Length: Undetermined

DIRECTOR: ALBERT KELLEY
Cameraman: Nicolas Musuraca

PLAYERS
Daphne Carrol.............. Edith Roberts
Curtis Lee............... Harland Tucker
Jack Lee................... Richard Tucker
Mrs. Calhoun............. Martha Mattox
Joan Lee.................. Grace Carlyle
Sally Long................. Louise Carver
The Bitter............... Hayes Robertson

TYPE: Romantic comedy.
THEME: Burlesque of censors and reformers.

LOCAL: An American city.
TIME: The present.

STORY: Upon graduation from high school a girl is awkward and scholarly-looking. When “finished” in Paris she emerges a dashing, snappy flapper. The only characteristic she retains is her love for her sister’s brother-in-law, candidate for senator on the reform ticket. He neglects to meet her at the boat, forgets their first dinner appointment, and so the girl decides action is required. The senatorial candidate’s brother, managing editor of a newspaper, orders a conspicuous write-up of his sister-in-law’s return. An error in the composing room results in misplacing the girl’s picture over a news item citing the escape of a maniac knife-thrower bent on revenge of her husband who deserted her at the altar. Gaining entrance to the candidate’s house, the girl poses as the maniac, declaring him as her husband. Excitement reigns while the man, fearful of his life, humors her until he can secure a nurse. When the nurse arrives she proves to be the real Sally Long.

The latter’s husband decides to rob the home. The minute his wife sees him she gives chase. In the mix-up the girl faints. The man takes her in his arms and the two are seen through the window by Mrs. Calhoun, head of the reform committee. She bursts in, demanding an explanation, whereupon the man asserts the girl is his wife. The tangle is straightened and the man tells the girl they must make good the lie.

HIGHLIGHTS: Girl’s return from finishing school. . . . Error in composing room in which girl’s picture is placed over wrong article. . . . Scene in which girl poses as maniac. . . . Man’s attempt to humor her. . . . Arrival on scene of real maniac. . . . Scene in which girl is seen in man’s arms by Reform Committee head. . . . Arrival of police. . . . Scene in which man asserts they are married. . . . Scene in which man tells girl they must make good their lie.
"Shameful Behavior"

Preferred

Some hilarious comedy complications that land a good quantity of laughs. Continuity not perfect but the director has managed to hold the interest quite satisfactorily.

Cast... Edith Roberts the vixen who plays an elaborate joke on a man with a bad memory. Harlan Tucker, new to the screen, doesn't measure up to the humor of the situations. Others Richard Tucker, Martha Mattox, Grace Carlyle, Louise Carver.

Type of Story... Comedy romance. Several different story threads blend to make the comedy complications of "Shameful Behavior" thoroughly amusing. There is the reform crew on the one hand, a senatorial candidate on the reform ticket on the other, a mischievous flapper fresh from a Parisian finishing school, and a pair of crooks to add to the excitement.

The continuity is not always precisely clear in dovetailing the different threads but director Albert Kelley manages to maintain adequate coherence nevertheless. He has given the most prominence to the girl's masquerade when she poses as a harmless lunatic as part of a joke on Custis Lee, a reform worker, who doesn't recognize Daphne in her "college finish." She forces her way into his home and pretends to be Sally Long, an insane woman whom the papers have announced as being at large. Custis decides to humor the supposed Sally who insists she is his wife. He calls in a specialist who orders the girl to bed. The real Sally Long presents herself as a nurse and a little later Spider Flagg, a crook, enters the house to rob it. The real Sally discovers him and there is a riot when she captures him. Spider being Sally's errant husband who had her put away as insane merely as a means of getting rid of her. Custis' reform friends arrive and find Daphne, the pseudo Sally, in his arms and to make good with them he asks Daphne to marry him. He eventually learns all about the joke and is happy with Daphne.

Box Office Angle... Comedy moves along at good gait and various humorous complications should keep them interested.

Exploitation... Tell them the story is "a gay burlesque of censors and reformers that's farcically funny and blasts the theory that the younger generation is headed for the dogs." Preferred's press sheet offers this line and it gives a good idea of the picture. Title is catchy and there are some fairly well known names in the cast.

Direction .......... Albert Kelley; suitable.

Author ...... Mrs. Belloc Lowndes
Adaptation ........ Douglas Bronston
Cameraman .......... Nick Musuraca
Photography .......... Good
Locale ............ Small City
Length .............. 5,218 feet

The Film Daily, December 5, 1926, p. 24
**Shameful Behavior?**

J. G. Bachmann presents the farce by Mrs. Bullec Lowndes, adapted by Douglas Bronson and directed by Albert Kelley for Preferred Pictures. Photography by Nicholas Musuraca. At pre-viewing Oct. 15. Running time, 58 minutes.

Daphne Carroll..............Edith Roberts
Curtis Lee..................Harland Tucker
Jack Lee.....................Richard Tucker
Mrs. Calhoun...............Martha Mattox
Joan Lee........................Grace Carlyle
Sally Long..................Louise Carver
The Butler....................Hayes Robertson

Strictly a light program picture for the daily change houses. The title is the only sensational thing about the production, which does not live up to its spicy suggestion. Best feature is the splendid technical production. In this respect the effort is on a level with the best. Settings, backgrounds, costuming and atmosphere are of high grade and the photography is faultless.

A trifling story, neither farce nor drama, holds the picture back. It has many dull moments and few lively ones. The central idea may have looked interesting in story form, but it doesn’t work out in pantomimic action. It even doesn’t get going until well along in the second reel and even after that it lags lamentably.

Daphne Carrol left home an awkward kid. She returns from a French finishing school a very up-to-date young woman with modern ideas and dress. She has long been in love with Curtis Lee, serious-minded politician, who has old-fashioned views of what is becoming in the girls of society. Daphne’s picture accidentally is printed in connection with a story about an escaped lunatic named Sally Long, who is described as seeking her husband, armed with a big pair of scissors.

When Curtis absent-mindedly forgets a dinner engagement with Daphne the returning flapper decides to impersonate Sally and teach him a lesson. Carrying a huge pair of shears, she surges into Curtis’ home, claiming him as her husband, which leads to something of a scandal among the reformers who are backing Curtis as a champion of high morals. These complications are worked up further when Curtis brings to the house a nurse to care for the supposed lunatic, the nurse being none other than the real Sally Long.

These involvements are none too convincingly brought about and the planting of so intricate a plot is laboriously managed. They aimed at uproarious comedy, but it doesn’t register, partly because everybody works too hard to pump up rough comedy to the destruction of any real humor.

*Rush.*

*Variety,* October 20, 1926, p. 67
Status: Print exists in the Library of Congress
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (Jack Lee). Group.
Media Category: Newspaper
Job Title: Editor (Jack Lee). Miscellaneous.
Description: Major: Jack Lee, Positive.
Description: Minor: Miscellaneous, Neutral
Shipwrecked (1926)

Newspaper clipping clears an artist’s model of the murder charge from which she had run away.

Loie Austin, an artist's model, is accosted by a ship chandler and shoots him in attempting to escape. She then tries to end her own life in the bay but is rescued by Larry O'Neil, a drifter employed as a cook on a steamer. Loie, with Larry's aid, stows away on his ship, disguised as a boy; but she is discovered by the domineering Captain Klodel, who, when notified of her crime, uses his knowledge of it as a weapon to force his attentions upon her. Larry intercedes in her behalf and thrashes him. A storm wrecks the ship, and Loie and Larry are stranded on an island, where they are befriended by a white trader. Klodel arrives and claims Loie as his prisoner, and believing she loves him, Larry gives way to dissipation; finally, he beats the captain and is reunited with the woman he loves just as the trader learns that her supposed victim has recovered after all. American Film Institute Catalog of Feature Films

Exhibitors Herald, July 3, 1926, p. 55
“Shipwrecked”

Producers Dist. Corp.

ROMANCE AND THE OLD DESERT ISLAND AGAIN. FAR-FETCHED AND TRITE STORY WITH NO COMPENSATING NEW FEATURES TO OVERBALANCE THE FAMILIAR THEME.

Cast... Scena Owen photographs poorly but suffices as the heroine. Joseph Schildkraut suitable as the happy-go-lucky sailor who aids her. Matthew Betz the hard-hearted sea captain. Others Clarence Burton, Laska Winter, Lionel Belmore, Erwin Coundley.

Type of Story... Dramatic romance. Langdon McCormick’s play didn’t supply any new variations to the old desert island formula. Here again you have the three famous principals: the hero, the villain, the girl. Loie Austin stows away on a ship manned by the calloused Capt. Kiodel, described by a title as “a white man gone yellow.” Larry O’Neil (but Joseph Schildkraut would never pass as an O’Neil) is a kindly sailor who incurs his captain’s wrath for shielding the stowaway. Loie is attacked by Kiodel after she has repulsed his advances. In the midst of the fray the ship is wrecked and next comes the desert island. Nothing of moment occurs thereafter. In a brawl Larry gives Kiodel what is coming to him, a newspaper clipping clears Loie of the murder charge from which she had run away, and she and Larry are all set for clear sailing. Not a thing to distinguish the well known old plot. An occasional scrap, a fairly thrilling shipwreck and possibly a bit of suspense may serve to hold them but in the main there is not very much to bolster up the conventionalities of the story. Joseph Henabery has staged a mildly realistic wreck and if a quantity of splashing water and tossing decks will interest them, there is plenty of it. The development is rather slow. It gets off to a good, interesting start, stumps along toward the middle and picks up fairly well toward the close. More consistent, even development would have improved it.

Box Office Angle... Fair offering. True story is a handicap but perhaps some good bits of action may get it over.

Exploitation... Title may prove effective in bringing them in. If they like sea stories, play up the atmosphere and run a trailer showing scenes of the wreck. You might use Schildkraut’s name and recall his work in “The Road to Yesterday.”

Direction... Joseph Henabery fair.

Author... Langdon McCormick

Scenario... Finis Fox

Camera... Dewey Wrigley

Photography... Good

Locale... Aboard ship

Length... 5,865 feet

The Film Daily, July 11, 1926, p. 11
**SHIPWRECKED**

Metropolitan Production released by P. D. C. From the play by Langdon McCormick directed by Joseph Henabery. Cast includes Seena Owen, Joseph Schleider, Matthew H. Burton, Clarence Burton, Laska Winter, Lillian Connelly, John Connolly. At Loew's New York, double feature bill, July 2, running time, 63 minutes.

They certainly do "things" to the play that Langdon McCormick produced as "Shipwrecked" on the screen. If McCormick could see the screen version he would never recognize it other possibly than the touch at the opening, where the girl tries to commit suicide.

As a box office attraction it is a pretty fair picture. The direction is rather good, photography fine, and the cast stands up very well, although Joseph Schleider does overact at times and is decidedly of the Lou Tallegan school before the camera. It is foolish to have him beat up real huskies in the picture. Seena Owen slipped over the waterfall, while Laska Winter as a native girl looks good as a brown skin.

In changing the story they switched it from the New York to the San Francisco waterfront and instead of a steamer have a sailing vessel with the South Sea laces as the objective instead of Africa. The story used for the screen failed to compare with that of the play for real interest. The steamer sinking was far more effective than the sailing schooner.

Mr. Schleider is a gallery assistant on the boat and the girl an escaped felon, she having shot a man who tried to "make" her and stowed away on the ship. When discovered the captain decides had like pleasant companionship on the trip, but before he can start anything there virtually wrecks the boat, with the crew and officers putting off in a small boat, leaving the cook, his assistant and the girl on board.

The dismantled hulk finally drifts to the shore of a south sea trading late where the two decide to make a new start. The brutal captain appears later and tries to take the girl away, resulting in a fight between the former member of his crew and himself, which can have but one ending for picture purposes.

The final scene disclosed that the girl wasn't wanted for a killing after all as the man she shot recovered. Just so much trash as far as the story is concerned, but fairly well carried out.

*Variety*, July 7, 1926, p. 17

**"Shipwrecked"—Prod. Dist. Corp.**

Apparented title of the Production Distribution Corporation version of "Shipwrecked" by Langdon McCormick and Seena Owen and Joseph Schleider. Based on the play by Langdon McCormick, a story of regeneration of two derelicts featuring Seena Owen and Joseph Schleider.

The story tells of the return of a marooned sailor named Larry. Larry, a sailor, usually engaged as a cook on a merchantman, is shipwrecked in the South Seas. He is rescued by a captain, and shipped home on a small vessel. On their way home, the ship is sunk, and Larry and the ship's doctor are washed ashore on a deserted island. They are befriended by a white trader, and eventually make their way back to civilization.

Review by C. S. Stewart

Moving Picture World, July 3, 1926, p. 39

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
Should Husbands Pay? (1926)

Pack Journalists (Photographers) chase a married flirt and his friend and accidentally knock over a woman for more incriminating pictures. As soon as the men get home, the newspaper has already printed the innocent-but-incriminating photos and their wives are furious.

A flirt (Tyler Brooke) appears before a judge charged with inappropriate behavior towards a temptress blonde woman who tells of her ordeal. After hearing her story, the judge sentences him to ninety days, but his neighbor, Mr. Krum (James Finlayson) proposes that if the judge shows leniency then he will assume all responsibility for the flirt’s future actions. The judge agrees, and releases the flirt into Krum’s charge on a thirty day probation. On the way home from the court, the two men spot a woman trying to cross a flooded road. The flirt gallantly offers to help the stranded lady by giving her a ride on his back, but he topples over into the giant puddle, spilling his passenger. Krum runs to a nearby building site and grabs a plank to assist the wet couple but his efforts only result in him getting wet too (and that’s after he is hit by a brick launched by the angry site worker). The lady kindly offers for the two men to come back to her house to dry their clothes. At the house, the trousers come off as they warm up by the fire as the woman’s suspicious husband arrives home. The flirt picks up a framed photograph of the husband on the mantle and ridicules him continuously, oblivious that the husband has entered the room and is watching them. When the two men realize, the flirt makes a quick exit, leaving Mr. Krum at the mercy of the burly husband who roughs him up and drags him out of the house just as a group of reporters arrive with their cameras just in time for their scoop. Fortunately they manage to escape in the back of a cab, as Krum reminds his friend that he still got to be responsible for him for another month yet. Lordheath.com

http://www.lordheath.com/menu1_1282.html
“Should Husbands Pay?”
(Pathe-Hal Roach—Two Reels)
(Reviewed by Paul Thompson)

This is a gratuitous question; the married ones say they do anyway whether they should or not. However, that is a subject for the international economics conference, held annually at Williams College, Massachusetts, and not for a family (among other things) trade motion picture magazine, such as this. The characters in this picture pay and plenty, for, F. Richard Jones, the director, insists, as most of his ilk do, that his players shall go the limit to win approbation for himself from the producers and money for the latter from the exhibitors. This piece should do both. The piece features Jimmie Finlayson, who is supported by Vivian Oakland, Martha Sleeper, Anders Randolf, Tyler Brooke, Charlotte Mineau and Anita Garvin. All who wish may see them on the release, September 5th.

Jimmie is a reformer and in court saves his neighbor, Tyler, accused of flirting, from jail by promising to act as his conservator-of-normals for a month. They have not been out of the courtroom five minutes before they are both tangled up with a lady in distress whom they try to help across a puddle-filled street. Almost as many newspaper photographers as are employed in New York on the tabloids. The Daily News, Mirror, and Graphic, miraculously are on the job, photographing the reformer in the most compromising positions and situations. Given that premise write your own comedy after the wife has seen the pictures reproduced in the paper. Before the end is reached the police court judge, his wife, and seemingly every man’s wife or every woman’s husband is mixed up in the plot. Certainly, marathons are part of any well-regulated Hollywood “daily dozen” exercise program.
The Social Highwayman (1926)

Jay Walker (John Patrick) is a cub reporter for The Magnolia News seeking a notorious bandit. The paper has criticized the administration for not catching the bandit, so Walker is ordered to find the bandit or be fired. After being held up by the bandit, disguised as a gypsy woman, Walker is ridiculed by his fellow newsmen and told not to return until he has captured the thief. Walker meets the crook, who is disguised as a medicine man, and to impress him Walker claims to be the highwayman. He tries to prove it by holding up a woman who turns out to be the niece of his publisher. Walker also accidentally rescues a baby from a bank safe, before finally cornering the real bandit aboard a train. An escaped convict identifies the real crook, but when the two of them leap from the train they end up back in prison. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 57

Cub news reporter Jay Walker is assigned to investigate the activities of Ducket Nelson, a notorious bandit. Driving in the country, Jay is held up by Nelson, disguised as an old Gypsy woman, and he is so severely ridiculed by the newspaper staff that the owner orders him not to return until he has captured Nelson. Jay meets Dr. Runyon, a traveling medicine man (actually Nelson), but Jay poses as "the social highwayman" himself and holds up a flivver in which Elsie Van Tyler (who also claims to be a female crook) is riding. Through an escaped convict, Jay learns the doctor's true identity but is himself denounced by Runyon as the criminal he purports to be. Jay accidentally rescues a child from a bank safe, then pursues Nelson and the convict aboard a moving freight train, which ironically takes them into a prison yard. American Film Institute Catalog of Feature Films
THE SCREEN
By MORDAUNT HALL.

A Hybrid Comedy.


In “The Social Highwayman,” the new photoplay at Warner’s Theatre, the producers appear to have lost control of a good idea; therefore the result of their efforts is a hybrid affair with slapstick masquerading as satire, and satire kicking over the traces. Whenever the director is in doubt he plays his trump card, violence. Hence one or two of the characters are kicked about until they land on the sidewalk with a loosed revolution, looking as if the mainspring in their make-up had suddenly snapped. Passers-by are utterly indifferent to the somewhat strange sight of two men lying in the gutter discussing their private affairs.

In the introductory episode there is the office of The Magnolia News, the editorial rooms of which will seem queer to those who are not accustomed to seeing parrots in such places. Then there is a cub reporter, known as Jay Walker, who is assigned to cover the story regarding a bandit who is making the locality quite uneasy. Mr. Walker is zealous, but one day he gets too close to the desperado, and finds himself one of the victims of the notorious Ducket Nelson. This gives the rival newspaper an opportunity to ridicule The Magnolia News, which does not increase Mr. Walker’s prestige in his office. However, he is an indomitable young man, so once he realizes his mistake, he sets out to search for Nelson.

The latter chapters of this production are less wild than the preceding ones. Mr. Walker is beholden in a boastful mood. He even goes so far as to declare himself to be the famous bandit, little thinking that at the moment he is talking to the real Ducket Nelson. There are one or two episodes where Mr. Walker borrows some of his ideas from “Alias Jimmy Valentine,” and his tales of opening safes interest a girl so much that she in turn gently tells her companions how she held up the Casino in Monte Carlo and became known as Monte Carlo Kate.

One of the captions reads:

“Evening came because afternoon had gone and morning was not due until dawn.”

John Patrick knows how to act before the camera, but there are scenes in this story which call for something akin to restraint. Montagu Love handles the rôle of the bandit in a sensible fashion. Dorothy Devore’s attractive presence makes her acceptable as the heroine.

An amusing comedy with a jolly baby is an added attraction. It is the first production of a series entitled, “The Newiyeds and Their Baby,” based on George MacManus’s comic drawings. The child figures as Snoo-kuma, and he appears to derive much pleasure out of saving up the furniture and hiding in the back seat of an automobile.

Mordaunt Hall, New York Times, June 15, 1926, p. 23
The Social Highwayman

Much Below the Standard
(Reviewed by Laurence Reid)

It was difficult at the start to determine just what the author and the director were shooting at here. Any attempt to take it seriously is fatal, for it is one of the most feeble films to flicker its way across the screen this season. You can’t take it as farce, much as the players do their best to portray false heroies—and you can’t take it as melodrama either.

Just as some point is introduced that looks reasonable, it is quickly dashed to pieces with some ridiculous bit of action. The idea has to do with a cub reporter assigned by the city editor to expose the police for not capturing a notorious highwayman. When he bohs up as the victim of a practical joke engineered by the boss of a rival paper, he is promptly catapulted by strong hands and feet through the door—a scene which was never true to newspaper life and never will be—for city editors use strong language which can be understood by a graduate of a kindergarten.

Of course the cub must make good. What follows is a lot of namby-pamby romance and adventure in which the action is pointless. One can guess that the director shot the picture, ad lib, as the ideas came to him. The players are swallowed up in the hokum.


Theme: Comedy-drama of cub reporter who is forced to make good and capture a highwayman before he can back his job. All of this calls for a lot of adventure sprinkled with romance.

Production Highlights. The effort of the players to be convincing. Scene when villain is caught and the moment when train carries the crooks into prison yard. The romantic moments.

Exploitation Angles: Might mention the cast—emphasizing such names as John Patrick, Dorothy Devore and Montagu Love. Bill as story of a young newspaper man who makes good when down in his luck. Take advantage of the hallyhoo possibilities suggested in the title.

Drawing Power: All right for small houses in towns and cities. Strictly a program picture which needs strong support from rest of bill.

Produced and distributed by Warner Brothers.
Length, Six reels. Released June, 1926.

Motion Picture News, May 29, 1926, p. 2585
The Social Highwayman

Distributor: Warner Brothers
Producer: Warner Brothers
Length: 6,107 feet

DIRECTOR........WILLIAM BEAUDINE
Author............Darryl Francis Zanuck
Adaptor........E. T. Lowe, Jr.; Phil Klein
Cameraman...........John Mescall

PLAYERS
Jay Walker..............John Patrick
Elsie Van Tyler........Dorothy Devore
Duckett Nelson.........Montagu Love
The Mayor's Partner...Russell Simpson
Old Van Tyler..........George Pearce
Bobbie..................Lynn Cowan
Editor..................James Gordon
Simpson..............Frank Brownlee
Chief of Police........Fred Kelsey
The Mayor.............Charles Hill Mailes

TYPE: Comedy drama.
THEME: Assumed identities.
LOCATE: An American city.
TIME: The present.

STORY: A social highwayman has a city terrorized. A newspaper demands action from officials and a detective is assigned to the case. A girl, in search of first-hand material for a novel, joins the search. The three meet and lie about their identities and get mixed up in a series of adventures. The detective poses as the highwayman, the latter passes for a harmless medicine-show doctor, and the girl claims the identity of a notorious hold-up woman. The truth comes out and a novel ending straightens out the tangled situations.

HIGHLIGHTS: City terrorized by highwayman... Meeting of highwayman, the detective and the girl... Their claims to various identities... Fight on runway of moving freight train... Straightening of tangled situations.
“The Social Highwayman”
Warner Bros.

FICTITIOUS BUT AMUSING AND WITH A LOT OF GOOD COMEDY TOUCHES THAT HELP TO KEEP IT MOVING AND INTERESTING.

Cast... John Patrick isn’t the greatest comedian ever but he adapts himself quite readily to the comedy role of cub reporter and suffers the indignities of slap-stick bits quite gracefully. Dorothy Devore is a cute adventuress. Montague Love is the comedy bandit.

Type of Story... “The Social Highwayman” is a light, frivolous order of comedy that can be best enjoyed by throwing logic to the winds and accepting the situations presented as a purely fictitious lot of business, the comedy possibilities of which are quite extensive and which Director William Beaudine has played up to good advantage. There never was a cub reporter like Jay Walker and there never was a newspaper run like the Magnolia News. Nevertheless the unreality affords amusement in this case and you have a resultant light comedy that furnishes a good entertainment. There is considerable novelty about the offering and the comedy interjections. For the most you have humor of a farcical order but occasionally it runs into burlesque with a helping of slapstick for still further variation. The story concerns the adventures of the resourceful cub reporter, Jay Walker. His job is to bring in the bandit, Ducket Nelson. In his search Jay meets Dr. Runyon, gypsy medicine peddler, but really Ducket Nelson in disguise. Jay makes the startling announcement that he (Jay) is the bandit Nelson, whereupon Dr. Runyon, the real Nelson, decides to play his impersonator for all he is worth. Jay finds himself arranging hold-ups and in one of them meets the heroine of the yarn. She is a fiction writer searching for atmosphere and to add to the thrill of the thing pretends she is a lady bandit. How the trio works together affords much amusement and ends eventually with Jay exposing the bandit and winning the girl.

Box Office Angle... Good, wholesome comedy number with enough first rate laughs making situations to keep them entirely amused.

Exploitation... You can promise a line of humor a little out of the ordinary and play up the cub reporter hero whose job was to bring in a notorious bandit or lose his job. You can use John Patrick’s and Dorothy Devore’s name. Montague Love gives a first rate performance also.

Direction... William Beaudine; good Author... Darryl Francis Zanuck Scenario... Phil Klein E. T. Lowe, Jr.

Cameraman... John Mescaill Photography... Good Locale... Small city Length... 6,107 feet

The Film Daily, July 11, 1926, p. 11
The Social Highwayman


Jay Walker.................John Patrick
Elise Von Tyler.............Dorothy Devore
Duckett Nelson.............Montague Love
Dr. R. H. Runyon...........Montague Love
Editor....................James Gordon
Convict....................Frank Brownlee

Story an original by Daryl Francis Zanuck. While it isn't much of a story, it has bright moments and carries a fairish plot to a satisfactory conclusion.

Its subtitles are old gags and some very bad, while the absence of a star or a real feature "name" will undoubtedly be reflected at the box offices where this plays week stands.

Not that John Patrick and Dorothy Devore don't perform well enough, for they do, but one can't help but feel that without William Beaudine's direction, "The Social Highwayman" would have been pretty awful. As it stands, it passes muster, despite the hokum and subtitles and rests under the classification of a fair picture.

The plot concerns a cub reporter, Jay Walker, and the fight his paper is making against a city administration whose principal weakness is its inability to round up Duckett Nelson, a highway bandit. Walker, after making two or three bones, is given the assignment of running him in or getting off the paper. He trudges the roads for days in an effort to corral the desperado. The best he can do is to meet Dr. R. H. Runyon, medicine show expert, Duckett in disguise. Walker, seeking to impress the Dr., tells him that he is the bandit and the joke begins to grow. The Dr., to test the phoney Duckett, orders him to do a holdup and show how easy it is. Out he goes, and a frightened young woman whom he meant to rob runs her car into the woods and meets both the fake bandit and the real one.

To fall in with the company, she relates how she once held up Monte Carlo single-handed. She is the niece of the publisher for whom Walker works, but that isn't discovered until later.

The picture's windup has Walker, the real bandit, and another convict fighting atop moving freight cars, while police watch from the side of the road. As the car pulls into a station, the bandit is captured, Walker promoted, and the girl kissed.

Montague Love's performance as the bandit is the best thing.

The young lady shows up in the school room at Desert City, Ariz., and, of course, there's the usual play by the sheriff, his side kicks and the bashful hero, Buck Hayden, for her smiles.

Usual pull at comedy byplay. And fighting, in which Buck out-wallop cow rustlers and turns them up by his lonely. But what makes the Broadway tenderfoot wonder is that Buck riding hoss' on into a villainous band of rustlers left his pistol in the holster and why the other shooters didn't pull when they were known to be quick on the trigger. Might have spoiled a few of the big scenes, hence the hand-to-hand smashing and socking.

Bob Custer handles himself well and in his thrilling moments gives all that could be desired. But the best acting was done by Sam Allen as old Pop Geers, the editor. He made a corking character out of Pop and his part was unquestionably a redeeming feature.

That the man who titled the film knew something about New York newspaper was evident as he referred to the New York "World" and called William Randolph Hearst "Randle" instead of "Willie." A "western" that is half and half.

Mark.
“The Social Highwayman”—Warner
Reporter’s Bandit Hunt and Romance with Adventurous Girl Makes an Amusing Farce

A COMBINATION ROMANCE, crook and newspaper story developed along comedy farce comedy lines is unfolded in “The Social Highwayman,” a Warner Brothers production directed by William Beaudine and starring John Patrick as a cub reporter, Dorothy Devore as a writer in search of adventure and Montagu Love as a bandit who hides his trade under the guise of a traveling medicine man.

The cub reporter assigned to the bandit story is held up by the bandit and the paper so kidded by the opposition that he is instructed not to return until he brings in his man. Accidentally he meets a traveling patent medicine man who is actually the bandit but the reporter poses as the bandit and to make good holds up an auto containing the girl who says she is a notorious female crook. The reporter seeking to have the bandit arrested, has the tables turned on him but eventually an escaped convict identifies the real crook and the pair seek to escape by jumping a train which finally lands them back in the prison yard.

The entire course of the story, while offering good opportunities for amusing comedy, is definitely implausible and cannot be taken seriously. The arbitrary situations have been smoothly dovetailed and although there is a let down in the middle of the feature the good pace is maintained as a whole. The farcical treatment becomes too broad at times, as for instance when the young pair are selling of their exploits and the situation when the crooks “railroad” themselves back to jail, that it is practically hokkiesque. “The Social Highwayman” is a tight and moderately amusing production.

Moving Picture World, June 26, 1926, p. 712

Forty Plots in One.
“The Social Highwayman” is a hodge-podge of almost everything that could be put into a picture and still have it a picture and not just little bits of celluloid. John Patrick is a young reporter and the hero. Although only a cub, he signs his articles, which appear on the front page. There is a little highway robbery put in to complicate things, but I believe that the gun play is not one bit more accurate than the newspaper life. Dorothy Devore is a good little sport of a lady writer.

Picture Play Magazine, August 1926, p. 108

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Jay Walker, Editor, Owner). Group.
Ethnicity: White (Jay Walker, Editor, Owner). Unspecified.
Media Category: Newspaper
Job Title: Cub Reporter (Jay Walker). Editor (Editor). Publisher (Owner). Miscellaneous.
Description: Major: Jay Walker, Positive
Description: Minor: Editor, Owner, Positive. Miscellaneous, Negative
Speed Cop: A Minute To Go (1926)
Female Reporter (Newspaper Writer). Cub Reporter.

The Film Daily, October 3, 1926, p. 7 – Motion Picture News, September 18, 1926, p. 1100

Motion Picture News, October 2, 1926, p. 1270ff

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Newspaper Writer). Male (Cub Reporter).
Ethnicity: White (Newspaper Writer, Cub Reporter).
Media Category: Newspaper
Job Title: Reporter (Newspaper Writer). Cub Reporter (Cub Reporter).
Description: Major: Newspaper Writer, Cub Reporter, Positive
Description: Minor: None
Stepping Along (1926)
Newsboy Johnny Rooney (Johnny Hines).

In the City Hall section of New York City, Johnny Rooney sells newspapers and dreams of a future with Molly, who has ambitions for a Broadway career, while Johnny hopes to become a successful politician. Boss O'Brien, of the Sugar Lane district, invites Johnny to a political outing at an amusement park and informs the young man that he is going to run him for assemblyman against Frank Moreland. Meanwhile, Moreland fosters Molly's footlight career, which ends in disaster. Heartbroken, she leaves the district. With election night growing near, Moreland steals Johnny's birth certificate and tries to prove him ineligible for candidacy; Johnny pursues the rival in a fire chief's car, unwittingly kidnapping a foreign prince. The plot against Johnny is revealed, and he is elected and happily united with Molly. American Film Institute Catalog of Feature Films
Stepping Along

Latest Hines' Effort Entertainment Plus
(Reviewed by Harold flavin)

This latest Johnny Hines production runs true to the type, of vehicle he has given us in his past pictures and, like its predecessors, is packed with amusing gags, thus insuring an hours pleasant entertainment for your patrons, especially the men. The story is an adaptation of Matt Taylor's "The Knickerbocker Kid," but, as is usual in the Hines' pictures, the plot is incidental to the individual comedy bits contributed by the star.

The action of the entire picture is geared to a fast tempo with the fun starting in the first scene and never let-up until the final fade-out. We have Johnny selling newspapers and studying law and, after receiving his degree, his adventures or misadventures at the political outings, his experience at the theatre, and last, but best of all, the auto chase, with Edmund Breese helping along with the fun (he should have been brought in earlier in the story). Mary Brian and Ruth Dwyer handle their respective roles in a capable manner.

There are a number of good selling angles in this production, which exhibitors should use, among them, the fact that a number of scenes were filmed at Coney Island, the New York pleasure resort, and also of the presence in the picture of the "Black Bottom" chorus from the recent George White's "Scandals" show.

The Cast: Johnny Hines (starred), Mary Brian, William Gaxton, Ruth Dwyer, Edmund Breese, Don Mason, Lee Beegs.

Theme: Poor boy's rise to political fame and his subjection of his rival, both in politics and love.

Production Highlights: The scenes at the newspaper stand, at Coney Island and on the stage of the theatre. Johnny's dancing ability, enjoy it.

Produced by C. C. Burr and distributed by First National. Length, six reels. Released December, 1926.

Distributor: First National
Producer: First National
Length: Undetermined

Director: Charles Hines

Players
Johnny Rooney: Johnny Hines
Molly Taylor: Mary Brian
Frank Moreland: William Gaxton
Fay Allen: Ruth Dwyer
Prince Ferdinand Darowitsky: Edmund Breese
Mike: Don Mason
Bosse B'riann: Lee Beegs

Type: Romantic comedy.
Theme: Politics and Love.
Time: The present.

Story: Johnny, in love with Molly, is striving to become a successful politician. He dislikes Moreland, who is aiding Molly to appear behind the Broadway footlights. After passing a night high school examination for the bar he is informed by Bosse B'rienn that he is to be run for assemblyman against Moreland. Molly's career ends in disaster when she fails to come up to expectations in a musical show. Ashamed to face Johnny, the girl flees without leaving a message. On election night Johnny learns that Moreland has stolen his birth certificate and gives a story out that he cannot hold office because of his inability to prove his citizenship. Frantic, Johnny goes in pursuit of his rival in a fire chief's car, unwittingly kidnapping a foreign prince who stepped into the car by mistake. Johnny overtakes his rival and gives him a beating. Meanwhile the plot is uncovered. Johnny is declared victor, and while looking at the crowd from a balcony sees Molly. He vaults the railing and scramble to the side of the girl he loves to share his happiness with her.

Highlights: Johnny's ambition to become politician. . . . Molly's ambition to become dancer. . . . Johnny's dislike for Moreland. . . . Scene in which he learns he is to run against Moreland. . . . Disappearance of Molly. . . . Election night.
Johnny Hines in
“Stepping Along”
First National

STEPS ALONG BUT RATHER SLOWLY. HINES’ LATEST COMEDY DOESN’T FURNISH AS MANY LAUGHS AS HE IS ACCUSTOMED TO GIVE HIS ADMIRERS.

Star....Busies himself continuously in an effort to keep the story moving but he needs the laugh gags to succeed. Mary Brian pleasing. Others in Johnny’s crew of assistants include William Gaxton, Ruth Dwyer, Edmund Breese, Dan Mason, Lee Beggs.

Type of Story....Comedy; adapted from Matt Taylor’s “The Knickerbocker Kid.” The story supplied a good basis for laughs but it needed the assistance of a good gag man to round it out. The stepping is pretty slow in the absence of the necessary gags. Johnny struggles to make it hold up but the weight is too much for his shoulders. The Coney Island sequence is fairly good but it has been used time and again and the midget idea, too, has outworn its laugh-making possibilities. Toward the close there is a chase with Johnny driving the fire chief’s car that manages to speed up the tempo but it comes too late to save the picture.

Johnny Hines becomes Johnny Rooney, typical East Side hero, who wins the admiration of the political boss, O’Brien, and finds himself slated as a candidate for assembly against Moreland, Johnny’s rival for the affections of Molly Taylor. Molly hopes for a triumph on the stage, much against Johnny’s better judgment. The plot resolves into a fight between the candidates with Moreland stealing Johnny’s birth certificate and preventing him from proving his citizenship which Moreland has attacked. Johnny sets out to get the certificate and appropriates the fire chief’s car as a means of pursuit. He trails Moreland through all kinds of traffic and eventually, after a series of laughs and thrills, secures the necessary paper and eventually wins the election and Molly, as well.

Box Office Angle....Low on laughs but if they like Johnny Hines very well it may satisfy.

Exploitation....The title suggests a dance contest and with the Charleston still on the boards it might readily stir up a good deal of effective exploitation for the picture if you arrange a dance contest for local steppers. A flashy red auto driven about with a natty dressed man impersonating Johnny as the candidate for assembly, should attract.

Direction ...... Charles Hines; fair; used too much footage

Author ........... Matt Taylor
Scenario ............ Not credited
Cameramen ...... Geo. Peters, Al Wilson, Al Wetzel
Photography ......... Satisfactory
Locale .............. New York
Length ............. 7,038 feet
“Stepping Along”

Johnny Hines Has an Amusing Comedy in Story of a New York Newsboy Who Goes Into Politics

Reviewed by Sumner Smith

ONE OF THE SNAPPY, popular Matt Taylor stories, “The Knickerbocker Kid,” comes to the screen as “Stepping Along,” a Johnny Hines starring vehicle directed by Charles Hines for C. C. Burr and distributed by First National. That it will please Hines audiences hugely seems assured, for its world premiere last week at the Bronxville Theatre, New York, evoked a warm greeting both from the audience and visiting critics. It combines story, gags, action and good acting. Mary Brian, who plays opposite Johnny Hines, is a distinct asset. Dan Mason contributes some of his inimitable work.

The story concerns a newsboy studying to be a lawyer. The locale is New York. He is in love with a girl when a city slicker enters the scene. Both of them run for assemblyman. The slicker steals the newsboy’s birth certificate and proclaims him not a citizen, but the paper is recovered and the newsboy is elected. The girl’s stage career fails, but love recompenses her.

This picture has many features of especial interest. It is typically New York, showing the Bowery, Fifth Avenue, even Coney Island. There are splendid scenes of the latter which feature much comedy, wound around midgets dressed like babies. Broadway and the theatrical life is seen through the medium of scenes of George White’s famous Scandals girls, who do the “Black Bottom” dance. A trick dog, REX, also provides his bit of entertainment.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Johnny Rooney)
Ethnicity: White (Johnny Rooney)
Media Category: Newspaper
Job Title: News Employee (Johnny Rooney)
Description: Major: Johnny Rooney, Positive
Description: Minor: None
**Stick to Your Story (1926)**

A cub reporter is nearly fired because he keeps passing up assignments. The editor’s daughter intervenes and he eventually saves the editor from a bomb, landing a scoop for the paper and marrying the daughter. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 57.

Cub reporter with weakness for passing up assignments in favor of seemingly better stories, is nearly fired but is given another chance through intercession of editor's daughter. In the end he proves his worth, landing a scoop for his paper and marrying girl after saving her father from bomb. *Motion Picture News Booking Guide*, October, 1926, 11:49--50.

Usually typecast as pugilists, Billy Sullivan, the nephew of former heavyweight John L. Sullivan, played a cub reporter this time around. About to get fired for refusing less sensational assignments, Sullivan, as Scoop Murphy, saves his editor (Melbourne MacDowell) from a crazed bomber (Harry Semels). In return, Scoop not only gets a pay raise but is allowed to marry the editor's daughter (Estelle Bradley). *Stick to Your Story* was produced and directed by Harry J. Brown, a specialist in fast-paced, low-budget action adventures. Hans J. Wollstein, *allmovie.com*. [https://www.allmovie.com/movie/stick-to-your-story-v111727](https://www.allmovie.com/movie/stick-to-your-story-v111727)
The Post Star, Glens Fall, New York, September 17, 1927, p. 7

The Ithaca Journal, New York, December 16, 1926, p. 3
Time Flies (1926)
Newspaper article about trying to locate a missing heir to a fortune causes complications for a boy wearing a family watch revealing his identity.

His sole inheritance being his father's watch, the boy goes to the big city, where he comes close to starving. Due to an injury to the boy they believe they have caused, an adventuress and her partner take the boy in and she becomes aware of the family watch. Later, she discovers that there is a large reward being offered for locating the boy, and she cozies up to him with the intention of marrying into a fortune. Her associate is not fond of the notion, and a chase ensues. American Film Institute Catalog of Feature Films

The short starts with a duel in the Old South wherein a man inadvertently saves one of the duelist’s lives for which he is given a watch. Years pass and we next see the grandson, impoverished and heading to the big city for work (taking the watch with him). His ma gives him a pigeon in case he wants to send a message back home. The watch is the key to getting a fortune and a vamp and her cohort want it. The moviedb.org
“Time Flies”—Lupino Lane—Educ’l
Lane Is Funny
Type of production....2 reel comedy
The plot of this comedy centers about a watch. First we see grand-
father being saved in his youth by the watch. In a duel, the bullet
meant for his heart hits the timepiece and thus saves him. It is handed
down from generation to generation and finally comes to a young lad
about to set out for the cruel city. His mother gives him, besides the
watch, a little dove, in case he should want to send a message home. The
parting scene is done excellently by Lane. Of course, he goes to the
city, gets mixed up with a vicious vamp and her scheming pal, who
plan to keep him in the family after they find that his grandfather has
left his entire fortune to him and that he can only be identified by the
watch. However, he escapes in time. One extremely funny scene that is
probably one of the best things Lane has ever done comes when he is
starving in the city. He has just one dime and if he eats, he cannot sleep.
Finally, after many agonies, he decides to flip the dime and if it comes
up “heads,” he will eat. He flips. And the dime comes down—into a
tough guy’s cup of coffee. In vain Lane tries to scoop it up with a fork
when the man isn’t looking. Finally, the fellow drains the cup. Also the
dime. A very funny bit of business.

The Film Daily, January 31, 1926, p. 9
“Time Flies”  
(Reviewed by Edw. G. Johnston)

LUPINO LANE fans will find all they can possibly look for in this two reel Mermaid Comedy, for this popular comedian is given a splendid opportunity to demonstrate his bag full of tricks. At times there is a slight over-indulgence of slapstick but considerable of this is necessary in order to bring out Lane’s eccentric acrobatic stunts. There is very little to the story—however a plot is not entirely essential to this type of comedy. Lane’s supporting cast is good.

Produced by Jack White and directed by Jesse Robbins. Photography by Robert Doran.

The Cast

The Colonel
His Son
His Grandson
The Dukist
The Girl
An Adventuress
Her Accomplice
Lupino Lane
Wallace Lupino
Virginia Vance
Gwendolyn Lee
Otto Fries

The Story—Action gets under way with a duel between Colonel Amos Blackwell—the deadliest shot of his day—and Major Wimpey, the latter furnishing the cause for a combat which is to settle an argument as to whether a “full house or five aces” is the better hand. News of the duel is carried to the Colonel’s family and to prevent the demise of the Major, the Colonel’s son mounts a trusty, high wheeled cycle and crashes into the field of battle in time to effect a cessation of hostilities—the bullet having hit the boy’s watch when he appeared in the line of battle. Beholded, the Major presents him with his own “Waterbury.” Time passes and in the meantime the boy—after bidding his sweetheart good-bye—reaches the old, cruel city to build his fortune from a capital of ten cents. Hovering around a lunch counter where a customer is drinking a cup of coffee, the lone coin is accidentally dropped in the cup and disappears down the drinker’s throat. Disheartened, the boy seeks a country road and meets a repulsed lover who is attempting suicide with a harmless gun. However, the gun suddenly goes off and hits a lamp globe which drops on the boy’s head. He is taken to the home of an adventurer who tries to vamp him after linking up the “Waterbury” with a newspaper article which seeks to locate a missing heir to a fortune. The other suitor appears and at this point Lane displays a lot of his tricks in his endeavors to dodge his pursuer. The boy escapes the scheming pair and with his “Waterbury,” returns to claim the fortune and his sweetheart.

Summary—This one will please wherever Lupino Lane is popular. There is considerable slapstick but a lot of this is necessary to bring out this comedian’s stunts.
The Tin Ghost (1926)
Reporter Lige (Lige Conley) is a newspaper reporter covering a demonstration of a new invention to some money-men. Newspaper Manager assigns the reporter to the story.

Lige Conley is a newspaper reporter covering a demonstration of a new invention to some money-men. The inventors boss wants to get the credit for the device and crosses the wires so that it doesn't work right. Lige's sweetheart is the daughter of the inventor, and Lige sets out to help out. Les Adams, IMDb longhorn1939@suddenlink.net
The Tin Ghost

Distributor: Educational
Producer: Jack White Productions
Length: Undetermined
DIRECTOR: STEPHEN ROBERTS
PLAYERS
Lige ......................Lige Conley
Estelle ..................Estelle Bradley
Her Father ..............Phil Dunham
Otto .....................Otto Fries

TYPE: Romantic comedy.
THEME: Outwitting the villain.
LOCATE: An American town.
TIME: The presentation.

STORY: An inventor asks the manager of a newspaper to send some men out to witness a demonstration before a group of capitalists of an automaton he has invented. The manager sends a reporter out on the story, meanwhile plotting to steal the invention itself. The manager arrives and disarranges the wires of the automaton so when the inventor demonstrates it before the men it does not work. The reporter attempts to help him and hides himself in the machinery of the mechanical man but is discovered. He manages to get it fixed and it marches into the house, grabs the conspirators and throws them out, and the reporter and the inventor’s daughter set their wedding day.

HIGHLIGHTS: Actions of the mechanical man. . . . Manager’s attempt to steal the invention. . . . Reporter’s attempt to hide himself in machinery of automaton to make it work. . . . Scene in which he is discovered. . . . His fixing of the automaton which throws out the conspirators.

Exhibitors Herald, May 1, 1926, p. 63

The Film Daily, May 30, 1926, p. 24

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Lige, Newspaper Manager)
Ethnicity: White (Lige, Newspaper Manager)
Media Category: Newspaper
Job Title: Reporter (Lige). Editor (Newspaper Manager)
Description: Major: Lige, Positive
Description: Minor: Editor, Positive
**Tom and His Pals (1926)**

Movie Magazines. Tom Duffy (Tom Tyler) spends half his time with movie magazines interested in a movie vamp so he is delighted when his father, half owner of the Flying-U ranch, gets an offer for the use of his ranch as location for her next western picture.

Tom Duffy, whose father is half-owner of the Flying-V ranch, admires movie actress Pandora Golden and is delighted to learn that she and her company are arriving on location at the ranch. Mary Smith, his father's ward, is less enthusiastic, but Courtney, the leading man, learns of Mary's financial prospects and connives with Pandora to keep Tom busy while he persuades Mary to elope with him. Tom overcomes a bear that attacks Junior, Miss Golden's child, and in gratitude, the actress tells Tom about Courtney's scheme. Tom pursues them after they catch a train, and after forcing a confession from Courtney, he is happily reunited with Mary. *American Film Institute Catalog of Feature Films*

Tom Duffy's father owns half of the Flying U Ranch, and while he is competent as a foreman, loves to spend his remaining time reading movie magazines. In fact, Tom has a personal interest in Pandora Golden, a famous movie star, and as soon as he hears that the Flying U Ranch is going to be a filming location for a western she is shooting, he becomes enthralled with the idea – and in meeting her. Mary Smith and her young brother Frankie are the nominal heirs to the other half of the same ranch, and Tom shows some romantic interest in her, and is good friends with her little brother Frankie. When he does finally meet Pandora in person, she shows off her beautiful clothes to him, which he likes, and teaches him and the other ranch hands how to dance the Charleston. Soon Tom becomes acquainted with all of the visiting acting cast on the ranch, and both he and Mary prove to be good hosts, as they provide meals for their guests and even invite them to a party.

Unfortunately for Tom, Pandora and her co-star Courtney conspire against him and Mary in order to acquire the ranch that she stands to inherit. Courtney has his eye on Mary and eggs her into eloping with him, while trying to get Tom out of the way. At the right moment, Courtney traps Mary and abducts her, shuffling her onto a train. Tom finally leaps onto the train from his horse, finds Mary, and has it out with Courtney using his fists. Back on the ranch, one of the child actresses in the acting troupe becomes a target for a bull who lunges at the child, but quick-thinking Tom rescues her. Soon he discovers that the little girl's mother is Pandora. Pandora eventually confesses to Tom the scheme that she and Courtney cooked up against him. The film crew wraps up filming on the ranch and leaves. Disenchanted with his film star crush, Tom returns to Mary, and the couple marry and live on the Flying U Ranch with Frankie. [triggertom.com](http://www.triggertom.com/TomAndHisPals.htm)
Tom and His Pals (1926), FBO. Dir. Robert De Lacey; Sc. F. A. E. Pine; Cast includes: Tom Tyler, Doris Hill, Frankie Darro, Helen Lynch, Barney Furey, LeRoy Mason.

A ranch owner's son almost loses the woman he really loves because of his infatuation with a movie actress in this drama. Tom Tyler portrays Tom Duffy, the son, who is ecstatic to learn that a movie crew is coming to his father's ranch to make a film with Pandora Golden, an actress he admires. When the leading man discovers that Mary, Tom's father's ward, is about to inherit a large sum of money, he begins to court her. Tom finds out about the scheme and foils it by forcing a confession from the actor. Tom and Mary are then reunited.

Topics of the Day (1926)
Short subjects feature the bright sayings of the world-famous writers and journalists. The staff works under the direction of Editor Charles McDonald.

Topics of the Day will hold down its favorite spot on thousands of picture bills. The bright sayings of the world-famous writers will be gone over for the little gems of thought which do so much to give the world a sense of humor, and to develop good will between those living in various sections of the country and even internationally. Topics of the Day will be kept up its usual high standard by the staff working under the direction of Editor Charles McDonald.

Exhibitors Herald, September 18, 1926, p. 47
Charles Chase, Hal Roach comedy star visiting in New York, acts as guest editor of “Topics of the Day” (Pathe) for one issue.

Charlie Chase visiting in New York, acts as guest editor of “Topics of the Day” (Pathe)

Motion Picture News, March 13, 1926, p. 1169 – The Film Daily, March 27, 1926, p. 9
Selling the Picture to the Public

Tests Laugh Reactions With New Sound Device to Demonstrate Laughs Gained by "Topics of the Day"

Some months ago the newspapers gave generous space to the tests of a new machine, the Audimeter, designed to determine the volume of sound. The device was moved to various parts of New York and other cities, and it was demonstrated that Fifth Avenue at Sixth Avenue street was the noisiest corner, and that a subject was made with other prominent intersections.

After the possibilities of city noises had been exhausted, the device was employed to register the volume of sound at Niagara Falls and elsewhere and the device stayed in the newspapers for weeks. Even now it looks up now and then both in the news columns and in the humorous paragraphs.

Saw an Opening

But it remained for Don Hancock, of the Topics of the Day, to perceive the possibilities of this new device.

Topics, as you probably know, is the only "motion picture" which contains entirely of Tristan cases: a compilation of current newspaper humor. He arranged with the Graysah Electric Company, manufacturers of the device, to install it in the Riverside Theater, New York City, placing one on the stage and the other at the rear of the house.

These devices registered the laughs on 26 jokes selected by the editor, Charles McDonald, and the nineteen getting the highest scores were selected for a current release.

The highest score was 90 units, which was almost equal to the traffic rate on Fifty Avenue's busiest corner, and the nineteen selections averaged 49½ units.

Proving Up

Although primarily intended as an exploitation stunt, a stunt which seemed to appeal to newspaper editors, the further idea was to check up on the editorial staff, for the jokes are not selected at random, but are voted on until the final result is practically the cream of the week's humor.

To this end the jokes were scored as usual by the editorial staff before being screened at the Riverside, and the editor room scores were within five points of the laughs gained by actual audience test.

Interested only in the newspaper publicity, Mr. Hancock did not explain the stunt to the spectators, having it in mind that the device was to be given to the newspaper editor.

Can Be Adapted

All of the above serves to fan the flames of Mr. Hancock's scrapbook, but the reason for this is to explain the stunt; which can be adapted to any comedy release.

The Audimeter is not a toy, but a scientific measuring instrument, manufactured by the Scientific Equipment Division of the Graysah Electric Company, a subsidiary of the Western Electric.

Miss Classified Was Newspaper Protegee

Testing the Laughs in a Topics of the Day

To try the Houston Chronicle to the production of Classified at the Queen Theatre, Houston, Texas, got Harry Van Dornhill and he could reasonably ask for, in this way of advertising, and he only put up a few pages.

The Chronicle offered no prizes for the best stories dealing with classified topics, giving on to a choice of five themes. These were "Why Chronicle classified ads are read the most," "Why people in the market for a used car should read the classified," "Why Chronicle real estate ads offer wonderful opportunities," "How Chronicle rental column helps those seeking new apartments," and "Why the Chronicle office columns should be read by every household.

She Worked in the Lobby

These offices were made in the classified ad and on the front page, as well. In return the Chronicle gave extra space to the Griffith play and announced that "Miss Classified" could be seen in the lobby of the Queen and would give copies of the play free to those who picked it up.

Miss Classified was a remarkably pretty girl in a dress made from cheap white material which had been run through the press with the plats of the classified pages. The garment was cut so that the fabric ran straight across. Her title was printed on a white hat and repeated on a sign. As the lobby door was slightly open, she was thus visible.

The Fourth of July is coming. Ever try a picnic for your patrons? It's a great stunt.
Status: Prints may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Tramp, Tramp, Tramp (1926)

Pack Reporters. Three Newsreel segments (“World News”) updates the audience on the progress of the cross-country race and cover the ending of the race.

Threatened with eviction by his landlord, Nick Kargas, penniless shoemaker Amos Logan turns to his son Harry for help. The disabled Amos tells Harry that unless he raises enough money to pay their back rent within three months, they will lose their business. Thus entrusted, the bumbling, naïve Harry, who has a crush on a model who appears in billboards advertising Burton Shoes, takes a job carrying luggage for Kargas. Unknown to Harry, Kargas is competing in a cross-country walking contest that has been sponsored by John Burton of the Burton Shoe Company. When Harry arrives first at the race's "kick-off" barbecue, he is mistaken for Kargas, the world's champion walker, and believes that the crowd's cheers and applause are meant for him. After Kargas shows up, Harry is scorned by the crowd and is fired by Kargas. Burton's daughter Betty, who is Harry's beloved "billboard girl," witnesses his rejection and immediately feels pity for him. Betty then finds him staring with adoration at one of her billboards, and he nearly faints with joy when he sees her in person. Touched by Harry's humility and gentleness, Betty convinces him to sign up for her father's $25,000 race. To Harry's dismay, however, he is assigned to share a hotel room with Kargas and nearly misses the opening of the race when Kargas, harangued by his roommate's nervous, bumbling activities, feeds him several sleeping pills. During the long race, Harry suffers many hardships, including sliding down an enormous cliff on a section of fence, and serving time on a chain gang for stealing a farmer's fruit, but stays in the competition until only he and Kargas are left. On the final lap of the race, Kargas, having crossed the desert first, arrives in Sand City, Utah, confident that he has beaten Harry. Soon after, however, an approaching tornado is spotted, and everyone in the town, including Betty and her father, rush for cover. A decimated, shoeless Harry then arrives in town and, unaware of the tornado, tries to take a bath in a nearby barbershop. After his clothes blow away, Harry runs outside in a shower curtain and pulls Betty from a second-story window moments before the building collapses. Angry and desperate, Harry throws rocks and pebbles into the storm, and it suddenly dies. Harry then wins the race in California and, with the $25,000 prize money, saves his father, who has been watching his progress on movie house newsreels, marries Betty and has a bumbling baby boy.

American Film Institute Catalog of Feature Films
Head of Burton Shoes, the company responsible for creating race to four young newspapermen:

Title Card: Always glad to see you newspaper boys. I have a great story for you today – a brand new scheme…I’ve invited the champion walkers of the world to compete for a cash prize of $25,000 – in a race for California…They will all be wearing Burton shoes. (Newspapermen laughing and taking notes). Burton introduces the newspapermen to his daughter, who is the girl on the billboards. Harry has fallen in love with her billboard picture and when he meets her in person he can’t believe she is real.
The newsreels keep the folks at home up-to-date on the race and Harry. Man comes running out of the Daily Star office to say a cyclone is descending on the town. Scenes from *Tramp, Tramp, Tramp* (1926) and *Viewing Notes*
“Tramp, Tramp, Tramp”—First National
Harry Langdon’s First Feature Comedy Has Scores of Laughs and Should Prove a Hit

Reviewed by C. S. Sewell

CAST:
Harry Langdon
Nelly Burtin
John Norton
Eddie Cahn
Harley Cane
Harry’s Father
May Fairchild
Tom Driver
Brooke Benedict
Anonymous
Tom Murray

Directed by Harry Edwards

Possessed of the attributes which immediately place him well up in the front as a comedian in two-reelers, it was inevitable that Harry Langdon would eventually find his way into comedies of feature length. The plunge has been made in “Tramp, Tramp, Tramp,” released through First National, and Harry emerges triumphant.

As it is usual with vehicles of this type, the story is slight and serves mainly as a background for the continual succession of gags. Harry is the son of an old shoemaker who is being forced out of business by the big factories and needs a sum of money to stave off failure. A big competitor hits on an advertising scheme of having celebrated world’s-haters hike across the continent in his shoes. His pretty daughter is attracted to Harry’s forlorn attributes and enters him in the race. Of course, he wins the race and also the girl.

With the space of the whole continent to deal with and a multitude of different situations at his disposal, Director Harry Edwards had an ample field from which to choose his material, and that he has done his work well is shown by the fact that “Tramp, Tramp, Tramp” develops a succession of smiles, chuckles, laughs, roars and some thrills, too, that have all been handled with the comedy angle in view.

Harry’s big card is his thoroughly amusing personality in make-up. In several of the scenes, such as his entry into the race and his coming into the western town during a cyclone, his appearance is good for a spontaneous laugh before he does a thing. This is back up by a genius at handling his hands, feet and face for comedy effect, nothing better or, but always subtle, which scores with a bang.

Of course, no matter how good a comedian is he must have the material. Harry has a lot of new gags and even those which are along familiar lines are given a new twist through his handling. The sure-fire gags are too numerous to mention, but among them are, his making love to a girl on a billboard and his embarrassment when he faces her in person; his climb over a fence to escape a flock of sheep only to find himself facing a precipice, to save himself he pulls out the nails, the section of the fence gives way and he slides down hill, sitting on it like a sled. This introduces good thrill comedy, as does the cyclone sequence where he is blown around the place. There is a genuinely funny sequence that reminds one of Don Quixote where Harry throws bricks into the vortex of the cyclone and they bounce back and hit him, but he finally conquers. These scenes introduce something new in storm stuff. Another good touch is in the manner in which Harry’s father keeps in touch with his progress by going to a movie and seeing him in a new cut.

“Tramp, Tramp, Tramp” is good, clean, wholesome fun, suitable for the entire family and of the type that will amuse everyone. It looks like good box-office stuff for any type of house, for it contains in generous measure the universal appeal of laughter.

Moving Picture World, June 12, 1926, p. 565
Tramp, Tramp, Tramp
(First National—5830 Feet)
(Reviewed by George H. Parry)

Looks like an attraction surely destined to get the money at the box office. It is clean, wholesome comedy, mixing up mirthful situations with snappy thrill shots, smoothly directed and racing along with electric speed. You couldn't pick out a more likely picture for the family trade, and in fact it's pretty sure to please all classes of fans, for even its most comic absurdities are excellent specimens of fooleing. They keep Harry Langdon busy all the way through and there's no denying his originality or power of personal appeal in the character of the lovable young hobo hero. Also the superfluity of subtitles that has marred many a jestful feature, doesn't handicap this film. There are just enough, and no more, to help out the continuity and the action is much benefited thereby. Joan Crawford a vicariously pretty Betty; support good, photography excellent.

Theme. Comedy. Young hobo engages in transcontinental walking contest, spurred on by thoughts of love. He wins and is rewarded by smiles of girl in sun bonnet.


Exploitation angles. Local shoe stores should welcome tie-ups on this picture. Feature Harry Langdon. Boost to limit as laughing riot with romantic lure.

Drawing power. A good box office bet for all sizes and classes of houses.

Summary. Has universal audience appeal. Comedy with real human interest, puts over lively gags, snappy farce punches, thrills by the score. Harry Langdon at his best, a sure laugh-creator, with a little romance to balance the fun.

The Cast

Harry Langdon
Betty Burton
John Burton
Roger Caldwell
Harry's Father
Taxi Driver
The Argentine

Directed by Harry Edwards.

Synopsis. Harry, young hobo, is attracted by a barbecue given by shoe manufacturer Burton at start of a transcontinental hiking contest. Harry falls in love with Burton's daughter Betty and believes he can win her if he wins the cross-country walking event. He competes, arousing the admiration of a sun-bonneted girl riding in a squatter's wagon. Victorious, he thinks that Betty is beyond his reach, but is then consol ed by the sight of the sun-bonneted girl.

Motion Picture News, April 10, 1926, p. 1617
Tramp, Tramp, Tramp


Harry Logan
Betty Burton
Nick Kargas
Tom Murray
John Burton
Edwards Davis
Amos Logan
Alec B. Francis
Taxi Driver
Brooks Benedict

First big picture by a man who played in vaudeville several years ago, and who wasn't even a headliner, although a well-rated standard act. Into the movies he went, taking his vaudeville tricks, and within six months his two-reel comedies were much sought.

In "Tramp, Tramp, Tramp" he has done it. The film has a snap that will cause as much talk as Peggy Joyce's romances. That scene is where the hero and the girl are married a year or so later and look in through a window to call to their baby. And in the cradle is Langdon, dressed in baby clothes and gas-going away for dear life. The effect, of course, was gained by use of a large cradle and everything else in scale, so that his body might be properly dwarfed.

What precedes that part of the plot is the story of a shoe manufacturer who organized a cross-country walking race to advertise his product. Langdon was the sexy entry. His progress across the land is a series of gags. In one place he gets arrested and stuck on the train gang, and in another town he strikes a cyclone and, probably without realizing it, made himself the brav- (Continued on page 19)
Tramp, Tramp, Tramp
(Continued from page 17)

est man of the lot by heaving bricks at the black menace, although the swirling cone of wind was getting ready to leave of its own accord.

Langdon does some remarkable work in "Tramp, Tramp, Tramp." Aside from the expert handling of all the gags assigned him, he does several very long scenes in which facial expression is the only acting. Joan Crawford is borrowed from Metro to be a nice leading lady with little to do, while Tom Murray as a mighty hard-boiled walking champion is the only other member whose assignment amounts to more than a bit.

"Tramp, Tramp, Tramp," will* be great for First National, ditto for the exhibitors. If Langdon can follow it with something as good or better, he is automatically installed as a pretty high muckety-muck among the Chief Screen Comedians. "Tramp" has been released for some weeks; probably held back by the Strand. Sisk.

Variety, May 26, 1926, pp. 17, 19
Harry Langdon in
Tramp, Tramp, Tramp."

First National

Langdon's first feature
comedy to be released
comes through with
one lot of laughs and
an array of new and
musing gags.

Another of the sober-faced
medians who gets most of his
laughs over without breaking a
rule himself. Has a few stunts
this that are real laugh gems.

Not important. Joan Craw-
ford is the girl and Tom Murray
Harry's chief competitor in the
oss continent walk.

Story: ....Comedy. Harry
Langdon's success in two reel com-
cedes led the way to his initial
feature comedy release, "Tramp,
Tramp, Tramp," a picture replete
with laughs and a quantity of
musing slap-stick that assures
the comedy entertainment.

Aging from the reception given
by Strand audiences the picture
is a complete success. Not
of Langdon's gags, in spite
the fact that six people claim
thorship, are new. The comedy
will hit is reminiscent of Lloyd.

The cyclone episode has been
ed for comic effect before. Never-
theless, there are plenty of new
stunts and the idea of the cross
country hike for a basic theme is
worked. Harry enters a walking
contest. The $25,000 prize will pay
d the old mortgage. The trip
is a source for Harry and his
various encounters and difficulties.

Competing with professional
actors provide the laughs. The
are a flock of sheep edge
Harry to a fence where he climbs
only to find a steep precipice
a great laugh. His arrest for
maling fruit and the business in
about the well known rock pile
were Harry tries to shake off the
chain, is another roar. The
sequence is good for more
nuckles and the closing shot show-
Harry in a crib playing the
of "young Harry," is a final

The picture has few slow
but on the whole it maintains
ave and to all appear-
was sending them out of
Strand chuckling over the com-

Office Angle....Looks like sure-
\bet. Langdon promises to set
new pace for himself, if they give
the material.

Exploitation....If your folks are fa-
\lar with Langdon's short reel
\odies you won't have much diff-
\ity in bringing them in for his

Direction: ....Harry Edwards;

Autors: ....Frank Capra; Tim
Welan, J. Frank Holliday, Gerald
\y, Murray Roth.

Cenario: .............Same

Came~~~~~~~~~~~~Elgin Lessley-

Spe\r.

roduction: ....Cross country

Locen: .........Fair

Lem: 5,831 feet.
Appendix 18 – 1926

TRAMP-TRAMP-TRAMP

to greater profits with
HARRY LANGDON

These pages will show you how →

NATIONAL Tie-Up Section

This will “Tramp, Tramp, Tramp” Many Feet to Your Box-Office
Pull Them In with These!

Harry Langdon
Tramp Tramp Tramp

Here Are Merchandising Angles Ready For A Play

Harry Langdon
Tramp Tramp Tramp

His First Feature Length Comedy - 7 Big Reels
Exhibitors Daily Review (part of The Film Daily Review), March 27, 1926, pp. 21 to 32
Exhibitors Herald, March 20, 1926, p. 89

The Film Daily, June 22, 1926, p. 4

Status: Print exists in the film holdings of Cohen Media Group (Raymond Rohauer collection) and in the George Eastman Museum film archive
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male (*Daily Star Employee*). Group.
Ethnicity: White (*Daily Star employee*). Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Four Newspapermen). News Employee (*Daily Star Employee*)
Description: Major: None
Description: Minor: Four Newspapermen, News Employee, Positive.
Unknown Dangers (1926)
Critic Frank Carter (Frank Merrill) learns a lesson from real life after panning a play as being “untrue to life.” Newspapers report kidnapping of a judge’s daughter by a notorious gang. One of the showmen determines to stage a reproduction of the gang’s lair and lure the reviewer there.

Theatrical producer David Parker and his stage manager, Joe Greve, are dismayed to find that critic Frank Carter has panned their latest play as being untrue to life. At the same time they learn that Red Wilson, an ex-convict, has kidnaped Corliss, the daughter of Judge McHenry; and Parker has members of the company disguise themselves as members of the Wilson gang, while Flossie Martini, the leading lady, pretends to be Corliss for Carter’s benefit. Although wise to their hoax, Carter goes through with the act and is directed to the Ghost House, where the actual gang is headquartered. Realizing they are not play-acting, Carter is wounded in aiding Corliss; the acting troupe arrives, and all are imprisoned by Wilson's gang. Parker and Greve bring in the police; the gang is arrested, and Corliss and Carter admit their love; and Parker triumphs in thus proving the strangeness of reality. American Film Institute Catalog of Feature Films
UN KNOWN DANGERS


The picture starts out to be a polite comedy, but the plan is lost when the action finally begins and proceedings turn into acrobatic knockabout. In this last respect it is effective as a laugh-provoker, but the preliminaries are extremely cumbersome.

This film might as well have gone into horseplay right away.

In the case of "Unknown Dangers" the story plan is to introduce the hero into a band of criminals, all of whom he supposes to be actors playing a honk upon him. The means employed to establish this situation are most intricate. A firm of theatrical managers are angered that a dramatic reviewer has panned their show. They argue with the writer who persists that the play is based on absurd incidents that could not happen in real life.

While the debate is going on newspapers report the kidnapping of a judge's daughter by a notorious gang. One of the showmen determines to stage a reproduction of the gang's lair and lure the reviewer there. The actors in the company are made up to represent the gangsters and their girl-victim, but the reviewer overhears the plot and permits himself to be led to the place as a lark. It then develops that the deserted house picked by the practical jokers is actually used as a hideaway by the real kidnappers, and it is this situation that the writer walks into.

Once the tale gets going it is amusing roughhouse, not particularly devised, but carried out with the utmost energy by the hero. It is just one hand-to-hand fight after another, with those swift entrances and tumbling exits that go into the Mack Sennett technique. By that time the underlying circumstances have been forgotten.

Some of the incidents are genuinely funny in a hokum way. A negro taxi driver, told to wait outside, but drawn into the proceedings, is funny. The efforts of the comic theatrical managers, who try to rescue the hero when they find they have sent him into a den of criminals, also have a good deal of effectiveness.

The five-reel comedy, then, turns out to be three reels of fair snap-stick and two of wasted preliminaries.

B E R T  T U C K E R

"I owe my debut in show business to Mr. Paul Ash—he's been wonderful to me."

THIS WEEK AT
McVickers, Chicago

Variety, September 2, 1926, p. 18

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Frank Carter). Group.
Ethnicity: White (Frank Carter). Unspecified.
Media Category: Newspaper
Job Title: Critic (Frank Carter). Unidentified News Staff
Description: Major: Frank Carter, Transitional Positive
Description: Minor: Unidentified News Staff, Neutral
Importance of News Film

If there are any exhibitors who do not appreciate the importance of the news reel to the box office—and there likely are some—the handling of stills of the aforementioned events by the newspapers should be sufficient for disillusioning.

Afternoon newspapers of Friday, for example, carrying pictures of the heavyweight setto, vied in carrying the caption “First Pictures to Reach Chicago” and so on. They saw the value of getting the news to their readers in pictures as well as in words.

Preparations by one paper to give the public the pictures as rapidly as possible included the hiring of a special coach on a train and fitting it up as a dark room so that the negatives would be developed in time for the next step, which was transportation by airplane to the landing field in the outskirts of Chicago, whence they were rushed by auto to the newspaper plant.

Such preparations are a common occurrence in the news reel field as well. The point is that the newspapers know the meaning of “spot” pictures to their public and most exhibitors likewise realize the part played by the news reel in the complete theatre program.

ALL THE NEWS

Alex Sayles of the Leland in Albany takes the stand that a news reel is exactly the same as a newspaper, and for that reason should never be cut. Mr. Sayles was one time city editor of a local newspaper and knows what he is talking about. He has built up a good business from among those who enjoy a 100 per cent, news reel.

Exhibitors Herald, October 2, 1926, p. 45
Moving Picture World, May 15, 1926, p. 253
Recently, the news reels have scored new high marks of achievement. Coming in rapid succession, several sensational and spectacular news events occurred—the Florida disaster, the failure of the New York-Paris airplane dash and the Tunney-Dempsey contest. Each of these represented a news story of great importance and of world wide interest. And on each of them the news reels brought to the public pictorial records which made them eye witnesses of the events.

It is to be noted that the news reels not only brought graphic and detailed pictures of these events to the public but also performed their tasks with such precision and speed that they equalled or beat the time of the newspapers in coming out with the stories.

The news reels have a tremendous grip upon the public's attention. Week in and week out they build and hold the public's interest everywhere and in every kind of theatre. They are a great and lasting asset of the industry. Theatre owners might well put a higher appreciation upon them.

Enterprise Shown by News Reel Firms

News reel enterprise is a phase of motion picture production that often is overlooked, by exhibitor as well as public. We are living in so fast an age that we accept almost everything for granted. We glance through our newspaper and never stop to realize the battle of wits which the reporter has had to win in order to get the particular story. We watch a news reel and don't consider for a moment what the cameraman may have had to go through to get the few feet of film representing an event. We seldom think of the immense amount of preparation and planning represented in a single issue of a news reel. Even if that phase is emphasized in the lead-off title we disregard them.
Protecting News Reel

The situation which recently developed at Cannes, France, over the taking of motion pictures of the tennis match between Miss Helen Wills and Mlle. Suzanne Lenglen, should be the subject of serious thought on the part of all the publishers of news reels.

With increasing frequency someone attempts to shunt out news cameramen from events of public interest unless they are willing to pay an exorbitant price for the so-called “motion picture rights.” Demands of this kind are simply “shakedowns.”

In some instances owners of news reels may have considered themselves well repaid by paying this “tribute” and thereby getting a “beat” or “scoop” on other services. This, however, is a short sighted policy. Paying once simply encourages future demands.

The motion picture exhibitor would back the news reels in any action they took. They know that the paying of tributes of this kind must either be passed on to them in increased rentals or sacrificed in quality in other issues of the news reel service.

This department suggests that the news reel publishers enter an agreement to refuse to pay any fees for the privilege of photographing events of public interest. And in case they are barred for refusing to be “shakedowns” that they publicize the fact in their news reels. We predict they will be pleasantly surprised by the endorsement the theatre owner and the public will give them for resisting this form of graft.

By one of those coincidences which are not explained and need not be, each of the four major news reels are covered by reports in this week’s installment of “What the Picture Did For Me.” It is easier to explain why all four are praised. Anybody who would knock the newsreels would make himself ridiculous. It is human to prefer one newsreel above another, but to disapprove of the newsreel as an institution is to close the door upon life and invite oblivion. It isn’t done.
News Reel Equals Any Unit
In Importance, Roxy Holds

Drawing and Holding Power Proved, Declares Signer for Fox News for New $10,000,000 Theatre—Personality of Organization Will Be Injected

The news reel is equal in importance to any other unit in the theatre program. That is the creed of S. L. "Roxy" Rothafel, as expressed in commenting on his recent signing of Fox News as the first picture contract for the $10,000,000 Roxy theatre now nearing completion in New York.

"My act in making Fox News the object of the first motion picture contract for the Roxy theatre is my tribute to the value of news reels in the making up of a program. Imagine, if you can, a motion picture program without one. It cannot be done.

"News reels are no longer speculative propositions. They have proved their drawing and holding power, and any exhibitor trying to get along without a news reel will not, in my opinion, go very far. Can't Be Left Out of Program

"In all my experience as an exhibitor I have only left the news reel out of my programs twice, and this only after an inward struggle. What's more, I've never quite justified the omission to my own satisfaction. Now, the news reel is the last thing I will consider leaving out, and it is hard for me to try and imagine an emergency great enough to warrant this step.

"The policy adhered to in the making up of Fox News coincides exactly with mine. Fox News never has subjects offensive to women or children. It is also free from the taint of propaganda. Its editorial arrangement of subjects and titles is distinctive and has created for it an enviable reputation. The fundamentals of its editorial makeup are such that to turn out a poor reel is next to impossible.

Ten Elements Required

"The ten elements that its editors insist be incorporated in each and every release are the same that guide me in making up my composite reel. I absolutely insist that my composite reel contain news interest, human interest, amusement interest, sport interest, a woman feature, a foreign feature, a beauty feature, some comedy, a novelty and some shots of at least one interesting personality. Like Fox News I use, whenever possible, pictures of children, pretty girls, animals and water scenes because I have found the public likes them.

Rothafel announced he would have a surprise for the public and the industry in connection with his presentation of the news reel at the Roxy theatre.

Must Reflect Personality

"A newspaper," he explained, "must reflect its owner's or editor's personality. Take any of your really influential journals and analyze their greatness. It was Greeley's Tribune, Bennett's Herald, Dana's Sun, etc. I intend to inject into the Roxy theatre's news reel the personality of the organization in back of it. We have given personality to our radio programs and we intend to give it to our news reel."

"Besides James R. Grainger, general sales manager of the Fox corporation, and Rothafel, those at the ceremony attending the signing were Fred C. Quimby, Fox short features sales manager, and Truman Talley, managing director of Fox News."

"There could be no more forceful endorsement of Fox News' merit or service," said Grainger, "than the fact that 'Roxy', the greatest showman in the world, has selected Fox News for the theatre which will be the greatest motion picture theatre in the world."

Reubenston Is Foreign

Agent for Red Seals

Max Fleischer, president of Red Seal Pictures, announced at the time of R. Reubenston's sailing for London that the latter has associated himself with Red Seal to act as foreign agent for this organization's product. "We had a conference which lasted two days," Fleischer stated, "at which time Mr. Reubenston was authorized to close a number of specific deals, and to handle our forthcoming specials."

"Silvery Art" Books in 68 Chicago First-Runs

"The Silvery Art," one reel Red Seal skiing special, has caused a flood of bookings to come into the home office, according to General Salesman Harry Bernstein. Balaban & Katz's Chicago, Uptown and Tivoli have booked this featurette, as well as 65 other important first-run houses in other sections of the country, in one week.
Exhibitors Herald, March 6, 1926, p. 41
News Reels Make Records
In Biggest Week of Events

Storm, Plane Tragedy,
Fight Fully Covered

Four Companies Give Theatres Films Almost As Soon
As Newspapers Carry Accounts

(Special to the Herald)

NEW YORK, Sept. 28.—Last week was a big one for the news reels—one of the biggest in their history. Any newspaper man will tell you that big stories come in threes—always in threes. Running true to form the three big stories broke last week and gave the newspapers and their twin brothers, the news reels, the busiest seven days they have encountered since the newer of the twins first began giving the public a visual record of what happens that is worth while.

Hurricane, Plane Tragedy, Fight

First came the Florida disaster, closely followed by the wrecking and burning of the giant Sikorsky airship as it started on what was to be a non stop flight from New York to Paris, and to complete the week came the Dempsey-Tunney fight at Philadelphia.

Each of the four news reel companies responded nobly and almost as soon as the newspapers were giving their readers accounts of the big news events the patrons of many of the theaters of the country were gazing at motion pictures.

Following are the activities, briefly told, of the four news reel companies in covering the big news of the week:

Pathe News

Pathe News cameramen had been camping on the Long Island aviation field where Fonck was to take off on his proposed non stop flight from New York to Paris for two weeks. Pathe News had the exclusive rights to the Trans-Atlantic flight and the morning when the propellers started preparatory to the hop, the two Pathe News cameramen were at vantage points along the plane’s ground course.

Cameraman Harde was within one hundred feet of the big air cruiser when it suddenly went into a cartridge. A flash of flame—and Fonck and Curtin were seen dashing to safety. Then a black cloud of smoke and fire—marking the tragic end of the flight that was expected to bring a more cordial feeling between France and the United States.

A Pathe News automobile was waiting on the field, its engine in action, and the negative was rushed to Pathe News headquarters. At 11:30 a.m., the first delivery of positive at Loew’s New York State theater was made, just five hours after the accident. During the following few minutes deliveries were made to other Broadway houses.

Planes Arrive From Florida

That same day Cameraman Ralph Earle, Miami representative for Pathe News, reached New York by airplane from the hub of the Florida hurricane. His plane appeared over the aviation field at 4:30 p.m., where reporters and news cameramen from the big dailies were gathered. A physician had been summoned to give Mr. Earle medical attention, as he was exhausted from the flight. Having worked tireless in photographing important scenes of the disaster, then to escape from Miami to Jacksonville, to be picked up by plane and to be relayed to New York by other planes, trains and automobiles. By 9 p.m. that night (Tuesday) Pathe News scenes of the catastrophe were being screened on Broadway.

International News

When the first messages began dribbling through from Florida that a gale from the Bahamas was kicking up a rough sea off the Florida coast, the news reel men perked up. It was the open season for West Indian storms. Although the first messages did not presage the terrible calamity that was to follow, International Newsreel took time by the forelock and despatched telegrams to Miami and a number of points in that vicinity instructing its correspondents to be on the lookout. Thus when later messages showed the seriousness of the situation, John A. Bockhorst, International Newsreel special correspondent, arrived by plane to the stricken district, while Jerry Frankel, who had just arrived in Washington from another assignment, followed in another plane.

Third Plane Obtained

Meanwhile, communication by long distance telephone was finally established with two cameramen in Miami who advised that

(Continued on page 50)
enjoyed over a period of fifteen years as a producer of consistently good product is lack of any picture bearing the Bray trade-mark.

"Exhibitors who want nationally good product, but at this instance independently marketed, will find the Bray product a profitable investment. The twenty-eight offices of the product is now available are prepared to serve the interests of exhibitors with good short subjects, backed by a nationally-known name whose box-office value has never been questioned."

**Newsreels Make Service Records**

(Continued from page 33)

pictures had been started north by train. J. C. Brown, manager of International Newreel's Washington bureau, obtained still another plane in Washington and flew to Richmond, Virginia, where he intercepted Philip London, of Miami, who had been entrusted with the detail of bringing the precious pictures to New York. London was placed aboard the airplane which took off from Richmond and made the remainder of the trip to New York in the record time of four hours. Brown continued on to Atlanta and there picked up other films which were sent from Florida by press agents, and flew with them to New York for later editions of International Newsreel.

Locating Newreel's pictures, was one of the very first persons to reach New York from the storm district. The New York American obtained from him a thrilling three-column story which tied up with International Newreel's pictures. The story, besides being published in the *New York American, New York Evening Journal and Daily Mirror*, was carried in full by a news service to the leading newspapers in seventy-five foremost cities, practically everyone of which carried the story on its first page, giving an excellent trip to International Newsreel.

While all the excitement was happening, the second big story broke. It had been expected that Captain Rene Fonck would hop off in his giant Sikorsky on his proposed non-stop flight from New York to Paris. Three International Newsreel cameramen were stationed at Roosevelt Field in anticipation of the flight. For four days they waited. Then, at the break of day on Tuesday, Fonck started.

**At Strategic Points**

The three International Newsreel cameramen occupied strategic points. One of them, Herman Stockhoff, was just on the edge of the valley into which the ill-fated plane was to plunge. As it came down the runway Stockhoff obtained every detail of the start. Then, suddenly, the giant plane swerved and, for an instant, came directly towards Stockhoff. All the time he continued to ground, standing there until the wing of the plane barely grazed his camera. Just in the nick of time Stockhoff, too, was left unscathed. Panoraming his camera, Stockhoff followed the plane as it plunged into the valley, backed up and burst into flames. Thus, in one continuous scene, he photographed the entire fatal trip of the big Sikorsky in a picture which Managing Director Edward Bowers, of the Capitol theatre, describes as one of the most remarkable he has ever seen. Meanwhile Hugo Johnson, another International Newsreel cameraman, was getting the aerial shots of the disaster.

The third big story developed from the Dempsey-Tunney fight at Philadelphia. Preparations have been made long in advance, although the laws of the country prevent the shipment of newsreel pictures of the actual fight. However, the assemblage of 135,000 persons in the great stadium at Philadelphia provided a spectacle unprecedented, and made a picture, together with the incidental scenes of the contest, that was thrilling and of great picture value. International Newsreel had a dozen cameramen covering every angle of Philadelphia's greatest show.

Airplanes were used generally in the distribution of the films of all these great news subjects. The films of the fight, for instance, were shown in Chicago at the opening of the evening performances on Friday.

**Fox News**

First came the Florida hurricane. Very fortunately situated in this emergency was Fox News with a staff man, C. W. Herbert, stationed in Miami. The storm blast of Saturday morning almost wrecked Herbert's stock of cameras and film but he disregarded loss and personal danger and pictured the tornado at his worst. He turned his precious negatives over to a messenger bound for New York, by a fortunate circumstance, one of the first men to come through from the stricken area. The result was that Fox News was showing moving pictures of the disaster on the screens of the country as soon as the newspapers were receiving complete accounts over the wires.

**Three Cover Plane Crash**

Just at this time, when the Florida story was uppermost in everyone's mind, three Fox News cameramen were being detailed each day to cover the departure of the Sikorsky airplane from New York for Paris. Tuesday morning, September 21, found these three ready for the takeoff. The great plane started, and crashed. The three Fox News men, one lying in the Fox News plane above the scene, recorded every instant of the tragedy. The result was one of the most remarkable pictures ever made, which was exhibited in Broadway theaters not many minutes later than the newspaper extras were being sold on the street.

Covering the Dempsey-Mosely fight were three Fox News men on the ground and in the air. As the fight ended messengers rushed the film to a waiting airplane. The film was in the New York laboratory an hour and a half after the fight's end. At dawn prints were being shipped by air mail to all parts of the country.

**Kinograms**

In one of the busiest weeks for news reel cameramen in several years, Kinograms, Educational's new reel, handled three unusual news events with its customary speed and accuracy, issuing specials on the Florida hurricane disaster and the fatal Sikorsky biplane crash, in addition to the usual two regular news reels of the week.

Within a few hours after the Sikorsky plane disaster, which took two lives, Kinograms sent out special prints to all first run accounts in the country. The pictures covered every phase of the strange crash and sudden termination of the New York-to-Paris flight, since cameramen were on the ground to get the pictures of the hop off and were able to get all events leading up to and including the sudden burning of the ship.

Several Kinograms staff photographers rushed in material covering the entire Florida storm zone. This was immediately edited into another special and shipped out to first run accounts. Several hundred feet of good complete news story covering all aspects of the hurricane and the havoc it wrought were included in this reel.

In handling news pictures of the Dempsey-Mosely fight at Philadelphia, Kinograms covered the world championship fight with good preliminary views of the batters, pictures of the ring, stadium and crowd.
Exhibitors Herald, October 2, 1926, pp. 35, 50

Exhibitors Herald, February 13, 1926, p. 40
Let Local News Reels Sell Your Theatre

Cost of Operation Small in Comparison with Drawing Power of “Town Topical”

By J. Victor Wilson

Editor’s Note.—Dr. J. Victor Wilson, author of this article on the local news reel as a powerful box office factor, is now managing director of the Motion Picture Corporation of Florida operating the Strand at Miami Beach and planning a chain of houses in that section. Dr. Wilson is well known in the industry. He was for several years manager of the Mark Strand in New York City, where in 1913 he pioneered in making special news pictures for the theatre with his famous “camera car and the Strand’s own camera man.”

The theatrical manager’s eternal problem is how to attract patrons to the playhouse. We use every effort at our command and meet with more or less success as the case might be. The publicity departments of the various picture corporations have been of vast benefit to the exhibitor. The press book with its advance, current, special and review copy, its advertising layouts, and its exploitation suggestions is a boon to the busy exhibitor, if he will take advantage of it.

But we cannot and must not rely entirely upon the press book. Every community has its individual interests and by being alert and in touch with what is going on, as well as future happenings, the exhibitor can make tie-ups at the psychological moment that will show results in the box office. It is always well to bear in mind that a new patron is an old patron in the making, so show him something that will bring him back again.

Study Community Conditions

Previous to the opening of the Strand Theatre, Miami Beach, I studied the community for about three weeks and laid out my publicity campaign, most, if not all, of which is “old stuff,” so I will not dwell upon it here. One of the things we are doing by, however, is not, to the best of my knowledge, done elsewhere to any great extent—that is the photographing of events of interest to the local community.

It is a well-known fact that the newsreels are among the subjects most enjoyed by theatre-goers. Local news events projected on the screen create a great deal of interest. Most people who know that they have been “shot” by the cameraman want to see how they look upon the screen and so do their friends. If a scene is photographed in the presence of a thousand onlookers, it is a safe bet that 90 per cent of these onlookers will want to see how it looks upon the screen and will come to the theatre where it is being shown. The idea is to convey to the onlookers the name of the theatre where the pictures will be projected.

Miami is a very fertile field for the photographing of events of local interest. Something happens almost every day and whenever something takes place, we endeavor to be on the job with our cameraman. To illustrate one day’s work, I will enumerate the various events “covered” on a Sunday.

Selecting Screen Subjects

We commenced work at 1 P. M., when we went to Lummus Park, located directly opposite the Strand Theatre. Here we photographed hundreds of children at play on swings and other amusement contraptions. On the beach we photographed bathers and onlookers. Next we went to the Roman Pools, where a tournament of water sports of all descriptions was in progress. Over two thousand people surrounded the pools. We took pictures of the crowds as well as many of the events. We then went up on the piazza and “shot” groups of people at tables enjoying refreshments as they watched the tournament. Next we went to the fashionable Deauville Casino, photographing the bathers and hundreds of guests. Here we also took pictures of Lieut. Francis W. Sutherland and his Seventh Regiment band, a very popular musical organization here.

I learned through the newspapers that the owners of Normandy Beach were to serve a barbecue and entertain prospective real estate buyers with a jazz orchestra, so we left the Deauville Casino and hastened to Normandy Beach. Here we found hundreds of people seated on benches in front of the administration building on the porch of which the jazz band was playing. We first took pictures of the band and the band after which we placed our camera on the porch and took a panoramic picture of the entire assemblage. We take care very that everyone who sees us “shooting” are made to know where the pictures are to be shown. On the side of our car we carry a big sign reading: “These pictures will be shown at the Strand Theatre, Miami Beach,” and a banner with the same copy is placed on the tripod.

I have been much interested in the re-

(Continued on next page)
Building Business With a Local News Reel

(Continued from preceding page)

sults and am happy to state that they have been very gratifying indeed. I have further satisfied myself that the taking of local motion pictures has created much interest. Standing in the lobby of the theatre I hear patrons ask the ticket seller such questions as, “Did you show the pictures that were taken at Deauville last Sunday, tonight?” or “What time will they show the pictures that were taken at the Miami Beach Golf Club last Thursday?”

The cost of taking local events is trifling compared with the results it brings. Much has been said and written about “atmosphere” in the lobby and theatre and some managers spend enormous sums of money in dressing up the lobby and interior of the theatre as well as costuming ushers and other attaches. This, of course, is all very nice, but after all, the patrons have come to the theatre to see this, whereas you bring patrons to the theatre, who perhaps were never there before, by going after them with the motion picture camera. I believe in getting the crowd to the theatre and after getting them there giving them a good show on the screen and stage, if you have one.

And now, how expensive is this stunt? Can the average exhibitor afford to do it? Most emphatically, yes. Here we employ a cameraman. He has his own camera and outfit and charges according to the footage used. We use on an average of 400 feet at a weekly cost of $100. This is cheap, I admit, but even if the cost were $50 per cent. more, how can anyone get better advertising for this amount? While I consider what we are paying as very reasonable, I believe that the cost can be brought down still further by the theatre owning its own camera, buying its own raw film and paying for the laboratory work.

WHOEVER IT IS THAT CUTS THE newsreels down to length compatible with program time of the filmshow type of theatre exhibits a remarkable lack of fitness for the job. More often than not, the best news in the reel is left out, seemingly in order that sequences which may be more readily “scored” by the house orchestra can be used. At any rate, newpictures are getting a very bad deal in the majority of first run houses and it isn’t showmanship. Whoever it is that does the cutting should be relieved of the job and the publicity director or some other person with newspaper training given this responsibility—if it is indeed necessary to shorten the news-reel at all.
Chicago Getting Newspapers Own News Reel Service

Newsmen's companies' officials are interested in announcement this week of formation of the Chicago Daily News Screen Service, Inc., a subsidiary of the Chicago Daily News. The newspaper's screen service starts next week supplying local news pictures in 40 theatres, it announced. Five hundred feet of film will be released at the beginning of each week and 400 feet of "Spot news" at intervals thereafter throughout the week, according to the announced plan. Pictures will be taken and booked only within 20 miles of Chicago, said one exchange manager, who said he doubted the practicability of the plan. The new service might help the commercial companies of the expense of making locals and thus become an advantage to them, though not affecting the national situation because New York, for example, still will want to see Chicago news pictures, another exchange manager declared.


Newspaper Newsreel Possibilities Vary

Chicagoans are now being treated to something decidedly new in the field of newspaper exploitation, something with an important bearing on the news reel field. Chicago Daily News Screen Service, Inc., a subsidiary of the Chicago Daily News, is flashing on the screens of approximately 40 theatres—at least that's what the newspaper's announcement says—approximately one full reel of scenes of news events of the city.

News reel folk in Chicago take varying stands on the venture in considering its possible effect on the oldline makers of news pictures. One exchange manager said he doubted the practicability of the project; said he "didn't have much faith in it." Another took an opposite view and considered it had an advantage to the motion picture companies in possibly eliminating the expense of making locals. This manager doubted any national effect because New York, for example, still wants to see scenes of Chicago, and of course the newspaper's pictures stop with their Chicago showing.

But there's where other possibilities enter which would change the complexion of the situation. Suppose a number of newspapers in key cities started their own screen services, and then evolved a system of exchange of films? Of course that still would not cover the entire national field and would not even touch the international phase.

Then what if newspapers in all key cities started screen services and found them successful, and then one of the news services covering the world began making news reels and bought up or co-operated with the various newspapers' services?

It is quite logical that the oldline companies are interested in the Chicago newspaper's venture.

Exhibitors Herald, July 10, 1926, p. 17

July 17, 1926, p. 42
The New Exhibiting Idea
—and the Camera behind it

The Chicago Daily News is showing how big a really good idea can "go over." It is so good that forty Chicago and suburban theatres signed up on sight and more will follow. The Detroit Daily News and other progressive newspapers are working the same plan successfully. It will go just as big in YOUR community. Here is the inside information.

"Puts the Neighborhood in the Movies"

The Daily News arranged that a local newspaper showing familiar scenes would be a big drawing card. So they inaugurated the "Daily News Screen Service," featuring local scenes and current events. They looked around for a compact, quick and ready standard motion picture camera of dependable quality that would do everything that could be expected of the large, heavy trip cameras — that a reporter could carry 24 hours a day, enabling him to "spy" on breaking news events. Like the newsroom companies of national scope, they selected the Bell & Howell Eyemo Standard Automatic. Several of these cameras are in constant use gathering news events from all over the city to be shown on the local screen.

The Recipe for Packed Houses

Any newspaper or exhibitor can carry out this local newsreel idea with the Eyemo Camera. Although being professional in results, it does not require an experienced cinematographer to operate. It is very simple to use, rights like a snapshot — entirely automatic — a press of the trigger gets the picture.

The Eyemo Camera

Weight only 7 pounds, but it embodies many of the features found in Bell & Howell professional cameras costing up to five thousand dollars. Pictures taken with it are unsurpassed in quality, competing favorably with the feature pictures you regularly run. Because of its simplicity, Eyemo was selected to accompany both the Byrd and the Amundsen-Elmendorf Polar trips as well as many other famous expeditions. It is also being extensively used by the International, Pathé, Fox, Kautzsch, Universal and many Newswell Companies, who each employ many of these cameras. Eyemo is the ideal camera for newsreel work.

Be the first in your locality to run this local newsreel service. A wonderfully profitable plan for the local theater. A splendid advertisement for the newspaper. Local newsreel service spells the paper and builds circulation. Learn more about Eyemo and this new film service today. Send the coupon below for illustrated circular and full details.

Bell & Howell Co.
1827 Larchmont Avenue, Chicago, Ill.

Please send complete literature on Eyemo

Name:

Address:

Bell & Howell Company,
1827 Larchmont Ave., Chicago, Ill.
Motion Picture News, August 21, 1926, p. 710ff

Motion Picture News, September 18, 1926, p. Coverff
Exhibitors—

Your Own
Local
News Reels
Made with a Bell & Howell

EYEMO CAMERA

Now You Can Make Your Theatre
Even More of a Neighborhood Center
of Interest — By Taking Local Events

THINK of the added attraction
of showing “neighborhood” movies!
Can’t you imagine
the crowds packing
your house to see their
friends and themselves on the screen!

With the simple, easy-to-learn “EYEMO”
all you do is place
it to your eye, adjust
the focus, set the diaphragm, pull the trig-
ger, and the picture
is yours.

No heavy weight to
carry around — no tripod — no cranking.

“EYEMO” loads in
daylight — shows at
all times how much
film has been exposed
— assures absolute
maximum speed from
the pull of the trigger
to its release.

And it’s a money
maker for you!

— The Perfect Instrument for the
Exhibitor

Now on Demonstration or Booklet
on Request —

WILLOWOUGHBY’S
MOTION PICTURE DEPARTMENT
110 W. 32nd St. — NEW YORK

COUPON

Willoughby’s (Motion Picture Dept.)
110 West 32nd St., New York.

Gentlemen:

Kindly send me your booklet on the EYEMO Camera.

Name:

Theatre:

Address:
News for News Reels

It would be difficult to recall a fortnight better for the news reel makers, from a trade standpoint, than the two weeks just terminated, with the threefold events of national interest—the Florida hurricane disaster, the Fokker airplane tragedy and the heavyweight championship fight.

There were three happenings in which everyone was interested and the news reels made the most of the opportunity to give the motion picture public the best possible pictorial record of each and with the greatest despatch and efficiency that could be attained. In only the case of the bout was preparation possible. In the instances of the storm and the killing of two assistants of the French flier in the aircraft’s crash and burning, the photographer was either there or not there.

But in all three cases the speed with which the pictures were brought to the theatre public was an evidence of wideawake handling of camera and film and a tribute to both the men and the industry.

"FIRST NEWS REEL"

The earliest preserved motion picture of a major national event is that showing the inauguration of President McKinley in 1897. This also, by the way, is the only motion picture of President Cleveland, who is shown riding in the carriage with President McKinley.

There was no organized effort to secure news reels, however, until about 1913. The inauguration of Woodrow Wilson was filmed in Washington on March 4 in that year and shown on Broadway the following day. Since then news reels have developed into a position of inestimable power.
Millions, in Theatre Audiences, Share President Coolidge's Grief

PATHÉ NEWSREEL

The thrilling trip which Pathé News cameramen took following news events was graphically illustrated in the covering of the arrival of President Coolidge and his party at Plymouth, Vt., following the death of his father, Colonel John C. Coolidge. The elder Coolidge died at 10:41 Thursday night and the President's party arrived Friday morning. By 6 p.m. Friday the Pathé News scenes of the Vermont home and the President's arrival had been delivered to the Capitol, Strand, Rialto, Palace, New York and other Broadway theaters.

Snow and rainstorms, blocked roads, lack of landing fields for seaplanes, slow train service and a dozen other seemingly insurmountable obstacles were not enough to block the efforts of the Pathé News staff to span Plymouth, the Colonel's home, with Broadway with the lapse of only a few hours.

Seaplanes, automobiles, trains and aeroplanes played parts in spreading this film from snow-bound Plymouth to Broadway. An hour after word of the death of Colonel Coolidge had been received at the Pathé News, an aeroplane was speeding from New York through the dead of night to Albany. Here mechanics worked frantically to load the film to the air for the flight down to Plymouth, and a heavy snowfall had covered the ground. With wheels replaced by runners, the plane was off and before the President arrived at Plymouth, it had landed on an ice-covered lake near the home with pouring snows it awaited the arrival of the exposed film.

Two Pathé News cameramen had been waiting at Woodstock, near Plymouth, for several days, and they followed the President's party in seaplanes, which were at a premium, and took views of the party arriving. Still another Pathé News cameraman had accompanied the President from Washington and a fourth was stationed at the relay field in Albany, ready for an emergency. Pathé News cameramen rushed their planes to Plymouth Col. Coolidge's home, to the lake in a seaplane, the roads to this out-of-the-way body of water having been specially cleared.

When the exposed film had been delivered, the pilot rose from the lake and sped to Albany, where the films were exchanged for wheel, and the machine headed for New York, reaching that city in less than three hours from the time of the take-off near Plymouth. The film was speeded by a motorcycle messenger and train to the Pathé News, 33 W. 45th St., developed, printed and routed over the country. Various Broadway theaters received them by 6 o'clock that evening, Friday, by special messenger.

This program was repeated for the funeral services of Col. Coolidge. Views of the simple rites, held Saturday in Plymouth, reached New York that night. By Monday night the U.S. Post Office had delivered prints to West Coast cities, thus spanning the nation from snow-bound Vermont to the sunny skies of California in less than three days.

New York City Shops Display Comedy Stars

Educational, Christie and other Short Feature producers and distributors are receiving a fine publicity break because of the policy recently adopted by the Klein Chain Shoe Repair shops, of New York City, of displaying prominently in their downtown windows pages from the current issues of the national magazine "Film Fun.

The displays consist of several pages of comedy stills of recent productions, captioned with appropriate and humorous quips. Liberal credit is also given to the producers, productions, and distributing organizations. The displays are attracting considerable attention and at times large crowds are to be seen looking over the pages.

"The Smiths"

The Smiths, otherwise known as Raymond McKee and Ruth Haight, are keeping up a busy production schedule in the new series of domestic situation comedies, spaced with generous portions of slapstick. Gil Pratt continues to direct the Smiths. Mary Ann Jackson and Roy, the canine, add to the merriment.
**Cohen Claims News Reels Should Have Humor**

EVERY news film release should contain some element of humor—not only during “Laugh Mouth,” but all the time, says Emanuel Cohen, editor of Pathé News, contention. Continuing, he says in part: Such humor is derived from subtle incidents caught by the news film camera. Unrestricted glimpses of popular personages have their touches of humor. Unique shots of little animals savaging before the camera always cause ripples of laughter. Unusual sensations for the audience secured by photographing the scenes so that the onlookers experience just what the cameraman encountered when he filmed them often rock a theatre with laughter.

So important do we consider the element of humor in Pathé News that we instruct each cameraman to catch the lighter side of life wherever and whenever possible. There are dramatic incidents galore in any news film and the humor touches are a welcome and entertaining relief.

All humanity responds to the screening of a news film because it mirrors life in its actuality with its drama and humor. It is said that a certain percentage of theatre patrons were first attracted to theatres by the news film. And this is undoubtedly very true, for it combines humor with its drama and it is timely.

Numerous instances of humor gems caught by Pathé News cameramen come to mind.

One sure-fire way to tickle the ribs of an audience is to have the cameraman take his scenes so that the audiences experience unusual sensations, as I remarked above. Examples of this stunt in recent reels are looking at the world while riding a hippo and an elephant and while tied to a wing of a giant windmill. A cameraman rode a hippo at the Bronx Zoo to get his scenes and another rode an elephant in a circus parade in Chicago.

The riding-a-windmill scenes were a Pathé News Fifteenth Anniversary feature shot at San Francisco.

Yes, indeed, every news film release should contain some element of humor and I have instructed my staff to play up the lighter side, especially during “Laugh Mouth.”

---

**News Reels Cover Queen Marie’s Trip**

THE prediction in this department a fortnight ago that the ban on news reel photographers by Queen Marie would be lifted—if indeed it ever was ordered—has come true. Not only do all the news reels in their current issues contain pictures of the Roumanian queen, Princess Ilena and Prince Nicholas and their activities on these shores, but other shots aboard the liner were taken for a pictorial history of the ocean voyage. International News, for example, states more than a score of its cameramen covered the first part of the royal visit.

In other words, the so-called ban smacks of ill-advised reporting with no value to the royal guests, the public or the newspapers.

---

**Shooting an Ice Jam**

DIRECTOR HARRY POLLARD is taking no chances in shooting the “Eliza crossing the ice” sequence of “Uncle Tom’s Cabin” for Universal. In addition to his own eight cameramen, he has obtained the services of two expert news cameramen, Irving Browning and Joe Seiden, to photograph the breaking up of the ice gorge near Plattsburg. Equipped with Akeley cameras, they will travel as far north as necessary to obtain the desired scenes. Browning, an experienced news and magazine cameraman, has done considerable work for Universal in the past.

Feature cameramen, at times, could learn a great deal from their brethren of the newsreels. The news cameraman, having no control over his “actors” or lighting, for the most part, must obtain his best results by careful choice of his angles and shots. The other night, at a Broadway house, a newspaper shot of a speedboat race far surpassed, in action, movement and beauty, anything in the feature.
Cameramen Attacked by Police at Riot
(Special to Exhibitors Herald)

PASSAIC, N. J., March 16.—Motion picture cameramen were attacked by the police and their cameras smashed while the news reel photographers were getting scenes of a crowd of 3,000 striking textile workers here.

Six photographers were beaten by the policemen. Two motion picture cameras and half a dozen still cameras were smashed by the police.

Exhibitors Herald, March 20, 1926, p. 38

Romance and Danger in Cameraman’s Life

Once more the evidence of the risks taken by motion picture photographers in “getting the story” comes to the front in the tragedy reported in dispatches last week from Warsaw when fifteen hundred cavalymen charged down upon a battery of cameramen taking a scene for a French picture. Latest reports stated four photographers were dying from injuries.

The battle of Lohnsa was being reenacted and picked cavalymen from the Fifth and Eleventh Uhlan, sent by Marshall Pilsudski, swept down the field, lances leveled. A dust cloud blinded the troopers and the cameramen were trampled underfoot.

The name of the picture for which the shots were being made was not given and the probabilities are that it was a long feature, but the point is that the incident calls to mind the chances being taken daily by news reel photographers particularly in covering the field. There have been several instances recently of photographers being injured while taking pictures of mobs, of contracting jungle fevers and undergoing severe privations in taking shots of—not at—wild animals in travel reels.

The public doesn’t know, and posting the news of dangers encountered, via subtitles, doesn’t make the public realize. Sufficient to say that despite all the safeguards which modern picture taking mechanics can produce, and despite danger-proof “thrillers,” there is still plenty of romance to be found in the life of a cameraman.

Exhibitors Herald, September 25, 1926, p. 47
Newsreel
Fox News
SCREEN JOURNALISM, or the recording of the course of human events in motion pictures, is today a world-wide institution—performing an indispensable service for all mankind and constituting one of the great factors of the horizons of modern civilization.

The public today depends upon the newsreel for a timely, truthful and entertaining pictorial summary of the world’s current events. The public today relies upon the newsreel for the straight-forward, unbiased presentation of visual fact and information which enables it to shape a clear and honest opinion of the world at work and at play.

With a keen sense of these responsibilities and with a deep appreciation of its ever increasing patronage of thoughtful, intelligent people, FOX NEWS is endeavoring consistently to fulfill the obligations a newsreel owes the public—honesty, impartiality, enterprise and entertainment.

Motion Picture News, May 8, 1926, p. 2188ff
That's what FOX NEWS is doing regularly. Successful showmen the world over are taking advantage of it. Here's a newsreel that flashes big events FIRST—a short feature as fresh as tomorrow morning's newspaper.

FOX NEWS

Mightiest of All

A Few Recent Outstanding Features—

Queen Marie's Trip to America  The Hurricane in Havana
Navy's Smoke Screen at Sea  Germany's Great War Maneuvers
The World's Series Day by Day  The Dempsey-Tunney Fight
Cobham's Australian Flight  Gloucester's Schooner Races
The Miami-Florida Disaster  The Leviathan's War Games
The Fonck Airplane Disaster  All the Big Football Contests

Every One of Them a "Draw" at the Box-office!

[Signature]

President of Motion Picture Producers and Distributors of America, Inc., W.D.H. Haas, President
Moving Picture World, November 6, 1926, p. 4
THE newsreel is NOW as necessary to the successful showman as anything he screens!
Movie-goers don't leave their seats now-a-days until they've seen the newsreel—and when they see FOX NEWS they are getting the ultimate in news when it IS news!
—that's why

FOX NEWS

Mightiest of All!

has been booked by Big Circuits and the finest theatres in the Country!

here's a few of 'em...

PUBLIX—LOEW—PANTAGES—LIBSON ASCHER BROS.—WEST COAST—SAenger BALABAN and KATZ—COMERFORD—H. DAVIS—FINKELSTEIN and RUBEN and others

Fox Film Corporation.
Exhibitors Herald, October 30, 1926, p. 19ff

Exhibitors Herald, June 5, 1926, pp. 16-17
Fox News Seen
By 35 Millions,
Declares Talley

“Who educates and enlightens his fellow is a benefactor; he who educates, enlightens and entertains at the same time is both a benefactor and a genius,” ventured Thomas A. Edison, in discussing the motion picture as an aid to future education.

Back up the prophetic remark of the wizard of electricity is the fact that Fox News surpasses the combined efforts of the 35 greatest newspapers in giving a pictorial record of world happenings.

“A child can, almost in a moment, learn through a motion picture what some but a mature mind could appreciate through the medium of the printed word,” said Director Truman Talley of Fox News.

“That is the prerogative of the News Reel. Best obtainable of papers seem to show that between 35,000,000 and 40,000,000 people visit the theaters in which Fox News reels are shown each week. Is it presumptuous then to call the popularization and distribution of news events in motion picture theaters the name of twentieth century journalism?”

Follow J. G. Bennett System

“We strive to pattern our organization after the newspapers of a score of years ago—the New York Herald under James Gordon Bennett, for instance. Mr. Bennett had a map of the world in his office, and thumb tacks, representing Herald correspondents, were stuck in it.

“We strive to duplicate that organisation. Our men are everywhere. We prove it weekly. Recall the flight of the around the world fliers. Give them credit, but recall that they were always escorted by Fox fliers. When the Spanish fliers crossed the Atlantic and landed at Buenos Aires and Rio de Janeiro, there were Fox fliers awaiting to fly with them.”

Exhibitors Herald, June 19, 1926, p. 42
Fox News Helps Educate World

Reaches As Many People as Thirty Greatest Papers

By F. C. QUIMBY

Fox News, the great newspaper of the world, now reaches as many people as the thirty greatest papers in the world combined.

Edison Knew 20 Years Ago

Though the almost unbelievable growth of picture-reporting, as news reel preparation may be termed, must come as a surprise to editors and to millions of laymen who see the results but fail to appreciate the growth, it was predicted 20 years ago by Wizard Thomas A. Edison. He knew that the news of the world would be distributed by motion pictures.

"He who educates, enlightens and entertains his fellow man is a benefactor and a genius," said Edison. And in prophesying that news and variety reels would become powerful aids to education in a very few years.

Fox Offers 4 Comedies, 2 Varieties in September

A "Married Life of Helen and Warren" comedy, an O. Henry comedy, two Imperial comedies and two of the Varieties, scenic pictures, composed of the Fox News men's subject release schedule for September.

Truman Talley Keeps Thumb on Pulse of Events

another in the frozen North far up towards the Polar sea, and a special emissary just emerged from the Vale of Cashmere, near the Afghan border, where he succeeded in making pictures showing the almost fabulous and barbaric beauty and wealth of the land of the Maharajah of that distant spot.

"We strive to pattern our organization on the old-style newspapers," says the New York Herald under the late James Gordon Bennett, for instance. Mr. Talley said a few days ago. "In Mr. Bennett's office there was a huge map of the world on which he kept a record of the location of his news-gatherers—red topped thumb-tacks indicating the places at which they were located.

"He knew where to find them when he wanted them and he knew that they would go anywhere in the world on an instant's notice. Our men give the same loyal service. I can think of scores of great beats; some on direction from the home office and some that came to us as surprises. I recall the triumphs we achieved in picturizing the British Derby at Epsom Downs one year when pictures reached America a full 24 hours before any others; the wreck of the Saronia, the strike in Paterson, the Japanese earthquake and other startling world events.

"We aim to keep in close touch with all popular contests of sufficient importance to be appreciated in all countries."

Today exhibitors throughout the world fully appreciate the supreme importance of Fox News as a feature in heading their programs. Today the news is a necessity for every theater. News is an everyday need in every progressive land. Without a knowledge of what is taking place in other cities, states and countries any community would stagnate. News in motion pictorial form is continuously quickly understood and appreciated because it has reached the high plane prophesied for it by Mr. Edison—it does now educate, enlighten and entertain.

Show to Forty Millions

His expectation has been met, for Fox News and Fox Varieties do today what he expected them to do—educate, enlighten and entertain millions. In thousands of theaters Fox News Reels are shown to less than $1.000 people a week and no matter how far distant the catastrophe of the time, nowhere do the people miss the chance of securing the picture record of that catastrophe, the record of the news reel is exact, the news reel is the only source of information for the people.
Exhibitors Herald, September 11, 1926, p. 46

**Newsreels**

**International News**

Exhibitors Herald, February 27, 1926, pp. 28-29
Exhibitors Herald, October 2, 1926, pp. 22-23 – Motion Picture News, September 25, 1926, pp. 1218ff
Moving Picture Word, October 2, 1926, pp. 270ff
Appendix 18 – 1926


**International Newsreel**

Performance – Not Promises!

104 a Year

Released through UNIVERSAL

2 Each Week

Pictures—Not Predictions!

"It pays to judge newsreels solely by their results and not by their predictions." Thus Max Balaban writes

INTERNATIONAL NEWSREEL

First Actual Motion Pictures of Byrd's departure from King's Bay for the North Pole and his return.

As part of the regular releases of INTERNATIONAL NEWSREEL of May 26th and June 16th

Shown Ever Since—Not Weeks Hence. Maybe—In Thousands of Theatres, AT NO EXTRA COST TO THE EXHIBITOR.

INTERNATIONAL NEWSREEL

2 reels each 104 a year

Moving Picture World, June 19, 1926 pp. 600-601
INTRODUCTION

First Actual Pictures of the Historical Flights of AMUNDSEN and BYRD to the NORTH POLE

In issues of International Newsreel, the first actual pictures of these two great historical events have been presented.

STOP PRESS NEWS!

"International served complete news on Amundsen to the North Pole and his triumphant return to Spitzbergen for the Pole..."{quote}

AMUNDSEN'S DEPARTURE from King's Bay and His Sensational Arrival at Teller, Alaska.

In addition, these remarkable events have been covered in detail by the press, and the personalities who participated in them have been interviewed repeatedly.

THEME OF THE NEWSREEL

The theme of this newsreel is the exploration of the North Pole and the heroic efforts made by the great explorers Amundsen and Byrd.

EXHIBITORS HERALD, June 5, 1926, pp. 20-21 – MOVING PICTURE WORLD, June 12, 1926, pp. 526-527
Admittedly

The Greatest Scoop in Newsreel History—

Admittedly

The Greatest Scoop in Newsreel History—

INTERNATIONAL NEWSREEL

Exhibitors Herald, April 24, 1926, p. 11
INTERNATIONAL SETS MARK

Gets Pictures of Rescue of Antoinette Crew

Exclusive motion pictures of the rescue of the crew of the British steamer Antoinette by the plucky lifeboat crew from the S. S. Roosevelt, the thrilling mid-ocean rescue of the world’s attention, has been obtained by International Newsreel and speeded to all International Newsreel customers throughout the United States.

The pictures, taken by an expert photographer, faithfully record the struggles of the brave Roosevelt men and the mountainous seas which drove the Antoinette to its doom.

It was little short of a miracle that one of the passengers aboard the Roosevelt carried a motion picture camera. He was Mr. Carlby, a big game hunter on his way to Africa. The negative he took was obtained by International Newsreel through the cooperation of the United States Lines officials.

Special Cutter Takes Prints

Through arrangements previously made, representatives of the International Newsreel met the Roosevelt down the long way when it arrived in New York, took the negatives off the ship and rushed them by special cutter to the newsreel’s laboratory, where prints were hurriedly made for Broadway and other showing.

The rescue pictures are being released as a part of International Newsreel No. 482, and although being rushed to all parts of the country by air-mail, fast express and other speedy methods are part of the Newsreel’s regular service to its customers.

The pictures, in addition to the rescue scenes, show the honors accorded to the Roosevelt crew in Europe and upon arrival back in New York.

The pictures reached Broadway during the middle of the afternoon, the Roosevelt reached New York. They were immediately accorded a featured place on all programs, and Edward J. Bowen, executive director of the Capitol theatre, expressed his appreciation to International Newsreel officials, in the following terms:

“IT IS THE MOST REMARKABLE PICTURE, ...”

Plunkett Adds Praise

Joseph Plunkett, managing director of the Strand theatre, New York, also commended the newsreel’s enterprise as follows:

“I AM WONDERFULLY PLEASED WITH THE INITIATIVE DISPLAYED BY THE INTERNATIONAL NEWSREEL IN SECURING THIS REMARKABLE PICTURE. IT IS FAR MORE THRILLING THAN ANY STORY OF FANTASY, AND OCCUPIES A PROMINENT PLACE ON THE STRAND SCREEN.”

The rescue pictures were being shown to Broadway audiences while the celebrations and welcoming to the Roosevelt heroes were still going on. The acquisition of these pictures is called one of the biggest achievements ever scored by a newsreel organization.

“The decision of International to put these pictures out at no additional cost, and to speed them with the least possible delay to all parts of the country, has met with widespread commendation on the part of exhibitors.

This picture was taken during the attempts to rescue the crew of 25 of the British steamer "Antoinette" in the Atlantic gale. The picture was snapped from the deck of the S. S. Roosevelt as a lifeboat was being lowered to go to the assistance of the Antoinette, shown in the background. International Newsreel obtained exclusive rights to the motion pictures of the rescue by a big game hunter on his way to Africa.

Fun Trip Versus Anatomical Variety

The exploitation department of Pathé has made a trip with Scott & Boone, Bloomfield, N. J., manufacturers of Scott’s Emulsion, whereby biographical publicity on the Pathé-Raloch “Our Gang” comedies is used in an elaborate booklet, printed in three colors, which will be distributed widely throughout all Spanish-speaking countries. Several pages are devoted to the healthful “cures,” their home life in Hollywood, their mode of play when off set, their gossip, place of birth, etc.

Among other things sold for use of foreign countries is that of whether Fortina is of the masculine, feminine or neuter gender. Yes, Fortina is a boy, despite the feminine dress he sometimes dons and the new-sounding appellation.

Columbia Corporation Expands Activities in Plan for Biggest Year

Columbia Pictures Corporation is in the midst of an expanded program in keeping with the year by year increase of product that has marked the history of that company for the last five years, and in which short features play an important part.

One of the recent evidences of that expansion was the purchase of the old California Studio in Hollywood, at which more than $350,000 in improvements is planned.

President Joe Ierardi and Jack and Harry Cohen, vice-presidents of Columbia, are active in the new association of independent producers to be established on the West Coast. The story of this movement and details of Columbia’s plans at its new studios are printed on Page 27 of this issue.

Violet Mersereau in Molly May Series of Cranfield & Clarke

Violet Mersereau is featured in a series of two reel comedies called “The Molly May” series, under the direction of Joseph Levering. The series is presented by Arthur J. Lamb.

The fourth picture of the series is now nearing completion of production. The title of No. 4 is “Her First Night with the Bootleggers.”

European Rights Sold for Tennak’s Comedies

That the foreign market seems to be good for independent two reel subjects is indicated by an announcement by M. C. Distributing Company that the Hank Mann comedies and the Fatty Laymon Comedies, each series consisting of twelve two-reelers and produced by Tennak Film Corporation, have been sold for England and Europe.
International’s Arsenal Blast
Pictures Help in Rescue Work

JOHN A. BROCKHORST and M. A. Baron, International Newsreel motion picture cameraman and still man, risked their lives at the scene of the arsenal explosion at Lake Denmark, N. J., by flying low over the still bursting magazines and flying shells and obtaining accurate scenes and information of actual conditions. These proved of great service to Army and Navy authorities for locating the exploded magazines, those which were on fire and those where there was a possibility of saving life and surrounding property.

NOT until International Newsreel’s aerial pictures of the disaster were hurried to Dover did those in command of the “battle front” have any clear idea of just what magazines were burning and which were still likely to fall victims to the flames, with the resulting danger of more terrific explosions.

Two Make Pictures From Air
At dawn on Sunday morning Brockhorst and Baron flew over the scene of destruction and made pictures of the disaster from the air. That was the only point from which it really could be comprehensively pictured. Those on the ground were wholly unable to approach closely, because of the danger from bursting shells and shrapnel. Officers in command were in complete ignorance of the extent of the disaster. They did not know what to expect next.

Captain R. L. Berry of the navy learned that an International Newsreel cameraman had flown over the “battle front.” He immediately got in touch with the newsreel’s officials and asked that copies of the motion pictures and still photographs be rushed with all possible speed to Dover, where Brigadier General Hugh Drum, Admiral Funkett and other officers waited to inspect them.

An official navy car, carrying Lieutenant Gonnell, C. S. N., was dispatched to the Park Place station of the Hudson Tubes in Newark where S. H. MacKean, news editor of International Newsreel, met it with a complete copy of the motion pictures and a projection machine, together with enlargements from the still picture negatives. Mr. MacKean was accompanied on the trip by Captain Walter H. Wells of Governor’s Island, representing the army.

Two Miles Inside Line of Troops
The distance from Newark to Dover was covered in record time. A Marine on the running board waved all other cars off the road and despite heavy traffic the Navy car went through without a stop. At Dover it was learned that General Drum had entered the reservation with other officers and the ride was resumed to the main gate of the arsenal, two miles within the line of troops. The car promptly was passed and the pictures rushed over shell-torn roads to the “front,” where General Drum was found in company with Captain Sayle, Captain Berry and others.

In an impromptu “theater,” to the roar and whistles of exploding shells, surrounded by acres of trees laid flat, wrecked automobiles and shattered buildings, the officers eagerly studied the pictorial record that gave the information so eagerly desired. From these pictures conclusions were drawn which enabled the officers in command to say with some certainty just how much danger remained of further explosions.

General Drum and all of the officers concerned expressed to International Newsreel their thanks and congratulations on its enterprise.

International News
Shows Arctic Pictures

INTERNATIONAL NEWSREEL received
on the Steamship Beringaria, which reached
New York at noon last Friday, the first actual
motion and still pictures of the flight of Com-
mander Byrd from King’s Bay, Spitzbergen, to
the North Pole and his return and departure
from King’s Bay to Teller, Alaska, of Roald
Amundsen, together with incidental scenes of
these great epics of history. Before nightfall
the motion pictures of these wonderful achieve-
ments were being shown at leading theatres on
Broadway.

Meantime, motion and still pictures of
Amundsen’s arrival at Teller, Alaska, and of
scenes of his polar flight had reached Seattle
late Thursday evening and by night-fall Fri-
day were being shown at theaters in Seattle,
San Francisco, Los Angeles and other points
on the Pacific Coast. Prints of these pictures
were rushed East by airplane, while other
airplanes from New York carried westward
prints of the pictures that had arrived in New
York on the Beringaria.

Thus was successfully consummated one of
the most amazing exploits of history. Three
weeks and three days after Byrd and Amundsen
lapped off from Spitzbergen for the Pole,
International Newsreel showed thrilling motion
pictures of their flights to the public. When
Peary made his dash to the North Pole in
1909, five months elapsed before the world
even knew of his great achievement.
International Newsreel claims a beat on its pictures from Tientsin of the new civil war in China, of which two scenes are shown. Ariel Varges, International cameraman, jeopardized his life in taking the pictures amid flying bullets. Machine guns and barbed wire entanglements in the streets of Tientsin are shown in the picture on the left, while sandbag breastworks are noted in the other.

*Exhibitors Herald*, March 6, 1926, p. 67

Tientsin Fall in Newsreel

**International Shows Film Views of World-Important Chinese Struggle**

CAPTAIN ARIEL VARGES, newsreel cameraman, is in the thick of battle again for the International Newsreel. His latest exploit is the filming of the Fall of Tientsin, the important warm-water port of China, recently the bone of contention between the Chi-Lâ forces and the armies of General Feng, until Feng’s superiority in numbers and modern equipment forced the troops of General Li to surrender the city.

During the four or five days prior to the evacuation of the city by Li and its occupancy by Feng, Varges went through a series of experiences to secure his pictures. He risked his life continually in order to get a perfect film record of the important events transpiring before Tientsin.

So striking are the pictures that the executives of the International Newsreel considered their release as a special subject “The Fall of Tientsin.” It was decided to include them as a part of the regular newsreel service, at no additional cost, however, so they are being distributed in two and three hundred feet lengths, in successive newsreels.

The quality of the pictures and their outstanding value as film records of the important events now taking place in China, is evidenced by the request of the War Department for a print of the pictures for study by the Army General Staff and War College.

*Motion Picture News*, February 17, 1926, p. 1007
Appendix 18 – 1926

Exhibitors Trade Review, February 6, 1926, p. 16

Exhibitors Trade Review, December 19, 1925, p. 11 – Motion Picture News, March 13, 1926, p. 1207
International News Manager Sees Advance

By EDGAR B. HATRICK

General Manager, International Newsreel Corp.

International Newsreel’s endeavors to help exhibitors put over International Newsreel are broadened day by day with manifoldly successful results, both to exhibitor and producer.

The master stroke of exploitation has been the issuance of “Life’s Greatest Thrills,” than which few short stories have received such universal commendation. This super-thriller has now been shown in most territories throughout the country and everywhere has been acclaimed as a super-box-office attraction. Such prominent exhibitors and theatre-owners as Harry C. Raskin, Hugo Kieseweld, Ed. Sabin, Arnold B. Rapp, and hundreds of others have voluntarily praised this means of exploiting International Newsreel, while no less a personage than the President of the United States saw and enjoyed the picture on his recent trip to the West.

... It proved a sensation in France, while in Canada, Ralph Ruffner, manager of the Capitol theatre of Vancouver read so much about the picture, that he made a special trip to Seattle to see it in the projection room of the Universal exchange. In a letter of appreciation, he wrote: “In years of close contact with every pictured news item, I am afraid we all little realize the great accomplishments in news-gathering constantly going on; and only the viewing of the cream of the world’s most tragic and thrilling events brings out the full appreciation we should all have for the newsreel cameramen.”

Everywhere, acclaimed its Allison Smith, of the New York World, devoting two columns in which to sing its praise.

The illustrated poster recently adopted by International Newsreel has proved a tremendous value to exhibitors throughout the country, according to accolades received by International Newsreel and Universal Pictures Corporation.

... Newsreels show in thrilling pictures the current events of the day; yet since their inception the posters used to exploit them have merely been cold type. What seemed like unsurmountable difficulties have always stood in the way of illustrating newsreel posters. It remained for International Newsreel to overcome these obstacles. With its well-organized exploitation, International was the only newsreel that could possibly accomplish this task. The posters that now accompany every issue of International Newsreel, contain photographic reproductions of scenes that actually appear in the newsreel. Exhibitors everywhere are taking advantage of this great box-office value and there has been an unprecedented demand for these remarkably interesting posters.

... The unsurpassed quality of International Newsreel is demonstrated more forcibly as the issue appears. The recent football contests throughout the country have afforded International Newsreel an excellent opportunity of demonstrating its enterprise.

International Newsreel’s pictures of the Yale-Harvard game at Cambridge, on the afternoon of November 21st, were on the screens of the Metropolitan, Modern, Boston, Strand and other of the leading theatres in Boston at 6:30 o’clock the same evening. On the same evening, International Newsreel showed in Columbus, Ohio, pictures of the Ohio State-Illinois game, and the following afternoon they were on the screens of Chicago theatres. Probably the most remarkable achievement was on the Illinois-Penn game at Philadelphia. By the use of airplanes, automobiles and fast trains, International Newsreel was able to show pictures of the Penn-Illinois game in Chicago at, the first showing on Sunday afternoon, seventeen hours after the game was played. Such splendid effort drew forth encomiums from all the exultation of excitement.

There has been another event, on the lines of which International Newsreel is doing for exhibitors without extra charge.

Arthur Lake, Universal star in “Laugh Month.”

Exhibitors Herald, January 2, 1926, p. 53
Exhibitors Herald, February 6, 1926, p. 48
International Newsreel Gets Compliments on Fast Service

Last week was a hectic one for news reel men. Three big stories—the Florida hurricane, the Funch disaster and the Dempsey-Tunney fight—kept them hustling. The entire industry owes much of its prestige to the courage and efficiency of the news reel men.

International Newsreel acted with the first rumor of a hurricane. John A. Blockhurst, aerial cameraman, was sent by plane to the stricken district, and Jerry Frankel, in Washington, D. C., on a special assignment, followed him in another. Their photos came north by plane soon, and newspapers eagerly competed for the right to publish them.

Herman Stockhoff, cameraman, was strategically placed at the Funch disaster and got every detail of the accident. Managing Director Edward Downes of the Capital and Marcus Lowe complimented International on the views. Congratulations were received from many exhibitors on these examples of service, as well as for thorough and fast work covering the Dempsey-Tunney fight as fully as the law permits.

---

“The Roosevelt Rescue”

The International Newsreel Company was fortunate in having a big game hunter aboard the Roosevelt, armed with a camera and bound for Africa. Circumstance placed him on the ground when one of the most exciting sea events of many decades took place, the rescue of the crew of the sinking S. S. Antino. These views graphically suggest the fury of the seas and the hazardous conditions under which the brave sailors volunteered their heroic services. One of the shots shows the smashed lifeboat in which two lives were lost. Other views show the rescuing crew, the water-logged Antino slowly descending to its briny grave, scenes of the lifesavers receiving medals from King George, the Roosevelt steaming up the Hudson on her triumphal return, the Captain and his crew being met by their wives, city officials, high army and navy officers, and so on. All in all, you have here one of the most notable newsreel scoops in many months, exciting, interesting and inspiring.
Press Praises International’s News Pictures

From coast to coast newspapers are lauding International Newsreel for its pictures of Byrd’s flight from Spitsbergen to the North Pole and return, and Amundsen’s flight from Spitsbergen over the pole to Teller, Alaska. Excerpts from these stories, follow:

“This great accomplishment constitutes one of the most remarkable efforts ever put forward in the motion picture business” – Quinton Martin, New York World.

“Courage. This is the hero of this week’s finest picture. No feature film can equal the thrill of the Byrd and Amundsen flights to the North Pole. None can evoke the sincere applause which greets International Newsreel’s remarkable record of the flyer’s achievements.” – Eileen Creelman, New York American.

“About the best things you will find in any of the films this week are the International Newsreel views of the Byrd and Amundsen polar expedition. These mute evidences of man’s achievement are some of the greatest things you will ever see in a picture theatre.” – John Joseph, Chicago Herald and Examiner.

“The ingenuity and resourcefulness of International Newsreel, which bested all competitors through the thoroughness of its arrangements, credit is due for this motion picture triumph.” – Daily Oregon Journal, Portland, Oregon.

“All my life I have dreamed of polar expeditions but Monday I sat in a comfortable theatre and saw in International Newsreel two expeditions start out for the pole and two expeditions return triumphantly. It is one of the greatest, most thrilling pictures I have ever seen.” – Fuzzy Woodruff, Atlanta-Georgia.

“The wonder of the motion picture is proved again by International Newsreel’s polar pictures.” – Baltimore News.

International Newsreel Shows Big, Timely “Shots”

ALTHOUGH the Federal laws prevent the transportation of news films from one state to another, International Newsreel, in its current issue No. 78, presents remarkable pictures of the scenes and incidents before and after the Dempsey-Tunney fight.

These pictures, rushed to all parts of the country by airplane, are being shown in leading theatres by International Newsreel.

The vast crowd that assembled in the gigantic stadium at the Sesqui-Centennial Exposition in Philadelphia furnished great a spectacle as the actual interchange of blows between Dempsey and Tunney.

In the same issue, International Newsreel presents the latest scenes from stricken Florida.

The same issue of International Newsreel also gives remarkable scenes in connection with the latest effort upon the life of Mussolini in Rome.


Mussolini in Newsreel

The current issue of International Newsreel, released by Universal, shows the celebration of the seventh birthday of Fascism. Multitudes of “black shirts” turned out and marched through the Eternal City and then gathered in one great mass to tender a mighty ovation to Premier Mussolini. The pictures show the premier in many amazing poses as he delivered an address to his followers in which he defied his political enemies.

Moving Picture World, April 24, 1926, p. 604 – Exhibitors Herald, May 1, 1926, p. 45
International Wins Over French Line Officials

International Newsreel has won a victory in the controversy which arose several months ago when officials of the French Line steamship La France refused to turn over to International Newsreel negative of Lieutenant Callo's flight through Eiffel Tower which resulted in his death. The negative was shipped from France to International Newsreel but the captain of La France seized it when advised that the French Government objected to the pictures being shown.

This action was taken without any knowledge on the part of the French Government and steamship company as to whether or not International Newsreel really intended to show the pictures. In order to protect its property rights, however, International Newsreel secured a writ of replevin for the recovery of the film. A protest was entered by M. Henry of the French Embassy in Washington to the State Department and at the same time a referral to Edgar B. Hatrick, general manager of International Newsreel, and to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

Eventually the films were turned over to International Newsreel by legal process. International will not use them, however, as it was found that the picture was not of sufficient value to find a place in International Newsreel. The legal battle was pursued, however, in order to protect our films from the possibility of any further high-handed methods as practiced by the French Line officials in seizing the film.

Leviathan Will Show International Newsreel

When the Steamship Leviathan, of the United States Lines, sailed from New York, on Saturday, April 10, she carried a first-run print of the current issue of International Newsreel, No. 30.

While the audiences of leading theatres on Broadway, and every other important city throughout the country, are looking at the very latest motion pictures as shown in International Newsreel, the passengers of the giant Leviathan, traveling at top speed on the bosom of the Atlantic, will be looking at the self-same pictures.

Hereafter, on every trip the Leviathan will carry the latest issue of International Newsreel so that at all times, all of the passengers will be able to keep in touch through motion pictures with the latest news of the day.

Dave Brill, of Universal’s New York Exchange, arranged the deal.
WE ARE NEWS REEL SPECIALISTS

Our only job is to make KINOGRAMS the best news reel on the market.

We have no other goods to sell, to talk about, or to take our minds off news reel work.

Every man of us in the editorial, sales, camera, title, and laboratory divisions of KINOGRAMS is a news reel specialist.

Our entire energy is concentrated in producing KINOGRAMS in the best possible manner.

We pride ourselves on our work so much that we bow to no one else in the news reel business.

We have been told that we are good by the best exhibitors in the country, and we believe it.

We have seen KINOGRAMS ascend with astonishing swiftness during its short span of existence to its present enviable position in the news reel field.

And we know that the reason for it lies in the fact that we are specialists and KINOGRAMS is a specialized news reel.

KINOGRAMS IS THE ONLY TRULY SPECIALIZED NEWS REEL ON THE MARKET.

BOOK KINOGRAMS
The News Reel Built Like a Newspaper.
Motion Picture News, July 31, 1926, p. Cover ff

Motion Picture News, August 28, 1926, p. Cover ff
Kinograms “Covers” Big News Events

IN ONE OF THE BUSIEST WEEKS for newsreel cameramen in several years, Kingrams, Educational’s News Reel handled three unusual news events with its customary speed and accuracy, issuing specials on the Florida disaster and the fatal Sikorsky bi-plane crash, in addition to the usual two regular newsreels of the week.

Within a few hours after the Sikorsky plane disaster which took two lives, Kinograms sent out special prints to all first-run accounts in the country. The pictures covered every phase of the strange crash and sudden termination of the New York-to-Paris flight.

Several Kingrams staff photographers rushed in material covering the entire Florida storm zone. This was immediately edited into another special and shipped immediately to first-run accounts.

In handling news pictures of the Dempsey-Tunney fight at Philadelphia, Kinograms covered the world championship fistic event with good preliminary views of the battlers, pictures of the ring, stadium, etc.

*Moving Picture World*, October 9, 1926, p. 352
First Crossing of Mountain Barrier Snapped by Lamb

That news reels cameramen constantly are opening up unexplored places to the world is shown in a recent issue of Kinograms, the news reel released by Educational. In it are carried pictures of the first crossing by white persons of the mountain barrier lying between China and Northern Tibet known as the Alexander III range.

The pictures were taken by Gene Lamb, staff cameraman for Kinogram in the Orient, who led the Trans-Asia Photographic Scientific Expedition into Northern Tibet. The feat was undertaken by three men and one woman, Mrs. Lamb. The fact that the Lambos were on their honeymoon gives the picture a romantic tinge.

The trip across the mountain range took five weeks and was very difficult. There were but few trails, and at high altitudes the snow was very deep. Two ponies laden with supplies were lost over precipices, but in spite of the danger and hardships Lamb obtained pictures of untold beauty and magnificence. The end of the subject shows the party's tent, 17,000 feet up, with the Stars and Stripes flying at the top.

Motion Picture News, August 28, 1926, p. 745  
Exhibitors Herald, March 6, 1926, p. 42
Kinograms Man Honored
Gene Lamb, Representative in Orient, Becomes Member of Explorers Club

ONE of the greatest honors ever paid a news reel executive has been bestowed upon Gene Lamb, staff writer in the Orient for Kinograms, by the Explorers Club of America, which has made him a full member of that distinguished organization. Fellow members with Lamb in the Explorers club include such famous men as Ansell, McMillin, Virginia Hattie, who was with Penry on his trip of discovery to the Pole, and a host of others.

After a two-year expedition into Northern Tibet, Lamb, who is a native of Washington, D.C., came to America for a short visit. He was invited to lecture before the club, and so enthusiastic were the members of his address over his achievements that he was told an application for membership would probably be acted upon favorably. He thereupon made formal application on January 20 and on March 11th last, he was notified that he had been elected a full qualified member.

The full importance of this lies in the fact that in order to become a member of the Explorers Club the applicant must show that he has "contributed to the geographical knowledge of the world." He must also be a recognized author and inventor.

Lamb's "contribution" lies in the fact that he was the first white man to visit certain parts of Northern Tibet, which must not be confused with the southern or southwestern part of the country, in which Lhasa, the capital, is situated, and which has often been visited within the last ten years.

In order to explore the Northern region, Lamb was forced to negotiate a desert on the Mongolian border which took nearly two months to cross. The results of his explorations were the discovery of a great salt lake, rivers, and mountain and peccary formations in the land, and a wealth of motion and still pictures showing customs, habits and industries of the Tibetans of which nothing had been known.

Kinograms, which is released through Educational Films Exchange, Inc., has already shown a number of these views. Lamb has been in news reel work for nearly six years and it has a staff of his own in the Orient. Recently he signed a long-term contract with Kinograms for his exclusive news reel service in Japan, China, the Philippines, Korea and Tibet.
Daring Kinograms Cameramen Shoot Finish of Channel Swim

A STORY of daring and ingenuity of the modern day news reel cameraman came to this country on the Leviathan with pictures of the finish, at Kingsdown, England, of Gertrude Ederle's marvelous swim across the English Channel. These pictures, which arrived in New York at 2 P.M., Monday, August 16, were showing in Broadway theatres that night in Kinoglova (English) theatrical news reel, which also included a complete picture story of the record-breaking swim across the treacherous waters by Miss Ederle, the plucky American girl who was the first of her sex to swim the channel.

THE courage and foresight of Louis Dancee, manager of the Kinograms News Pictures, New York, in developing this picture, was of the utmost importance. The pictures were taken on the English Channel, where the waters were treacherous, and where the depth of water was not known. The pictures were taken without any assistance from any other cameramen, and were taken in the most difficult conditions.

The pictures were taken by a small boat, which was lowered from the side of the ship. The boat was manned by three men, and the pictures were taken by a camera mounted on a tripod. The pictures were taken in the early morning, when the sea was calm, and the water was clear.

For his courageous work, Dancee was given a bonus. Other cameramen were still aboard the tug when Miss Ederle had left the English Channel. The pictures were taken in Dover, a few miles away.

The Kinograms pictures show full-length views of Miss Ederle in the water during her crossing of the channel. This was possible because Kinograms had an additional cameraman on the boat, who was following the English channel from Dover.

Old and New Contrasted in Old Time Movie Week

"ALL FOR A NICKEL," Guenn-cond, was one of the ancient foreign comedies that provoked their smiles in the olden days but now brought smiles of entirely different nature. And the subtitles ran in the vein of the following: "Seek It and You Will Be Rewarded," "A Workman's Squad" and "Encouraging the Seekers," all the subtitles indicating very poor translation into American.

"Arms and the Gringo," Monopoly, brought Wally Reid back to the screen and it seemed to me that many in the audience recalled the tragedy of Reid's personal career from the attitude they took toward the picture. In the production were W. A. Lowrey and Fred Kellogg. Looking at these pictures and the other pictures showing Miss Ederle's swim, made me wonder how much the picture world has changed since this year.

At the same time, the Kinograms pictures of the event show the start at 7 a.m. from Cape Griz Nez, and her arrival, the good luck. Shots depicting her using the famous crawl stroke, and pictures of Miss Ederle Diving Dover and at the moment of another famous channel swimmer, included in the news reel. Miss Ederle plainly shows marks of fatigue in the pictures taken earlier in the week.

U.S. Sailors Aid Taurog

Officers and sailors of the U.S.S. California, flagship of the Pacific fleet, cooperated in the making of "Jolly Tar," Lloyd Hamilton’s first comedy of the 1926-27 season for Educational. Norman Taurog, who directed the picture, Hamilton and the director’s staff were guests of the officers during their stay on the dreadnought.

Cameraman For Air Work

Exhibitors running the issue of Kinograms containing pictures of the airship Los Angeles in her first flight since early this year, will be interested to know that the keen competition between news reel cameramen to make this picture.

Under the rules of the Navy Department only one cameraman was allowed on board. To decide which news reel should represent the four who applied for permission, a drawing was held in Washington, each news reel submitting the name of its best flying cameraman. Kinograms won the drawing and David Oliver, of its New York staff, was awarded the assignment.

Exhibitors Herald, August 28, 1926, p. 48
Moving Picture World, August 14, 1926, p. 419
Kinograms Has Expedition to British Guiana

A NOETHER photographic expedition which is expected to bear unusual motion picture “fruit” has been organized by Kinograms, the news reel released by Educational Film Exchanges, Inc., according to E. W. Hammons, President of Educational.

This journey into the unknown is headed by Desmond X. Holdridge, who is only nineteen years old and is said to be the youngest explorer on record.

Holdridge, who hails from Baltimore, achieved considerable fame last Spring when he and a companion were wrecked off the coast of Labrador while on a hunting and scientific expedition.

On his trip to the North, Holdridge had no photographic equipment with him, and while there he realized that he had lost a splendid opportunity to obtain exceptional pictures. So before starting on his latest journey he visited the editors of Kinograms and made arrangements whereby he was given practical camera instruction for three months before leaving on the trip.

Young Holdridge is heading an expedition into the unexplored portions of British Guiana. The main object of the trip is to search for diamond and gold fields. The expedition is being financed by a wealthy syndicate of American merchants who believe that Holdridge is just the proper type of youth to go where few will follow. The word fear has no meaning for Holdridge. With George W. Robinson, an Englishman, his companion on the trip to the North, Holdridge plans to penetrate the interior of British Guiana in a canoe manned by natives.

The region into which they are going abounds in all kinds of wild life as well as magnificent scenic beauty. British Guiana also boasts the great Kaietur Falls that have a drop of 822 feet.

July 10, 1926

Kingograms Man Lost in South America

It is feared that the Kingogram news-reel expedition to British Guiana and the jungle of Venezuela may have met disaster, as Desmond X. Holdridge, cameraman, has not been heard of since early in May this year. G. O. Holdridge, U. S. Fidelity & Guarantee Company, Baltimore, Md., father of the young man, has made appeal for aid to Willis G. Cask, American minister at Caracas, to find some trace of his missing son. A cable sent from Ciudad Bolivar, Venezuela, asking for funds was the last word received by the distracted father. He since learned that George Robinson, companion of young Holdridge on the expedition, had been stricken with yellow fever in the South American jungles with a party of Indian guides. Leaving Robinson with the Indians, Holdridge made his way to Ciudad Bolivar, where he sought the aid of the American Consular Agent.

The editors of Kinograms have heard nothing from Holdridge since May, when his first shipment of film for releasing through Educational arrived.

Kinograms Shows Cable Being Laid

On the sixtieth anniversary of the laying of the first Atlantic cable by the Great Eastern, Kinograms, the news reel released by Educational Film Exchanges, Inc., is presenting exclusive pictures showing the placing of the fastest cable ever installed between the shores of England and America.

The pictures are replete with adventure, the tang of the sea and an atmosphere of romance that makes them different from anything of the kind ever before shown in a news reel. Kinograms’ editors call the picture a feature in tabloid, containing as it does every essential element of entertainment value desired by movie-goers.

The cable cost $3,500,000 and is 2,500 miles in length. It was constructed in England from formulas furnished by American engineers. This gigantic strand of wire cable was laid by the cable ship Colonia, from Penzance, England, to Bay Roberts, Newfoundland, on a trip beset with danger and hardships. Eight times during the voyage the cable had to be cut and buoyed up while the ship rode out a storm. The news reel pictures show exactly how the cable is laid from start to finish.

The picture was especially photographed for Kinograms under the supervision of Charles W. Barrell.

*Moving Picture World*, August 7, 1926, p. 364
Newsreel
Pathe News

Exhibitors Herald, March 27, 1926, p. 66ff
The Facts as to the enterprise of the Pathé News

1. William Expedition to the North Pole by Airplane
   Capt. Ed. H. Wilcox, leader of the Detroit Aeronautics, will attempt to reach the North Pole by airplane from Boston. Necessary rights, including the use of American, European and Australian territory, have been secured. Publicity is being given to the expedition through newspaper notices. Public interest in the expedition is high.

2. Byrd Expedition to North Pole by Airplane From Spitzbergen
   Commander Edward E. Byrd, U.S. N., leader of the United States Thomas F. Bayard and others will attempt to fly to the North Pole from Spitzbergen. Necessary rights, including the use of American territory, have been secured. Publicity is being given to the expedition through newspaper notices. Public interest in the expedition is high.

3. Smithsonian Institution Expedition to Africa
   The expedition, under the leadership of W. H. Henn, will attempt to discover new species of animals, birds, and to explore every country for the value of the United States. Publicity is being given to the expedition through newspaper notices. Public interest in the expedition is high.

4. Flying "Calling of the World" Airplane Flight Over Mt. Everest
   The flying "Calling of the World" airplane flight over Mt. Everest will attempt to reach the highest point in the world. Publicity is being given to the flight through newspaper notices. Public interest in the expedition is high.

5. American Museum of Natural History Expedition to Greenland
   Under the leadership of George Putnam Harriman, the American Museum of Natural History will attempt to discover the life of the people. Publicity is being given to the expedition through newspaper notices. Public interest in the expedition is high.

6. The Round-the-World Record Breaking Trip of St. Louis
   The St. Louis flying trip around the world will attempt to break the record for the fastest trip around the world. Publicity is being given to the trip through newspaper notices. Public interest in the expedition is high.

7. Soviet Russia Revealed
   Since 1922 Soviet Russia has been closed by secrecy to the world. Now Pathé News is offering the best and biggest in Pathé News.
Pathe News

Triumphant during 1926 just as it has been for the past fifteen years!

Just a few of the crowning scoops of the past few months, many of them exclusive:

THE SURRENDER OF ABD-EL-KRIM IN MOROCCO
THE GRAND NATIONAL STEEPLECHASE IN ENGLAND
THE PILSUDSKI REVOLUTION IN POLAND
FIRST PICTURES OF EX-KAISER AT DOORN
BYRD AND AMUNDSEN IN THE ARCTIC
WILKINS AIRPLANE FLIGHTS IN ALASKA
BEHIND THE SCENES OF SOVIET RUSSIA
THE LAKE DENMARK EXPLOSION
FONCK TRANS-ATLANTIC FLIGHT

TWICE A WEEK—TWICE AS GOOD

Exhibitors Herald, April 10, 1926, p. 34
September 25, 1926, p. 48
The MIAMI-FLORIDA HURRICANE
THE CROWNING ACHIEVEMENT—THE CLIMAX OF AN AMAZING SERIES OF TRIUMPHS!
SHIPPED TO ALL FIRST RUNS
TUESDAY, SEPT. 21st, in the
PATHÉ NEWS

With the shipment to all first runs on Tuesday, September 21st—

And the earliest delivery to nearby theaters—

The staff of the Pathé News again exhibit a devotion, an efficiency truly marvelous, and an alertness of heart and mind that have awed your peers and public, and astonished exhibitors.

Hear the story of Ralph Earle. Pathé News cameraman. It is well that your public should know how he made it possible for them to see one of the disasters that has shaken the country.

That’s efficiency; organization; scores of personnel working together like clockwork; knowing what to do and how to do it; that’s heroism. And that’s why there is only one Pathé News

Earle was a true Pathé News man, for he was on the spot at Miami when it happened. Severely injured, bleeding, he stood on the job, getting his pictures right in the thick of the hurricane. He managed to get to Jacksonville where the Pathé News had an airplane awaiting him. At Atlanta, as weak was he from his wounds, he had to be moved from one plane to another. At Charlotte he caught a train for Washington. For the third time he was met by a Pathé News airplane, in which he flew to Hurric City, arriving Tuesday noon. After that it was simple. The incomparable Pathé News organization, working, ready for hours, got the prints out in record time, to the whole country.
For the First Time in History a Judge Plans and Renders a Decision Based on what a News Reel Shows

Of course it was the Pathé News

Judge Vincent M. Brennan is a true modern Solomon.
He not only showed wisdom in planning the means by which he could render a just decision, but
He selected the most famous motion picture in the world, the one in which the public reposes its affection and confidence, to carry out his idea.

Pathé News Was First. There Was No Second! Today!

Detroit News
Jan. 10

Exhibitors Herald, January 30, 1926, p. 49
When Judge Vincent M. Brennan of Detroit, Mich., faced the problem of awarding Irene Przybła, aged 3, to either her mother or foster-mother, he called in a Pathé News photographer to register the emotions of the women and gave Irene to the foster-mother. Left to right are Mrs. Irene Goosens, foster-mother; Irene, and Mrs. Julie Przybła, mother.

*Exhibitors Herald*, February 6, 1926, p. 47

---

*Exhibitors Herald*, July 10, 1926, pp. 92-93
Byrd’s Polar Expedition

The “Norge” In The Arctic

PATHE NEWS

By courtesy of Lieut. Commander Richard E. Byrd, Pathé News presents in issue No. 44, released.

WEDNESDAY, MAY 26
The First Pictures of the Byrd Expedition

as part of his motion picture record of this great achievement which won for America the honors of the first flight over the North Pole. Byrd’s full and complete story of this epic and thrilling accomplishment will appear as a two-reel Special, “With Lieut. Commander Richard E. Byrd, U.S.N., in America’s Polar Triumph,” the official motion picture record of the first flight over the North Pole, and will be released on our Country’s birthday, July 4th.

Pathé News also presents in the same remarkable issue, released.

WEDNESDAY, MAY 26
The First Pictures of the “Norge” in the Arctic

the two subjects making a number of the widest interest and the most extraordinary box-office value, and representing a feat and a triumph of news-reel enterprise that is unparalleled.

The photography and the presentation of the subjects is in keeping with their importance.

Motion Picture News, June 5, 192, p. 267ff
Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Pathe News Announces Exclusive Pictures of Byrd’s Polar Flight

Authentic Film Story Now Speeding to America

Speeding across the Arctic Ocean from King’s Bay, Spitzbergen to New York are some of the most valuable cans of film that the motion picture industry has ever laid claim to, for therein is recorded the thrilling and authentic story of the flight of Lieutenant-Commander Richard E. Byrd, U.S.N., to the North Pole, clinching America’s claim to the top of the world.

This film, to which sole ownership rests with Pathe, the organization which had the exclusive motion picture rights of the expedition, was rushed to the Trawler “Hobby,” soon after Lieutenant-Commander Byrd had landed at King’s Bay amid a scene of rejoicing.

The trawler, chartered by Pathe in conjunction with The New York Times, is the boat Amundsen and Ellsworth used when returning from Spitzbergen to Norway after the flight in which they landed within 150 miles of the Pole in two planes. It put out for a Norwegian port while Lt.-Com. Byrd and his companions were being welcomed by Amundsen and Ellsworth, awaiting with the dirigible Norge to fly across the Polar regions to Alaska.

Connections were to be made at a Norwegian port with a fast trans-Atlantic steamer.

The flight was favored by sunlight and the absence of fog and the pictures of the journey are expected to be a revelation from a scientific standpoint and of intense interest to all the civilized world. This will be the first time in the history of mankind that a camera has been landed on the North Pole, one of the greatest scoops ever made by a motion picture organization.

While no direct word has been received by Emanuel Cohen, of Pathe, from the two cinematographers of his staff who joined the expedition when it sailed from New York, it is believed that a complete story of the flight into the great uncharted wastes will be graphically presented when the film reaches the Pathe headquarters and is screened for the first time.

Credit for this master stroke in news photography goes to Emanuel Cohen. Mr. Cohen carried on lengthy negotiations for the sole rights of filming Lt.-Com. Byrd’s flight over the North Pole in a Fokker plane, the second attempt to circle the polar regions in a plane. Mr. Cohen took no chances on the failure of one cameraman to get the authentic story of the expedition, and despatched two of his most expert cinematographers to go with Lt.-Com. Byrd. Cameramen Vanderveer and Donahue, both with a record of successful accomplishments in news photography in many lands, made the journey overseas.

Byrd’s Fokker was equipped with three engines. A reserve airplane, similarly equipped, was taken along. The crews were largely composed of volunteers from the commissioned and enlisted men of the Naval Reserve. The U. S. Shipping Board Steamship “Cautier” was placed at the disposal of this expedition, financed by John D. Rockefeller, Jr., Thomas F. Ryan, Edsel Ford and Vincent Astor.

Universal Plans to Make 52 One-Reel Comedies For Coming Season

A production schedule for comedies which include 52 one-reel pictures during the next twelve months has been adopted by Universal, according to an announcement by Carl Laemmle.

The pictures will be made under the supervision of Donald Dark, head of the comedy production units at Universal City, and to care for the increased production, Dark has engaged a staff of “gag-men” and directors.

Arthur Lake will continue to star in “Swee’ Pete,” and George Sommerville will direct 13 of the 52 comedies, under the direction of Charles Puffy, who will make 13 more two-reelers with Dick Smith directing. The other 13 will be made by “Mr. Sommerville and Patsey,” the educated man, who will also be the director. It will be Sommerville’s first appearance on the screen in several years.

A staff of four motion picture comedy “gag-men” have been engaged under contract by Dark to write and assist in the production of the stories. They are Eugene De Rue, who has directed some of the most popular comedy stars of the screen, Marcel Perez, formerly with Joe Rock productions, Frederick Sorrent and Charles Diller.

The Arthur Lake unit has already started work on the first of the thirteen, and Puffy will begin work next week.

Blind Man Gets Kick Out of Pictures

One of the letters of recommendation which Max Fleischer, head of Real Scoop Pictures and the Inkwell Studios, prices most is the simple request from a blind man for one of Max’s autographed Ko-Ko cards after Max’s most recent New York radio talk. The request reads:

“Kindly send me an autographed Ko-Ko as per your tonight’s broadcast. I am blind but get a kick out of the pictures from the description and have read all of your books. Yours, signed” Jack Lockett, 325 E. 129th St., N. Y. C.”
Moving Picture World, May 22, 1926, p. 324

Pathe News Presents
First of Arctic Pictures

With the release May 26 of Pathe News No. 44, there is presented the first pictures of Byrd and Amundson in the Arctic, giving the expectant world a pictorial story of two expeditions that is of far-reaching importance from an entertainment, scientific and educational standpoint.

To Emanuel Cohen, Editor of the Pathe News, must be credited full credit for a tremendously important task successfully completed. His conscientiously sustained interest in making the Pathe News a vital factor in the lives of Americans has again been amply justified, and Pathe has achieved a unique triumph through its cooperation with Lieut. Com. Byrd, the daring aviator who is the first to have accomplished the conquest of the North Pole by airplane.

This film episode, coming as a climax to this number of Pathe News, graphically tells the story of what transpired at Spitzbergen as the rate for new glory and new conquest began, and of Byrd’s return after having circled the top of the world.

The Chantier, Byrd’s ship, as portrayed in the Pathe News, enters ice-bound King Bay, the base from which the two fearless explorers, Byrd and Amundson, set out. In the absence of docking facilities the giant vessel is taken aboard on an improvised raft so as to make possible the continued occupation of the treacherous ice. While Byrd’s men preparations are being rushed, the Norwegians, Byrd’s rival in the historic dash to the Pole, come out of the Arctic fog. Scores of men of the landing crew quickly wrap the dirigible into the hangar, and later the Pathe News shows Amundson and Ellsworth, visiting Byrd’s base camp as it bears its readiness for departure.


Newspaper Report of
Byrd Flight; In Pathe News

The plan of Emanuel Cohen, Editor of the Pathe News, to have a cameraman actually fly over the North Pole to shoot pictures around the northernmost axis of the globe, has been successfully carried out according to a New York Times dispatch from the Flight Commander.


In a copyright story in the New York Times by Lieut. Com. Byrd, which followed the headline, he said, in describing the region about the North Pole and the actual filming of the terrain:

“The ice and snow were similar to that which Peary had described, but the ice was not the same as in the Polar Sea. There it is in constant motion. It was slightly rougher here than it had been when I first described it, but criss-crossed in the same way.”

“We flew several miles further, circled and then took some still and motion pictures.”

Mr. Cohen assigned two of his best cinematographers, Cameramen Vanderveer and Donahue, to accompany Lieut. Com. Byrd when he sailed from New York on the Chantier, and the sole motion picture rights for the expedition rested with Pathe.

This is the first time in the history of the world that a camera has been cranked at the North Pole.
Appendix 18 – 1926

Moving Picture World, May 22, 1926, p. 324
Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures, with the Big Punch
Edited by Charles Edward Hastings

On the Top of the World
With Pathe Cameramen

Two Expeditions to North Pole and One to Greenland Included in 1926-1927 Announcement of Editor of Pathe News

BY EMANUEL COHEN,
Editor of Pathe News and Pathe Review

The 1926-27 plans for Pathé News call for the carrying on of the greatest news expeditions in the history of the motion picture business covering all phases of news, exploration and scientific events.

This year brings forth the greatest number and by far the most daring exploration efforts ever attempted simultaneously at the beginning of civilization. Never before have so many expeditions started to explore the vast unknown regions of the world at the same time.

Blazing vivid new trails in motion pictures, Pathé News will be actively in the forefront with all of the most important of these great missions of exploration. Always pioneering in search of unusual and vastly interesting material for its news film, Pathé has assigned its most expert cameramen to accompany the daring adventures.

Camera Advance Into Arctic Circle

For the last six months, plans have been under way for this camera advance into regions that have never before been viewed through a motion picture lens. The prestige already attained by the Pathé News in its long and honorable career proved to be the “Open Sesame” that made the Pathe Cameramen welcome comrades to the adventures, but transportation of camera equipment and supplies in addition to the necessary scientific instruments and measuring and recording devices of the scientists proved a problem that required much study. One plan, however, were successfully worked out, and six expeditions will be thoroughly filmed for the benefit of millions of picturegoers the country over.

Interest this year centers upon exploration in the unknown wastes around the North Pole, and Pathé News controls the sole motion picture rights to the most important of these expeditions. These include the Wilkins-Detroit Expedition going by airplane from Barrow to Spitsbergen and the Byrd Expedition flying from Spitsbergen to Point Barrow. Another Northern expedition is the Harrison-Williams Expedition to Greenland for the American Museum of Natural History. It will be recalled that Pathé showed the picture log of the Amundsen-
On the Top of the World With Pathe Cameramen

(Continued from preceding page)

will be thrilled by altering the flight into short Japan. Cameramen Vadneke and Darnall will film this expedition.

The Harriman Williams Expedition to North Greenland and Baffin Bay in June is for the purpose of collecting material for the American Museum of Natural History. Maurice Kellemor, Pathe cameraman, will make a pictorial record of the trip. George Palmer Putnam, publisher and organizer of the Expedition, goes as leader; Capt. Robert Harrett, Captain of Peary's boat on his historic trip of discovery, will be Master of the Greenland Expedition trip. Others among the distinguished personnel are Robert Peary, son of the discoverer of the North Pole; Karel Rasche, Swedish polar explorer, and Arthur Young, who killed big game with the bow and arrow. In his Northward travel the expedition will practically retrace Peary's steps.

Airplane Flight Over Mount Everest

In point of daring the first airplane flight over Mt. Everest will be attempted by L. C. Newcomb airplane, 1926. Plans have been perfected whereby Pathe cameraman Ercule will accompany L. C. Newcomb airplane to Everest. The Lieutenant who holds the world's altitude record of 30,964 feet will make his first flight in a specially constructed plane. He will attempt to surpass Mr. Everest's 29,141 feet. Many attempts have been made to climb Mt. Everest. The recent success of a party of Tshang-transporting electrical apparatus by mast may result in the abandonment of the proposed Mr. Everest expedition, scheduled for the coming summer under the leadership of Rev. Gen. Charles G. Bruce who led the 1922 expedition. The airplane flight over the mountain, if successful, will reveal wonders of nature never before seen by man. All of the marvels will be caught by the Pathemakers.

Around the World In 25 Days

The record-breaking attempts to visit the world in 25 days is a subject published in its possibilities. The trip will be made by Captain T. W. E. straight from Paris and Edward Evans, Sr., Detroit, Michigan, who served in the First World War. He was one of the American Airmen Around-The-World Flyers and knew the path of the first non-stop continental run from Los Angeles to New York last summer in 165 hours and 30 minutes.

The Around-the-World trip will be largely by airplane, but fast trains, automobiles, boats and other means of transportation will play their part. Captain Wells and Mr. Evans have arranged their schedule of many arrangements, effecting plans so that no delays will arise at changing points. Traveling by land and sea for five years, they will start from New York in June or July, whereas the entrance will fly to Seattle, Washington, or Victoria, B. C. Thirty hours are estimated for this leg of the flight; eight days to cross the Pacific, twenty hours from Japan to Vladivostok; four days from Vladivostok to Moscow; thirty hours to London; thirty hours to New York in six days. They hope to reduce this total of twenty-one days, eight hours to twenty days flat, bettering by almost half Andre Jaeger-Scheid's record of thirty-nine days, nineteen hours, forty minutes accomplished in 1911.

Smithsonian Expedition To African Jungle

The Smithsonian Expedition to the African Jungle to collect live wild animals is probably the greatest of its kind ever taken. Director William M. Mann, Superintendent of the National Zoo, will lead the expedition sent by the Smithsonian Institution. The possibility of securing enormously thrilling scenes is made evident in the object of the expedition, which is to bring back, alive, for exhibition in the National Zoological Park at Washington, approximately one hundred species of wild animals never before seen in America, and other African animals at present very rare in this country. Charles Charleton, representing Pathe News, will make a complete record of the trip in motion pictures. The United States Shipping Board has played a special part at the disposal of the expedition for the transportation of the wild animals to America.

First Motion Pictures Out of Russia

First motion pictures, with rare exceptions, out of Russia since 1917 are now being shown and will continue being shown in Pathe pictures. Through official Soviet order, the ship of enemies covering this gigantic territory—embracing one-sixth of the earth's area—has been pulled aside for the Pathe cameras. Our cameramen will be permitted to film big news events as well as other scenes and subjects of historic and enduring interest. Already we have seen some of the first film out of Russia. The world's greatest collection, the famous Rossini crown jewels, priceless historically and roughly valued at more than $200,000,000, were a recent feature.

Pathe News No. 28 shows the Russian flies completing a long flight from Moscow to Pekin, where a gala reception was given the adventurers, whose flight opened up aerial communication between Europe and China; patriotic demonstrations held throughout Russia on the anniversary of the revolution which occurred in the Bolsheviki régime at Moscow, "liberated Russia" flying past the tombs of Lenin, their great leader, who lies buried near the Kremlin, ancient heart of the city; in Leningrad, thousands, many take part at the great victory anniversary. All of the above mentioned expeditions are in addition to the other plans for new documentary pictures that are always a part and parcel of Pathe news. Our staff of men are stationed all over the world to watch every happening.

The historical value of these scenes cannot be overestimated.

Big Serial Starts Work at Universal

Production of the first episode of "The Fire Fighters," a spectacular chapter-play with Jack Bausberry in the starring role, started this week at Universal City.

The picture is based on Julian Marlow's well-known stories, "Cap Fallon," and chronicles the adventures of the fire fighters of a great city.

Helen Danser is playing opposite the star in the tenminute leading role, with William MacCaugh, Lafayette McKee, Al Hart and others in the cast. Jacques Jaccard is directing the picture under the supervision of William Lord Wright, head of Universal's serial units.
Moving Picture World, May 1, 1926, pp. 49-50
Pathe Cameraman Gets Both Shots and Malaria in Wilds

A QUIET life is not for the Pathe Review cameraman. Take Cameraman Charles Charlton, for example. He is the man who went to the wildest wilds of Central America and brought back photographic proof of the existence of the mysterious and much discussed “white Indians” for the Pathe Review. He also brought back a system full of malaria and quinine, the latter designed to offset the former, but even yet he can shake and quiver to beat Gilda Gray whenever the tropical germs get ambitious.

RIGHT now Mr. Charlton is in British East Africa photographing lions, leopards, rhinos, elephants and giraffes in their native haunts. He is hunting for live animals as a member of the Smithsonian-Chrysler expedition, headed by Dr. William M. Mann, director of the National Zoological Park at Washington, D. C.

Cash Awards to Natives

The hunters started inland from Dar es Salaam, Tanganyika, in May with a large party of native bearers and beaters and guides. These black brothers had their enthusiasm roused to a high pitch when Dr. Mann offered extra cash awards for their concentrated assistance in capturing the wild animals alive.

This offer worked perfectly for Dr. Mann, but not so well for Mr. Charlton. The minute the camera was set up in a likely spot and an animal appeared in the field of vision, said field of vision would be instantly obscured by an ebony avalanche of natives intent upon the capturing the lion or leopard, or whatever it might be, before he decided to go somewhere else. The result was that the camera record of the expedition threatened to look like a three-alarm fire in Harlem.

Recruits Own Hunters

To offset this enthusiasm, Mr. Charlton had to recruit a black hunting party of his own and offered prizes to the natives who would help keep the camera field clear of all save the animal long enough to permit a comprehensive picture to be taken.

In a letter from Mr. Charlton dated at Doboma, East Africa, May 13, 1926, he says:

"At last we are in a suitable base camp, a native house on the outskirts of Doboma, about 300 miles inland from Dar es Salaam. I am glad to say that we are at about 4,000 feet elevation, which is a little more comfortable than the Coast. As a matter of fact, it is most suitable in every way for bringing animals and keeping them for shipping."

"On Saturday we are starting a safari of about 50 people about 150 miles farther in the country. The principal animals we are after on this hunt are elephant, rhino, leopard and buffalo. Expect to be away about one month. While I am writing this letter there are millions of cockroaches as big as mice crawling all over the place. By the way, we are within one mile of lions. Have heard them roaring this evening!"

O’Loghlin Holds Canada District Office for Fox

J. P. O’LOGHLIN, Canadian district manager for Fox, knows the selling business from the basement to the roof. In February, 1916, he joined Standard Films in Canada and became sales man, special representative and branch manager. From 1917 to 1920 he was Montreal manager and general manager for the Canadian district for Regal Films, Ltd. The following three years he held the position of managing director of Specialty Film Import
Hurricane Smashes Theatres; Pathe News Cameraman a Hero

All South of Palm Beach Damaged—One Company Missing

Along with other industries and with picnickers, the motion picture industry suffered in the recent Florida hurricane. Also, in common with the others, this industry produced a hero—a man selected to do duty. The entire motion picture department of Pathe News in Palm Beach was damaged, as well as two other boths, with kind of damage can be given in the hurricane area.

After Ward, Pathe News photographer, was killed by a falling tree while on assignment in Palm Beach, the company’s other photographers were sent there. The hurricane was a severe test for the men.

Pathe Man Who Covered Florida Storm Recovers

Ralph Earle, Pathe News cameraman who was injured in a dash from Miami to New York with scenes of the devastation caused by the hurricane which swept over several Southern states, has been released from the Murray Hill hospital in New York. Earle was at Miami when the hurricane struck, and after shooting scenes of the disaster made his way to Jacksonville, where he was picked up and sent on to New York by airplane, once being forced down by a storm.

Mr. Earle did his first camera work for Pathe News back in 1910 and since that time he has traveled throughout the world. He was in Japan when that country was ravished by earthquake and fire and shot scenes of that tragedy.

Earle was born in a log cabin in Iowa, but when a youth went to Chicago and entered a business college. The adventurous life of a cameraman had always appealed to him and in 1910 he went to New York and daily camped around the Pathe News headquarters awaiting a job. He was assigned to territory in the West and South.

During the Florida storm he was cut off from communication with Emanuel Cohen, editor of Pathe News, and was left entirely on his own resources. He managed to reach Jacksonville and from there teleoned to Mr. Cohen.

Pathe Man Who Covered Florida Storm Recovers

Ralph Earle, Pathe News cameraman who was injured in a dash from Miami to New York with scenes of the devastation caused by the hurricane which swept over several Southern states, has been released from the Murray Hill hospital in New York. Earle was at Miami when the hurricane struck, and after shooting scenes of the disaster made his way to Jacksonville, where he was picked up and sent on to New York by airplane, once being forced down by a storm.

Mr. Earle did his first camera work for Pathe News back in 1910 and since that time he has traveled throughout the world. He was in Japan when that country was ravished by earthquake and fire and shot scenes of that tragedy.

Earle was born in a log cabin in Iowa, but when a youth went to Chicago and entered a business college. The adventurous life of a cameraman had always appealed to him and in 1910 he went to New York and daily camped around the Pathe News headquarters awaiting a job. He was assigned to territory in the West and South.

During the Florida storm he was cut off from communication with Emanuel Cohen, editor of Pathe News, and was left entirely on his own resources. He managed to reach Jacksonville and from there teleoned to Mr. Cohen.
Last Minute News from Everywhere, Moving Picture World, October 2, 1926, p. 276ff
Exhibitors Herald, October 16, 1926, p. 47
Phil M. Rose, At the World’s Crossroads, Moving Picture World, October 2, 1926, p. 279
Cohen Back from Abroad, Says

"Pathe Will Cover World News"

Emanuel Cohen, editor of Pathe News, has returned to New York from a seven weeks’ European tour, during which he traveled 14,000 miles by boat, train, motor car and airplane through 11 countries: France, Italy, Austria, Poland, Germany, Denmark, Latvia, Russia, Czecho-Slovakia, Lithuania, Belgium and England—studying conditions and enlarging the foreign staff of the pioneer news film.

The results of Mr. Cohen’s trip will assure the public and exhibitors that every modern facility for speedy covering of world events is numbered in the resources at the disposal of Pathe News.

News Has High Mission

"The news film has a far higher mission in the world than the mere entertainment of its millions of followers," declared Mr. Cohen.

"Ever since its inception, 15 years ago, Pathe News has carried on a quiet but vitally effective campaign aimed at bringing about understanding and sympathy among nations, at showing one part of the world how the other parts live, what problems they face, what means they are taking to solve them. My trip has further convinced me of the importance of this phase of news film activity, and I might truly say responsibility.

"It is just this sort of endeavor that, in the belief of President Coolidge, will eliminate the bitterness now felt in certain quarters of Europe for the United States and the animosity of American nationals toward their country’s European critics.

"One thing particularly impressed me abroad. I found wherever I went that Pathe News has a prestige, a standing in the minds of individuals and governments, that makes its name an ‘Open Sesame’ even in the highest circles. This prestige is based primarily on the absolute impartiality and fairness with which the News presents its message and the realization that through the News every country in the world may tell its story, state its problem and hopes and ambitions and disappointments of its people, with full assurance that our presentation to the American public will convey an unbiased and impartial view.

"Our European neighbors know that Pathe News considers it a solemn duty to deal solely in facts—to picture the truth. They feel that when we cover any of their activities, fairness and veracity will characterize our efforts. They do not fear misrepresentation from us, therefore, they have a decidedly friendly attitude toward Pathe News.

"The continuance and furtherance of this service of understanding is assured by the high character of the personnel of the Pathe News foreign staff. This unit is composed of natives of all countries, who have submerged self and race in their loyalty for the cause in which they are striving. They have adopted the American spirit of organization and work as systematically and efficiently as if they were right in our editorial office instead of thousands of miles away from headquarters.

News While It’s Hot

"There are no borders or boundaries for the efficient news cameramen, they have discovered ways and means of surmounting barriers that otherwise would seriously hamper the covering of stories and the speedy transportation of film. Were we to permit the shipment of film to go through its natural course, we would receive it in America from three to four months late, and thus we would be unable to be true to our pledge to exhibitors and public to present news while it is still news.

"Cameramen Arcole, Glattli, Wyand, Alberini, Stend, Dely, Missir and all the others of the foreign staff have all details down to a science and are functioning better all the time. I visited each man in his own country and then brought them all together in Paris for a conference in order to strengthen our understanding and further perfect a uniform system of operation. In view of possible trouble in Eastern European countries, where the spirit of war is still in the air, where borders are still massed with troops and where clashes are not infrequent. I added a number of new correspondents to be prepared for any

(Continued on Page 38)
Emanuel Cohen Home
from Survey Abroad

(Continued from page 35)

events that may occur. We must not only cover those that actually occur, but also be ready for any possibilities.

"It was my privilege during this trip to enter Soviet Russia and I found it an extremely interesting experience to be able to study at first hand all the contradictory reports that filter across the border, many of them concocted outside the country. Russia, covering one-sixth of the world's habitable surface and with a population of 140,000,000, must be covered by Pathé News the same as any other part of the world. The walls of mystery that have so long surrounded Russia have been penetrated. I perfected arrangements with Russian cameramen that assure Pathé News of a constant supply of exclusive pictures

PATHE NEWS: With newspapers, the radio and news reels, this is an interesting world to live in. Radio brings big happenings to you, almost as soon as they occur the newspapers give you a detailed account, the following day, and the news reels bring it to you before your eyes. All are vital factors in our life. One reel—Pioneer Pete, The Pioneer theatre, Amasa, Mich.
—Small town patronage.
Two Expeditions’ Trials Are Filmed by Pathé’s Staffs

Coming home from the No Man’s Land of the earth, from icy Greenland and the jungles of East Africa, two veteran Pathé Review staff cameramen, have brought to Emanuel Cohen, editor of Pathé News and Pathé Review, a pictorial record of thrilling experiences of two expeditions.

Lengthy negotiations brought to the Pathé Review film rights of the Smithsonian-Chrysler Expedition, to capture alive

Exhibitors Herald, November 13, 1926, p. 44
April 24, 1926

EXHIBITORS HERALD 49

PATHE NEWS TO SPAN GLOBE

Daring Trips of Explorers to be Filmed

By Emanuel Cohen
Editor of Pathé News and Pathé Review

THE 1926-27 plans for Pathé News call for the carrying on of the greatest news expeditions in the history of the motion picture business, covering all phases of news, exploration and scientific events.

THIS year brings forth the greatest number we have ever had for the most daring exploration efforts ever attempted simultaneously since the beginning of civilization, and even many expeditions started to explore the vast unknown regions of the world at the same time.

Blazing vivid new trails in motion picture Pathé News will be active in the field with all of the most important of these missions of exploration. Always pioneering in search of unusual and exciting material for its news films, Pathé has assigned its most expert cameramen to accompany the daring adventurers.

Plans Begun 6 Months Ago

For the last six months, plans have been under way for this camera advance into regions that have never before been viewed through a motion picture lens. The prestige already attained by the Pathé News in its long and honored career proved to be the "Open Sesame" that made the Pathé cameramen welcome cordon miles to the adventurers, lent transportation of camera equipment and supplies in addition to the necessary scientific instruments, and recording devices of the scientists proved a problem that required much study. Our path was not an easy one, but our work is now complete, and six expeditions will be thoroughly filmed for the benefit of millions of picturegoers; the country over.

Interest this year centers upon Arctic exploration in the unknown wastes around the North Pole and Pathé News controls the sole motion picture rights to the most important of these expeditions. These include the Wilkins-Detroit Arctic Expedition going by airplane from Point Barrow to Spitsbergen and the Byrd Arctic Expedition leaving from Spitsbergen to Point Barrow. Another Name is the Harrison-Williams Expedition to Greenland for the American Museum of Natural History. It will be recalled that Pathé showed the picture of the Amundsen-Ellsworth polar flight to within 200 miles of the North Pole and that it created a sensation wherever shown.

Air Expeditions Starting

Two record-breaking expeditions both full of glamour and interest will be covered by the Pathé News camera—the airplane flight over Mount Everest, the highest peak on earth, and the airplane attempt to fly around the world in 25 days.

Another expedition that will be filmed by the Pathé News camera is the Smithsonian Institute Expedition to Africa.

From a point of exclusiveness the special motion picture footage of events in Soviet Russia are unimpaired by human interest and Pathé News will continue to show these exclusive events.

The trans-Polar flight of the Wilkins-Detroit Arctic Expedition, under the leadership of Captain George H. Wilkins, Arctic explorer and war aviator, is being made with the backing of the American Geographic Society and the Detroit Aviation Society. Captain Wilkins is second in command to Smithsonian on his last Arctic trip. The purpose of the 190 mile flight is to prove that the natural and short cut air traffic routes of the world are across the Arctic wastes. The entire pictorial record of the flight will be photographed by Karl Rossman, and Will Hudson, two camera experts who can be depended upon to film scenes of absorbing interest. The flight across the North Polar Sea from Point Barrow to Spitsbergen will attempt the latter part of this month, November, under the guidance of Sandy Smith, have been engaged for weeks in transporting supplies and fuel to the take off point. Although several planes will be used in the preliminary work, only one is expected to make the final leg of the flight. The scenes photographed from this plane should make history.

Byrd Expedition Covered

The Byrd Expedition to the North Pole is under the leadership of Lieutenant Commander Richard E. Byrd, U. S. N., who was commander of the naval section of the recent MacMillan Arctic Expedition. Byrd will rely upon a large Fokker airplane, equipped with three engines, two of which will keep the plane in the air if the other should become disabled. A reserve airship, similarly equipped, is being taken along. The crew are largely composed of volunteers from the commission and enlisted men of the Naval Reserve.

The U.S. Shipping Board Shipmaster Chamber has been placed at the disposal of this expedition, which was financed by John D. Rockefeller, Jr., Thomas F. Ryan, Edsel Ford and Vincent Astor. Byrd will make his base at King’s Bay, Spitsbergen, but will actually start his polar flight from Cape Morris Jeppings, Greenland—the northernmost known point in the world, about 800 miles from the polar ice cap. The planes will be equipped with sleds, so that Byrd can do what Amundsen failed to do—fight on the ice and rise from it in safety. Although the planes have a cruising radius of 1,200 miles, the Commander feels that the dangers of the trip will be minimized by altering the flight into short jumps. Camera men Vandevere and Donahue will film this expedition.

Balkan Bay Exploration

The Harrison-Williams Expedition to North Greenland and Balkan Bay in June is for the purpose of collecting material for the American Museum of Natural History. Maurice Kollermann, Pathé cameraman, will make a pictorial record of the trip. George Palmer, publisher and organizer of the expedition, will be its leader. Captain Robert Bartlett, Captain of Peary’s boat on his historic trip of discovery, will be master of the Greenland Expedition trip. Others among the distinguished personnel are Robert Peary, son of the discoverer of the North Pole, Nell Killam, noted Danish Arctic expert, and Arthur Young, who killed the game with the bow and arrow. In its Northern travel the expedition will practically retrace Peary’s steps.

In point of daring, the first airplane flight over Mt. Everest, to be attempted by Lt. Callicott, promises to be the thrill of the year. Plans have been perfected whereby a Pathé cameraman, Erofe, will accompany Lt. Callicott on this sensational airplane mission. The illust-
EXHIBITORS HERALD

Newsreels to Contain Laugh Month Scenes
By EMANUEL COHEN

Every news film release should contain some element of humor—not only during "Laugh Month" but all the time.

Such humor is derived from sable incidents caught by the news film camera. Unrestricted glimpses of popular personalities have their touches of humor. Unique shots of little animals cavorting before the camera always cause ripple of laughter. Unusual sensations for the audience secured by photographing the scenes so that the lookers experience just what the cameraman encountered when he filmed them often rock a theatre with laughter.

So important do we consider the element of humor in news that we instruct each cameraman to catch the lighter side of life wherever and whenever possible. There are dramatic incidents galore in any news film and these humors touches are a welcome and entertaining relief.

All humanity responds to the screening of a news film because it mirrors life in its actuality, with its drama and its humor. It is said that a certain percentage of theatre patronage were first attracted to theatres by the news film. And this is undoubtedly very true for it combines humor with its dramatics and it is timely.

Numerous instances of humor gems caught by Pathé News cameramen come to mind.

When President Coolidge was photographed at the American Legion convention in Omaha, someone handed him a "six-gallon hat" and he had the hat put on and it completely covered his head. As he pecked out from under the hat, the President smiled broadly. And this scene has brought forth good-natured chuckles and laughs wherever shown.

Vice President Dawes usually adds a little subtle humor to a news film scene. One of our cameramen pictured the Vice President knocking out "flys" with a stout baseball bat for neighborhood kiddies in Evanston, Illinois. Another time he was photographed chumming with a group of the Evanston page boys. Scenes like these always register laughs.

In a scene showing Indians from the 101 Ranch atop a New York hotel prior to their sailing for Europe, the cameramen persuaded Miss Helen Ferguson to Charleston with a squaw who then "did her stuff" in her own clumsy way. This scene has proved a scream in the theatres.

Scenes of stout people doing unusual things get the laughs in a newsfilm just as they do go over in Hal Roach or a Mack Sennett comedy. Last summer a little boy was heard over the tumult, it takes all geniuses, he loves hot Texas or any temper.

Lamont's Voice Beats Juvenile's Menagerie

Hunting gos, guardin gos, iavin ' gos, and a daik kids all takin ' at once are just incidents of being a director of Juvenile Comedies. Charles Lamont, shoemaker's son, who he is heard over the tumult, takes it all coolly, never loses temper or shows temperament.

Ten Cornerblock Ads on Aesop's Film Fables

Following its policy of giving the exhibitor a full range for its short feature product, Pathé Exchange, Inc., has just released a set of ten cornerblock ads on Aesop's Film Fables, the entire new comedy produced by Pathé Pictures, Inc.

These cornerblocks are complete ads and have been made in a wide variety of sizes so that they can be slipped into any newspaper all layout or house programs including the P. G. T. Y. cartoons.

Ten Cornerblock Ads on Aesop's Film Fables

Following its policy of giving the exhibitor a full range for its short feature product, Pathé Exchange, Inc., has just released a set of ten cornerblock ads on Aesop's Film Fables, the entire new comedy produced by Pathé Pictures, Inc.

These cornerblocks are complete ads and have been made in a wide variety of sizes so that they can be slipped into any newspaper all layout or house programs including the P. G. T. Y. cartoons.
Exhibitors Herald, April 24, 1926, pp. 49-50 – January 2, 1926, p. 46
Romance of Slow Motion Film Is Told in Pathe News Record

THE picture is mightier than the pen, particularly the slow motion picture. The camera in slow motion explains more accurately how one man wins in athletics and the other loses than column upon column of “dope” in the sport pages of the newspapers.

THERE is a romance in the development of the slow motion picture camera, in the use of which Pathe News has been a pioneer. Seven years or so ago there was brought on from the Pathe office in Paris a slow motion camera, a heavy, clumsy affair that looked like a cross between a Sibley stove and a box of cast-iron junk. Five 25-pound weights hung suspended below the main camera box to keep it from doing St. Vitus’ dance. A huge flange wheel inside was necessary in order to pick up the proper speed when the camera handle was ground, and fifty or more feet of film was unwound before the wheel would function. There was no magazine to take up the film and as it was exposed it fell loosely into a huge black sack, which later was tied like a cat in a bag and carried bodily to the laboratory.

Horses Shy from Camera

The camera was a noisy contraption, too. Ludwig Geiskop of the Pathe News tells about an experience he had with this machine when he was sent to cover horse races in which hurdles figured. Geiskop had his outfit—black bag and everything—planted a few feet from an obstacle, but as the first horse, and the second, came along to take the jumps, they heard the handle and the flange grinding and immediately shied far off the course. The judge of the races asked Mr. Geiskop to take bag and baggage and vacate his vantage point.

Emanuel Cohen, editor of Pathe News, was not satisfied with this machine and new improvements rapidly were brought forward. The two hundred-pound outfit has now been replaced by a handy, all-metal camera weighing about one hundred pounds and functioning as easily as does an ordinary motion picture camera, with panoramic facilities, operating ten times as fast, an all-important factor in “following the ball,” and it doesn’t have to be primed before getting under way.

Geiskop, the sport field man of the Pathe News, has turned the crank as hundreds of stars of every branch of sport have performed. He must know sport from every angle, and must know in what direction the tide is apt to turn, for if he is at one goal post while the winning tally is being made at the other, he is sans luck.

Must Know His Sports

That the cameraman must know his sports may be illustrated from an incident in connection with play in the National Open Single Tennis Tournament in September. Came Friday of the Richards-Borotra match. Tilden, Johnson and Williams had passed on into the ranks of defeat, leaving the youthful Richards as the last of the vanishing Americans. If Richards were to win, there would be no great dramatic value to the camera scenes, as the big drama would come the next day in the finals, and every concern would have a camera representative present. On Friday Geiskop was there and his camera recorded the last gallant stand of America’s big four. Richards was defeated.

The camera sporting reporter must also be resourceful. A few years ago at an important football game at Franklin Field, Philadelphia, Geiskop had climbed the roof of an administration building adjoining the gridiron in order to get some special long shots. There was some tense action in the dying minutes of the game, and as he made the final shots the crowd broke for the gates. He packed his machine hurriedly and started down the stairway, worrying the while about a special train bound for New York, a train he would have to catch in order to make the next edition of the Pathe News. He raced down the first stairway and found his way blocked by a bolted door. Geiskop then found a rope that was intended as an emergency fire
escape, threw it from an upper story window, lowered himself and then dashed away to catch his train.

Has Close Calls, Too

While at the Olympic games in Paris, in 1924, a stalwart policeman refused this Pathe News cameraman and others of his craft a vantage point on a platform that overlooked the swimming tank. When the policeman’s attention was momentarily distracted, Geiskop ran up the stairway. He went unnoticed by the officer and when the other cameramen, smarting under this reversal, attempted to duplicate Geiskop’s feat the officer turned them away.

Geiskop has had some close calls for himself and his camera. One time his machine was knocked to the ground at a polo game at Rumson, N. J., at which the Prince of Wales was a spectator. After picking up his machine just behind a goal post, he saw the prince emerge from a box and walk along the field. He rushed down the sidelines and filmed the much-traveled nobleman in slow motion.

Pathe Claims Scoop on Films of Charley Hoff

Pathe News photographers claimed a scoop in getting pictures of Charley Hoff, Norwegian pole vaulter who holds the world’s championship, during the Drake relays in Des Moines, Iowa. The pictures were taken by W. W. Jennings, Des Moines, and C. T. Chapman, Chicago, the cameras having been concealed in the children’s section of the stadium, it was said after the meet had been concluded.

Hoff had declared that he would not perform if there were motion picture cameras on the ground, because, as he said, he did not want his style analyzed.

Pathe News editorial department has made arrangements to shoot a group of well-known cartoonists doing their stuff on heads or other drawings suitable for Laugh Month. Among those who will be filmed are, George McManus, creator of Jiggs and Maggie in “Bringing up Father”; Billy DeBeck of Barney Google and Spark Plug fame; Russ Westover who makes “Tillie” a toiler—sometimes; Cliff Sterrett, creator of “Polly and Her Pals,” and Harry Hirschfield, Raconteur par excellence—also a cartoonist of note who features Abie the Agent and Kabibble Kabaret.
Supplementary Material
Critics
Concerning the "Movie" Critic, The Playboy of the Press

The Custard Pie of Our Cinematic Complex, They Will Be with Us Always, So We Might as Well Make the Best of Them—Not Nearly as Important as Most Imagine

By Merritt Crawford

Here seems to be a wide diversity of opinion regarding that playboy of the public press—the motion picture critic—and the opinion seems to vary from bad to very much worse. The utility or actual necessity of the movie critic, as a species, in the daily life of this great industry has never yet, it is said, been successfully proved to the satisfaction of any appreciable number of people, outside of, perhaps, the exclusive intellectual circles which the critic is said to frequent during off hours, whenever and whatever these are. It will be generally admitted, however, that the motion picture critic genre is undoubtedly here to stay. And being here it may be just as well to look at it, always remembering, that it is believed the woe be unto has a like hood of anger concealed in its anatomy, to learn, if possible, its genesis and raison d'etre.

Reference to the usual movie critic articles, as the "plunder of the public press," was made adversely. Such, however, though less extensively, would have done as well for the movie critic as the critic. It is, in a word, a puzzle. About fifty-five, in fact, half the film critics are men and half belong to the so-called half-ten. That is, unless you happen to be a producer, star or director whose pictures have come to your notice, when they haven't had their yes or whatever it is that film critics submit to. Then they may be anything that may happen to come into your head at the moment.

Personally, I think that more intelligently given to those whose motion picture critic in the sense. Those that I have met, as individuals, have seemed at most honest at least in an attempt to convey that they are doing any good, or that they work at that kind of a job.

I am also well aware that they do not serve any good purpose in the motion picture salesmen, or that anywhere else the individual interest (the 'up-and-coming' qualities of some picture agents) that for all these manifest faults and weaknesses, they deserve more than the occasional or other value not permanently apparent.

A Cause for Pain

It is not to our favorite celebrities and their well paid publicity promoters great them some unkindly notice, may, almost upon them, heap high the contempt or whatever term you choose to use privately, however they use it to influence, as the case may be, test or strategy, and their very door is shadowed behind it. No, they don't need you, and perhaps you would be better off at least in another city. If the newspaper critic is the custard pie of the motion picture playboy, then surely the influence, for instance, of our picture 만들어지기, the reviews are not only unimportant but actually hurtful. This is not to say that the reviews are of no importance; far from it, indeed, but it is necessary to be aware of their potential influence, and the effect they may have on the public, the critics, and the movie industry as a whole.

Great Men's Thoughts On Critics

"A wise suspicion is the first attribute of a good critic."

JAMES RUSSELL LOVELL

"Of all the critics which are created in this country, though the best of the younger critics are the worst, the best of the critics is the most tormenting."

Maurice Stern

"Reviewers are usually people who would have been poets, historians, biographers, if they could; they have turned their talents at once or the other, and have failed, therefore they turn critics."

Samuel Taylor Coleridge

"Seek them in December, ice or snow in June; heroes conquer in wind, or even in staff; believe a woman is an epitome."

JAMES RUSSELL LOVELL

"On any other thesis, that's false before you trust in critics."

Lord Byron

"It is much easier to be critical, than to be correct."

"You know who critics are—they are the men who have failed in literature and art."

Dorothy Parker

"Reviewers, with some rare exceptions, are a most stupid and malignant race. As a broadside thief turns thief, takes to despair, so an unsuccessful author turns critic."

Percy Bysshe Shelley

Like the rest of us, they have to make a living.

Wrestling, for most, is by way of being the means by which they hang onto their precious jobs. Writing up or down to their paper's public as extensively as they know how, is what keeps them there, much as chisel on the payroll—unless, necessarily any particular knowledge of motion pictures.

The editor—other than times is ten does care a button in any particular piece above what is the word of motion picture business office is satisfied with the advertising. But he does realize that a greater or lesser number of people, the number of his paper, are tremendously interested in motion pictures, the stars and stories, and he wants to have some one on his staff, who can assume responsibility about them.

Editor Doesn't Care Much

He doesn't care what they write, or how long as it is interesting, or he thinks it is, to his tastes. It may be true or not, fair or unfair, intelligent, or constructive or plain dumb and deplorable. The editor doesn't care a rap. Why should he tone the critic either—so long as what he writes gets the news over from the public?

The public doesn't pay any attention to what the critic says, anyway, so far as replying up to the box office in staying away is concerned. It is what the audience, who go to see that particular picture the first week, and tell their friends about it, that keeps the theater open or closes it as the case may be, and other forms of advertising and exploitation that help out the newspaper estimates that appeared after the premises.

There might be a few exceptions to this, elsewhere than in New York, where a film critic happens to have an especially large personal following. I happen to know of at least one. But here the critic doesn't dare his own unpopular opinion and review. He adheres to his readers' verdict on the picture, based on carefully collected and analyzed information on the reputation that particular picture has received in other cities. So in the interest there isn't a critic at all, but only the statistic is his knowledge good one.

The point I wish to make is that the importance of the picture and the critic, and this goes for the feature films in other places too, is vastly overrated, either for the good or the bad.

In last issue reviews were sent in, where pictures that have been universally praised by the critics have been "killed" almost before the day of public showing. The critics' reviews were dry. One praised with every word by every critic, that every reader of this article can name because it was written by the week after a review (Continued on page 382)
About the “Movie” Critic

(Continued from page 560)

“run” of two weeks. Again pictures that were quite as universally “panned” have proved again and again to be big successes.

So don’t be too hard on the movie critic. He’s just a poor guy, who is trying to get along and if he (or she) at times gets an exaggerated sense of his (or her) importance in the cinema’s cosmogony, remember we have only ourselves to blame.

Make Best Of It

One thing all of us may as well remember. Unlike the measles, epidemic, housemaid’s knee, or a hundred other passing annoyances, the newspaper movie critic is going to be always with us—at least as long as the average newspaper reader remains interested in screen entertainment, which ought to be for a long time to come.

So we may as well make the best of it, get used to having him (or her) around at odd times, even when it isn’t altogether convenient, and learn to treat him (or her) as nicely as possible.

There will always be plenty of opportunity to cuss him (or her). They have to get back to the office to write their stuff.

WHAT New York City thinks and what the New York newspapers say about pictures has just about ceased to be a factor of influence elsewhere throughout the country. This comes as the result of sad experiences. Time after time the country at large has failed to find product justifying or warranting New York opinion.

While New York opinion has run its course as a matter of influence in the market generally it still has a very pronounced effect upon the minds of executives residing in New York who are constantly subject to the immediate impressions of New York re-actions. This is not a desirable condition because the film company executive needs the country-wide and not the New York viewpoint.

He is necessarily influenced to some extent at least by New York newspaper reviews and if the prevailing taste of the New York press critics were to determine the character of the product half of the theatres of the country would face ruin next season.

Right now several of these critics have a fetish for “European” pictures. They frequently bemoan the fact that our directors have not the subtlety of the Europeans; that our stories do not depict “real life,” and they dwell on a single technical perfection of an occasional foreign picture, losing sight of a hundred technical perfections of our pictures which they have become accustomed to.

The New York viewpoint, with its Greenwich Village slant, cannot lead to successful entertainment for the United States of America.

Moving Picture World, December 25, 1926, pp. 560, 562
Editorial, Martin J. Quigley, Exhibitors Herald, August 7, 1926, p. 18
Critics in Coventry Soon Would Reform

MUCH has been written of late about the incompetence of the New York film critics, most of whom are far more interested in their opportunities for wisecracking than in a careful and intelligent estimation of the merits or demerits of a picture production.

This is nothing new. Thirty years ago a drama critic attending the premiere of the first American-produced music hall ballet was heard bitterly to complain that the girls who impersonated the horses in a circus scene did not wear tails. If the girls had worn tails he could have written a fine criticism. Lacking the tails to write about, he slammed the entire production with faint praise.

The condition still obtains. The alleged critics are employed for their ability to interest the readers: not because they have the slightest idea as to what they are writing about. They are more humorists than critics—and not so very humorous, at that.

Almost as bad is the well-meaning but misguided youth or miss who seeks to uplift the films rather than to appraise them. They can find good only in the work of their favorite directors—mostly imported—and laud the sometimes impossible to the skies while pictures of genuine entertainment value and box office worth are booted into the gutter, declaiming against the foolish public which may crowd the house at which these pictures are shown.

James Gordon Bennett had the right idea, though he worked it from a wrong angle. He sent the horse reporter of the Wall Street Journal to report on how the audience liked the picture. He had a dramatic editor, but no critic for the New York Herald in the heyday of its power.

The only trouble with the scheme was that the first night had to be covered and naturally on first nights the bulk of the seats were given to persons friendly to the management. “Success—Herald” became a by-word and a reproach.

Today the horse reporter sticks to the track and film criticism is given over to the immature and incompetent, who, puffed up by the imagined importance of their position, are supercilious rather than critical. Just because they can get their opinions into print, they take themselves far too seriously.

And theatre managers encourage them in this belief by quoting their opinions in the daily and trade press and displaying them on boards in front of the house. Often it is difficult to find even a single favorable line, but there is always something that is quotable, though not always can the entire sentence be used.

But the critic sees his name in the paper and on the boards, and he puffs up like an adder, and like the adder he spits more venom.

Why not refuse to take these little people seriously? Why not give them the silent treatment. If every manager and production company would refrain from mentioning any New York criticism for a period of six months, even the most intolerant would be squirming on the managerial doorsteps within that period.

It’s a simple but drastic remedy. The only trouble is that you couldn’t keep all the managers from breaking the rule. The temptation to rush into print with the first new-style criticism would be too great.

Outside of that it would be a wonderful scheme.

Moving Picture World, August 28, 1926, p. 521ff
SEVERAL of the trade papers have started to talk about criticism. One resents the incapacity of the critics of the daily papers, while another professes to have evidences of graft. None of the writers seems to have approached the matter from the purely commercial angle, yet this is by far the most interesting slant.

Criticism, at best, is merely the expression of the opinion of one individual. It is of value only in proportion to that individual’s judgment and experience. Unfortunately the general public is prone to value the printed word. There seems to exist a general feeling that the types, like figures, cannot lie.

So it happens that amusement investments amounting to many millions of dollars are substantially at the mercy of the newspapers who are seemingly indifferent to this responsibility and give a free hand to the half-baked, self-constituted critics who have neither experience nor judgment and who seek chiefly to air their imagined brilliancy in their columns, often to the detriment of a picture representing an investment of anywhere from $300,000 to $1,000,000.

Those same editorial directors would not dare put an untrained writer in charge of the Wall Street Bureau, but anything is considered good enough for the movies.

The publisher knows that the theatrical advertising, at a line rate considerably higher than that for financial advertising, brings a greater money return. He knows that he has the pictures to thank for a tremendous increase in amusement advertising lineage. Not only do the pictures take spaces largely in excess of those formerly used by the drama houses, but these latter have been forced to increase their space to hold their own against the picture theatre announcements.

Without the competition of the picture theatres, the amusement space in the New York newspapers would drop to a quarter of the present lineage, and yet the fate of the pictures advertised are left in the hands of incompetents who are intent only upon wise cracking and smartness at the expense of truth; that seems to constitute criticism not alone in New York but in most of the larger cities of the country.

If the picture is inartistic and yet pleases, it is a good picture. If it will give satisfaction to the patron and profit to the management, it is unfair to ignore the amusement merit in a search for flaws. It is a praiseworthy thing to seek to raise the artistic standards of the picture, but the public is entitled to know whether or not the picture will entertain. If it does, the public will go, and will not care that the offering does not measure up to the more or less hazy standards of the commentator.

It is the real oddity of the situation that the theatres contribute thousands of dollars to the support of the newspapers whose main efforts seem to be to tear down the pictures rather than to foster the interests on which the very existence of these alleged critics depends.

Almost overnight radio was given the recognition it took the pictures ten years to gain, yet radio still is below the picture in reader interest.

In New York for instance, the first newspaper that will handle pictures in an intelligent, sympathetic fashion on the platform that criticism is valuation and not merely faultfinding; that will recognize the picture as the chief amusement appeal of more than half of its readers and not the “Patsy” for immature boys and girls to play with, is going to do something that will be not only profitable but praiseworthy.
Moving Picture World, July 10, 1926, p. 5
Concerning the Stage Phase of the Filmshow From the Viewpoint of the Practical Showman

By William R. Weaver

Mae Tinee Dips In

Mae Tinee, Chicago Tribune motion picture critic, broke out in the issue of Monday, September 27, with this headline: “Gilda Is Here on Screen and In Person and Is Good Both Ways.” This was followed by a review reading in part, “Gilda Gray, the ‘shimmy queen’, on the screen and in person, is at the Chicago this week and I think you’ll be delighted with both ‘Aloma of the South Seas’ and the prologue in which Miss Gray does alluring South Sea dances assisted by a company of syncopating muscled Samoans.” This issue of the newspaper was on the street the Sunday night before the Monday on which Miss Gray and her picture opened at the Chicago and the newspaper’s 750,000 daily readers had Miss Tinee’s observations several hours before the first matinee performance.

Miss Tinee usually sees Paramount pictures in the Famous Players-Lasky projection room, publishing her reviews of them when eventually they open in the city, but it is doubtful that she saw Miss Gray’s presentation there or elsewhere. Miss Gray’s last Chicago appearance was made in the Ziegfeld show of three or four years ago. No doubt the Chicago theatre staff considers it very nice of the critic to slip them a boost in her widely read column, but as a matter of fact she dipped into business other than her own and her lead, if followed, will develop serious consequences.

Newspaper reviews of motion pictures are notoriously fallible, particularly Miss Tinee’s. Often they wreck a box office attraction and seldom do they make one. If the newspaper critic is to be permitted to write also about the presentation phase of the program, the newspaper permitting it thus gives the critic a double-barreled shot at the exhibitor’s business instead of the rifle shot which is at best laid enough.

It is not logical to expect the Chicago theatre to enter a protest on the basis of the Gilda Gray comment, but that is precisely what should be done by that or any theatre under these or any parallel circumstances. The motion picture critic’s subject is the motion picture; the dramatic critic’s subject is the drama; the vaudeville critic’s subject is vaudeville. No doubt presentation will develop to a point warranting newspapers’ employment of presentation critics. Until then, newspapers should regard presentation as exactly what it is, picture trimming, and practice a “hands off” policy. And if newspapers never appoint a presentation critic that will be, according to the box office and be ancient wheeze, soon enough.

Circuit . . . A locally made reel showing the screen critics of Kansas City returning to their respective newspapers to write reviews of “The Vanishing American,” showing at the Newman, put Bruce Fowler, manager, decidedly on the good side of the press.
Exhibitors Herald, October 2, 1926, p. 83 – Kansas City, March 6, 1926, p. 70

How Critics are Used in Advertising New Films
"PALS FIRST" SCORES WALLOP IN CHI!

If you doubt it, just read what Mae Tinee (Tribune), says about it!

Chicago critic out-kipples Kipling when new First National film hits town!

Words by Mae Tinee from Chicago Tribune, July 26th

PICTURES BY P. N.P.

Exhibitors Herald, August 14, 1926, p. 16
Exhibitors Herald, October 2, 1926, pp. 6-7
Supplementary Material

Reporters

725 NEWSPAPERMEN IN FILMS

S EVEN HUNDRED AND TWENTY-FIVE former newspaper men are engaged in key positions of motion picture work.

“The active work of several of our largest producing corporations are former reporters and editors,” says Will Hays. “Many of the leading directors learned about life and the portrayal of life from their newspaper experience and the same is true of the advertising managers and publicity experts.”
Motion Picture News, August 14, 1926, p. 564 – Exhibitors Herald, May 15, 1926, p. 132

Exhibitors Herald, March 27, 1926, p. 40

Exhibitors Herald Retakes, May 1, 1926, p. 24

Exhibitors Herald, July 24, 1926, p. 22

August 21, 1926, p. 43
COPY DESK TO MEGAPHONE

NEWSPAPER work is ideal training for motion picture makers, in the opinion of Erich Pommer, producer for Famous Players-Lasky Corporation, former head of Ufa, Germany’s leading film organization, who has made some of the most revolutionary pictures in screen history. Pommer maintains that the newspaper editor would make the ideal director.

“The able editor and the good reporter always want to know, who, what, where, when and why, and they insist on accuracy—faithful presentation of the facts. They are always striving for original methods of treatment; to ‘play up’ the story in the most attractive and unique manner possible. And also they are always there when the accident happens, when the big news breaks. They never expect the accident to come to them.

*Motion Picture News*, December 4, 1926, p. 2132

**Supplementary Material**

Exploitation, Publicity, Press Agents and the Movies
Service vs. Slush

A KEEN THEATRE MAN in the Middle West calls our attention again to press-book bunk. The photoplay editor of the leading newspaper in his city, wearied of wading through a mass of adjectives in an effort to find one or two facts about pictures, puts this in his column:

"Someone ought to start a really effective tell-the-truth book society among the movie press representatives. To the tell-the-truth idea they should add: write sensible English. Some of the producers issue fairly good press sheets, but a lot of them are sorry stuff. This week we struck a flood of the wrong kind.

"It has been a task to put into English that means anything a readable story descriptive of the photoplays. The trouble is that some of them do not state one fact that can be grasped, but are just a jumble of high-sounding adjectives that mean nothing when strung together. Here is one example:

"'Roaring across the blue vault of heaven in an epochal arc of triumph. Nothing which the genius of this great, young producer-director has ever touched has proved such a rich source of entertainment as this.'

"Gosh! And a public is expected to seek for information in such rot."

The newspaper which printed the item above is the Grand Rapids Herald—a paper friendly to the industry, and anxious to serve its readers with information about pictures.

What earthly excuse can there be, in this day of picture progress, for sending out such drivel?

The purpose of a press-book should be, of course, to place in the hands of the exhibitor and the photoplay editor material that will sell the picture to the public. We thought everybody, by this time, understood that simple fact. Apparently, we were wrong.

Neither exhibitor nor editor is interested in reading high-flown rhetoric. It gets nowhere. The public wants to know—and, believe us, it has a way of finding out—genuine information about pictures. When the press-book fails to give information, it ceases to have any excuse for existence.

Nor does this double-barreled complaint from exhibitor and editor apply to one company. Unfortunately, it is all too true of several. The time has assuredly come to end the old-fashioned, absurd practice of the bunk press-book.

Let's see how wide a wrath this evil cuts. We wrote an editorial a while ago taking some exhibitors to task for not exploiting new names and novel pictures. For, if the theatre will not take up the job of developing public favor for new faces and new types of pictures, the whole industry stands still.

One exhibitor answered us rather pointedly. "How," he said, "are we to sell new faces when the producer won't give us honest-to-God exploitation help by which we can register them with the public?"

If any proof is needed that unique and practical exploitation aids can be given the exhibitor, take the "Paramount Showman's Manual," prepared by Russell Holman. It is practical, sane, analytical of box-office assets, and stripped of all bunk. It is not designed to sell pictures to the exhibitor but to help him sell pictures to the public. And it is a fine, constructive piece of work.

Remember, the job is to reach and sell the public—the whole industry's job. And press-books that contain nothing but bunk are standing in the way of the complete accomplishment of that all-important task.
Time to “Debunk,” Says Lasky

False Publicity and Over-Exploitation Harmful, Paramount Executive Declares

In an address before the Associated Motion Picture Advertisers last Thursday, Jesse L. Lasky, vice-president in charge of production for Paramount, declared that the time has come to “deburn” the motion picture industry. Lasky is one of the 12 immortals of the film industry elected by the A. M. P. A. last fall.

In admonishing the advertising and publicity men to place less emphasis on trivial things, Lasky said:

“‘When I say ‘deburn,’ don’t misunderstand me. This is what I mean: You must help us and help the public to maintain a proper sense of values. I do not think it is good publicity to over-exploit a picture, a star, a director—or even a producer. The public today is picture wise. You can put on the greatest ballyhoo ever seen since the days of Barnum, but if your picture does not stand up on the screen that ballyhoo is not only wasted, but it is harmful to us and to the public.

“Do not feed pap to the newspapers and magazines about our stars. It does not make them any greater artists if you tell the public that they like pink lemonade for breakfast, or that they have to have their limousines scented with incense. What the public is interested in today is not the star, not the director, but the amount of real entertainment given on the screen.

“I said a moment ago that the public is picture-wise. By that I mean that at last the public has been educated up to the point where it simply demands good clean entertainment in return for the money it pays at the box office. I am convinced the public does not care who is in the picture so long as the picture itself tells an interesting, dramatic story and the actors do their jobs competently.

“Over-exploitation of a star means that we as well as our star gets a false idea of his or her value. We have to pay him a greater salary than the box office tells us he is worth. We have to put up with a great deal of nonsense that runs into money.

“We are in the midst of a very interesting and important cycle of comedy; more than ever, probably since the beginning of pictures, the public is taking to comedy. The reaction against the more or less stereotyped dramatic motion picture plot has been reflected in the demand for comedy. In support of this fact let me call your attention to the success of “Behind the Front,” and “The Cohens and Kellys”—the public wants to laugh. This will continue during all next season and for some time to come. One of the real problems is this: when a motion picture makes a hit, you fellows, exhibitors or distributors and salesmen, start saying, ‘Give us some more “Ten Commandments,” “Covered Wagons,” “Behind the Front,” “Cohens and Kellys.”’ The moment you make a good one you ought to go far away from this particular subject.

“It might be interesting for you to know of our effort for new faces—about the Paramount School. It is an absolutely unquestioned success, the result of training new faces—young men and women—training them carefully and scientifically to become dignified, professional people of the screen. These pupils are being put across and I want to say that we are receiving excellent cooperation from the industry in loaning them out.”

*Motion Picture News, May 22, 1926, p. 2454*
Appendix 18 – 1926

**EXHIBITORS HERALD**

**A. M. P. A. Hears Experiences of a Woman Press Agent**

_Nellie Revell Makes Humorous Talk Before Advertising Men—Earl Hudson to Be Honor Guest at Farewell Party_ by JOHN S. SPARGO

NEW YORK, June 29.—Nellie Revell, the first and foremost woman press agent in the land, was guest of honor at the A. M. P. A. luncheon last Thursday at the Hofbrau House, June 24th.

Miss Revell was introduced by John C. Flinn, vice-president of Producers Distributing Corporation and a past president of the A. M. P. A., who, on behalf of the organization, presented the guest with a bouquet of flowers, complimented her on her long record of achievement and congratulated her on being the grandmother of an 11-year-old girl.

In a sincere and delightful talk sparkling with humor and the optimism that has made Miss Revell one of the unique and best liked personalities on Broadway, she told of her experiences in 35 years of press agency; how she switched from newspaper reporting to doing publicity for a combination traveling circus and road company of “Uncle Tom’s Cabin,” and of her successful fight in the hospital against death or worse.

“Everyone is a press agent,” said Nellie. “He has to sell himself or a product or someone to get anywhere. Moses was the first press agent and a great one, too. John the Baptist was an advance agent. And like all good advance agents, he had his head cut off as soon as he had put over the show.”

In all her writings, said the speaker, she has tried to be constructive, pointing out that her mission agent and a great one, too. John the Baptist was an advance agent. And like all good advance agents, he had his head cut off as soon as he had put over the show. 

Walter Eberhardt, vice-president of the A. M. P. A., presided at the meeting, at which a motion was proposed and carried by the membership that the organization make through with plans for a summer outing submitted by a special committee appointed to make arrangements. A definite date has not yet been fixed, but it is planned to have the outing at Colonial Inn on City Island, where dinner will be served and fishing parties will be made for dancing, games and water sports.

**Half the Films in France Made in U. S.**

(Special to the Herald)

PARIS, June 29.—More than half the films shown in France in 1925 were made in America, a Paris newspaper states today. Of 292 films shown only 123 were French.

of the devotion, loyalty, respect and friendship they hold for their chief on the eve of his departure on a three-months’ vacation and tour of the United States which will wind up in California.

Hudson, who has just completed “Mis–mutes” and “Men of Steel” in a record-breaking list of production for First National, is leaving New York Saturday, July 3, and it is his intention, at the conclusion of the vacation, to confine himself to a production schedule of not more than four pictures a year, despite the fact that he has been learning them out during the past two years on an average of one a month.

The farewell dinner and get-together will be quiet unofficial, the idea originating among the technical staff, the cameramen, “pros,” electricians and studio workers generally who have always looked up to Hudson as just as much their friend as their boss. But the word got around, and of course the several and the “nigger bugs” of the industry had to be there. Among those present will be Milton Sils, Dorothy Mackell and others of renown. A dinner and socializing, attended by the trade paper editors and writers, friends and former associates of Hudson will also be present to bid him Godspeed and wish him well.

**Brisbane Makes ‘Em Feel Nutsy**

Arthur Brisbane is in favor of an educational test for grownups as well as children. Analyze this, a lot of older film grownups, and see just where we fit by a great editor’s tape measure:

Different questions should be asked of themselves by men of forty—for instance: “What do I know about Cceptria, Tycho Brahe, Kepler, Galileo, Descartes, Newton”? and “What do I know about Socrates, Plato, Aristotle, Kant, Spinoza, Bacon?”

While does not know what those twelve names mean may possess an excellent education for a squirrel, but not for Harvard.

After reading the list carefully, we fail to find that any one of those birds ever made or worked in a picture worth while, so we’re going to continue to trawl along with the squirrels.

Some day someone will spring a course on “How to Become a Great Critic” in easy-to-pass lessons. The first and only one of these lessons will not need to be taught to some of the film critics of the New York dailies who if pushed into a corner will admit their greatness. Some of them have this first lesson down to a science, and the system is to attract attention by getting rated when writing of a picture which pleases the people who pay the box-office, or as one learned man has given doing power at the same money gathering place.

Here’s the way one of them, who is apt to get mighty lonesome in taking himself seriously, plays the first lesson in his review of “Puppets” at the Strand last week:

Milton Sils, encoded by not a few of the fair critics of this town to be the grope of all the red-blooded heroes in the cinema of the present decade, but who is, in fact, just a poor stage actor now earning a pleasant livelihood overacting in the movies, is to be seen this week on the screen of the Strand, where "Puppets," a picture play of commonplaces, is the star attraction.

Frances Agnew, screen writer, who has just been signed by A. L. Rockett, supervising producer of First National’s Eastern studio, to write the string of moderately stage successes, arrived in New York Thursday on the S. S. “Mandebia,” via the Panama Canal, having made the journey from Hollywood into a long-deferred vacation trip. Miss Agnew, formerly a New York newspaper woman, has to her credit the scripts of such successes as “Are Par, ents People?,” “The God’s Country,” “Mainekin,” etc, Paramount specials.

**“Lone Wolf” to Show in All West Coast Houses**

(Special to the Herald)

NEW YORK, June 29.—Columbia’s “The Lone Wolf Returns” is completed and has been booked by West Coast Theatres, Inc., for its chain of houses. Other houses booking the entire Columbia lineup follow:

<table>
<thead>
<tr>
<th>Location</th>
<th>Theatre</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seattle</td>
<td>Capital Theatre</td>
<td>700 3rd Ave.</td>
</tr>
<tr>
<td>Portland</td>
<td>Capitol Theatre</td>
<td>700 4th Ave.</td>
</tr>
<tr>
<td>San Francisco</td>
<td>Fox Theatre</td>
<td>600 Market St.</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>Aragon Theatre</td>
<td>300 S. Broadway</td>
</tr>
<tr>
<td>San Diego</td>
<td>Fox Theatre</td>
<td>200 3rd Ave.</td>
</tr>
</tbody>
</table>

Alexander Pantages, president and owner of Pantages circuit of theatres, combined business with pleasure in New York last week. He was in the East to meet his family there from Europe, and also signed agreements with Fox for pictures. Left to right: Lloyd Pantages, son of Mr. Pantages. Mrs. Pantages, Pantages and Carmen, his daughter.
Exhibitors Herald, July 3, 1926, p. 34
EXHIBITORS
HERALD

Editorial
by
Martin J. Quigley

The time for observing “Greater Movie Season” for the current year approaches. Its advent should be— and, I hope will be—greeted enthusiastically by every branch of the industry and every factor in the business.

Last year, the first time the effort was undertaken, there was some misunderstanding and misapprehension about the methods employed and the objectives sought. This year “Greater Movie Season” returns as a tried and proven institution; there is no longer any room for doubt on the part of anyone as to what the effort is intended to do and how it is to do it.

“Greater Movie Season” may now be recognized and understood to be an industry-wide effort intended to attract favorable attention to motion pictures at the commencement of the theatrical season and, consequently, to stimulate the business generally, and particularly theatre attendance. It is a thoroughly sound and constructive undertaking. Last year under the general management of the Hays office it was conducted in an efficient and effective manner. The Hays office is again in charge and there is every reason to expect the same type of management and direction.

The movement while ultimately for the good of the whole business has an immediate influence upon the theatre and theatre attendance. It is, therefore, proper to expect the lively interest and cooperation of theatre owners everywhere in all matters concerning the movement. Regardless of what practical means of participation in the movement is employed by any particular theatre owner, everyone concerned in the exhibition end of the business should assume an interested and cordial attitude toward the proposition.

“Greater Movie Season” is sound commercial propaganda. It is directly in line with a type of effort which has proven of great benefit in other industries. Its good results for the motion picture industry will be gauged only by the type of management that is given to it and by how universally and enthusiastically it is participated in by the industry.

We believe that a recent talk of Mr. Jesse L. Lasky before the Associated Motion Picture Advertisers of New York City might, with great profit, be read, studied and—almost—memorized by everyone in the picture business.

Mr. Lasky, out of his wealth of experience in the industry, delivered some warning and some advice. He spoke particularly to the leading advertising men of the business but what he said might well be considered by everyone in the industry.

He warned against the personal prides and conceits that are supplied newspapers and magazines concerning players. From his long and intimate contact with production he is well able to appreciate the positive damage that is done in this way. “What the public is interested in today,” he said, “is not the star, not the director, but the amount of real entertainment that is given on the screen.” At this point he might have added that the public also is not interested in who “presents,” but in the ground he did cover he reveals facts that the industry must realize.

Those ridiculous and senseless stories about stars amount to no trivial matter. It must be remembered that millions of people encounter these stories in the newspapers and magazines they read and they go a long way toward forming in the public mind an appreciation of the personnel of the business. And what an appreciation of the people in the industry the public must gain from the type of stuff appearing in many newspapers and fan magazines!

The industry must outgrow its present distorted notions about values—money values and personality values. But this is difficult in the face of the condition of auto-intoxication that is the result of the type of matter that is printed about the business and about its personalities. Fortunately, dollar publicity, as much, is no longer popular but in other ways the comparative values of things in the picture business are distorted.

Mr. Lasky points out that, “Over-exploitation of a star means that we, as well as our star, get a false idea of his or her value. We have to pay him a greater salary than the box office tells us he is worth. We have to put up with a great deal of nonsense that runs into money.”

The treatment that has been accorded many stars has, for all practical purposes, reduced them to a state of almost imbecile egotism. They have been encouraged into the notion that the earth, in reality, is revolving about them. When this devastating notion creeps in, the star immediately commences to be of less use to the public, the industry and to himself. Many stars who were enjoying the prospect of a long, happy and prosperous professional life have been summarily killed off by this treatment.

Mr. Lasky deprecates the trade’s insistence upon names. He expresses the belief—which has largely concurred in—that the trade’s interest in names greatly exceeds the interest of the public. The great, controlling segment of popular opinion is interested, first and last, in good pictures. A comparatively small part of the public may be personality fanatics but the greater part is more interested in how good a picture is than who is in it.

During the past theatrical season the public appears to have taken a sharp turn away from vaudeville. It is perhaps too early to determine just where this movement is going to lead, but it seems a fair guess at this time to say that the motion picture will maintain its great salvation for many theatres which formerly depended exclusively upon the variety form of entertainment for their appeal.

This situation adds one more piece of evidence to the industry’s claim that the motion picture is the supreme form of popular entertainment.
Creating Reader Appeal—The Open Door to News Columns
Whispered Publicity Message Gets Further Than an Attempted Shout

By ALLAN S. GLENN
(Supervisor of Exploitation, First National Pictures, Inc.)

WE have found that there is only one sure-fire way to crash the news columns today, and that is to offer them something that has real reader appeal. I am a firm believer in the superiority of newspaper publicity as against any other kind. But I also have long realized that blatant publicity, as such, is forever barred from the really high-class sheet, which, after all, is the one type of newspaper which counts.

For several years the Exploitation Division of First National Pictures, Inc., has operated on the policy that in order to get co-operation from intelligent editors we must offer them only such material as has real news or literary value, with the publicity angle very much valued. A whispered message gets just as far and is perhaps more effective than the attempted shout, which usually gets no further than the nearest scrap basket.

Research Yields Material
At the time that we were exploiting “The Sea Hawk” we devoted much time and careful research to the creation of a series of fifteen stories, thumbnaill style, in which we outlined the accurate history of the famous pirates of history. These articles were written in a breezy, interesting, narrative style and carried no hint of publicity other than the title, which was, “Famous Sea Hawks of History.” This series got a tremendous play in the newspapers throughout the country and editors generally co-operated cheerfully with us because they recognized the fact that we were offering them a really attractive collection of stories and asking nothing in return except a vague tie-up with the title of the picture.

Encouraged by our success with “The Sea Hawk” we compiled a second series for “The Lost World,” which we captioned “Animals of the Lost World.” As in the case of “The Sea Hawk” we spent much time in careful research work and were able to offer editors an entertaining, as well as instructive collection of stories on pre-historic monsters. This series of articles was also well received and, wherever the type of story was consistent, we have created a similar series for First National productions.

Series of Pirate Articles
For the picture “Clothes Make the Pirate” we got out a series titled “Pirates of History,” in which we bore down on the colorful clothes of this century. When “Men of Steel” was released we evolved a series on famous men of steel, such as Carnegie, Schwab, Coray and others. These were carefully prepared biographies, briefly and interestingly written, and were very well received by newspapers generally.

Perhaps our most ambitious effort has been for “The Prince of Tempters,” for which we created a series of twelve articles, averaging a thousand words each. We devoted four weeks to research work, digging up the authentic history of six men and six women famous, (or rather, infamous) in history as tools of His Nantick Majesty. We included Cleopatra, Catherine of Russia, Elizabeth of England and such men as Louis XIV, France, King Henry the Eighth and Benvenuto Cellini.

This series is meeting with most gratifying success from coast to coast and editors are most liberal in tying up with the picture as is indicated by the way the “Newark Ledger” has handled the title of the series.

Incidentally, most papers are using the stories “as is,” making little or no use of the blue pencil.

We also have a series practically completed on dancing which we have titled, “Twinkletoes Through the Ages” which has to do with dancing from the time of its inception, away back in 3300 B.C. This series is to be used in connection with Collen Moore’s latest, “Twinkletoes.”

These articles call for a certain expenditure in the matter of time, but they have proven eminently worth it and we shall continue the policy of creating high-class, interesting stories for all First National productions which will lend themselves to the treatment.

Bob or Not to Bob Contest For “Sparrows” in Canada

Toronto was the scene of a highly effective newspaper exploitation contest tying in with the presentation of “Sparrows” at the Uptown Theatre. The “Bob or Not to Bob” essay contest, employed in New York in connection with the “Sparrows” premiere at the Strand in that city, was repeated with the active co-operation of the Toronto “Star,” which featured the stunt.
You Must Break Into the Newspapers!

The best way to break into the newspapers and get lots of publicity, says a well-known New York politician, is to buy a newspaper or two. You're probably saying, “So's your old man,” or some other such phrase of the vernacular as “The guy's all wet.”

That may be the best way but it's not the cheapest. Cornelius Vanderbilt bought himself a little newspaper. It had cost him a million and a half already at the last report. It may be more.

Nevertheless, exhibitors must break into the newspapers with news of their theatres if they are to keep the bread and meat on the table.

Just before Patrick Henry scored his first challenge, the King of England, “Give me liberty or death,” he had also said some other things that in this day would have brought far more attention to him than they did at that time.

Mr. Henry did not call the 46th George a monarch but he did say that the king had “degenerated into a tyrant” and some other things. More daring among American newspapers today would have quoted the great Virginia patriot as indicting the morals of the king. But that was hardly the case. The Heberverna ruled although a sort of dub mentality was very well liked personally and highly esteemed for his morals.

Press Follows the Public

But American newspapers following the dictation of the public offer the news in extremes. Good fortune and bad fortune is reported in the columns of the newspapers but seldom if ever indifferent events.

People are not interested in the indifferent. Many of them see themselves as surrounded by indifferent affairs. They regard themselves as uninteresting to others. They fail to recognize in their own spheres that which is interesting.

Then, rule number one in exploitation in newspapers is to determine that which is interesting regarding your theatre. Make the most of it. Let the world know about it in the best way possible.

You may regret that you are obliged to use feminine writers rather than males because of overhead expenses. Do not regret it. Exploit it. You may be surprised to find how many patrons will be interested in the facts.

In communities the theatre being an important public institution most of the people in the community are extraordinarily interested in the doings of the theatre. It is a matter of news to them if Charlie Chaplin will be shown on Wednesday night. It is still news if he will not be shown. And still news if there will be no show Wednesday night. And if a faithful old watch dog that has been at the theatre at nights for nine years and a half dies that becomes news.

Two Big Stories Break

Two newspaper stories broke a few years ago in a town in Indiana where I was working in a 500-seat theatre. Both would have been insignificant perhaps if they had come from the town's wagon works or box factory. But the fact that the theatre was involved aroused interest. People are more alert to news of entertainment than to items of wagons and boxes.

One story was written when the theatre installed a new ordinary wash air ventilating system. It was a new idea. The theatre was the first building in that town of 35,000 to adopt it. The story ran two columns and a half.

The other story was a continued one. The source was continued. The management was asked to provide a place for some of the local girls to have a party. He made a deal with them which resulted in a party once a month. Some called it an after-theatre party, others a backstage party. Whatever it was it went big.

The Family club formed. Family was the name of the house. The club had but one rule. A party every month. The girls brought friends to the theatre and stayed for the party. There was plenty of music and dancing. The increase in attendance paid the management for the improvement and extension of the stage. Then the newspaper stories brought more business.

He Made Things Happen

The man who then partly owned that house has since bought an entire chain of theatres. If news was scarce at his theatre he made news. He made things happen.

A newspaperman recently asked a film salesman of a large company “Why do you make so much money?” The answer was “Because I sold close to $1,000,000 worth of contracts during the past 12 months.”

“If your commissions were 5 per cent you get $50,000. But you didn't. Why is that?”

“Because there is a high price on entertainment; it is not so hard to sell a million dollars worth of film as it is a million dollars worth of red ribbons; there is less demand for that value in ribbon; and there is a heavy cost in production of this entertainment.”

Few people are acquainted with the details of the distribution of film. They are well educated regarding production. There are many facts they would like to know. Get them together in a story and give it to your local newspaper. The city editor will be glad to use it.

If you are sufficiently interested in such an article already prepared write to this department and the editor will probably permit me to prepare it for use in these columns.
“How Does the Herald Make Itself Read?”

If you are in the motion picture business, you have heard that question a dozen times.

So much printed matter goes to everyone in the business that great quantities of mail are dumped without being opened. Everyone says he’s too busy to read.

Yet, Exhibitors Herald is read. You read it. You hear it quoted. If something is printed about you in the Herald, your friends read it and tell you about it.

“How Does the Herald Make Itself Read?” is really not a perplexing question after all. For eleven years, the Herald has printed what everyone wants to read. For eight years, there has not been a change in an executive position on its staff. Every writer is a trained newspaper man.

It is the only trade paper in the field, which maintains complete staffs in the three important film centers, New York, Chicago and Los Angeles. It is the only paper maintaining a staff of photographers. It is the only paper maintaining men in the field, for the express purpose of finding out what people in the business want to read.

Look over this week’s Herald with the above question in mind. Pointed editorials. The news served in brief, snappy style. Pictures of all recent important events. Well edited departments, few duplicated in any other paper.

The Studio section, with features of extraordinary interest to everyone. Better Theatres, the only paper in the field devoted exclusively to theatre building, and equipment. Both appear every four weeks. Every week you find something special, something interesting, something worthwhile.
Exhibitors Herald, October 2, 1926, p. 26
THE PROLOGUE
Produced by Leni and DeRosa
Colony Theatre—New York City

An unusual atmospheric prologue devised by Paul Leni and produced by him with the aid of Jerry DeRosa has created much comment during the three weeks' run of the feature picture "Outside The Law," a Universal reissue.

The production is not unusual in the presentation of a new idea of stage craft, but the mounting of an old idea which has almost been lost to the present generation of theatregoers. It belongs to the days of the "black art" which modern stagecraftsmen are resurrecting to more practically demonstrate the value of lights, shadows, black spaces and shaft lighting.

Paul Leni was brought to this country by Carl Laemmle following the production of the much talked of picture "Wax Works" where the genius of Leni as a designer and devisor of scenic novelties was evidenced. His work, however, needs to be told in terms of the American productionist, and there is where Jerry DeRosa, production director at the Colony Theatre, proves most valuable in the combination.

There are two scenes to this atmospheric prologue. Following a musical introduction, the curtains open slowly forming a one-third opening. The figure of a convict is seen, seated on a bench, the figure visible in a blue spot against a deep black background. A voice off-stage dolefully tells of impending doom, the convict cringes as the light is dimmed. The curtains open to full stage.

At stage right a small round table is seen, with a police officer and a reporter seated facing each other. A metal shaded dome lamp hangs over the table highlighting the two characters. The police officer tells a story of the convict and how he was trapped for the murder of a girl, by teeth marks found on a silver dollar. The narrative is interesting, well told and carries a punch. During the narrative the figure of the convict is seen walking along an invisible platform about eight feet high. A police official is seated at a desk on a high platform at stage left. The convict appeals for mercy but this is refused. The police official at the desk suddenly disappears in the darkness. The convict turns away and is confronted with the apparition of the girl. In his anguish he implores her forgiveness. She, too, disappears as the vision of the electric chair appears at center below the invisible platform. The action of the various characters tells the story in pantomime as it is being related by the officer.

The second scene follows immediately. The officer tells a second story, of "Chinatown" and a man who tried to live and commit crime "outside of the law." As he starts his story, a scrim together with a gold streamer curtain is lowered at the curtain line. Several large Chinese and Japanese lanterns all lighted are lowered in the background. A huge electric sign of Chinatown is flashed on and off at intervals. A bit of film is flashed, being projected on the scrim, showing scenes of Chinatown. Three Chinese characters enter bearing large octagonal boxes which are illuminated. They also carry parasols which they whirl in native fashion. As the introduction is completed, the police official turns to the return and says "here is the story." He indicates the first titles of the feature picture which are flashed on the scrim, with the sheet being brought in, and the scrim taken away at the finale. The mechanics of the prologue are well handled and the lighting treatment is particularly effective.

The stage setting is simply a group of platforms and pockets completely covered with black fabrics, with the stage in darkness except when characters appear, then the spots placed to light only the characters. As produced at the Colony it is an expensive production, but other producers would do well to use a prologue similar to this when playing the feature picture.
EXHIBITORS HERALD

31

Masked Players Contest of Metro-Goldwyn-Mayer Starts

Theatre and Newspaper in Several Cities Combine to Put Over Unique Stunt of Company—Story Appears with Reel of Pictures

(Special to Exhibitor's Herald)

NEW YORK, Jan. 26—One of the greatest exploitation stunts since the Trickless Train made history for Metro-Goldwyn-Mayer was started by the company yesterday when a Masked Players Contest got underway. Representative theatres and newspapers in some of the leading cities of the United States will participate. The stunt is being put on by the M.G.M. advertising, publicity and exploitation departments, of which Howard Dietz is director.

Five Reels of Pictures Made

There have been made five reels of pictures, four of them showing the various Metro-Goldwyn-Mayer stars, featured players and stock company members, using the various manner of interest, but each player has his or her face masked or cleverly concealed in such a way that makes complete recognition difficult.

For instance, one sees Norma Shearer wearing a mask over her face, which does not make it easy to decide just who it is. Another scene shows Pola Negri, but we see her mouth talking. In another scene we see Lew Cody wearing a mask over his head, but we see the place of his face, but we see a brief scene where another player appears in a scene.

Other Cities Take Up Plan

Other theatres and newspapers that have enthusiastically taken hold of the idea are Loew’s Paramount theatre and the Dayton Herald. The newspaper is playing it up as one of their biggest circulation features, special -sheet's been placed on the delivery trucks and every copy will be sold at 25 cents.

The Masked Players Contest was put on with the cooperation of the Daily News, the New York Times and other large papers. The contest is open to anyone who can solve the mystery of the pictures and mail their reply to the daily newspaper.

366 Miles of Film

Passed Through K. C. in ’25

(Special to Exhibitor’s Herald)

KANSAS CITY, MO., Jan. 26—Scenes from the wonderful series of pictures were taken recently in Kansas City, according to Emma Vier, chairman of the Kansas Motion Picture Protective League.

The pictures recorded 366 miles of film for the Motion Picture Protective League, which was founded last year by citizens of Kansas City, according to Mrs. Vier. The pictures were taken in Kansas City, Kansas, and other places in the state. The pictures were taken with a camera and were sent to the Motion Picture Protective League for distribution.

Special Posters and Press Book

In St. Louis, Loew’s State theatre will conduct a Masked Players Contest in conjunction with the St. Louis Times. Hundreds of dollars’ worth of awards will be made.

Theatres and newspapers in Minneapolis, Chicago and many other cities are preparing contests for the contest. Special posters, a complete press book and many other aids have been prepared by M.G.M. The six reels are provided free of charge to the theatres choosing them.

Here is a test file you, theatre owners. Masked players figure in a stumet between Metro-Goldwyn-Mayer and a number of theatres and newspapers. Reels showing Metro players with features concealed are to be run in a number of theatres in conjunction with stories in newspapers. This is not a Herald stunt but if you desire to send in your solution do so. It’s a good stunt.
A NEW TABLOID

The title of Universal’s new picture, “The Midnight Sun,” lent itself to an exploitation stunt last week which made New Yorkers think for a time that their three tabloid dailies, the Daily News, the Mirror and the Graphic, had been joined by a fourth. The Midnight Sun.

Issued in the precise style of the illustrated tabloids, the paper was gotten into the hands of thousands of theatre and night club patrons, notifying them, all unaware, of the opening of the picture at the Colony. In addition to stills from the picture, suitably captioned in intriguing style, lurid headlines were on every page, such as “Steel King Abducts Beautiful Dancing Girl,” “Guns Roar as Warship Fires on Private Yacht,” “Tyrant’s Whim Dooms Innocent Youth” and “I Want No Man’s Favors, Says Dancing Toy.” A hundred thousand of these were distributed, in all, contributing in no small measure to the opening.

Motion Picture News, May 8, 1926, p. 2170
Missouri Exhibitor Buys Newspaper; Why Not You?

HENRY HALLWAY, who owns picture houses in St. John’s Station and Florissant, Mo., purchased the Gem Overland-St. John’s Record, issued weekly at St. John’s Station, to see that his houses got proper publicity in the news column.

In the issue of December 3 a seven-column banner announced: “This edition is dedicated to Mary Carr, Priscilla Bonner and Kenneth Harlan, the stars in ‘Drusilla With a Million,’ and to Mr. Tom McKeane, the St. Louis manager for F. B. O., who made it possible for us to get this Super-Special direct from the New St. Louis Theatre.”

Moral: If the editor doesn't give you an even break get a newspaper of your own.

Motion Picture News, January 2, 1926, p. 18
Valentino Challenges Editor to Duel with Boxing Gloves

Dons Slave Bracelets Before Summoning Reporters—Newspaper Famous for “Oh, Girls” Reviews Champions Men’s Men on Screen

The silly season is here. With the temperature registering the highest mark of the year over the weekend in Chicago, the editor of the Chicago Tribune, self-acclaimed as the World’s Greatest Newspaper, and Rudolph Valentino engaged in an exchange of words, which is the utmost in something or other.

From Powder Puffs to Boxing Gloves

To boil the story down before elaborating on it, the situation to date is this: The editor of the Tribune visited a new ball room in Chicago and found that it contained coin-in-slot powder-puff machines for men. He promptly penned an editorial, blaming Rudolph Valentino. Valentino, passing through Chicago the next day, issued a challenge to the editor of the Tribune to meet him in the prize ring "to prove which of us is more the man.”

The proper atmosphere for the battle cannot be obtained unless the reader is familiar with the Tribune and its policies. Although the stage criticisms have been in the hands of such men as Perry Hammer in Chicago and Nick Donaghey, its motion picture department for years has been conducted by Mae Tiwe, leading expert at the films, "oh, girls, he’s darling" type of reviews.

The Plot Begins to Thicken

So while Mae had been lashing from day to day to impress the public and the picture producers that the “sweetest” type of male is the thing, the editorial writers have been devoting space on dull days to musing over the procession of "Sheiks" on the screen and calling for the more virile performers to replace them.

Rudolph Valentino apparently has been the sharpest thorn in the side of the editorial writers and Sunday, July 19, the Tribune came out with the following:

A new public ballyhoo was opened on the motion picture screen, a trade headline appearing under the following: "A man has been found to be as good as he looks. A man with a heart as good as his face. A man who speaks and does what he says. A man who is a gentleman first and a fighter second. A man who possesses the qualities that every man should possess. A man who is a gentleman first and a fighter second. A man who speaks and does what he says. A man who is a gentleman first and a fighter second.

The editor of the Tribune, Mr. A. M. and a friend, visited the picture room and was shown the new coin-in-slot machine, which is operated by a young man with a heart as good as his face. A man who speaks and does what he says. A man who is a gentleman first and a fighter second.

De Mille Signs European

CULVER CITY, July 20—Nils Olaf Chiruelsen, European director, has signed to direct pictures at the De Mille studios.

In a Huff Over Powder Puff

Our Rudy wants to indulge in fistfights with a Chicago Tribune writer who six months ago wrote an editorial and wound it up with “thank God for five yards McCarthy.” Valentino’s clipping service must be awful slow, else he’d heard of it before this. Anyway, he grabbed a lot of space, and one sub-editor thought it was a good opportunity to bust into verse so she wrote in the L.F. Express:

But the sheik says he’s ready
And feeling quite steady,
That he’ll fight with fists or with swords
But he’s sure that he utter

Link that reporter
Who made him look ugly in words.

But something ought to be done about it.
Let’s refer it to Congress, and in about six years we ought to get some action.

* * *
Ho! Hum! What Were You Saying About the Valentino Squabble?

Tribune Editor Does Fadeout When United Artists Star Appears to “Iron Out” Difficulties

Another chapter in the interesting, if not very important, feud between Rudolph Valentino and an editorial writer for the Chicago Tribune has been written, and as yet no blood has been shed.

Valentino appeared in Chicago the week of July 26 to attend the premiere of “Son of the Sheik,” his latest picture, which opened an indefinite run at the Roosevelt theatre.

Alighting from the train, he reiterated his willingness to engage in fisticuffs with the Tribune writer, who accuses him of being effeminate.

Newspapers during his stay were an interesting study. In one column, they described in detail his gloves, his shoes, his kerchief, his slave bracelets, etc. In other columns, they reproduced pictures of Rudy snapped in gymnasiums, which should have been saved for the front cover of Physical Culture and kindred magazines. One showed Rudy wearing only abbreviated trunks and gym shoes, holding a medicine ball above his head.

Created Wrong Impression

“I am not boasting about my physical strength,” reads a typical interview with Valentino. “I should never have permitted my press agent to make such a point of the fact I can defend myself in a manly way. But this critic created the impression that I was effeminate and unmanly.”

In the meantime, the editorial columns of the Tribune have been silent on the subject of Valentino. The news columns carried a story that the boys in Mullen’s gymnasium “framed” on Valentino by talking Charley White, an old time boxer, into thinking Rudy had made some slighting remarks about him. White, they said was prepared to get Rudy in the ring and pummel him, but the exhibition did not take place as Valentino’s contract wouldn’t permit. Ho! Hum!

Graham and Walton Named to Assist Boylan at Fox Lot

The tide of recognition and influence in motion pictures seems now to be setting toward the title-writer, judging by recent developments.

Malcolm Stuart Boylan, who has earned for himself in the last year a reputation as “box-office title writer,” has just been signed by Sol M. Wurtzel, general superintendent of Fox West Coast studios, to a long-term contract. Boylan’s first duties under this contract will be to organize and establish the Fox title department on a new and efficient basis. Under the new arrangement, titles will be edited, photographed and finally passed upon at the Fox West Coast studios, instead of the “final touches” being given in New York as formerly.

It is understood that the studio will also have a staff of outside writers, whose work will be cleared through the title department. Boylan will have a selection of pictures, as well as a hand in the editing of the pictures he titles, and he has already started to build up his staff by the appointment of Garrett Graham as first assistant, and Edward H. Walton as next in line.

Mr. Wurtzel commented upon the appointment as follows: “We feel that we have done a good stroke for Fox pictures in adding to our organization this brilliant young title-writer, and that out of the association which it is expected will continue for a long time, benefits will accrue not only to Fox films, but to Mr. Boylan, and above all, to the picturegoers. We perhaps take unto ourselves a little modest pride that we have thus early recognized the prime importance of titles to a picture, and set about the business of corralling some of the best talent in the field.”

Thanks, Mr. Carr, We Aim to Serve

EXHIBITORS HERALD;

Gentlemen:

Kindly enter my subscription for one year. Check for $3 herewith.
Of the many tributes to Valentino I like best the remark of a thoughtful film man. When the star seemed to improve last week he said: “His death would be too great a loss, too great to think of. Anyone who has brought so much into the humdrum lives of the countless people of the world, the lowly people, simply cannot be spared.”

The newspapers, within but one edition, announced the deaths of Charles W. Eliot, the great educator, and Valentino, the noted film star. Dr. Eliot was a world personage and his bust will go into the Hall of Fame; a man of much learning, culture; his life one of many years of earnest and fruitful labor. Yet his fame seemed but a little thing alongside that of the young man whose name, as I write, is on the lips of millions upon millions of people.

From the hospital in New York where the police reserves were called to disperse the crowds that gathered as it a great bell had suddenly tolled, on through the cities of the world and into the hamlets of every country, men, women and children were moved with genuine grief. They mourned for something, somebody, some radiant moving entity, that had gone out of their lives.

The radio, the cables and telegraph, the telephone, the stock ticker, flashed the word of Valentino’s death from one corner of the world to the other and the newspaper presses started thundering with all other news from all the world pushed to a minor position in the newspaper editions.

And such is the motion picture! Valentino was a unique personality; somehow it was within him to say something to the world. But it was the motion picture. Valentino who charmed the world. It is the motion picture that is the marvelous thing. It is greater than any of its people. It is the motion picture that stirs the world.

Let us not forget this solemn fact when we plan pictures and when we plot our trade moves and structure. There is no greater responsibility in the world today than that which rests upon the shoulders of the man who, by the chance of fate, are invested with the power of making and showing motion pictures.
Progress in All Phases

Short Feature product available today is the type of material exhibitors used to say was required to back up publicity and advertising which it was not then the custom to accord other than the single big unit of the program. In every department of Short Feature manufacture progress may be noted. Duplication of gags in comedy subjects has become so rare as to be explainable on grounds of coincidence. Scenics offered the trade today are well rounded little narratives incorporating the finest outdoor shots in film. Cartoon reels have attained a development making them practically indispensable. News reels have perfected a service rivalling the newspaper, at the same time adhering to a reportorial code which well might be followed by the majority of dailies. In addition, there has come into the field a steady supply of special and miscellaneous novelty features with both timely and permanent interest. No matter what the current long feature picture or special occasion may be, the Short Feature market affords a choice of first grade film material suitable for building up the proper program.

Exhibitors Herald, June 19, 1926, p. 31
TRUTH’S GREAT SCHOOLMASTER

ARTHUR BRISBANE’S statement in an editorial recently that “the moving picture is the real teacher for Truth and History” followed a statement of Rudyard Kipling, noted poet and novelist, that “fiction is Truth’s younger sister.”

Brisbane is a noted writer. He probably is one of the greatest thinkers in America. He has a grasp upon a greater variety of subjects than any college professor in the world. The motion picture is one of Brisbane’s most thorough studies.

He has studied the distribution of pictures. He has visited Hollywood to study the production of pictures. He knows the possibilities and, too, the temporary limitations of pictures. He realizes the greatness of motion pictures. And when he says the motion picture is the real teacher for Truth and History it may be said in the vernacular “he knows his vegetables.”

Exhibitors Herald, July 24, 1926, p. 49
Schnitzer Applies Relativity Theory To Picture Stories

J. I. SCHNITZER, vice-president of Film Booking Offices, who is in charge of production at its Hollywood studios, believes that the much discussed improvement in the public's taste regarding the quality of modern film entertainment is largely due to what may be called a "motion picture theory of relativity." The idea, he says, was summed up by Horace Greeley, the great newspaper publisher, when he said that the average newspaper reader was more interested in an account of prominent citizen of his community breaking his little finger than he would be in the King of Spain breaking his neck.

"That is true," says Mr. Schnitzer. "It is true because the reader has a personal interest in the prominent citizen and none at all in the King. In other words, there is a greater relationship, or relativity, if you will call it so, between the reader and the citizen—he may know him personally; they may belong to the same club, or there may be other reasons to make that personal bond of common interest that makes the story seize the reader's attention and hold it.

"The same feature of relativity of the picture to the spectators' personal affairs and interests largely accounts for the success of many recent film dramas, including a large proportion of our Film Booking Offices product that have not been particularly exploited as super-epics, but which have made enormous hits with the public. While of course many of the big spectacular pictures of late succeeded in spite of lack of this quality, the regular run of day by day production that every film company turns out as the basis of its program, cannot afford the expense of making merely a big display without an essentially human story which ties up the whole to the individual spectator.

"This is where the relativity idea comes in. Whether or not the story of itself is especially novel, if the theme or some characteristics are similar to incidents in the personal affairs of the audience, that audience will enthusiastically approve the picture, often without knowing just why, except that 'they like it.'

"In the past we have striven to get this relationship angle into our product, and our entire program of sixty feature pictures for the coming season has been very definitely mapped out with this basal idea in mind."
EXPANSION OF SHORT SUBJECTS INDICATES A LIMITLESS FIELD

Backward—and Forward

LONDON—last week, the London Daily Telegraph published an article by J. William Blackwood, the founder of the Film Daily. It stated that the film industry has changed drastically in recent years, and that the future of the industry is now dependent on the development of new ideas and techniques. The article also mentioned the importance of the film Daily in providing news and information about the film industry.

Short Features

The first feature film, released in 1905, was "The Great Train Robbery." Since then, the film industry has grown tremendously, with countless films being produced each year. The article mentioned that the film industry is now facing a new challenge, as the audience is becoming more demanding and selective.

Numerical Data

In 1926, the film industry produced over 1,000 films, with a total box office revenue of over $1 billion. The article mentioned that the film industry is now facing a new challenge, as the audience is becoming more demanding and selective.

On the Locals

The article also mentioned that the film industry is now facing a new challenge, as the audience is becoming more demanding and selective.

In the News

The article mentioned that the film industry is now facing a new challenge, as the audience is becoming more demanding and selective.

Canada to Sell King

The article mentioned that the film industry is now facing a new challenge, as the audience is becoming more demanding and selective.

The End
Limitless Field

(Continued from Page 15)

THE FILM DAILY
Sunday, May 30, 1926

"Twisted Tales" success is working a real kick into the finish of this unusual series.

"Marvels of Motion," Red Seal's semi-scientific series, developed a strong popular laugh. For instance, in one number the reel showed slow, normal and suspended action. An aeroplane was seen doing wild stunts under the varying tricks of manipulating the camera. An ordinary egg developed some unheard of characteristics. By trick photography it was opened, fried, and then returned to its shell. The child's soap bubble proved to be a very interesting and intricate composition under the magic of the lens.

Out of the best novelties of the season was Cranfield & Clarke's "A Picture Tells a Story." Here's a photo comes to life, enters into an argument with him about getting drunk, and from this unusual angle a very entertaining and novel story was developed. If a suggestion is in order, why not keep on developing this idea? It has great story possibilities. Why not have a photo of the screen hero come to life and do the things which the timid hero would like to do? Here you could have the basis for some extremely funny farces, as the photo napping lends the hero into all sorts of rash adventures.

The series concludes a close by themselves. Most of them can also be classified as novelties. A fine example of the novelty-science are the Fox Varieties. They are even more than science and social science, invention and travel are included in them. They give a cross-section of life from out-of-the-way corners of the earth. As such they are of the highest type of novelty.

Educational in its Lyman H. Howes' Hodge Podge covers all another plane. Unusual views in strange corners of the world are depicted, interspersed with animated bits, art embellishments and a few nonsensical ideas. A variety all in itself.

So much for the novelty field. To cover all its angles would fill this edition. And still some exhibitors kick because there is no novelty!

SUGGESTIONS

What has been done in the short subject field is but a promise of what is to come. All those who are closely in touch with its development have long since realized that it is really limitless. Here are just a few slants that some producer may find of value as a working basis to develop entirely original series in shorts:

1. A series on famous unsolved crimes. Each one complete, yet suggesting one or two plausible solutions. How the mystery-loving public would eat these up!
2. A timely bootleg series, showing the various methods of operation from the comedy kitchen still to the million dollar combine. Most big bootleggers eventually come to grief or tragedy—which would point a moral in a screen series to satisfy the consumers.
3. A comedy series on baseball—thrusting into the Big LeagueLiminescence.
4. Series with a picked cast of boy and girl Scouts. Showing how the Scout idea is building characters.

Young America. Would the public support this series? Just try it with some small init. And every field of activity fill us with its own audacities.

Odd Corners of Big Cities. Metropolitan in its mysterious and turn-of-the-cities. Here is a new carrier's own possibilities and surface.

A series on Big Business, bending the real estate operator, broker, efficiency agent, advertising man, etc. You don't need any imagination to see what a big role could be played with these.

Baseball series lasting players in different pictures, and display "dugout" on how to put the business. Lots of comedy relief work in naturally on simple themes. Baseball fans are keen and want it out yourself.

Feature a nice, lovable, couple with their aged friends, chinese boy for real character. "Old folks" tales have a serious appeal. Why play up nothing generation? How can they like something about the audience over 30? Don't you have any of these in your area.

These suggestions are just a way of proving what we still mean by shorts. That is our story stick to it.

The Film Daily, May 30, 1926, pp. 4-5, 16
Motion Picture News

Volume XXXIV
NEW YORK CITY, AUGUST 21, 1926
No. 8

Courage

IT IS EVIDENT enough that New York was thrilled by the Vitaphone, the first public performance of which was given, in connection with “Don Juan,” at Warner’s Theatre last week.

The first night audience, the newspapers, the critics, the trade itself, and at last, but by no means least, the stock market, combine heartily in the belief that here is an innovation of large importance.

My impression of the Vitaphone premiere is that it takes rank, in trade annals, with the opening of the Strand Theatre.

The Strand event was a milestone in the motion picture’s grasp upon the public favor. The newspapers were surprised—and thrilled. Right in the heart of the world’s greatest theatre district, right under the redoubts of the entrenched spoken drama, a movie palace opened up and filled and continued to fill its many seats with a new kind of dramatic and musical entertainment.

From that moment on, as we have often pointed out, the motion picture went ahead on a new plane and with new zest. The way was opened wide for new pictures, new theatres, new admission prices.

For a number of years now we have been seeking for new things to whet the public appetite for motion pictures. Some have visioned radical improvements in cameras and projection machines. As it is, much effort has been made, much money expended and great results have been had. Magnificent theatres, far advances in studio technique, color photography and artistic photography in general—all have scored tremendously.

Yet, nothing thus far, has so stirred the public pulse and imagination as the Vitaphone.

What it portends I hesitate, like others, to say. But we do know this: that music and pictures are inseparable; music is the picture’s greatest adjunct; music, like pictures, has a universal appeal; anything that can bring the finest music to the masses throughout the stretch of the land is a great and memorable achievement.

The Warners have a big job ahead of them. If the opportunity is great then so also, by the same rule, is the work of realization. Briefly, it means to put the Vitaphone in thousands of picture houses and see that it works. The job looks colossal. Maybe it isn’t. We hope it isn’t.

But we do know this. That the men whose shoulders were sturdy enough to tackle this thing, will carry it through, if that can be done.

And that is why we head this editorial “Courage.”

The Vitaphone was just an invention before Warners took it, just as the motion picture was, at first. Now the Vitaphone is a new kind of public entertainment with seemingly vast potentialities. We take off our hats—and the whole industry may well do likewise—to those who were wise and fearless enough to take so great a stride.

If there is one thing that counts in the show world it is courage. Only courage—and of course, with a few, has put this industry where it is today. For every courageous man, there will be a thousand to gain, by his efforts. There always have been. There were when the Strand opened.

The courageous job is tough but the rewards are great—and for the many.

[Signature]

Appendix 18 – 1926

557
Vitaphone Creates Sensation at N. Y. Premiere

Hailed as Long Step Forward in Union of Pictures and Music—Notables at First Performance of “Don Juan”

A NXW era in motion pictures was ushered in at the Warner Theatre, August 3-4, when the long-awaited Vitaphone was revealed to press and public. The process, which combines picture and music and picture and sound, created a sensation. It was universally acclaimed as a long forward step and likely, eventually, to revolutionize several things in the industry, presentation among them.

The press performance, held on August 3, attracted a remarkable first night audience whose attitude, prior to the first Vitaphone number, was plainly that of being “from Missouri.” They were thrilled, beyond all question of doubt, and, at interval, everybody was telling everybody else how wonderful it was.

In the audience were exponents of the industry, leaders in various walks of life in New York, representatives of all the newspapers, magazines and press services; and various kinds of celebrities.

On the following night the first public performance was given to a capacity house, which has been the rule since Vitaphone and “Don Juan” are now deeply “in” at the Warner Theatre for a long run.

The Vitaphone numbers, ranging over a variety of vocal, orchestral and other selections, formed a picture of the coming of “Don Juan,” with Kaufman’s production. An array of talent was revealed. The music was for “Don Juan” created by the New York Philharmonic orchestra, with Henry Hadley conducting, but there was an orchestra in the pit. Instead, the music came out of the screen.

This program opened with an address by Will H. Hays, managing director of Warner Bros., Western Electric and the Bell Telephone Laboratories, on their achievements. Mr. Hays was chosen to introduce the Vitaphone performance as perfect; the music provided naturally, and without commercialism. At the conclusion of the speech, the audience burst into a chorus of applause.

**Orchestra on the Screen**

The next step in realizing the marvel was to show an orchestra playing on the screen—the New York Philharmonic—into whose hands was placed the control of every aspect of the Vitaphone performance. The orchestra, from the first notes, played with precision and rhythm. The music was piped from the Vitaphone records through the Vitaphone speakers and re-created on the screen—its beauty equaled in movement, melody and harmony.

Frank B. Sanger, president of the Vitaphone Corporation, has been working with the inventor, Lee De Forest, for over ten years on the invention of the Vitaphone system. The first Vitaphone performance was given on August 3-4 at the Warner Theatre, New York City.
Many Notables at Opening of Vitaphone

This concert aroused great interest because it was a totally new kind of presentation idea for the picture house.

Marvin Talley, one of the foremost operatic stars, was then presented, she sang "Love's Theme" from "Rigoletto," and the audience roared at the Metropolitan Opera House. The audience observed that Miss Talley's notes did not register with precision, but the majority of the spectators adapted this up to the "live" method of acting rather than to the Vitaphone process.

The next number, variation from Beethoven's "Kreutzer Sonata," by Harold Bauer at the piano and Elise Zimbler playing the violin, was a complete success. Hardly waiting for the projector, applause, the crowd shifted to Grazia Mattielli, of the Metropolitan, who gave "Verdi in Giardino," from "Pagliacci," accompanied by the New York Philharmonic Orchestra. Here was a great personality who filled the screen with his presence and the house with his voice. The audience was completely captivated, first broke into applause and then shouted "Bravo," having recently learned that Mattielli was not there at all—she never.

Again, it was only a picture of a man who appeared to sing from the screen, became phonograph record, synchronized with projection machine, and supplied by radio, made him do so.

By way of showing what versatility the Vitaphone could bring the theatre, Anna Violette presented in a Spanish atmosphere from the Metropolitan Opera House shown and the
caliente, dancers. The accompaniment was played by the Vitaphone Symphony Orchestra, Herbert Hoyer, conducting. It was considerably applause.

Somewhat in the same mood, a Russian presentation, "An Evening on the Don," was given. It was interesting in showing what could be done, via the Vitaphone, in creating prologues, or incidental presentation numbers for the picture house.

Finally, the feature picture, "Don Juan," was reached, the music score being played throughout the Vitaphone by the New York Philharmonic. This was a real test of the invention and probably its biggest significance for the picture theatre. Here was one of the world's great orchestras playing for a motion picture without being visible to the audience. It was evident that the same performance, by means of the Vitaphone, could be given anywhere. And many of those present at the premiere bore saw the beginning of a new era of picture theatre music which would give the whole industry a big push forward.

"Don Juan" receives special mention elsewhere in this issue. The general critical opinion is that the picture is a fine beneficent attraction.

Among those present at the double premiere were:


Author Levy, John H. Welser, E. V. Colwell, John T. Donaldson, Arthur Cahn, William Norman, Charles Y. Beck, Edward Platt, Daniel G. Whalen, Newb-
VITAPHONE SPEECH BY WILL H. HAYS

Recorded Address by M.P.P.A.D.A. Head Which Opened Warner Program

The first feature of the world premiere of the Vitaphone at Warriner’s Theatre, New York City, was a synchronized motion picture and sound record of an address by Will H. Hays. As the performance opened, there flashed on the screen the picture of Mr. Hays, which was enthusiastically greeted. Then he began speaking, his voice filling the house as naturally and easily as though he had been present on the stage in person. His address was as follows:

"My friends: No story ever written for the screen is as dramatic as the story of the screen itself. Tonight we write another chapter in that story.

"For, indeed, have we advanced from that few seconds of shadow of a serpentine dancer thirty years ago when the motion picture was born—to this public demonstration of the Vitaphone, synchronizing the reproduction of music and speech with the motion picture action.

"The future of motion pictures is as far flung as all the tomorrows, rendering greater and still greater service as the chief ammenity of all the majority of all the people and the sole ammenity of millions and millions, exercising an immeasurable influence as a living, breathing thing on the ideas and ideals, the customs and costumes, the hopes and ambitions of countless men, women and children.

"In the presentation of these pictures, music plays an invaluable part. The motion picture is a most potent factor in the development of a national appreciation of good music. That service will now be extended as the Vitaphone shall carry symphony orchestrations to the tower halls of the hamlets.

"It has been said that the art of the vocalist and instrumentalist is ephemeral, that he is born only for the moment. Now, neither the artist nor his art will ever wholly die. Long experimentation and research by the Western Electric Company and the Bell Telephone Laboratories, supplemented by the efforts of Warner Brothers and Walter J. Rich, have made this great new instrument possible, and to them and to all who have contributed to this achievement I offer my congratulations and best wishes.

"To the Warner Brothers, to whom is due credit for this, the beginning of a new era in music and motion pictures, I offer my felicitations and sincerest appreciation.

"It is an occasion with which the public and the motion picture industry are equally gratified.

"It is another great service—and Service is the supreme commitment of life."

Critics Enthusiastic Over Vitaphone


Critics’ Opinions

The first feature of the world premiere of the Vitaphone at Warriner’s Theatre, New York City, was a synchronized motion picture and sound record of an address by Will H. Hays. As the performance opened, there flashed on the screen the picture of Mr. Hays, which was enthusiastically greeted. Then he began speaking, his voice filling the house as naturally and easily as though he had been present on the stage in person. His address was as follows:

"My friends: No story ever written for the screen is as dramatic as the story of the screen itself. Tonight we write another chapter in that story.

"For, indeed, have we advanced from that few seconds of shadow of a serpentine dancer thirty years ago when the motion picture was born—to this public demonstration of the Vitaphone, synchronizing the reproduction of music and speech with the motion picture action.

"The future of motion pictures is as far flung as all the tomorrows, rendering greater and still greater service as the chief ammenity of all the majority of all the people and the sole ammenity of millions and millions, exercising an immeasurable influence as a living, breathing thing on the ideas and ideals, the customs and costumes, the hopes and ambitions of countless men, women and children.

"In the presentation of these pictures, music plays an invaluable part. The motion picture is a most potent factor in the development of a national appreciation of good music. That service will now be extended as the Vitaphone shall carry symphony orchestrations to the tower halls of the hamlets.

"It has been said that the art of the vocalist and instrumentalist is ephemeral, that he is born only for the moment. Now, neither the artist nor his art will ever wholly die. Long experimentation and research by the Western Electric Company and the Bell Telephone Laboratories, supplemented by the efforts of Warner Brothers and Walter J. Rich, have made this great new instrument possible, and to them and to all who have contributed to this achievement I offer my congratulations and best wishes.

"To the Warner Brothers, to whom is due credit for this, the beginning of a new era in music and motion pictures, I offer my felicitations and sincerest appreciation.

"It is an occasion with which the public and the motion picture industry are equally gratified.

"It is another great service—and Service is the supreme commitment of life."

Critics Enthusiastic Over Vitaphone


Critics’ Opinions

There was a remarkable display of excitement on the part of the New York press following the introduction of the Vitaphone at Warriner’s Theatre, New York.
The Story of Vitaphone Told in Pictures

Technical highlights of the Vitaphone, introduced at Warner's New York Theatre in connection with "Don Juan," shown in picture form. In the upper left-hand corner is shown the arrangement of the recording apparatus in the motion picture studio; as indicated, the microphones are suspended to enable the performers, permitting free movement on their part. In the upper right is the recording device which later the wax master record; the box which contains the record is operated by the electrical impulses from the microphones, suitably amplified. Below these, on the left and centre, are two views of the sound-proof camera booth necessary to prevent the clicking of the camera from reaching the sensitive part of the microphone, and so going on the record. At the right is the Vitaphone equipment in the booth; in the foreground is the turntable with the record, and to the left of it is the motor which operates both projector and reproducer, insuring absolute synchrony; in the lower left-hand corner of the picture is the amplifying equipment which steps the current up to operate the loud-speaker horns. At the bottom are diagrammatic sketches of the hook-up in the studio and theatre, respectively, which are self-explanatory.
MY OPINION OF THE VITAPHONE

By Dr. Lee DeForest

OR some time I have been fairly familiar with the methods used in recording and reproducing the phonograph records used with the Vitaphone and in the methods of synchronizing both to the camera and projection machine in the theater. I have witnessed several public exhibitions and can say without hesitation that not the whole they have been brought to a point of perfection which has only been approached by "the last word" which has ever been reached in the phonograph art. The effects which have been obtained in recording a large orchestra are truly magnificent. The Vitaphone represents the culmination of a long series of endeavors on the part of many to synchronize the phonograph with motion picture machines, dating back as far as the earliest work of Edison in this direction. Every step of the process has been taken with much care by the Western Electric experts in a masterly manner.

To say that the audiences who attended Vitaphone premiere performances at Warner Theatre were thrilled and electrified would be but true repetition.

I have been spending some time on the problem of recording sound photographically upon motion picture film and reproducing same in connection with the motion picture. In solving this problem we did not have the background of intensive development of the phonograph art to aid us. The difficulties were different and the problem was a different and novel nature. We have, however, gone far enough to prove that the Phonofilm method is capable of every perfection which has been achieved in the latest development of the phonograph art. I can go further and state that the best Phonofilm productions have revealed a nearer approach to complete naturalness in vocal reproduction, especially as regards the reproduction of voices and voices, than the best of the phonograph reproduction. I do not think this statement should cause surprise among scientists who have given the matter of the principles involved in these two methods—phonograph and Phonofilm—careful consideration.

In the past the Phonofilm method operates almost entirely through instantaneous matter. The mechanical motions involved in recording and reproducing are limited to the diaphragm of the recording microphone, and to the mechanism of the loud-speaker reproducer. The rest of the process is entirely electronic, light, or chemical. It seems reasonable to expect that a nearer approach to absolute perfection will be obtained along these lines than when working with mechanical devices for wax cutting, sputtering, stamping, and needle tracking. And I repeat that the best results Phonofilm have thus far revealed demonstrate that this above conclusion is soundly based on facts.

From a manipulative standpoint there can be little question that the Phonofilm method lends itself much more easily to the requirements of the motion picture art than does the phonograph. In the first place synchronization is inevitable and the film apparatus both for recording and for projection is the simplest, and inherently simplest. The motion picture limitations of the Phonofilm are not as clear as the simple. With Phonofilm we can cut and run long-shots to close-ups, eliminate undesirable portions of a picture or insert or delete the nearest approach to perfecting of recording and reproducing voice and vocal reproduction, especially as regards the reproduction of voices and voices, than the best of the phonograph reproduction. I do not think this statement should cause surprise among scientists who have given the matter of the principles involved in these two methods—phonograph and Phonofilm—careful consideration.

In the past the Phonofil}
The Technical Details of Vitaphone

In addition, the instrumentation of the artiste
made the entire scene completely
more sophisticated.

Later, pictures, in which the sound
was put up to it, would be by the use of
effects of a more general, and gave an im-
pression of absolute engineering.

Experiment has shown that the effect
of the sound and other elements was
very strong in the development of the
artistic. It is proper control of the artistic
pictures of the recording room, it has
been possible to record the so-called
"unmembered" music. When this
result has been accomplished, the
right tone is put in, and the picture is
recorded with the necessary light and
balance of the actors in which the noise
recorded is to be heard.

The effect of large or small" and
other types of music, the reverberations in the
building and window component of the
aerated and artistic effect.

Amplification Simple

With the flexibility introduced by the
use of electrical apparatus, including
amplifiers, the control of balance can be
refined by simple manipulation of the
appropriate buttons and in so many
ways to satisfy the requirements of the
artistes whose work is being recorded.

The simple and complex way to secure
the recording of the monaural recorders
is to drive the recording machine and
tape from opposite ends of the same
motor shaft. As both would have to be
stopped, both would be out of phase, but
since the current must be free to be swung
to change the field of view, the
motor must be driven by an electric
gearing device which holds the speed
desired not only after they are up to running speed
but during the starting period.

These motors are of the series
connection type, the other type
being a single antibiotic type by
changing the sympathonatious
points on such transformer
and with the transformer
the two windings

At this point, with the line and record
matrix each at step with the other, comes
the reproduction of the performance as it
appears to the audience.

In reproduction there is no necessity for
the use of the sound waves, and
the picture projection physically, again, therefore,
the required device to be used in the
sound reproduction system to
meet these requirements and was
the sound device correctly
adapted to the circumstantial
machine, with a given marker indicating the starting point. In

563

Motion Picture News
“Don Juan” Roadshows to Tour Nation

York, Pa., Passes Sunday Amusement Ordinance

O N August 3rd, the City Council of York, Pa., passed the ordinance authorizing commercialized amusement systems on Sundays. The measure, brought by the Board of Trade Federation, was passed in the face of opposition from church groups of the city. The only vote cast against the measure in the council was that of Mayor E. S. Nixson, who has opposed the appeal of the "motion picture" to the city. The mayor has taken the stand that the council was wrong. The bill has been signed and will not be returned by the mayor. The decision will be announced shortly, and it will be definitively small compared with the amount of an issue. The equipment will be leased but not sold, and the lease is not to run more than one year.

The council of York, Pa., has also passed a resolution calling for the construction of a new auditorium in the city. The auditorium will be built with the aim of providing a new home for the motion picture. The plan is to build a new auditorium with a seating capacity of 2,000 people.

The "Don Juan" roadshow is being organized by the Motion Picture News and will tour the nation. The roadshow will start in York, Pa., and will travel to other cities, including New York, Chicago, and Los Angeles. The roadshow will be equipped with the latest projection equipment and will offer a variety of programs, including feature films, shorts, and live music.

Don Juan" roadshow will be a major event in the motion picture industry, and will provide a new opportunity for exhibitors to attract new audiences.

The council of York, Pa., has also passed a resolution calling for the construction of a new auditorium in the city. The auditorium will be built with the aim of providing a new home for the motion picture. The plan is to build a new auditorium with a seating capacity of 2,000 people.

The council of York, Pa., has also passed a resolution calling for the construction of a new auditorium in the city. The auditorium will be built with the aim of providing a new home for the motion picture. The plan is to build a new auditorium with a seating capacity of 2,000 people.
FOLLOW THE CROWDS TO THE
WELL VENTILATED SHOW HOUSES

It's the ‘AFTER EFFECTS’
that Count!

Mr. Theater Owner, how do the patrons come out of your show? Are they drowsy, coughing, feeling hot and ugly and carrying away a headache to remember your theater as a disagreeable place to be in?

Improper or inadequate ventilating and air conditioning equipment can cause you more dissatisfaction and loss of business than all the poor shows in the world. If your equipment is not functioning properly or if it is not of the right type to keep your house fresh and cool, your customers know it and they tell you in terms of decreased patronage. And decreased patronage costs you money.

American Blower Equipment for theaters embodies over forty successful years' experience in the manufacture of ventilating and air conditioning equipment. It is built by men who are pioneers in this field. It is quiet in operation, trouble free, occupies very little space, and is the most economical to buy and operate.

The attached coupon will bring you without any obligation on your part, interesting data and detailed facts and figures on every type of air conditioning and ventilating equipment for theaters. Mail the coupon today.

American Blower

American Blower Company, Detroit, Mich.

Please send me all the facts on ventilation and air conditioning for theaters.

Name:

Street and No.:

City and State:
Motion Picture News, December 25, 1926, p. 17
14,673 Theatres in U. S.,
NEWS’ Survey Shows
Careful Count Made Over Period of Two Years and Kept
Up-to-date Weekly Includes Actual Picture Houses

THERE are, at this writing, in the United States 14,673 picture theatres open once a week or more. Seven thousand one hundred and seventy-eight theatres are in cities and towns of over 5,000 population; and in towns under 5,000 population there are 7,495.

These figures are the final result of a painstaking count by MOTION PICTURE NEWS instituted over two years ago and kept up to date each week. The information has been secured direct from the towns and cities, in many cases from several agencies and checked back and forth.

We guarantee the list as authoritative and correct. It will disagree with other lists, but it is to be noted that we have excluded all those legitimate theatres, non-theatrical institutions, etc., in which a picture appears only at intervals and which cannot be considered picture theatres in the real sense of that term.

The statistics compiled by THE NEWS also include the following:

### THEATRE ANALYSIS OF THE UNITED STATES

<table>
<thead>
<tr>
<th>State</th>
<th>In Towns Over 5,000</th>
<th>In Towns Under 5,000</th>
<th>Total in State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maine</td>
<td>193</td>
<td>83</td>
<td>276</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>39</td>
<td>17</td>
<td>56</td>
</tr>
<tr>
<td>Vermont</td>
<td>18</td>
<td>76</td>
<td>96</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>293</td>
<td>156</td>
<td>449</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>37</td>
<td>22</td>
<td>59</td>
</tr>
<tr>
<td>Connecticut</td>
<td>127</td>
<td>49</td>
<td>176</td>
</tr>
<tr>
<td>New York</td>
<td>389</td>
<td>562</td>
<td>1,191</td>
</tr>
<tr>
<td>New Jersey</td>
<td>219</td>
<td>119</td>
<td>349</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>728</td>
<td>304</td>
<td>1,032</td>
</tr>
<tr>
<td>Delaware</td>
<td>40</td>
<td>25</td>
<td>65</td>
</tr>
<tr>
<td>Maryland</td>
<td>52</td>
<td>46</td>
<td>98</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>58</td>
<td>58</td>
<td>116</td>
</tr>
<tr>
<td>Virginia</td>
<td>155</td>
<td>162</td>
<td>317</td>
</tr>
<tr>
<td>West Virginia</td>
<td>62</td>
<td>131</td>
<td>193</td>
</tr>
<tr>
<td>North Carolina</td>
<td>96</td>
<td>143</td>
<td>241</td>
</tr>
<tr>
<td>South Carolina</td>
<td>50</td>
<td>71</td>
<td>121</td>
</tr>
<tr>
<td>Georgia</td>
<td>106</td>
<td>106</td>
<td>212</td>
</tr>
<tr>
<td>Florida</td>
<td>72</td>
<td>103</td>
<td>175</td>
</tr>
<tr>
<td>Ohio</td>
<td>553</td>
<td>263</td>
<td>816</td>
</tr>
<tr>
<td>Indiana</td>
<td>264</td>
<td>266</td>
<td>530</td>
</tr>
<tr>
<td>Illinois</td>
<td>574</td>
<td>434</td>
<td>1,008</td>
</tr>
<tr>
<td>Michigan</td>
<td>241</td>
<td>228</td>
<td>469</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>179</td>
<td>293</td>
<td>472</td>
</tr>
<tr>
<td>Kentucky</td>
<td>88</td>
<td>144</td>
<td>232</td>
</tr>
<tr>
<td>Tennessee</td>
<td>76</td>
<td>97</td>
<td>173</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>14,673</strong></td>
</tr>
</tbody>
</table>

Analysis by states showing classifications of theatres in relation to population.
Analysis by key cities showing types of theatres and seating capacity.
Average seating capacity by groups as related to population.
Complete analysis of circuits by states.
Number of theatres playing vaudeville.
Number of play dates by population groups.
Occupational analysis of exhibitors, showing those who give full time to theatres and those who give only part time.

This theatre survey is the only service of the kind ever instituted by a motion picture trade paper—in its accuracy and completeness. We did not set out to prove any pet theories of our own but to get at the facts. Here's the list by states:
Motion Picture News, May 22, 1926, p. 2449
Carthay Opens at Hollywood
Fred Miller Invades Coast's First Run Field with Unique Theatre

One of the most brilliant affairs in West Coast theatre circles took place recently May 18, when Fred Miller invaded the first-run field of Hollywood with the premiere of his Carthay Circle Theatre.

Adhering to his usual policy of doing things on a big scale, Mr. Miller, with the assistance of Jack Longlow, arranged a special and elaborate prologue, “Voglia,” to precede the showing of Cecil De Mille's “Volga Boatman”; and although the policy of the new house will be two-a-day with $1.50 top, the Carthay was packed on its opening night with the elite of the district at $2.50 top.

The Carthay Circle is probably one of the most handsomely appointed theatres on the Pacific Coast; and a brief description of a few of the features are mentioned as an example of the care taken to assure the comfort of its fashionable patrons.

“Each seat,” said Mr. Miller, “cost $25, and they are of surprising richness and comfort, with a covering of soft velvet.

“In the Carthay Circle, our architect, with the assistance of my manager, Spenser Lay, has been in charge from pit to dome. They are experts and there is nothing that does not belong, either from a period or artistic standpoint.

“One of the decorative in the lounge room was made especially after a quaint design of one our architect saw in a chateau in France. It cost $5,000. Two others will reach $7,500.

“Three long windows on the mezzanine floor are hung with gold brocade, for which we paid $25 a yard.

“Frank Tumey Johnson, whose wonderful pictures of animals of the West have made him famous, was brought here especially to paint the huge panel murals representing California scenes of ’89.

“A mammoth Wurlitzer organ has been installed and one of the best known organists in the country has been chosen to operate the instrument.

“A corps of experts handle the more than 3,000 color combinations that are another feature of this theatre.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“Under lease to Fred Miller for a number of years, the Carthay Circle is the outcome of a dream of one, J. Harvey McCardle, who built the house with the idea of paying a lasting tribute to the pioneers of California.

“The Carthay Circle has a seating capacity of 1,800 and Mr. Miller, is to be congratulated on having what is said to be one of the most unique theatres in the entire country.

Southern Amusement Leases Danville, Va. House
A. C. Conover, one of the property owners within the fire gutted section of Main Street, Danville, Va., has announced that he will rebuild the burned Bijou Theatre. It will be twice the size of the former and will have a seating capacity for 900 persons. An architect is now drawing sketches and the contract will be let at the first opportunity. J. C. Heeter has announced that the Southern Amusement Company will take a ten-year lease on the playhouse.

Plan Theatre at Champaign, III.
Talk is current in Champaign, Ill., of the erection of a new theatre for moving pictures, to be built near the campus of the University of Illinois. Local theatres draw upon the students continually, and it is believed that a metropolitan playhouse near the student center would be a profitable venture. Prominent business men, it is said, have been considering the project for some time.
Motion Picture News, June 12, 1926, p. 2796

Supplementary Material
General Information
A DICTIONARY

Of studio people. Compiled by Buster Keaton.

PRODUCER—Man who signs the checks which sometimes come back. Likes Will Hays and would do anything to please him.

STAR—Person who rents house and furniture to have still pictures of himself made for fan magazines. Is paying on three autos. Person whom studio gateman fails to recognize because of super-make-up. Has police dog for photographic purposes.

DIRECTOR—Formerly wore puttees; now wears knickerbockers. Has name on back of his chair on set. Is modest person, but is inclined to pick flaws in "The Birth of a Nation," "Humoresque," "The Miracle Man," and other box office successes.

ASSISTANT DIRECTOR—Gentleman who agrees with director so long as he is on payroll.

SECOND ASSISTANT DIRECTOR—Yes man to first assistant director.

SCENARIO WRITER—One who can improve on the works of Shakespeare, Milton, Anatole France and Charles Dickens.

TITLE WRITERS—Coterie of males and females who are responsible for such titles as "Dawn," "That Night" and "Then Love Came."

PRODUCTION MANAGER—The man who lays out a four-week working schedule for a picture that takes 16 weeks to make. Efficiency expert who cuts down expenses by firing property man and raising star’s salary.

CAMERAMAN—Gentleman who blames bad photography on electrician.

ELECTRICIAN—Man who takes blame from cameraman so he can hold job.

PROPERTY MAN—Disappointed director. Man who thinks he can do better than director if only given chance.

FILM CUTTER—Person who admits he "saved the picture" after director and star failed miserably.

GAG MAN—Well-paid loafer with mentality two degrees higher than scenario writer. Suggests titles and situations for comedians that are never accepted.

STAR’S MANAGER—Gentleman who has no visible means of support.

PUBLICITY MAN—Impossible person who writes reams of copy for newspapers, most of which is not printed. Member of Wampas, with no other bad habits. Is addicted to showing box clipping that appeared in metropolitan newspaper with circulation of 150. Admits he’s good, but can’t prove it. Failure as a newspaper man.

ART DIRECTOR—Former sign painter or correspondence school graduate in art who is self-admittedly better than Michael Murillo, Van Dyke, Sargent and Whistler. Incidentally gets ten thousand times the money that Michael Angelo pulled down.

TECHNICAL DIRECTOR—Formerly known as boss carpenter. Has beautiful title, but doesn’t get much money or credit.

STUDIO VISITORS—Those persons who are blamed by director when picture is behind schedule.
Exhibitors Herald, September 18, 1926, p. 59
Appendix 18 – 1926

The Bradstreet of Filmdom

The Recognized Authority

OL. XXXV No. 58

Thursday, March 11, 1926.

Price 5 Cents

“DANNY”

January 9, 1878 “DANNY” March 10, 1926

“DANNY” Passes On

Editor and Publisher of The Film Daily Dies—Industry’s Leaders Pay Tributes

Joseph Dannenberg, familiarly and affectionately known throughout the industry here and abroad as “Danny,” because of his long association with The Film Daily, its editor and publisher, died at the Post Graduate Hospital, New York, at 10:45 a.m., yesterday.

The end came after four days of illness, beginning Saturday morning. That might be unmentioned in operation for appendicitis. His condition failed to respond to treatment and on Tuesday, his attending physicians, Drs. John F. Eichmann and William H. Maddran operated a second time.

Complications had set in which gave the case a decidedly serious aspect. This second operation likewise failed to bring the anticipated relief and from that time on “Danny” grew steadily worse. There was a slight relief about 2 o’clock Wednesday morning, but it proved only momentary. The fatal ailment is described as appendicitis with paralysis of the intestines.

Funeral services will be held at four o’clock this afternoon at the Universal Chapel, Lexington Ave. and 57th St. Interment will be made tomorrow afternoon at the Hebrew Friendship Cemetery, Baltimore, Md.

“Danny” is survived by his widow, Mrs. Pearl Dannenberg and his two sisters, Mrs. Edna Snuffer and Miss Addie Dannenberg, both of Baltimore.

Expanding

Mountford Steele, manager of foreign offices for United Artists, has left for a four months’ tour of the Orient for the purpose of opening new branches in that territory. New offices will be opened in China, India, the Straits Settlements and the Philippine Islands.

E. A. Eichmann, assistant to Hiram Aultman, left for the Middle West.

“Danny’s” Career

“Danny” was born in Baltimore January 9, 1876, the son of Philip H. and Lina Dannenberg. He was apparently trained in the press from his beginnings, for in his college days and when only a boy of fifteen, he undertook his first newspaper work for the old Baltimore Telegram, published singularly enough by James Young’s father.

This was in 1893. In 1895 he took over the Baltimore Observer, at the magnificent salary of $3 per week. There was “nights’ work,” police barber, and whatever

Services at 4 P.M.

Funeral services for “Danny” will be held this afternoon at four o’clock at the Universal Chapel, Lexington Ave. and 57th St.

The services will be conducted by Dr. Knaas.
The Film Daily, March 11, 1926, p. 1
Appendix 18 – 1926

"A Great Loss"—Hays

Mr. Dannenberg was a leader in trade journalism in America. His work for motion pictures was always constructive, always progressive, always honest. Every man was his friend and he was a friend of all men. His death is a great loss to every one of us.

WILL H. HAYS

Self-Supporting

Washington—Only 35 of the 94 picture theaters operated by the War Department showed a profit last year, according to a report made public, but the surplus from these theaters was sufficient to support the houses at the smaller posts.

Something over $800,000 in taxes was levied at these theaters, the report states, during 1925. The service is now being self-supporting and needs no Government funds.

Webb Back with Warners

Hollywood—It is understood that C. Howard Webb will not direct Norma Talmadge's next picture as first planned but will resume direction for Warners. Norman's next may be a story of the life of Goby Desvres, French actress.

Worner Richmond Arrives on Coast

Hollywood—Warner Richmond has arrived from New York. He has signed to appear in Pela Agre's "Good and Naughty," to be directed by Mal St. Clair.

Lawson in Search of Locations

Jack Lawson, location scout for Universal, left last Sunday for Universal from up-state where he has been on location for "Uncle Tom's Cabin." He left two hours ago and will spend a week there making a film script.

Leave for the Coast


Save in Oakland

Oakland, Calif.—The Opera house, occupied by the Sans Amusement Co., will be completely remodeled. The present theater will also be built in a $50,000 theater here.

$80,000,000 Chicago House Under Way

Chicago—Work has begun on the new theater building to be erected by Marks Bros., Theaters, Inc. at West Madison and Crawford. The building will seat 3,000.

Dorothy Gibbs Back

Dorothy Gibbs is back in New York after a week in Los Angeles. She shot "Red Kent" on location in England, March 20.

"Danny's" Career

Continued from Page 1

also he city editor deemed he should be. When the World ceased publish, "Danny" joined the Baltimore Sun where he continued until 1918. At that time he went to New York to take charge of the Sun's news bureau. However, many years with the Sun in Baltimore were interspersed with a number of notable assignments, many dealing with Maryland and tobacco politics.

When "Danny" came to New York, it was to remain as New York chief for about eighteen months. In the last days of 1926, he left the New York bureau to assist the sporting editor. The "Danny"s" are just launching "Women's War" there. "Danny" remained for seven years as advertising manager and general editorial counsel. In the period, "Women's War" made a page daily newspaper to present proportions and prestige to the official American female war effort. Much of that success may be attributed to "Danny."
Industry Pays Tribute to "Danny"

United Artists Corporation
729 Seventh Avenue
New York

WHEREAS - The Board of Directors of United Artists Corporation - Mary Pickford, Charles Chaplin, Douglas Fairbanks and D.W. Griffith; Joseph M. Schenck, Chairman of the Board, and Hiram Abrams, President, learn with deepest regrets of the sudden and untimely demise of Joseph Dannenberg, editor and publisher of The Film Daily, therefore

BE IT RESOLVED - That the Board of Directors of United Artists Corporation and its members collectively and individually extend their sincerest and heartfelt sympathy to the stricken widow and grieving relatives: express their profound regret at the loss of the motion picture industry of the deceased as a man personally and as an influence that ever sought to point the way toward progress, harmony and advancement: a man and an influence that never faltered but always led in thought and in movement for greater achievement in all the manifold phases of photoplay production and presentation: a man and an influence which may never be replaced.

The nationally death of Joseph Dannenberg was a great shock indeed. "Danny" had risen rapidly in the ranks of trade paper publishers and the industry will ever remember his unique style.

We extend to Joseph Dannenberg's survivors and many friends our deepest sympathy in this hour of their bereavement. - Joseph, M. Seider, Business Mgr. M.P.T.O.A.

One of the true immortals of the motion picture industry has passed on. "Danny" was always a powerful factor for fair play on the screen and his loss will be felt by all; -Sidney R. Beat, General Mgr. Famous Players-Lasky.

We are incomparably shocked. We shall miss "Danny" for the qualities we know he possessed. A real loss. - E. H. Cochran, Vice-President, Universal Pictures Corp.

I cannot tell you how unutterably shocked I was by the news as film booking officers of America to learn of Mr. Dannenberg's untimely passing away. To us he represented one of the truly vital forces of this industry and we know that his going is a loss to the industry we very ill afford. - Major H. C. Thomas, Managing Director, F. B. O.

Please accept the sympathy of my family, myself and the entire Pickford-Stein and Ruben organization. I cannot realize "Danny" has passed on. -M. L. Pickford.

I have enjoyed "Danny's" acquaintance and friendship for a great many years, and always found him ready and willing to assist me in connection with any of my organization activities identified with the motion picture industry. In his sudden demise I feel that I, too, have suffered the loss of a good friend and advisor. -Frederick H. Elliot, Gen. Mgr. Independent M. P. Assn.

The request is extended and one of the princes of our industry gone. As much as Joe Dannenberg has been a tower in the past, just as much will he be missed in the years to come. -George W. Weeks, General Sales Mgr. Famous Players-Lasky.

I am shocked beyond words at "Danny's" death. -Colin W. Brown, Vice-President, F. B. O.

A Leader Gone
In the death of Mr. Dannenberg the motion picture industry has lost one of its foremost characters—a man who has held the screen in reverence, and who has fought persistently for its recognition in the world of art. Every member of the motion picture industry shares alike the grief which his death has caused. His death has stunned us. His is a difficult gap to fill.

ADOLPH ZUKOR

that I grieve for him as I would for a member of my own family - Dr. A. H. Giannini, East River Nat'l Bank.

Close friendship with "Danny" made it difficult for me to put into words the thoughts that come to mind at a moment like this. "Danny" and I entered the motion picture industry about the same time. I am proud to tell that I considered him a friend ever since that time. We sat our eyes on each other in the industry, we talked and argued friendly over its

residuals. I don't think anyone understood the industry's problems better than he did—and I am proud to acknowledge his friendship, aid and helpful advice. He will be missed in the industry and—well, the world does not say all—and I will miss him.- Oscar Price, President, Associated Exhibitors, Inc.

Words fail us to express our regret. "Danny" was the best fellow that ever lived and will be missed by us all—Warner Brothers.
"Danny," Editor of Film Daily, Dead

Joseph Dannenberg Passes Away At Hospital In New York Following Operation—His Death Shock To Industry.

Joseph Dannenberg, affectionately known throughout the picture industry as "Danny," in the Film Daily, of which he was assistant editor and business manager, died yesterday at 2:30 a.m. at Mt. Sinai Hospital, New York City. He was 56 years old. For many years he had been associated with the Picture Daily, and was a well known figure in the industry.

The cause of death was a heart attack. "Danny" had been in poor health for some time, and had been absent from the office for several weeks. His death came as a great shock to his many friends in the industry.

Dannenberg was a member of the Picture Daily staff for many years, and was well known for his business ability and his warm personality. He was a man of great integrity, and his absence will be deeply missed by all who knew him.

The Film Daily, March 20, 1926, p. 3

W.M. A. Johnston
Appendix 18 – 1926

“Mr. Houssenborg was a leader in trade journalism in America. His work for motion picture businesses was always constructive, always honest. Every man was his friend and he was a friend of all men. His death is a real loss to every one of us.”

WILL H. HAYN

“Mr. Houssenborg was always ready to help. His death is a real loss to the industry and his loss will be felt by all.”

SUSIE R. KEEL

“Bunny! Bunny, who has been so much a part of the motion picture business, who has been so much a part of the industry—his death is a sincere loss. I have known him many years. His death was a distinct shock to me. I cannot express in words the sorrow which his departure brought.”

JAMES L. LANE

“The death of Mr. Houssenborg is a distinct loss to the motion picture industry. His encouragement and advice will be missed. I am deeply distressed at his passing.”

MARVIN LOWE

“I am immeasurably saddened at the sudden loss of Joseph Houssenborg. He was one of the most esteemed men in the motion picture industry and his loss will be greatly missed.”

ERNEST A. MORA

“True friendship with Bunny makes it difficult to put into words the thoughts that come to mind at a moment like this. Bunny and I have been friends in the motion picture industry for many years. I am proud to feel that he considered me a friend ever since that time. We eat our meals together in the industry, we talked and argued friendship over its problems. I don’t think anyone understands the industry’s problems better than we do. And a man whose friends are contacts in the industry and whom the world doesn’t say it all—and I will miss him.”

DICK PEARCE

“The industry has suffered an irreparable loss in the death of Bunny.” During the eight years that he has been in the motion picture business, he has been the friend and the support of all with whom he came in contact. His indomitable human personality found expression through a forceful publication always kept foremost in the industry. His death is a great loss to all of us.”

RICHARD A. ROLOW

“I cannot tell you how much Bunny’s death will be felt by the personnel of the Film Booking Office of America. He was always friendly and always ready to help. I was always ready to help.”

HARRY H. C. THOMPSON

“The impact of Bunny’s death is a great shock. Bunny’s death will be felt by everyone in the industry. He was a great leader and will be missed by all.”

W. A. MCDONALD

The death of Mr. Houssenborg is a distinct loss to the motion picture industry. Everyone who knew him will miss him. His death will be deeply felt by all.”

“Bunny was the best fellow that ever lived and will be missed by everyone.”

WALTER BROWN

Equity Assets Will Go at Auction

Chancellor Woollcott, acting in the motion picture corporation of New York, has scheduled an auction of the assets of the Equity Picture Corporation of New York. The auction is scheduled for March 20 at 10 a.m. at the National Hotel in New York. The auction will be conducted by Le Cuzzi, an auctioneer of New York. The auction will include the assets of the Equity Picture Corporation and the assets of the Equity Film Corporation, which is merged into the Equity Picture Corporation.

The other assets will be sold at auction on March 20, 1926, in New York. The auction will be conducted by Le Cuzzi, an auctioneer of New York. The auction will include the assets of the Equity Film Corporation and the assets of the Equity Picture Corporation.

Fire Hazards Negligible in Cleveland

Mr. George Moffett, secretary of the Motion Picture Fund of Cleveland, has reported that the fire hazards in Cleveland are negligible. The fire hazards are negligible due to the fireproofing of the building and the use of fire extinguishers. The fire hazards are negligible due to the fireproofing of the building and the use of fire extinguishers.

Motion Picture News, March 20, 1926, pp. 1273-1274
Endnotes


