Advice to Lovers (1927)
Advice-to-the-Lovelorn Columnist (Bebe Daniels). Male Advice to the Lovers columnist. Editor.

Bebe is a vivacious society girl taking the place of an old male fossil who runs the Advice to the Lovers column on a newspaper.

The film was advertised as Bebe portraying “a dashing debutante editing the lovelorn column.” But the film was sold on its title alone and Paramount, who put it on its 1927 lineup, never made the film.
Not Coded because film was never made, just promoted.

**Are Brunettes Safe? (1927)**

Columnist Charley Chase (The Newspaper Columnist) is editor of a “Helping Hand” question and answer column on a Los Angeles newspaper.

Charley Chase had a long and illustrious career as a screen comedian, but he really hit his stride in the mid-to late 1920s. The two-reel shorts he made for the Hal Roach studio during this period are usually enjoyable at the very least, sometimes superb, and generally rank with the best comedy output of the era. This is when Chase perfected his style of character-driven, semi-realistic farce comedy, often based on themes of embarrassment and frustration. A prime example is *Are Brunettes Safe?* one of the seemingly effortless 18-minute gems he and the Roach crew crafted during this period. (It's also one of many with a quizzical title, one that poses an absurd rhetorical question that has little or nothing to do with the actual content of the film; you might say these titles count as a bonus gag.)

On this occasion Charley is a newspaper advice columnist. One day he gets a letter from an older lady who lives in a small town and hasn't seen her son in years, but hopes to be reunited with him. She includes a photo, and the son, Bud Martin by name, is the very image of Charley. Charley's boss encourages him to go to the lady's town and pose as her son, for a human interest story. What could possibly go wrong? Since this is a Charley Chase comedy we're talking about, plenty, and fast.

When Charley arrives at the train station in the town where the lady lives, he is disturbed to find that the townsfolk react with surprise and fear when they see him, and run away. All he knows about Martin, at this point, is that the man walks with a limp. There's some nice comic business as Charley struggles to limp correctly, and a great tracking shot as he hobbles down the street, while business owners react with horror, close their shops, pull in their goods, etc. As he passes a girls' school, a schoolmarm grabs the girls and yanks them inside. (We might start to suspect that Bud Martin isn't such a nice guy, or an ideal subject to impersonate, but our innocent hero seems oblivious.) Charley reaches Mrs. Martin's house at last and meets a
nice young lady in the garden. They flirt, and hit it off. When Charley greets the older lady she accepts him as her son, hugs him and says she knew he would come back some day—and fight the charges against him! Only now does our hero begin to feel queasy about his impersonation. Worse still, he learns that the young lady he just met is "his" sister, but she hasn't seen her brother in such a long time she didn't recognize him. They're both dismayed, of course.

Most of the rest of the film takes place at the village box social, which is something like an indoor carnival. Bud's family enters a pie in the bakery competition, plus there is live entertainment, dancing, a merry-go-round, etc. At the party Charley is promptly mistaken for Bud by one of Bud's old cronies, a low-life floozy (Polly Moran) who insists on pulling him onto the dance floor. Chase was a terrific dancer, and in many of his films a comic dance is the high point; this tussle with Moran is one of the best, as Charley struggles to dance despite his gimp leg. Soon afterward, just before he's called upon to sing, he accidentally swallows alum.

I need to pause for a quick sidebar about alum. I've never purchased it, or had it on hand in any household where I've lived, and yet, thanks to its constant use in the old cartoons and short comedies I grew up seeing on TV, I feel like this mystery substance (a "colorless astringent compound that is a hydrated double sulfate of aluminum and potassium, used in solution medicinally and in dyeing and tanning" according to the dictionary) which seems to make people pucker uncontrollably, is as familiar as an old friend, one who always makes me laugh. And if there were to be a trophy awarded for Best Use of Alum for Comic Purposes, this comedy would definitely be in the running for top honors.

Anyhow, Charley must sing after he's swallowed the stuff, and this results in a priceless routine as he struggles to get the words out while helplessly puckered. But the hoax cannot last, of course. Inevitably, the real Bud Martin arrives in town, and finds his way to the box social. The expected confusions ensue. Charley and Bud encounter each other briefly, in a nicely handled split-screen effect. All is revealed, and the mix-ups are straightened out just in time for the fade-out. Happily, Charley and Bud's sister are now free to canoodle, and no longer have to worry about breaking any taboos.

Are Brunettes Safe? is a terrific comedy. My only quibble is that, after that great dance sequence and the business with the alum, the last few minutes of the short feel a bit rushed. This is one occasion when it might have behooved Mr. Chase to go for a longer running time. But why quibble? Plot concerns are secondary. I'm just glad this short has survived, and can still be enjoyed today. Leave them laughing, after all.

wmorrow59, IMDb
"Are Brunettes Safe?"

Pathé—Two Reels

An exceptionally good Charles Chase comedy and that is saying a lot. It should go over well with any type of audience. Charlie, in connection with his duties as editor of a "Helping Hand" column on a newspaper, decided to impersonate a chap who is his double. He finds out the other fellow is a crook and of course there is a general mix-up all around. Lorraine Eason appears as the girl and Kate Bruce, a real old timer, as the crook's mother. There are some exceptionally good gags in this one, especially where Charlie tries to sing after taking alum by mistake. This scene is a riot. There are a number of genuine laughs, even the critics who saw it cold in the projection room were laughing out loud.

Motion Picture World, March 12, 1927, p. 120

Motion Picture News, February 11, 1927, p. 489

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (The Newspaper Columnist).
Ethnicity: White (The Newspaper Columnist).
Media Category: Newspaper
Job Title: Columnist (The Newspaper Columnist)
Description: Major: The Newspaper Columnist, Positive
Description: Minor: None
The Arizona Whirlwind (1927)
Editor of a local newspaper publishes the real story behind an attempt of a gang of crooked politicians to steal a valuable gold mine from the men who are the legitimate owners.

Bill's father is murdered by Hawley, one of Dykeman's henchmen, who steals a map proving Farley's claim to rich gold claims. Bill, who is engaged to Helen, Dykeman's daughter, routs the gang when they try to dispossess settlers and subsequently eludes a large posse. Later, when Hawley steals a gold shipment, Bill captures him and returns the gold to the Blue Ridge settlers; he is then accused of the robbery, but again he escapes. Disguised as a Spaniard, Bill meets Hawley and discovers him to be his father's murderer; a fight ensues, and Hawley recovers the map and kidnaps Helen in a stagecoach. Bill gives chase, overpowers the villain, and rescues Helen from the burning stagecoach. American Film Institute Catalog of Feature Films

The Arizona Whirlwind

Bill Cody Outdoes Himself Once More
(Reviewed by Paul Thompson)

Karl Crusada has provided Bill Cody with one of the most thrilling vehicles which he has had for a long time. With the co-operation of Director William J. Craft he has Bill doing all the hard-riding for which he is famous and also winning more hand-to-hand fights than have characterized his recent pictures. Bill is in love with the daughter of his father’s greatest enemy, who is responsible for the latter’s demise. To bring to justice this arch-criminal and still hold the affections of the girl is some task which only a scenarist confident of the ability of his star would dare ask of a player. That Bill gets away with it goes without saying.

The story concerns the attempt of a gang of crooked politicians to steal a valuable gold mine from the men who are the real and legitimate owners. To block them the local newspaper publishes the real story. The honest candidate for mayor is spirited away. Bill arrives in time to prevent the eviction of the real owners of the mine but only after a terrific struggle. Then, disguised as a Spaniard, he secures from the villain the paper which was stolen from his father when the latter was murdered. This is the one thing he has been seeking for throughout the picture. Of course it is not achieved until a fight, which suggests some of the John Barrymore or Douglas Fairbanks pictures, has been staged.

As a matter of fact it really is a smashing, gripping, melodramatic picture which unquestionably will go over with old and new admirers of Cody.


Theme: Melodrama of phy throughout.

Western hero who revenges himself upon his father’s enemy whose daughter he wins. EXPLOITATION ANGLES: Above and Cody’s growing reputation.

Production High-Lights: Excellent photography. DRAWING POWER: Should be excellent.

Length, 4,134 feet. Released March 27. Produced and distributed by Pathé.
"Arizona Whirlwind"
Bill Cody Is Starred in Exciting Western
Dealing With Fight Over a Valuable Mine

With a title that describes his role in the newest of the series of westerns in which he is being starred Pathe is offering Bill Cody in "Arizona Whirlwind." The story concerns a chap whose father is fighting a crooked ring to bring justice to real owners of a gold mine. The father is murdered at the beginning of the picture and the identity of the murderer depends on the son discovering the party who stole the map which would prove the real ownership. The hero is framed for a stage robbery but escapes and by disguising as a Spaniard finally gets the desired information and all comes out O.K.

"Arizona Whirlwind" moves along at a good pace with plenty of action and all of the familiar material of the usual offering of its class, including: rescues, holdups, fights, and plenty of fine horsemanship. Cody handles his role satisfactorily and Margaret Hampton is attractive as the girl. The subordinate players are effective. This picture is an average program western that should prove satisfactory with the regular run of western fans.

Moving Picture World, March 19, 1927, p. 214

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (Editor)
Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor)
Description: Major: None
Description: Minor: Editor, Positive
Journalist Jacques Bellegarde (Lucien Dalsace) of *Le Petit Parisien*.

In chapter one, we first meet reporter Bellegarde at the press room at police headquarters. “A young journalist had also made up his mind to bring light to the mystery – Jacques Bellegarde, reporter for *Petit Parisien*.” The police detective Menardier tells the journalists in the press room: “Nothing...nothing...I have nothing to tell you!” Bellegarde smiles and says, “You’re not very kind to the members of the press, Mr. Menardier....” He tells the press corp.: “Excuse me gentlemen, I’m only doing my job.” To which the smiling reporter answers, “And I will try to do mine!”

“The mysterious drama of the Louvre Museum stirred the public’s interest.” Bellegarde is curious what interest his readers. Loud speakers related the story in the public streets. A woman sees a ghost of the phantom who is haunting the museum and panics. The reporter and most of the people laugh at her comment. There are no ghosts.
Bellegarde makes his way back to the *Petit Parisien*. He is at work at his desk when his fiancé Simone Desroches (Elmire Vautier) calls him, disturbing his concentration. He asks her, “Still completely mad about that journalist?” He reluctantly meets her at a society event that he doesn’t care much for. Two of Simone’s confidantes say to each other; “She would like to marry him, but he doesn’t want to!”

Bellegarde’s housekeeper is the wife of a museum employee who is working with the police trying to capture the “ghost” or a burglary that is breaking into the Louvre. She is fascinated by Bellegarde’s story and is reading it when the reporter returns to his apartment: “Is this a single criminal of a new operation by the international gang who already has raided certain museums in Italy? We will let you know as soon as we can. In any case we can assure you that there is no Ghost of the Louvre, but a burglar who is also a murderer.”

Simone comes to visit him because she is worried that he is working on a dangerous story. “Look what I’ve just received,” she tells him. She hands him a note: “Miss, I know how much you care for Jacques Bellegarde, thus I advise you to keep him from dealing with the Louvre case. If not, he’s a dead man. Belphegor.” Bellegarde smiles after he reads the note. “I beg you, give up this investigation!” she tells him. When he ignores her, she says, “You don’t love me anymore!” She then adds, “I have the feeling you’re running a great risk!” Again, he laughs. “Why expose yourself to danger?” she asks him.
A noisy gossipy neighbor of Bellegarde’s housekeeper is delighted to show her a newspaper article: “Inspector Menardier seems more and more convinced that the bandit who got into the Louvre must have had accomplices working in the museum.” The neighbor implies the housekeeper’s husband might have been involved and the housekeeper chases her out of the apartment. Her husband comes home and she tells him, “Luckily we have friends in the press!” Her husband turns to her and says: “Jacques Bellegarde?” She says Bellegarde asked her if it would be possible to for you to help him get into the section for heathen gods tonight.” He shout, “No way! I don’t feel like getting sacked.”

Bellegarde goes to the museum to see if he can convince the employee to let him in. He meets a young girl who is drawing in the Louvre. When he leaves, the employee comes over to the young girl and the older man she is with and says: “The journalist who just talked with the young lady has been asking me for authorization to sneak into tonight the hall of the heathen gods.” The old man tells the employee, “Catch up with him and tell him it’s alright!”

Bellegarde is back at his office. He gets another note from Belphegor: “Second warning. If you continue to occupy yourself with this case, I won’t hesitate to have you join Sabarat (a man found murdered). Belphegor” Bellegarde shows up at the museum and tells the curator: “Ghost or crook, I fear no-one!”

What Bellegarde doesn’t know if that the police are also spending the night and when they find him, they arrest him. Inspector Menardier asks him, “Mr. Bellegarde…here, at this hour….You presence is suspicious. I’m sorry to have to arrest you!” Suddenly, the inspector shouts: “CHANTECOQ!”. The old man takes off his disguise and it is the famous detective Chantecoq. “Well Menardier, we missed our prey!” A shocked reporter cries out, “The king of detectives!”
Chapter two offers a quick summary: The journalist Jacques Bellegarde decides to solve the mystery despite the fears of his friend Simone Desroches. After receiving a second warning from Belphegor, the journalist decides to hide in the Louvre. But, surprised by the phantom, he would be killed, but for the intervention of a newcomer Chantecoq. The police intervene, but too late. The phantom vanishes.”. The reporter tells the police: “The phantom suddenly disappeared…after giving me a blow to the head.” Chantecoq says to Menardier: “I beg you Menardier, do not arrest this man because I too was hidden in the room of the heathen gods and saw everything that happened.” The reporter is not arrested and becomes Chantecoq’s friend and colleague. They agree to meet the following day, but Chantecoq receives a note from the reporter: “Dear Mr. Chantecoq, an unexpected obstacle has obliged me to ask for a change of appointment. Four this afternoon instead of this morning. With my kindest regards, Jacques Bellegarde.”

Bellegarde arrives and realizes that Chantecoq is really the old man he saw in the museum. He then shows Chantecoq the two warning notes he has received from Belphegor. “Belphegor is truly audacious,” the master detective says after looking over the notes. He asks to keep the letters and the reporter answers, “Yes if they’ll be of some use to you.” He introduces him to his daughter, the girl from the museum. Then he reveals to the reporter that he was the old man in the museum. Chantecoq looks at the notes from Belphegor and the note the reporter sent him, and notices that both signatures were written by the same person. But he says to himself, “And yet, I’m sure that Jacques Bellegarde can’t be Belphegor.”

Bellegarde then relates to Chantecoq and his daughter how he just escaped death at the hands of Belphegor the night before. “Last evening I was just finishing my work…” A man hit him and threw him in the back seat of a car. “Stunned, but not unconscious, I feigned death.” They threw his body into the water and he barely made to shore. “I rushed back to join you,” he concludes. Chantecoq asks the reporter, “Don’t you find certain similarities between your writing and that of Belphegor? That Belphegor, after having you thrown in the water by his accomplices, looks to blame you for his crimes.” The reporter: “That scoundrel!” Chantecoq grabs the reporter’s shoulders and tells him, “If you will follow my advice without debate, we’ll soon find out who this mysterious person is. Disappear!” The reporter: “Hide here, without anyone knowing?” Chantecoq: “It will allow me to lay a trap for Belphegor.”

Just then a box of chocolates arrives by messenger for the girl. She says it was sent by Bellegarde, adding “You spoil me.” The reporter promptly tells her: “But, Miss, it wasn’t me.” The father grabs his daughter’s hand and the three go to his lab to discover the chocolates are poisoned. This causes the reporter to say, “I’ll stay and obey you.”
Chapter three summary: “A phantom appears in the Louvre and a guard has been killed. The journalist Jacques Bellegarde wants to solve the mystery, but events transpire to point the guilt at him. The phantom imitates his writing and steals his letters to his ex-fiancée, Simone Desroches. The detective Chantecoq and his daughter, Colette, are convinced of Jacques’ innocence and protect him. Anticipating a new appearance of the phantom in the Louvre the police decide to spend a night in the museum. Chantecoq and the police reveal that “There was a hidden treasure which they stole whilst we were overcome with sleeping gas.” One hour later in the abandoned apartment of Jacques Bellegarde, one of Belphegor’s henchmen plants evidence implicating the journalist in the robbery, then tips police that Jacques Bellegarde is Belphegor. Back at the Museum Menardier gets a note from Belphegor: “Dear Mr. Menardier, if you conduct a search of Jacques Bellegarde’s house you will find proof of his guilt.” The police rush to the journalist’s apartment, find the planted evidence and declare that Bellegarde is the phantom: “This anonymous letter confirms all my suspicions.

Back at Chantecoq’s house, the journalist finds out from his housekeeper: “Mister Jacques. They’re accusing you of being the phantom of the Louvre.” Chantecoq returns and convinces the journalist to go into hiding by using make-up and a costume to conceal his identity. “Perfect! It’s impossible to recognize you.”

Meanwhile, Simone Desroches, the journalist’s former girlfriend, becomes hysterical when she sees Belphegor in her bedroom: “The phantom! I see him…there….there.” As she lies in bed she shouts, “Jacques! Jacques! Tell him that I forgive him.”

At police headquarters, Chantecoq and the disguised journalist challenge’s the police’s assumption that Bellegarde is the phantom: “But what could be the motive of the journalist?” Then he adds, “Would you wager with me that Bellegarde is innocent? A fine lunch with Mr. Cantarelli” would be the reward. Chantecoq and the journalist leave with the detective telling the chief of police: “Within a week, I’ll have brought to book the real guilty party.” The policeman shakes hand with Cantarelli (the disguised journalist) and the pair leave his office.
Later, Chantecoq reads in the newspaper: “Latest news. Inspector Menardier has identified the killer of the Louvre. He is a reporter on one of our newspapers.” Bellegarde looks at the article: “Miss Simone Desroches, who has published several books of poetry, is gravely ill. There seems little hope of saving her.”

Simone Desroches dies and Bellegarde goes to grieve at her bedside. Her assistant calls Menardier to come and capture him. Chantecoq rushes to the journalist (who is out of his disguise) to rescue him: “The police look for you here. Follow me!”

Chapter Four summary: “Resume of the preceding chapters. The mysterious Belphegor has stolen a treasure from the Louvre and committed various crimes. The police accused Jacques Bellegarde of being Belphegor. But search for him in vain. Bellegarde’s friend Simone Desroches has died of a broken heart. The private detective Chantecoq and his daughter Colette, convinced of the innocence of Bellegarde hide him in their house. Chantecoq has sworn to unmask Belphegor. It turns out Simone has an identical sister who now arrives to claim her sister’s body. She tells the police they must avenge her sister. The inspector tells her: “Justice will be done, Madame.” Meanwhile, Belphegor sneaks into the bedroom and steals Simone’s body.

Menardier goes to Chantecoq’s house, sees the journalist is in disguise, and arrests him: Jacques Bellegarde, in the name of the law, I arrest you.” Chantecoq stops him saying, “But this is Mr. Cantarelli. You know him well.” He shows him a note: “I must warn you that the so-called Cantarelli who is staying with detective Chantecoq is none other than Jacques Bellegarde.” Bellegarde shouts and removes his disguise: “Alright! Yes, it’s me!” Chantecoq tells the inspector, “But I am convinced that you have made a huge mistake.”

At the police station, Bellegarde is confronted by Simone’s sister. “Scoundrel!” she yells at him, “What have you done with my sister?” He tries to explain but is taken away by the police escort.
Belphegor shows up at Simone’s apartment, but it is really Chantecoq in disguise scaring Simone’s female assistant. He confronts her and she tabs him, but Chantecoq has a steel chest armor and isn’t hurt: “Look, I’m wearing a coat of mail.” Chantecoq opens a locked door and finds a mannequin of Simone’s body: “A dummy!, not a bad idea. To make one believe the young lady was dead and to allow her to prowl under the robes of the phantom.”

Meanwhile, Chantecoq’s daughter, Collette, gets a note: “We have had a fairly serious car accident. Come to us, Chantecoq.” But she realizes the note is a fake and confronts the man who brought the note to her: “And it wasn’t my father who wrote this note,” she says. The man, Simone’s assistant, then pulls out a gun and attempts to kidnap her.

Meanwhile, the real Simone, who is still alive and posing as her sister, arranges to take the treasure chest out of the country by plane. “If Chantecoq gets on our trail,” she tells her accomplices, “his daughter, in our hands, will be a most precious hostage.” Mary is escorted into the hideout and confronts Simone who tells her, “Your father isn’t here, Miss. And never has been.” Taking off his disguise as her accomplice, Chantecoq tells her: “I am here, Belphegor. I’ve finally got you.” He adds, “You kidnapped my daughter. But I arrived in time to arrest your accomplice.” After some gunplay, the police show up and arrest the crooks. Chantecoq tells the police: “I promised I would deliver Belphegor to you. He points at Simone: “Her!” Under questioning by Chantecoq, Simone says: “I’ll tell you the truth. I dreamt of taking Jacques Bellegarde as my accomplice. But as he would never have agreed...you know the rest.” Simone then faints falling out of the chair. She is dead.
On the radio, Paris hears the news of the journalist’s vindication: “Chantecoq has just unmasked and arrested the Phantom of the Louvre.” At the Petit Parisien, Bellegarde returns to the cheers of the newspaper staff.

A few days later, the police, Chantecoq and the journalist and his new fiancé, Collette, meet at the Eifel Tower for that congratulatory lunch. Chantecoq announces he is celebrating the engagement of his daughter to Jacques Bellegarde. Chantecoq turns to the policeman and says, “My dear colleague, you don’t mind too much?” To which Menardier says “You are master of us all. Best wishes to the future couple! To Chantecoq, the best of friends and the bravest of men.”

Scenes from Belphégor (1927) and Viewing Notes

Bellegarde investigates a phantom who haunts the famous Louvres museum and one night knocks out an attendant near the statue of Belphegor. His investigation runs into difficulties, but he is helped by detective Chantecoq, who succeeds in unmasking Belphegor who turns out to be Simone Desrouches, Bellegarde’s lover and mistress. From various summaries.
Belphegor deals with a series of mysterious appearances by a masked-and-robed figure in the Louvre; a security guard is murdered, and a later police trap is foiled when the phantom – “Belphegor” (the name of a legendary demon) – uses knock-out gas. Journalist Jacques Bellegarde of “Le Petit Parisien” (the real-life newspaper which published the original story in serial installments), investigates and eventually discovers famous detective Chantecoq and his vivacious daughter, Colette, are also on the case. Letterboxd.
https://letterboxd.com/film/belphegor-1927/

The sinister, ghostly presence of the mysterious Belphegor is haunting the Louvre, seeking the Treasure of the Kings of France. Against him are pitted the indomitable Chantecoq, the King of the Detectives, and the fearless journalist Jacques Bellegarde. A duel to the death begins between the murderous Phantom of the Louvre and his enemies throughout the City of Lights. Written in 1927 by Arthur Bernède, the author of Judex, this classic of French criminal literature spawned no less than three motion pictures, one television series and one animated show. https://www.fictiondb.com/author/arthur-berned~belphegor-the-phantom-of-the-louvre~493064~b.htm

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Serial (Four Episodes)
Gender: Male (Jacques Bellegarde). Group.
Media Category: Newspaper
Job Title: Reporter (Jacques Bellegarde). Pack Journalists (Reporters at the newspaper)
Description: Major: Jacques Bellegarde, Positive
Description: Minor: Pack Journalists, Positive
Blind Alleys (1927)
Reporter (Clarence Pierson, Jr.)

Captain Dan Kirby of the merchant marine arrives in New York with his Cuban bride, María. Leaving his hotel to buy flowers, Dan forgets his billfold but meets Julio Lachados, a former admirer of María's. As Dan crosses the street, he is knocked unconscious by an automobile, and the owner, Dr. Webster, has him taken to a private hospital. Failing to find her husband and learning that an unidentified man has been hospitalized, María becomes innocently involved with two jewel thieves, who kidnap her. Dan, regaining consciousness, leaves the hospital and is nursed by Sally Ray. Freed from her captors, María turns to Julio for help and learns of Dan's relationship with Sally, but Dan perceives Sally's duplicity and is reunited with his bride.

*American Film Institute Catalog of Feature Films*

*The Town Talk*, Alexandria, Louisiana, June 6, 1927, p. 3

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: None
Description: Minor: Reporter, Positive
The Bowery Cinderella (1927)
Reporter Larry Dugan (Pat O’Malley)

Newspaper Reporter (O’Malley) is in love with Hulette, who has taken up with millionaire Hilliard while trying to help her sick mother. O’Malley is sent to investigate Hilliard by the millionaire’s wife and finds Hulette with him in a compromising situation. Eventually the two are reconciled and O’Malley writes a hit play. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 57³

Nora Denahy, a Bowery girl, works as a modiste, and her sweetheart, Larry Dugan, at a newspaper, with the intent of removing Nora's invalid mother to the country. Ned Chandler, a millionaire theatrical backer and constant philanderer, visits the modiste shop to costume a musical production and offers Nora a position with the company, which she accepts. When Nora is detained at a wild party, her parents are furious, and Mrs. Chandler sends Larry to investigate her husband; finding Nora there in his apartment in a "compromising" situation, he is disillusioned. Nora refuses Chandler's offers until, penniless, she accepts an apartment for her mother and herself. When Nora and Larry are reconciled, Chandler plots with an accomplice to put Nora in financial straits, but when Nora resists his pleas, a struggle ensues, terminated by Larry's arrival. Larry's play is a financial success, and he and Nora are married. American Film Institute Catalog of Feature Films

Larry Langman, American Film Cycles: The Silent Era, p. 52⁴
“A Bowery Cinderella”

Excellent-S. R. Length: 6900 ft.

FAIR PROGRAM PICTURE. CONVENTIONAL MATERIAL GIVEN NO BETTER DIREC-
TION THAN IT MERITED. ILL SUITED FOR JUVENILE AUDI-
ENCES.

Cast....Gladys Hulette lends con-
siderable more sincerity to the role
than it warrants. Pat O’Malley the
reporter hero and Ernest Hilliard the
familiar and devilish play producer.
Pat Hartigan contributes a grand
display of overacting as the father.
Others Rosemary Theby, Leo White,
Kate Bruce.

Story and Production........Drama.
It may make the grade of “fair pro-
gram” but at that it will have to
struggle a bit. The story is the
oldest and less reliable kind of hokum
with the bowery kid hitting it off
in a Broadway show all because ma-
ma was ill and needed to go to the
country. One of the picture’s chief
handicaps is the appearance of the
girl’s inebriate father who is given
every chance in the world to inflict
his terrible acting on the audience.
With him out of the picture, it would
have been better. A scandal blooms
forth and the poor kid has tough
sledging for a while—too long a while,
in fact—but eventually everything is
ironed out and everybody happy.

Direction........Bernard McEveety;
poor.

Author........Melvin Houston
Scenario........Adrian Johnson
Photography...Art Reeves; all right

Variety, January 25, 1928, p. 13

The Film Daily, November 20, 1927, p. 6
A Bowery Cinderella
Entertaining and Well Done
(Reviewed by E. G. Johnston)

SINCERE work of the principals, an elaborate fashion show, scenes backstage and some striking photographic reflections of “L” trains thundering alongside a Bowery tenement are the features of what we believe to be a well worked out and entertaining picture. If there be any criticism at all it lies in the long footage; however, even its length is not to a tiresome point, and at the close it becomes apparent that cutting was difficult so as to not destroy real picture values. Some time is taken getting into the story, but Director King has taken care that you are impressed with squalid life in a tenement—made still worse by the nerve-splitting noises of closely elevated trains. Then, the fashion show might have been trimmed a few feet—but this, too, has real attraction value.

Gladys Hulette and Pat O’Malley have the parts of a boy and girl of the Bowery. The former is practically the sole support of an invalid mother (here’s hokum), while the latter is a typically pocket-bare reporter with hopes of selling a play and obtaining a raise in salary. The girl adopts a stage career after convincing her lazy father of a larger wage. Here, Ernest Hilliard appears as the producer of musical shows and immediately sets his snares for the new chorus girl. Hilliard’s wife, long tired of his unfaithfulness, plans a raid on his apartment and the girl is innocently made the corespondent in a divorce action. The reporter, anxiously awaiting a beat for his paper, is also innocently made a witness to a supposed delinquency on the part of his fiancee. The show promoter pretends real friendship for the penniless girl, provides her and her mother with an apartment and is on the way toward the accomplishment of his evil designs when her former boy friend experiences a change of heart, interrupts an attack and all turns out well.

Drawing Power: For first class trade.
Exploitation Angles: Excellent fashion show and names in cast. Music Box Revue chorns.

THEME: Society melodrama, dealing with difficulties experienced by a Bowery girl who aspires to a stage career.

Distributed by Excellent Pictures Corp. Released, Nov. 1, 1927. Length, 6,900 feet. Cast: Gladys Hulette, Pat O’Malley, Pat Hartigan, Kate Bruce, Ernest Hilliard, Rosemary Theby, Pauline Farr, Howard Mitchell, Leo White, J. Webb Dillon, Music Box Revue chorns. Directed by Burton King. Story by Melvin Houston and scenario by Adrian Johnson. Art Reeves was the clever camera man.

Motion Picture News, November 25, 1927, p. 1646

“A Bowery Cinderella"
Local Boy Makes Good for Girl Friend by Slamming Villain for Goal; All Happy

THE rasping roar of elevated trains as it jars the nerves and sensibilities of delicate natures, show business with its backstage of beautifully-limbed blondies kicking high in the air, a villain making a play for an innocent-minded lady fair, a jazz-mad party in an uptown menage—these and other equally gaudy elements redolent of the sure-fire ten, twenty, thirty melodramas, are thrown into smoothly enough arranged sequences and made to kick out thrills, excitement and what have you.

For the chap who falls under the spell of “A Kiss for Cinderella,” a “Bowery Cinderella” will hardly keep him awake nights in anticipation of its coming. But for the person who represents Legion so far as ticket buying goes all over this broad land, a palatable menu is in store.

The plot, the showdown, even the acting, which means not only what the actors are doing at the moment but what you expect they will do the next minute, or for that matter a half-hour later, is all as obvious as a wart on a screen star’s nose. Nevertheless, Gladys Hulette is good to look at and a particular attraction when she does a bathing suit as her dancing costume.

The Regular Ticket for the Program Houses.

Moving Picture World, November 26, 1927, p. 27
Status: Unknown
Unavailable for Viewing

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

**Cabaret (1927)**
Newspaper. A policeman observes a newspaper covering up the revolver from which the bullet that killed the villain was fired.

Gloria Trask, who has risen from a squalid East Side environment to stardom in Costigan's nightclub, is admired by Tom Westcott, detective, and Sam Roberts, a gangster with whom her brother is involved. Andy, threatened by the gang, is forced to pay off, and in a showdown in Gloria's dressing room, Andy shoots Roberts in self-defense. Gloria helps her brother to leave on a South American liner, while Tom forces Blanche, Roberts' girlfriend, to admit to witnessing the crime. Blanche insists that it was murder, but Tom forces her to admit that Roberts had a gun by accusing her of the killing. *American Film Institute Catalog of Feature Films*

*Cabaret* (1927) defined one of the democratic icons of the genre and the twenties – the cabaret, a microcosm of America, where politicians, criminals, high society, detectives, reporters, flappers and showgirls laughed, drank and danced away the roaring decade into the more solemn Depression years. Larry Langman, *American Film Cycles: The Silent Era*, p. 184
Gilda Gray’s New Picture.

MORE than once last week in films the producer over-estimated the credulity of the spectators, something which often mars a picture on which money and talent have been lavished. There are several spots in “Cabaret.” Gilda Gray’s lumbering vehicle, where one would imagine that it was plain that the director and the scenario writer expected little perspicacity among the audiences. One of the unimaginative sequences in “Cabaret” is where Gloria Trask wishes to save her brother from the clutches of the police. The young weakling has been shot in the shoulder and the blood is running down his shirt sleeve and dripping from his finger tips. Robert G. Vignola makes sure that you see all this. Gloria pretends to be dancing with her brother and waltzes him around with the blood dripping on the floor. There may be thirty or forty persons in the place, but not one of the well-trained extras and others glances at the almost prostrate form in the girl’s arms and of course no eye is turned on the crimson splashes on the floor.

Owen Davis is responsible for this story. It is certainly not the sort of thing that took a great playwright to map out. Almost any one could sketch a better story in a crowded lunch room. The characters, with the exception of Gloria, impersonated by Gilda Gray, are quite artificial and the trend of the tale never swerves from the conventional outline.

Tom Westcott, the policeman-sweetheart, the great, big good man, whose only sin was that he did not make enough money to tempt Gloria to give up performing in a night club, would have made a fortune as a private detective if he could carry out what he does in at least one incident in this picture. Sherlock Holmes knew by the color of the mud on a man’s shoes which route he had taken to his office. Tom Westcott by a glance around a room knows that a newspaper covers up the revolver from which the bullet that killed the villain was fired. Tom must have observed that Blanche Howard had lost a buckle on her shoe. Therefore she couldn’t deny that the buckle he held was hers. Nevertheless Tom decides to ‘drop’ the buckle just to see whether Blanche will try to get it.

Miss Gray is captivating, both in her acting and dancing. She deserves a real story in which the producer and the author might at least give the spectator credit for the merest suspicion of gray matter.

CABARET
Adapted from story by Owen Davis, with scenario by Becky Germaine. Titles by Jack Conway (Variety). At Paramount, New York, week April 30. Running time, about 90 minutes.
Gilda Gray………………..Tom Moore
Gloria Truck………………..Tom Moore
Jerry Truck………………..Chester Conklin
Blanche Howard…………..Mona Palma
Andy Truck………………..Jack Earle
Jack Conklin………………..William Harrigan
Sam Roberts………………..Charles River
Mrs. Truck………………..Anna Larsen

“Cabaret” runs flat for the most. It has not the snap or ginger a story called “Cabaret” should have. In
fact, about all that “Cabaret” now holds is Gilda Gray and her name, and for this film her name must
mean more than anything else. That should mean enough if properly boomed, for her stage career has
been connected with cabaret entertainment.

Not a stand out of any character in this picture. Of course, Miss Gray’s celebrated, usual and expected
Annapolis dance is there, with its heaves and its hips, but shimmy
dancing grew so common they were doing in on the cafe floors with
nothing on. Even the cabaret scenes, while elaborate, are tepid,
with a few dancing girls and Miss Gray, who heads the bill at this
celluloid night club.

As better illustrating what this melodrama under a fly name means in story, there’s barely a chance,
and then only seldom, for Jack Conway (Variety) to let loose a laugh in the captions. It’s that kind of a
tale. All Conway could do was to aptly fit the situations with sets of
words. Very good wording and excellent titling in that respect, but anyone knowing Jack and hearing
the name of the picture would imagine it would be a fine gagging
chance for him on captions. A couple or so of good laughs in the
titles, but that’s all. The story is so strongly dramatic all of the way
there’s no room left for comedy, either on the sheet or in the titles.

Chester Conklin is another sufferer from the same cause. The best
he could do was a little mumbling now and then as a taxi driver. Even
Conklin, almost always sure of can’t pick up over a couple of glib
lines.

The story itself is mild all of the while until very close to the finale, when murder complications help to
heighten the tension. It has the outline of "Broadway" but misses
its subject-matter. Frequently along the road to there the vapid
tale was tiresome. It’s one of those

open-face mysteries that looks even more so until a twist comes about 1,500 feet from the kiss.

None of the players do any work beyond the ordinary. In that it’s a self-player. Tom Moore is a
detective, Mona Palma the bad woman, William Harrigan the cafe
proprietor, squawking about bad business but carrying at least $500 in
cash in the safe, and Charles River the dirty villain. Miss Gray’s role
is another walk through. It got to be a question how everyone looked
more than what they did or would do. Whether different direction
would have spaced it up, who can tell? The picture is finished.

The story starts in the cabaret, with the detective calling on the cabaret star, back stage, taking her
home, for the first time, as she said, proposing to her on the way. By
the time they reached was so friendly that the
girl’s father, the taxi driver, had to
shake them up to break their hold.

That settled all plausibility.

Although the girl didn’t mind kissing the fellow all over the lot
—and cars, she said he didn’t know her well enough to marry her,
but changed her mind after the deed
had saved his kid brother from a
murder charge. The guy knocked
off was the villain, but he was doing
his part well enough to have stuck
him out with the others.

Smart moving picture detective
work did the rest.

This is Miss Gray’s first picture
for Paramount. Her next will be
for Sam Goldwyn, through United
Artists, and Sam had better get
right to work on a story. Some.
Gilda Gray in
"Cabaret"

Paramount  Length: 6947 ft.

THE SHOWMAN’S DELIGHT.
FINE VEHICLE WITH GILDA
GRAY DOING SOME GOOD
ACTING. QUITE CERTAIN TO
PLEASE THE MULTITUDE.

Cast....Gilda Gray has most of the
acting to do. She handles her first
real emotional role with good re-
straint. Gets in a share of dancing,
too. Tom Moore her steadfast ad-
mirer and Charles Byer the gentle-
man gang leader. Chester Conklin
in an inning or two as the taxi driv-
er father of Gilda. Jack Egan, her
brother. Others Mona Palma, Wm.
Harrigan.

Story and Production....Melodrama. The story is a bit farfetched
but that phase of the picture is no
handicap at all so far as the audience
is concerned. It is quite effective
melodrama and it affords Gilda a
vehicle that fits her like a glove. She
manages mostly “on her own” to put
this one over. Of course, she has the
benefit of one of those “eye full”
productions with every advantage in
the way of lavish settings and abun-
dant cabaret atmosphere. This angle
never fails to please and thrill the
majority. They rather feel that they
are getting their money’s worth. In
"Cabaret” they surely do.

Direction .... Robert G. Vignola;
knows what the public wants.

Author .......... Owen Davis
Scenario .... Becky Gardiner
Photography .... Harry A. Fisch-
beck; excellent.

The Film Daily, May 8, 1927, p. 8
“Cabaret”
Gilda Gray Finds Familiar Cabaret Environment
In a Well-Built Detective Play by Owen Davis

A T H O U S A N D , A S T H E T I T L E indicates,
the locale of “Cabaret” is chiefly in a
night club, the story really is a well-built de-
tective drama by Owen Davis, whose stage-
craft enables him to swing clear of the usual
pitfall into which so many of his predecessors
have fallen. His detective hero not only wins
the girl, but he is truthful to his oath of duty.
Generally in such a situation the officer-sweet-
heart becomes forewarned, but as this story
lies, the performance of duty leads to the un-
raveling of the crime and the clearing of the
supposed culprit, which makes for a far greater
degree of interest.

Tom Westcott is a detective who frequents
a supper club because of Gloria Trask, their
star dancer. Gloria likes him, but is unwilling
to give up her position to become a police-
man’s wife as she needs the money to support
her family.

Tom gets his first jolt when Gloria explains
that the taxi driver who takes her home is her
father. A few moments later he sees her talk-
ing to a young gangster and is stunned to find
that the boy, Andy, is her brother.

Andy gets in trouble with the gang and the
leader, Sam Roberts, uses the fact to press
his attentions on Gloria. He and Andy shoot
it out, and Sam’s woman companion takes his
gun, making it appear that he was unarmed.

Andy attempts to flee to Cuba, but is taken
off the boat by Tom’s direction, but meanwhile
Tom has trapped the girl and gets her admi-
ration that Roberts had a gun and shot first.
This makes it a case of self-defense and Andy’s
release is only a matter of legal detail.

The situation is so well handled that the
suspense is well maintained, and the solution
of the problem comes only a few moments be-
fore the close of the picture.

It is not only a fine example of good con-
struction, but the photography is exceptionally
good and both the director, Robert G. Vignola,
and Fred Fisbeck, the cameraman, deserve a
generous share of the credit. Most of the
scenes are laid in the cabaret, but there is not
an excess of night life situations, more of the
action taking place back scenes than on the
floor. There are some amusing scenes in the
tenement home of the Trasks, who have re-
fused to follow Gloria to the sumptuous apart-
ment her position demands, with a few scenes
in the gang’s hangout to give variety.

Of course the star gives her dances, which is
worked into the big moment as the climax is
narrowed. She carries her dramatic scenes well,
chiefly because she is not permitted to try too
hard, and she is very beautifully gowned. Her
face is rather too mature to suggest the inno-
cent young novice, but otherwise she is well
in character. Tom Moore is his usual like-
able self, playing with easy assurance, and
some comedy is injected by Chester Conklin,
as Gloria’s father.

The remainder of the support is adequate,
but not remarkable, the best work being done
by Charles Byer, as the leader of the gang.
“Cabaret” is more than a play in which Gilda
Gray is seen. It is an interesting, though not
outstanding story, well told.

Adolph Zukor and Jesse L. Lasky Present
Gilda Gray in
“Cabaret”
Directed by Robert G. Vignola
With Tom Moore and Chester Conklin
A Paramount Picture

Gloria Trask...  Gilda Gray
Tom Westcott...  Tom Moore
Jerry Trask...  Chester Conklin
Blanche Howard...  Mona Palance
Andy Trask...  Jack Exan
Jack Consigny...  William Harrigan
Sam Roberts...  Charles Byer
Mrs. Trask...  Anna Lavera

Length—1,375 Feet

Gloria Trask, a cabaret star, has a way-
ward brother, who becomes a gangster. The
head of the gang seeks to win Gloria and is
shot by the boy, but through the efforts of
Tom Westcott, a detective, the blame is prop-
erly placed and Tom wins Gloria. An
interesting detective story.

Moving Picture World, May 7, 1927, p. 57

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
Catch-As-Catch-Can (aka Catch As Catch Can) (1927)
Reporter Reed Powers (William Fairbanks).

Fairbanks, manager of a baseball team, is accused of cheating. He is actually covering for his star pitcher Shannon, the mayor’s son. Fairbanks becomes a newspaper writer and exposes crook Shumway and wrestler Kotsonaros. After Shumway is killed during a chase, Fairbanks is cleared and made chief of police. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 57

Reed Powers manages a smalltime baseball team whose star pitcher is Phil Bascom, son of the mayor and brother of Lucille, with whom Reed is in love. Phil plays into the hands of Hastings, a political fixer, and agrees to throw the last game of the season. Reed sees the payoff and is himself accused by Hastings but remains silent to protect Phil. After difficulties, Reed gets work with a newspaper and exposes the efforts of Hastings and "Butch," a heavyweight wrestler, to buck Mayor Bascom. In a climactic chase, Hastings is killed and Reed wins out over the wrestler. Phil confesses his misdeed, Lucille and Reed are reunited, and Reed is appointed chief of police. *American Film Catalog of Feature Films*
GRAND
“Catch as Catch Can”

The film fan always looks for thrills and excitement when the name of William Fairbanks is announced as the star of a film feature and in “Catch as Catch Can,” showing today only at the Grand theater these elements are found in abundance.

William Fairbanks is undoubtedly one of the finest physical specimens on or off the screen and to his great versatility in feats of strength and skill he now adds wrestling. He goes to the mat with George Kotsonaros, a professional wrestler of fame, and indulges in one of the most strenuous bouts possible between two men of equal strength and courage.

The plot deals with the efforts of the mayor of the town to rid his community of a band of crooked gamblers. Fairbanks plays a reporter who opposes this gang and who finally succeeds in cleaning them out. The cleaning out process comes to a climax in a wild chase by air-plane, motorcycle and auto. The thirty foot leap of the motorcycle over a chasm, the wrecking of an auto going at high speed, and many other thrilling incidents follow each other in rapid succession.

Charles Hutchinson has set a new record for film speed in “Catch as Catch Can,” his direction being flawless. An adequate cast with such old favorites as Jack Richardson, Walter Shumway, Larry Shannon, George Chapman and a new and delightful leading lady, Rose Blossom, support the muscular star in his best picture to date.

William Fairbanks in
“Catch as Catch Can”

Lumax
Length: 5000 ft.

STORY OF THE BASEBALL DIAMOND WILL PLEASE MEN FOLKS AND BOYS ESPECIALLY WELL. CONSIDERABLE DEEP DYED VILLAINY THAT MAKES HERO’S VICTORY ALL THE MORE THRILLING.

Cast.... William Fairbanks dons baseball togs for his latest. Has a good vehicle and makes the most of a good role. Rose Blossom the essential girl in the case. Walter Shumway a double dealer. Others Larry Shannon, Geo. Kotsonaros, Geo. Chapman.

Story and Production..... Melodrama. Many of the men and boys in the audience applauded when the story reached the point where the owner of the team denounced foul play in the game and announced that baseball must stay “clean.” But hero William Fairbanks is made the goat of a game that is “thrown” for a price and it happens that the owner’s son is the real culprit. Fairbanks suffers the disgrace of being barred from the game but he stages a grand stand come back, has his name all nicely cleared and wins the owner’s daughter to boot. The baseball episode at the start will surely please the male contingent and there is also a first rate wrestling match in the climax that appeals directly to them.

Direction ..... Chas. Hutchinson satisfactory.

Author .......... L. V. Jefferson
Scenario .......... Same
Photography .... Leon Shamroy; good.

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Green Bay Press-Gazette, Green Bay, Wisconsin, September 12, 1927, p. 4
The Film Daily August 7, 1927, p. 6
Status: Unknown
Unavailable for Viewing

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

Chained (aka Michael) (1924 – Germany – Released in America in 1927)
Journalist Charles Switt (Robert Garrison).

Charles Swift (Robert Garrison) is a journalist who is the famous painter Claude Zoret's critic and friend. Zoret completes a masterwork – a large-scale painting of a man lying on a beach, using Algiers as a background, depicting "a man who has lost everything." Zoret then falls ill. Switt sits beside Zoret on his deathbed. Switt has always loved Zoret and has stayed with him throughout, never criticizing one of the painter's models, Michael for fear of hurting his unrequited love for Michael. Switt sends a message to Michael telling him that Zoret is dying and to come at once. A bankrupt countess, who has seduced Michael, prevents him from getting the message. Zoret's last words, which also serve as the prologue to the film, are "Now I can die in peace, for I have seen true love." For a time, Zoret and Michael had lived happily as partners. Zoret is considerably older than Michael, and as they age, Michael begins to drift from him, although Zoret is completely blind to this. When the countess comes to Zoret to have a portrait made -- with the real intent of seducing him and swindling his money -- she finds Michael to be more receptive to her advances. At her lead, the two quickly become a couple and she immediately begins using Michael to steal from Zoret. When Zoret discovers what has been going on, he is crushed and his work suffers terribly. Michael sells the painting of himself that Zoret made and gave to him as a gift, and steals and sells the sketches Zoret made of their time in Algiers, where they first fell in love. From various summaries.
Filmed in 1924 by the brilliant Danish director Carl Theodore Dreyer, the German drama Michael (Mikael) was released in the U.S. three years later under the more lurid title Chained. It was subsequently reissued as The Story of the Third Sex, an unsubtle allusion to the plotline's homosexual subtext. Fellow director Benjamin Christensen stars as "The Master," a world-renowned painter. Celebrated for his portrait of a "beautiful" young male art student named Mikael (played by a slim, 22-year-old Walter Slezak), the Master graciously accepts the plaudits of his acolytes. Inwardly, however, he is tormented by his strong, passionate feelings for Mikael. Ironically, both men have a falling out over the affections of a woman (Nora Gregor) -- and when The Master dies, Mikael is accused of his murder. It turns out that the old artist actually died of natural causes, but Mikael is condemned in the court of public opinion for turning his back on The Master during his last days on Earth. Astonishingly, Chained was dismissed as "junk" by the reviewer for the trade magazine Variety, who felt that the film would have been better if Michael had murdered The Master in actuality rather than symbolically. Hal Erickson, allmovie.com
https://www.allmovie.com/movie/v102216

Several times, Michael is referred to as being like a son to Zoret. The artist makes remarks that equate his artistic output with offspring – the children he never had. It’s obvious that he appreciates the aesthetic beauty of Michael as a model and muse, but this “love” remains chaste. He also talks of his old friend Switt, the critic and journalist, in terms of great affection, and it’s their friendship that endures to the end. Remy Dean, Frame Rated https://www.framerated.co.uk/michael-1924/

A third queer character, Robert Garrison’s journalist, who is profiling Claude but seemingly has some romantic past with him, adds an extra layer to the drama and plays neatly into the poignant editing. Kieron Moore, Starburst https://www.starburstmagazine.com/reviews/michael-1924
Scenes from *Chained* (1927).
Another German Contribution,

CHAINED, with Benjamin Christensen, Robert Gavron, Walter Slodki and others. Directed by Carl Dreyer. At the Fifth Avenue Pictures.

German producers delight in taking an occasional fling at France, England and Russia by filming stories dealing with historical characters who were not exactly a credit to their respective countries, even though they did furnish colorful inspiration for plays and novels. The latest stab in this connection is contained in a production now known as “Chained,” the incidents in which are said to be based on the life of Auguste Rodin, the French sculptor.

“Chained” is a dull piece of work, redeemed only by some artistic scenes and Benjamin Christensen’s able portrayal of Claude Zoret, an artist. The other players are hardly suited to their respective roles, with the possible exception of Robert Garrison, who figures as Zoret’s critic and friend. The actress cast as a princess does not screen well, and Walter Slodki, who figures as the youth, gives a stilted, amateurish impersonation.

If the producers were bent on delivering such a theme to the screen, it might have been vastly more to their advantage to picture Oscar Wilde’s story, “The Picture of Dorian Gray.” or Robert Hichens’s novel, “The Green Carnation,” two works which, distasteful though they may be, at least possess real dramatic values.

“Chained,” which has been known as “The Invert” and “Michel,” was directed by Carl Dreyer, who, while he has succeeded in rendering effective touches to some of the scenes, has failed to elicit convincing performances from the woman in the case, as well as from the youth. The story is also handicapped by queer titles: The youth is Zoret’s protégé and model. The Princess fascinates the youth, with the consequence that he absents himself more and more from Zoret’s home.

Mr. Christensen gives a sensible impersonation of the artist. He has a fine face and earnest eyes. Mr. Christensen might, however, have varied the artist’s attire more than he did. The settings are quite impressive and the lighting at times is unusually good, especially in some of the close-ups.


Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Charles Switt). Group.
Media Category: Newspaper/Magazine
Job Title: Critic (Charles Switt). Unidentified News Staff (Magazine).
Description: Major: Charles Switt, Positive
Description: Minor: Unidentified Magazine Staff, Neutral
Chicago (1927–1928)

Based on a real-life incident, Maurine Watkins' semi-satirical novel and play Chicago was first brought to the screen in 1927. Phyllis Haver was ideally cast as gum-chewing dance-hall girl Roxie Hart, who shoots her lover full of holes and then is forgiven by her faithful -- if not entirely honest -- husband Amos (Victor Varconi). Put on trial for murder, Roxie comes to enjoy the publicity, and soon willingly becomes the darling of the media (it helps that she's convinced herself that no jury in their right mind will condemn a "celebrity"). Feeding upon this, Roxie's flamboyant defense attorney Flynn (Robert Edeson) likewise revels in the hoopla stirred up by enterprising reporter T. Roy Barnes. The only person who doesn't enjoy the spectacle is Amos Hart, who becomes so fed up that he tosses Roxie out of their house, finding comfort in the arms of housemaid Katie (Virginia Bradford), who has loved him all along. A cleaned-up but no less rowdy version of Chicago was filmed by William Wellman in 1943 under the title Roxie Hart; three decades later, the property was revived as a Broadway musical, which has flourished on the road-show circuit ever since. Hal Erickson, allmovie.com
https://www.allmovie.com/movie/v87105
Chicago cigar stand owner Amos Hart, the husband of thoughtless, self-centered Roxie, thinks she is the most wonderful girl in the world. Unknown to the easy-going Amos, Roxie has been having an affair with one of his customers, automobile salesman Casely. After Casely becomes disenchanted with Roxie and her spendthrift ways, he tells her they are through, then roughly throws her to the floor when she pleads with him not to leave her. As he walks out the door of the Harts's apartment, Roxie picks up Amos' gun and shoots at Casely, killing him when a bullet penetrates the door. Panicked, Roxie calls Amos and tells him that she shot a burglar. When the police arrive, Amos tries to protect Roxie, even though he has found one of Roxie's garters in Casely's pocket, and signs a confession saying that he killed Casely. When the assistant district attorney separates the couple, though, he tricks Roxie by lying that Amos has placed the blame on her, causing her to incriminate herself in an angry outburst. As the police take Roxie away, a reporter assures her that with her looks she can get away with murder and promises to help publicize her case. Soon all of Chicago is reading about the glamorous Roxie, much to her delight. The long-suffering Amos soon hires famed attorney William "Billy" Flynn to defend her but when he can only raise $2,500 of Flynn's $5,000 fee, Amos sneaks into Flynn's house and steals a large amount of cash from Flynn's secret hiding place. Although he gets away following an encounter with Flynn's butler, a cheap pocket watch, which he bought to replace a gold watch he had to pawn to raise money for Roxie's defense, is accidentally left behind. Flynn is suspicious when Amos pays the rest of his fee the next day but cannot prove that Amos is the thief. As Roxie's trial begins, her case has become the talk of Chicago, attracting hundreds of spectators to the courthouse. Under Flynn's tutelage, Roxie feigns innocence and virtue, all the while attracting the eyes of the all-male jury with her blonde curls and raised skirts. Despite the frustrated district attorney's attempts to have the case determined on the evidence, Flynn's impassioned pleas and Roxie's dramatics convince the jury to acquit her.
When the verdict is reached, Roxie basks in the attention, until another woman grabs the spotlight when she shoots a man in the courthouse. When Roxie and Amos return home, they are greeted by two police detectives who have been looking for Flynn's stolen money. Unknown to Amos, Katie, a sweet-natured maid in their building, has found the money in a broken flower pot and hidden it. When the detectives then demand to see the pocket watch that Amos bought, the same model as the one the thief left at Flynn's, Katie overhears them and enters the apartment with a similar watch that she bought with coupons Amos had given her a short time before. With no evidence linking Amos to the crime, the detectives leave, after which Katie gives him the money she found. After Katie leaves, Roxie tries to take the money but Amos finally puts his foot down and throws the money into the burning fireplace, saying that it is unclean money used by Flynn to keep guilty men from the gallows. When the money is completely burned, Amos then throws Roxie out of the apartment, after which he destroys many of her things, including her framed picture. On the rainy street, Roxie is sobered by seeing a newspaper bearing a headline about her acquittal being stepped on by passersby until it finally is swept into a gutter. She walks off alone in the rain, just as Katie goes to Amos and lovingly begins to tidy up his apartment. American Film Institute Catalog of Feature Films
Policeman to Reporter Jake:
Title Card: “A signed confession in ten minutes! Be sure your paper gives me the credit, Jake.”
The reporter takes notes in a small reporter’s pad, wears trench coat, goes to the payphone and calls in his story. Roxie runs to the reporter and says, “Don’t let them hang me!...Help me get away and I’ll do anything for you!” He pushes her away and continues dictating his story, hangs up and talks to her. Come here, he gestures. Shows her reflection in a glass and says, “Hang a woman with a face like that – Say, Justice ain’t so blind.” “Listen sister – just trust yours truly. I’m the lad who’ll play you up as ‘Chicago’s Most Beautiful Murderess!” “Who knows you now? NOBODY! But I’ll put you over big. Tomorrow they’ll be namin’ babies after you. Why, you’ll be famous!”
Jake calls in his photographer who sets up a provocative shot “You be the murdered man, while I pose Roxie as Remorse” he tells the reporter.


Reporters in courtroom. Close-up of their note taking throughout trial. Court Illustrator-Artist draws Roxie and others in court for the newspaper. Two reporters taking notes. Intercut with testimony and gum-chewing women in the audience and men ogling her.

“And then we both grabbed for the gun.” “And I shot...to save my honor.” Older women laughing. Hands working telegraphs, filing stories, writing. Chicago Advocate headline on Asst. District Attorney “Flays Roxie Hart. Prosecution Demands Death Penalty.” Her attorney Billy Flynn has everyone in tears as he defends Roxie.
Pandemonium with reporters, photographers. New shooting and they all to cover it leaving Roxie alone. Roxie wants to know why they are leaving. Jake: “Two Gun Rosie! Ain’t God good to the papers!” He tells Roxie “Listen, sister, you’re yesterday’s news and that’s deader than last year’s hat!” She is left alone. Newspaper about her acquittal is on the wet sidewalk with people walking all over it. Rain pours down as the newspaper about her acquittal goes down the storm drain. Scenes from Chicago (1927) and Viewing Notes.
"CHICAGO" MURDER BURLESQUE IS SCINTILLATING SCREEN FARE

CLAIRE WINDSOR SUBCONSCIOUSLY SAVES CAR FINE

By GEORGE SHAFFER.

Hollywood, Cal., Dec 23.—Claire Windsor added a new and successful one to Hollywood’s stock of speed-hungry action and it saved her life, a suspended traffic fine, by impressing Judge D. S. Valentine.

Claire told how she was making thirty-eight miles an hour because, “I was so impressed with lurid details of the Parker girl crime that my subconsciousness stepped on the gas.”

Judge Valentine told Claire to keep her subconsciousness from running away with her in future.

Phyllis Haver Gives Sparkling Performance; Urson’s Direction Worthy

By IRENE THIER.

“Chicago,” a Pathé production, directed by Frank Urson and presented at the Gaiety theatre.

Phyllis Haver

THE CAST

Buster Hart

Phyllis Haver

Vickee Varconi

Robert Edeson

The Gaiety theatre had hardly closed its doors on that super-biblical spectacle of Cecil De Mille’s, “The King of Kings,” when the self-same producer turned the house open last evening to a motion picture of murder and burlesque.

“Chicago,” Maurice Watkins’ brilliant play of last season, has been set to cinema in thoroughly delightful fashion—as far as Maurice Watkins’ play has been set to cinema.

Every bit of faithful transference is scintillating. Everything in the picture, however, wasn’t in the play is absolutely unnecessary, altogether superbous.

It teems with delicious satire and excellent acting. It offers direction by Frank Urson which proves that he knows most of what there is to know about the movie business. Phyllis Haver, that ex-beauty of the Mack Sennett bevy who last season let the world know she could really act, and not merely look ravishing in a bathing suit, is as perfect as Roxie Hart as could have been selected anywhere in Hollywood.

She murdered her lover, and her husband sides with her because he still loves her. At once she becomes the chief headline figure of the day. Reporters interview her. Photographers seek her likeness. Artists make sketches of her.

When she’s acquitted, she expects to be heralded as the belle of Chicago. Mothers will name babies after her. Theatre magnates will fall at her feet.

But nothing of the kind happens. Her crime was yesterday’s news, and yesterday’s news is as dead—as a smart reporter informs her—as last year’s bonnet.

And so the film should end—as does the play. But it doesn’t.

There is a decided superfluous anti-climax.

Every shot is replete with action, up to this anti-climax. Even this part, however, shows good direction. Court scenes are especially skillfully managed—particularly the part wherein Roxy wins over the jury. Robert Edeson gives an excellent performance of a shyster lawyer, and Warner Richmond is a convincing district attorney. Victor Varconi’s work, in the stolid husband role, is, too, most meritorious.

Los Angeles, December 16.—A decided novelty among motion pictures of the present season is "Chicago." Frank Urson is credited with the direction of this production, but there are unmistakable C. B. DeMille touches in its unfoldment. It is a fairly clever treatment of a stage play that achieved sensational success. Much of the original flavor of satire has been kept, in fact the best part of it. To this has been added a sympathetic but slightly hokumish sentimental interest. On the whole "Chicago" will attract attention, and if skillfully exploited probably achieve a very marked success, especially in the larger cities.

The picture offers Phyllis Haver her best opportunity. She plays Roxy Hart, the murderess, too beautiful to be condemned. The climaxing action centers in her trial, and the burlesque of court proceedings, or at least of the behavior of all-too-beautiful criminals, is certain of a great comedy effect.

The picture opens with a boudoir scene, depicting the home life of the Harts. Victor Varconi, who plays the husband, is portrayed as a kind and indulgent spouse.

Comes on the scene the other man, easy going and conscienceless. He tells Roxy that he is through with her, and she shoots him.

She is rather appalled at the deed, as is her husband, but when the hard-boiled sensational newspaper reporter arrives, and various other people more accustomed to murders, she is intrigued with the idea that she may become something of a public figure. She glories in having her photograph taken, and of obtaining publicity prominence, pictures of herself in print. Her husband goes to the utmost lengths to save her, even stealing from a rather unscrupulous lawyer, whom he afterward hires.

The lawyer gets Roxy to stage a dramatic scene in the court room. She is garbed in the fluffy vartorial raiment of innocence. The jury is amply susceptible to her charms.

She is granted her freedom, but her joy in this is short-lived. There is another gunwoman at hand. She is duly arrested, and it is her turn for the publicity and the photographs. Then Roxy returns home with her husband, but he is disgusted with her for the shallow creature that she is because her only desire is for money and turns her out.

It would be difficult to imagine a picture like "Chicago" being made several years ago, and it would be hard to think of it as a success then, but with the more sophisticated public of today its chances are perhaps much more favorable. Even the more censorious points in the story are pretty well glossed over. Outside of Miss Haver and Mr. Varconi, the principal players are Robert Edeson, as the attorney, Eugene Palette, as the man who is killed, and Virginia Bradford, whom one is privileged to regard as the husband's compensating romantic interest. Lenore Coffee did the adaptation.

"Chicago" in its celluloid form, after amusing metropolitan audiences over a considerable period as a play, opened Friday night at the Gaiety Theatre, New York.

Opinion will vary greatly as to the relative merits of this latest Broadway long run attraction, which purports to be satire but turns out to be melodrama in its beginning and ending with a fine assortment of burlesque in between.

To explain this curious mixture, it seems best to recall to mind what Mark Twain had to say about his story "Puddin' Head Wilson" in the foreword relative to "The Siamese Twins" published under the same cover. It seems that Mr. Clemens started out to write a burlesque story concerning the world famous Siamese twins and ended with a melodrama in which the twins were largely incidental. So Mr. Clemens extracted his twins burlesque from its more important brother yarn and prunted it as a second book.

But Mr. De Mille has not profited by Mr. Clemens' example and in consequence, in the picture, we have what is practically what might have been two stories that clash in mood and which do not fit together any more than Mark Twain's two stories did.

The melodrama is effective, well done and interest compelling. The acting and production values are there. The characters are well defined and the story well told. The burlesque is fairly humorous and equally as well done, conforming more nearly to the idea of the original play which poked fun at our modern murder trials with its attendant newspaper publicity and sob sister stuff.

Take the burlesque out of the melodrama of "Chicago" and you have left a corking good picture with which no exhibitor will find fault. Add to the farce comedy of "Chicago," giving it a beginning and a finish, and you will have another attraction that will hold a fair box office value and provide sufficient entertainment to justify its existence.

But in its present form we fail to see "Chicago" as a New York long run attraction.
THE SCREEN
By MORDAUNT HALL.

The Gay Murderess.


That a Hollywood blonde belongs to a certain extent proved in the picturization of Maurine Watkins's play, "Chicago," which was presented last night at the Gaity Theatre. In this quasitsatirical affair, none other than Phyllis Haver, star of "The Way of All Flesh," gives an astoundingly fine performance as the seductible Roxie Hart. Miss Haver makes this combination of tragedy and comedy a most entertaining piece of work.

This film may deal lightly with trials and juries, but there is throughout an element of truth in the action, just as there was in the play. It is a production that makes the most of the predicaments of a woman who has fired off a pistol in the heat of temper. Miss Haver goes through the different scenes with singular appreciation for serious or humorous slants of the defendant. Frank Urson, the director of this subject, whose work, it is understood, was supervised by Cecil B. DeMille, has touched up the various incidents with considerable understanding. He brings out the nonbalance of the almost tragic situation in an intelligent fashion, and he amplifies the comic turns.

Perhaps Mr. Urson's best sequence is the one concerned with the defendant's lawyer's summation up of the murder case. It is quite plain that he witness, Roxie Hart (Miss Haver), has her own idea of impressing the twelve good men and true, and that some of her expressions and actions are hardly countenanced by her attorney.

During the course of the trial, the lawyer insists that his client "droop," but Roxie is never actually seen in such a state of mind. She is perhaps ahead of her attorney in her feminine sense of appreciation of the weaknesses of the jurors. Through the camera, Mr. Urson is able to call attention to some gestures, and even expressions, that might have escaped notice on the stage.

Mr. Urson evidences the manner in which Roxie Hart basks in the spotlight of yellow journalism and the disappointment she feels when it is all over. To substantiate the fact that yesterday's news is dead, Mr. Urson turns his lens on the big letters of a front page of a newspaper, and shows it being washed away in the river. The words announce the acquittal of Reel Hart, and yet, at that moment, Roxie was fighting over a question of money with her husband, instead of being joyous at being freed. She is the personification of modern gayety, a woman who has no thought for consequences. Money, of course, is important in her young life, and the mere fact that she has made provocation, it is true, killed a man, slides off her blonde brain as nothing more than an everyday experience.

Roxie annoys her lawyer by the shortness of his dress, and she induces but little interest in his lecture on how to conduct herself at the trial. Miss Haver brings to the part all the happy-go-lucky expressions one would expect from a girl of Roxie Hart's type. And when the jury is depicted, Mr. Urson shows the expressions of the twelve men, stressing how they are affected by feminine actions, even when these actions virtually contradict the energetic eloquence of the lawyer. And this lawyer, in the course of his speech, is not blind to the fact that Roxie looks occasionally to be anything but the drooping, virtuous girl he is describing.

This picture dashes along with considerable wit and occasional flashes of tragedy and pathos. Victor Varconi is excellent in the role of the husband of the wind-blown city's coined blonde. Robert Edeson is capital as the mercenary lawyer, who, at a price, does all he can in his own way to save his client from the gallows. Warner Richmond is competent as the hopeful District Attorney, the man who evidently did not prefor blondes as witnesses.

New York Times, December 24, 1927, p. 9
“Chicago”

Pathe Length: 9992 ft.

LURID YARN OF CHICAGO LIFE. HAS PLENTY OF GUTS AND GENEROUS SHARE OF LAUGHS. CHECK UP ON IT FOR FAMILY TRADE.

Cast..... Phyllis Haver, attractive and very good as Roxie Hart. Victor Varconi, as the husband, splendid. Robert Edeson fine as the lawyer. Virginia Bradford lovely in a bit.

Story and Production.....Melodrama, based on Maurine Watkins' play of same name. There is a good deal of satire in "Chicago." Likewise plenty of situations—strong ones. Roxie Hart is unfaithful to her husband. She crosses words with her lover, shoots him, goes on trial and, by traveling through clever by-ways in the legal machinery and harping on the sympathies of the jury, goes free. Red meat in this one and not much sugar-coating to disguise it either. Roxie gets her just deserts in the end when her husband orders her out of the house. So right conquers after all.

Direction..... Frank Urson; good

Author ......... Maurine Watkins
Scenario......... Lenore J. Coffee
Photography..... Peverell Marley; fine.

The Film Daily, January 1, 1928, p. 6
Variety, December 28, 1927, p. 16
Appendix 19 – 1927

Exhibitors Herald, July 23, 1927, Coverff

December 17, 1927, Coverff
Motion Picture News, January 21, 1928, Coverff
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male (Jake, Photographer, Illustrator, Reporters-2 in Court). Group-4.
Ethnicity: White (Jake, Photographer, Illustrator, Reporters-2 in Court). Unspecified-4
Media Category: Newspaper
Job Title: Reporter (Jake, Reporters-2 in Court). Photographer (Photographer). Illustrator (Court Artist).
Pack Journalists (Reporters-Photographers covering trial). Unidentified News Staff-3
Description: Major: Jake, Negative
Description: Minor: Illustrator, Two Reporters in Court, Positive. Photographer, Pack Journalists, Negative.
Unidentified News Staff-3, Neutral
Coshocton’s Hero (1927)
Reporter Bus Bronnenberg, a newspaper reporter who is a rival for the leading lady, “Baby Ethel.”

This is a “Main Street Movie,” a local Ohio film production shown throughout the state.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Bus Bronnenberg)
Ethnicity: White (Bus Bronnenberg)
Media Category: Newspaper
Job Title: Reporter (Bus Bronnenberg)
Description: Major: Bus Bronnenberg, Positive
Description: Minor: None
Cupid and the Clock (1927)
Reporter Nick (Nick Stuart) is sent to get a story and picture of Sally, whose legs have been insured for a large sum. News Photographer.

“No news is good news – but not in a newspaper office.” So Nick Stuart is sent out to secure a picture and story of a girl with million dollar legs.

"Cupid and the Clock"
O. Henry Comedy—Fox
Ticks Off Laughs

Type of production....2 reel comedy
“No news is good news—but not in a newspaper office.” So here Nick Stuart is sent out to secure a picture of a girl with million dollar legs. There is the usual chase stuff with some of it greatly overdone but, on the whole, there is enough comedy to keep them completely amused. Nick Stuart and Sally Phipps a perfect juvenile team.

The Film Daily, July 3, 1927, p. 10
“Cupid and the Clock”
Fox—Two Reels

Offered as a jazz version of an O. Henry story, this comedy presents Nick Stuart, pictured here, and Sally Phipps in the leading roles and proves to be a fast-moving and fairly amusing slapstick of a familiar type. Nick is a reporter sent to get a story and picture of Sally, whose legs have been insured for a huge sum. He takes a cameraman along to the seminary where Sally is a student. They chase a fat girl by mistake for Sally, and eventually sneaks into the dormitory where between two boob professors and the gang of girls in pajamas and negligees things are kept humming at a peppy pace with a lot of chasing all over the place.

“Cupid and The Clock”
(Fox Comedy—Two Reels)
(Reviewed by E. G. Johnston)

An excellent pair of legs—the property of a lady, of course and purported to be in the million dollar class—are back of the efforts of a reporter and photographer to secure a first-hand story from the owner of said property. So, the two enterprising young gentlemen hie themselves to the campus of a girl’s school where the legs are being used to good advantage in a baseball game. A mix-up in identification leads them to follow a fat girl who becomes very much flattered by the attention. The adventures of the two take them through the school dormitories—pursued by the athletic instructor and his assistant. The mistake is finally straightened out. This is a fair piece of work.

*Moving Picture World, July 23, 1927, p. 263  Motion Picture News, July 15, 1927, p. 130*
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Nick, Photographer)
Ethnicity: White (Nick, Photographer)
Media Category: Newspaper
Job Title: Reporter (Nick). Photojournalist (Photographer)
Description: Major: Nick, Positive
Description: Minor: Photographer, Positive
Dead Easy (1927)
Pack Journalists. Newspaper reporters fall for a publicity stunt arranged by an actress’s press agent in which the hero pretends to commit suicide for the love of a French actress who has scorned him.

"Dead Easy"
Educational—Two Reels
As an aspiring amateur playwright, Bobby Vernon pictured here, finds himself in a fix, when his prospective father-in-law demands he sell a play before he can marry the girl. In desperation, Bobby is persuaded to pretend suicide, reporters present, because a French actress turned him down. Things don’t go right and to cap the climax Bobby’s girl comes on the scene and misunderstands. Everything is finally cleared up. There is no dearth of action here and the result is a comedy that is up to the series standard in amusement value. Bobby is kept exceedingly busy and gets quite a few laughs. Several of the gags are new, and an effective one shows Bobby alternating as here, heroine and villain while reading his play.

"Dead Easy"
Bobby Vernon—Educational
Playwright’s Troubles
Type of production....2 reel comedy
The star comedian gets mixed up in a lot of funny nonsense by agreeing to pretend to commit suicide for love of a French actress who has scorned him. The press agent for the actress arranges the stunt for publicity, and if Bobby goes through with it promises to buy his play. So while the newspaper reporters watch, he goes through various hilarious attempts to apparently bump himself off. The arrival of his sweetheart puts Bobby in an embarrassing situation, but it works out satisfactorily for all hands.

Moving Picture World, July 30, 1927, p. 335  The Film Daily August 21, 1927, p. 10
“Dead Easy”
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

ABOUT the average quantity of funny incidents is to be found in this Bobby Vernon comedy. What it shows (with all the usual slapstick drippings) is Bobby trying to sell his play to a French actress and her press representative because his father-in-law-to-be has decided that he cannot win his daughter until he has sold the play. When he tries to press his sale he meets with a forceful “no” from the actress and is forced to compromise. The compromise is simply this: he must publicly commit suicide, proclaiming before he dies that the actress’ indifference to his advances was the cause of so fatal a step; then as a result of his act the actress would achieve much publicity and would in gratitude buy his play. After many frantic efforts to die Bobby convinces the gentlemen of the press that he is in earnest and they phone their stories to their respective newspapers. With all his notoriety Bobby’s girl grows very cold towards him but a few words from the actress clears up everything. Members of the supporting cast are: Jane Manners, a willowy brunette; Billy Engle, Doris Dawson, Tom Dempsey, Bill Blaisdell, Jimmie Harrison. Harold Beaudine directed them.

Motion Picture News, August 12, 1927, p. 460

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Newspaper Reporters)
Description: Major: Pack Journalists, Positive
Description: Minor: None
A Dog’s Pal (aka Jerry the Paperboy) (1927)
Newsboy Jerry (Jerry Madden) and his dog Pal, the wonder dog. Older newsboy rival.

Scenes from A Dog’s Pal (1927)
“A Dog’s Pal”
(Fox Comedy—Two Reels)
(Reviewed by E. G. Johnston)

Further adventures of Little Jerry and his dog Pal have made another very fair brand of comedy entertainment and it isn’t often that these players have the opportunity of doing their stuff on an ultra-expensive set. The one used happens to have been in service for the

“Sunrise.” Jerry is having his usual trouble with opposition in the newspaper selling game when his friend, an elderly banker, arrives accompanied by his little daughter. Later, Jerry rescues her purse and is invited to return it to the banker’s mansion. He arrives, with Pal and dozens of other dog companions while a party is going on. Although championed by the little girl, Jerry is persona non grata with the governor, etc.: is accused of stealing the purse and a wild chase around the house follows. Of course, all is well in the end.

Motion Picture News, May 13, 1927, p. 1848

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Male (Jerry, Rival Newsboy)
Ethnicity: White (Jerry, Rival Newsboy)
Media Category: Newspaper
Job Title: News Employees (Jerry, Rival Newsboy)
Description: Major: Jerry, Positive. Rival Newsboy, Negative
Description: Minor: None

Duty’s Reward (1927)
Reporter “Peek” Harvey (Lou Archer).

Newspaperman Archer tries to expose the villainous Roscoe in this story of a badly constructed building that collapses. Archer mainly provides comic relief in the film with the real hero being motorcycle cop Brownell. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 57

When a public building constructed with rotten cement collapses, eager young motorcycle cop Spencer "Speed" Haynes (Vincent Brownell) determines to apprehend those responsible. Unknown to Speed’s girlfriend Dorothy Thompson, her father James Thompson, who was in charge of the construction, has been an unwitting accomplice in the scheme of gang leader Richard Webster. With the help of absent-minded newspaper reporter "Peek" Harvey, Speed is able to unmask Webster as the man responsible, save Thompson from ruin and win Dorothy’s love. American Film Institute Catalog of Feature Films
“Duty’s Reward”

Elbee—S. R. Length: 5345 ft.

FAIR PROGRAM PICTURE.
ONE OF THOSE TRANSPARENT PLOTS WITH LITTLE OR NO SUSPENSE AND THE COMEDY ANGLE IS WEAK.

Cast....Eva Novak featured in the role of heroine but she has little to do. Vincent Brownell a new and handsome hero. Lou Archer the comedy reporter and George Fawcett one of those unsuspecting souls fleeced by the rascally Allan Roscoe.

Story and Production...Melodrama.
“Duty’s Reward” in this instance is about the same as in almost every picture that comes by the boards. Hero wins the girl. Of course he has a tricky route to travel before he arrives at that ultimate happy state and Speed, the motor cop hero of this tale, has a particularly complicated one since the girl he loves suspects him of aiding his newspaper reporter friend in printing scandal stories about her father. Of course her father is innocent of any wrongdoing but his foreman is duly exposed and after some business calculated to thrill the patient picturegoers it all smooths out to the jolly ending. Familiar story and ordinary treatment make this just fair.

Direction........Bertram Bracken; just average.
Author.............A. B. Barringer
Scenario............A. B. Barringer
Photography........B. Depew-Ed Cline; fair.

DUTY’S REWARD


There isn’t a solitary thing new about this independent. The melodramatic kick is centered on the big building which is built of very bad cement, a condition understood by those in on the villainy side of the film. Of course, it collapses, the hero saves the heroine and all ends well.

There’s a stretch of comedy by-play through the efforts of a newspaper man to run down the deep-dyed villain who stalks through the picture. The dashing young hero, however, is a motorcycle cop.

There isn’t much to the picture save the building collapse. This is effectively staged.

Lucky if it strikes the double feature programs. At the Stanley the only player given special house billing was Miss Novak. The men run ahead of her on work. Mark.
Status: Unknown
Unavailable for Viewing

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

Fashions for Women (1927)
Newspaper stunt publicity by a lying press agent Sam Dupont (Raymond Hatton) has turned a fashionable woman into a celebrity. Newspaper expose the deception.

Céleste de Givray, whose social success is the result of the audacity of her press agent, Sam Dupont, is persuaded to retreat from public life and to have her face lifted. Lola Dauvry, a cigarette girl at the Café Pierre, who loves Raoul de Bercy, a former aviator, is hired by Sam to pose as the new Céleste in a fashion show while Raoul is hired as Céleste's private aviator. While Raoul is waiting for Lola at Céleste's apartment, the Duke of Arles, one of Céleste's sweethearts, arrives; in despair, Lola begs Sam to inform Raoul of her identity, but he refuses. At the fashion show, Céleste appears and declares Lola an impostor, but the latter is declared "the best dressed woman" by the judges. Raoul, realizing that Lola has been faithful, returns to her at the cafe and they are happily reunited. American Film Institute Catalog of Feature Films
“Fashions for Women”
Esther Ralston Vehicle

Esther Ralston, the panic of “The American Venus who started her upward march from there, seems to have just about the vehicle you hoped she’d have in “Fashions for Women,” her Paramount starring vehicle. Here’s more about it:

Dorothy Arzner directed it from a story credited to no one in particular about a Parisian beauty with such a press agent as you’d expect when informed that Raymond Hatton acts him. It’s described as “a lavish fashion photoplay of beautiful women, sensational love scenes, sophisticated humor and a spectacular style show.” The locale, of course, is Paris.


Exhibitors Herald, February 25, 1927, p. 50

“Fashions for Women”
Esther Ralston

Paramount
Length: 6296 ft.

PICTORIAL SPECTACLE.
BEAUTIFUL WOMEN. GORGEOUS CLOTHES. LAVISH SETS—THEY FURNISH A FEAST FOR THE EYES. STORY QUITE NEGLEGIBLE.

Cast... Esther Ralston quite a worthy distraction in the dual roles of a famous fashion beauty and the girl who doubles for her. Einar Hanson good looking but he has no part at all. Raymond Hatton the laugh maker. Others Edward Martindel, Wm. Orlamond, Maude Wayne.

Story and Production... Comedy romance. With such an array of finery, beauty and general elegance it probably isn’t essential that the story should be anything more than a framework upon which to hang the trimmings. The story is from the stage play, “The Girl of the Hour,” but it is quite possible that much of the original has been shelved to permit old dame fashion to have her fling. Raymond Hatton makes Esther Ralston the sensation of Paris when he arranges for her to double for the famous Celeste de Givray.

Direction... Dorothy Arzner; good.

Producers... Paul Armont- Leopold Marchand
Scenario... Percy Heath
Photography... H. Kinley Martin:

very good.

The Film Daily, April 10, 1927, p. 6

Motion Picture World, April 9, 1927, p. 567
Fashions for Women
Settings and Styles But Little Plot
(Reviewed by Laurence Reid)

A STUDY in how to shape a star is on view in “Fashions for Women,” a picture which could not be more aptly titled. The story is buried, its tiny thread of plot being lost, amid the procession of gowns which decorate the attractive figure of Esther Ralston—who makes her debut as a star. It’s a safe, sure film—which is calculated to please the feminine customers. As a fashion display it hits the bull’s-eye.

It not only has a new star but also a new woman director, Lois Weber has a rival and her name is Dorothy Arzner. It isn’t her fault that she hasn’t made a better impression. After all a director can’t register a hit when the story fails. This one blunders through a series of disjointed scenes—telling a story of a cigarette-girl who disguises as a beautiful model—and gets away with it. The result is a situation as romantic trend to the plot, but it never appears to bloom in full.

The picture depends for its appeal upon its settings and its fashion display. Even though one has occasion to pick up a thread of the story the idea is immediately lost because of the succession of scenes showing Miss Ralston on parade. The star is easy on the eyes and all of us know she has her share of talent. She should get a better deal.

The Cast: Esther Ralston, Einar Hanson, Raymond Hatton, Edward Martindel, William Ormsby, Edward Fans, Yvonne Hinson, Maxie Wayne, Director, Dorothy Arzner.

THEME: Romantic drama of the ups and downs of a cigarette-girl who impersonates a beautiful model and finds adventure and happiness.


EXPLOITATION POINTS: HEIGHTS: For neighborhood houses or sections of cities and towns which cater to feminine patronage.

Produced and distributed by Famous Players Lennox, Inc. Released April 12th, 1927.

Comedy highlights of the current Pathé feature Lang’s vehicles, “Horsepower”.

Motion Picture News, April 15, 1927, p. 1374

“Fashions for Women”
Sumptuous Parisian Creations Vie With Undress
In a Story Featuring Beautiful Esther Ralston

Adolph Zukor and Jesse L. Lasky present
Esther Ralston in
“Fashions for Women”
Based on play “The Girl of the Hour” by Paul Armond and Luepold Marchand. Directed by Dorothy Arzner.

CAST:
Celeste de Giron ... Esther Ralston
Sam Dupont ... Raymond Hatton
Jasol ... Yvonne Hinson
Duke of Arcies ... William Martindel
Home ... William Ormsby

Lulu Daily, American chorus girl, stranded in Paris, becomes enamored of Ralston and is persuaded to impersonate Celeste, a famous beauty, largely because Jasol, bankrupt, has been hired as Celeste’s chauffeur. Both stars are schemes of Celeste’s press agent, who wins her idol. A gentle little comedy of dreams and dressmakers.

THERE IS LITTLE TO THE STORY of “Fashions for Women.” Whatever the original may have been, the adaptation is largely clothes and lingerie, with considerable comedy supplied by the American press agent of Parisian star, known as “the best dressed woman in Paris.” This woman, Celeste de Giron, has just had her face lifted and the press agent conceives the brilliant idea of having her disappear, ostensibly because she has been talked away, only to reappear more radiant than ever. The cigarette girl in a restaurant is hired to impersonate her. This gives Miss Ralston, who plays the dual roles, ample opportunity to display her charm all the way from a milk bath to elaborate costumes.

The comedy is supplied by Raymond Hatton, as the American press agent; a role which stands out better than that of the star because it has more meat on its bones. The costumes are furnished by Elmer Hanson, as a French ace, who hires out as the private aviator of Celeste because he believes his fortune has been swept away in the stock market. This other characters are all background for this trio, but as carefully cast as though their parts were important.

The production is the first offering of Dorothy Arzner, Paramount’s new woman director. She seems to have been over-eager to direct, and some of the scenes show this in their lack of spontaneity. The action is directed, rather than natural, but as a whole the picture has done very well. She has produced a colorful background and introduced bales of charming frocks. Between dress and undress the play should please both sexes.

Moving Picture World, April 9, 1927, p. 586
ESTHER PEPS UP "FASHIONS," WITH, BY AND FOR WOMEN

By IRENE THIRER

Esther Ralston and Einar Hanson

"Fashions for Women," a Paramount production, directed by Dorothy Arzner and presented at the Paramount theatre.

THE CAST:
Celeste de Givray and Lolo Dauvry
Duke of Arles
Roue
M. Alard
M. Pattibone
Mint
The Girl
Restaurant Manager

Esther Ralston
Raymond Hatton
Einar Hanson
William Orlondor
Agostino Bogato
Edward Faust
Yvonne Howell
Maude Wayne
Charles Darvas

Hurrah for the film directrix!
Woman's place is certainly on the movie lot with a megaphone in her hand, if her talents resemble in any way Dorothy Arzner’s.

Miss Arzner's first pictorial output is a happy, snappy comedy-drama, deftly directed and entertainingly emoted. It isn't one of those arty for art's sake pictures, this "Fashions for Women." But everybody's going to get a lot of fun out of it.

George Marion jr.'s extremely laugh-enticing titles co-operate beautifully with this Cinderellalike little plot. Marion is by far the best-titlist in the movie business. He never misses.

Concerning the theme, Paris is the background and Esther Ralston the star. What could be more alluring? The beauteous Esther, cast as Lolo, a little cigarette girl in a popular Parisian restaurant, is madly in love with a regular patron, Vicomte Raoul de Bercy, who won't give her a tumble. Doesn't even notice her.

"I'll make him see me some day," she vows.
And opportunity knocks at her door. When Mme. De Givray, the Paris fashion queen, decides on a disappearance as a good publicity stunt, Sam Dupont, press agent de luxe, hires Lolo to impersonate her. Lolo accepts the job only when she discovers that Raoul, having lost all his money, has taken on employment as Mme. De Givray’s chauffeur.

“I thought Mme. De Givray was middle aged, not young and beautiful,” Raoul says to Dupont, the p. a.

“Sh-h-h!” answers Sam. Face lifted! A woman has to have a past to have a future at present.”

Lots of other titles are as funny as this one.

Of course, what naturally ensues is the romance between the supposed fashion creator and her chauffeur. But Raoul isn’t particularly satisfied with Lolo’s “past”—that is, as Mme. De Givray.

He tells Lolo so, and she confesses to him that she’s not the real De Givray. But does he believe her? No, which leads up to more pictorial complications, enjoyable to peruse.

We’ve never before seen Esther Ralston so animated. She goes through this role in a fashion befitting even Clara Bow, who’s known to be the peppiest miss in pictures. Esther looks extremely beautiful in the many gorgeous creations, which are in keeping with the movie’s title. But the marvel is her really understanding performance.

Raymond Hatton, as the comic press agent, isn’t quite as impressive as he has been in recent films—for instance, “We’re in the Navy Now”—but you’ll like him anyway. Einar Hanson’s a good-looking hero, and the supporting cast is adequate.

“Fashions for Women” is a movie with beautiful women, made by a woman and for women—and men.

The coast, has handled her first megaphone for E. F. L. with genuine skill and with a keen eye to closeups of Miss Ralston. Maybe on an initial starring venture that is okeh. However, Miss Ralston has an unaffected appearance on the screen and the veteran grande dames who are still doing duty as ingenues get a trifle tiresome. Ralston wears well.

Plot is about a certain Parisian woman, Celeste de Givray, not only the best dressed woman of Paris but the best loose ‘un. Her press agent, Sam DuPont, who operated swiftly and well, framed a big stunt to draw attention to her face-lifted beauty.

The stunt was to take the rat out of town until the final night of the fashion fee, then to spring her on the mob and with her new face (plastic stuff got a good laugh through a novel introduction) knock all her competitors into the ashcan.

To go through with the preliminaries of the fashion show it was necessary to get a substitute, so a cigarette girl whose name used to be Liza Dooley in New York but Lolo Dulay in Parke, was hired. As her aviator, a Vicomte Raoul de Berry was engaged, the angle being that the Vicomte had just gone broke on the Bourse and as a nobleman plus his rep as an ace, he would fit well into the story when it broke on the front pages. Now the fact was that the cigarette girl passed as the real Celeste de Givray and the Vicomte, whom she used to admire when he came into the restaurant where she worked, refused to have much to do with her because of her rep.

Things were further complicated by the press agent, DuPont, an uncoronable liar. When it was all framed for the real Celeste to blow in, things went wrong because Celeste changed her mind and married a Duke of Arles, one of her boy friends. Being a duchess, she refused to go back into the fashion world. With the loss of the little cigarette girl up a tree because the Vicomte failed to believe she was really on the level until he saw the papers which announced the deception.

Lovely gowns are in every foot. Ermine negligees; bath in a million dollars. Numerous underpanties, chemises and other intimate items, all of which look like a million dollars on the yeulette little Ralston figure, just round enough. Settings are typical examples of studio magnificence, the film being well handled in that respect, and the injection of much action, even in the fashion episodes, keeps the film from slowing down.

Miss Ralston rates her stardom and doing a dual role here, handles both with ease. Raymond Hatton does his comedy part beautifully, neither too rough nor too polite—and at the same time leaving off so many of the rags which have been associated with him in comedy. Elmar Hanson as the adored man hasn’t a great deal to do, but he does well; while Ed Pausi and Agostino Borgato do conically as two French dressmakers—maybe they’re kidding Pollet or Patou—it hardly matters.

A good picture and a chance for exploitation. For the usual spring fashion shows which many of the de luxe houses give in conjunction with the department stores in their cities, this is a setup and was probably made with that idea in mind. At Paramount no expense was utilized, but this should and probably will be tied up right and left with the new styles.

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

Variety, March 30, 1927, p. 15

Fashions for Women. Star, Esther Ralston. The director seemed to be an immoral person and didn’t have a sense of the right amount of clothing. One of the most forceful arguments for a censor I have seen this year. A decent person with the authority to handle a pair of shears could have taken fifty feet out of this picture and make a dandy picture of it. When they show nude women they make some of your best customers get up and leave, I’m not a prude! I’m a businessman, trying to sell decent people entertainment and I feel that an organization as big as Paramount could afford to have a decent person to check up on the work of their Hollywood staff and avoid any hint of degenerate minds. Four out of five of their late pictures have needed it badly.

Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Moving Picture World, April 23, 1927, p. 757
Felix the Cat Ducks His Duty (aka Felix Ducks His Duty) (1927)

Newspaper headlines: “Mice Declare War on Cats” and “All Cats Called to the Colors.” Newspaper article that says “Married Men will be Exempt from Duty at the Front.”

Felix deserts the army during a war under pretenses of marriage. When his new spouse turns out to be a tyrant, though, Felix decides that he prefers the battlefield, and joins the epic battle between cats and mice.

Big Cartoon Database

"Mice Declare War on Cats," says the newspaper headline. "All Cats Called to the Colors." And they mean it. A recruiter forces Felix to enlist. Soon, Felix is at the front, doing his best to duck his duty when he isn't ducking cannonballs. Felix's gas mask saves him from being gassed to death by smelly cheese. But his life is continually in danger. He gets the bright idea to hide in a cannon, but inevitably a fellow soldier fires it, which propels Felix into the camp of the dreaded mice. Felix manages to escape their firing squad with some last-minute hijinks. Finally, he spots a newspaper that says, "Married Men Will Be Exempt from Duty at the Front." Felix immediately finds a pretty girl, proposes marriage to her and rushes her to the church. But after the honeymoon, poor Felix the Cat discovers that war is only heck; it's marriage that's hell. J. Spurlin, IMDb
The Final Extra (1927)
Cub Reporter Pat Riley (Grant Withers) of the Tribune. Reporter Tom Collins (Frank Beal), feature writer. Managing Editor Joe Williams (Joseph W. Girard). Copyboy (Leon Holmes). Newsboy. Pressmen.

Pat Riley (Grant Withers) greatly admires his senior colleague, reporter Tom Collins (Frank Beal) who is murdered when he’s about to reveal the name of the leader of a gang of bootleggers in an expose he’s writing for his newspaper. Riley, who’s sweet on Collins’ daughter Ruth (Marguerite de la Motte), vows to finish the story, a promise that leads to Ruth being trapped in a house with the murderer as Riley races to her rescue. Walter Albert, Mystery*File, http://mysteryfile.com/blog/?p=6433

Even before the movies could talk the conventions of the journalism genre had been established, as indicated by this familiar plot in which society writer Withers (“A bear on the Harvard football team, but only a cub on the Tribune staff”) captures a gangster after another reporter is killed. The film opens with the lofty quote: “Here shall the Press the People’s right maintain/Unawed by influence and unbribed by gain/Here Patriot Truth her glorious precepts draw/Pledged to Religion, Liberty and Law.” It is less concerned with such noble sentiments, however, than with a typical account of the press opposing gangsters. Beal is the experienced reporter who is about to nail The Shadow, the mysterious leader of a gang of rumrunners, while Withers secretly daydreams about single-handedly capturing the gang. Although Withers complains to his editor about having to write society news, the editor assigns him to cover a musical revue being produced by Milijan. Withers becomes involved with dancer de la Motte who is also Beal’s daughter. Beal gets a hot tip but it turns out to be a trap and he is gunned down. When Withers discovers Milijan is the gang leader, he calls his editor to tell him to “Hold the Presses” and also to contact the police. Milijan has tricked de la Motte into believing Withers has been hurt so she will go with him, but Withers arrives in time to capture Milijan (beating him up before the police arrive). He calls in the story and also announces his engagement to de la Motte. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 57-58
Pat Riley, an aspiring young newspaper columnist, envies the big assignments given to Tom Collins, who is working on a bootlegging story. Pat is sent to get a story on a new musical revue being produced by Mervin Le Roy, a well-known impresario of doubtful reputation, and meets Tom's daughter, Ruth, who is a chorus girl. Later he learns that Tom has been killed by the bootleggers; and swearing revenge on Tom's killers, Pat manages to take over Tom's assignment. Ruth is to dance at a large house party given by Le Roy, who has designs on her, but the appearance of Pat makes him hesitate; his men capture Pat after a fight, but he escapes and reveals the identity of the gang leader to the police. He rescues Ruth from the clutches of Le Roy, who is arrested as the murderer of her father. 

American Film Institute Catalog of Feature Films

The alert atmosphere of a large-city newspaper office and its giant presses combines with the back-stage atmosphere of the theatre, set against the sinister shadow of a bootleg gang and the glitter of a big musical comedy "first night" in a whirlwind of dramatic action. A hot-shot newspaper reporter and a Broadway show-girl provide the romance. Les Adams, IMDb.

Pat Riley is an enthusiastic cub reporter for a major metropolitan newspaper. His mentor, Tom Collins, is working on exposing a bootlegging ring run by “Boss” LeRoy. When his friend is murdered after digging up hard evidence against LeRoy, Pat vows to bring the gangster to justice. It won’t be easy for the amateur newsmen – particularly when he discovers his girlfriend is a dancer in LeRoy’s speakeasy. Oldies.com DVD notes.
Good early newspaper office atmosphere with reporters working. Editor Williams in his office conferring with his veteran newspaperman Collins. Cub Reporter Pat Riley working at his typewriter, looking enviously
over at Collins and his relationship with Williams. He daydreams that he is covering a real story and exposing a gang. Copy boy tells Riley, “the boss say for you to hurry – this is a daily newspaper, not a monthly magazine.” Riley turns in his story, Williams: “Yeh, it’s OK – you certainly write a great line of society stuff.” Riley: “I guess I’m doomed to write this society stuff for the rest of my life.” Williams assigns him to cover the musical revue as a reward.

LeRoy gives Collins a tip and sends him to his death. Riley meets Collins’ daughter, Ruth, the dancer. Newsboy hawking newspapers.
Reportor is shot down by gangsters. “They got me – call the Tribune and have them tell my daughter,” he tells police who come to his aid. He then dies. Cut back to Tribune office. Editor, with green visor, gets the phone call telling him about Collins’ murder. He looks over at Riley. Calls him over. “The gang got Collins tonight,” he tells him. “It a tough assignment my boy, but someone must break the news to his daughter, Ruth.” Riley gets the assignment. Riley promises to get the men who killed her father.
Pat’s dislike for writing society news was heightened when he was assigned to cover LeRoy’s party. Leroy advises him to stick to society news. “I’m going to break up this gang if it’s the last assignment I ever get, Gang to LeRoy – Someone is wise to us. I tell you – I’m getting scared.” “I warned you not to kill that newspaperman….” Pat overhears the crooks and after a fight is captured. But he plays dead and attacks his captors, escaping to phone his paper. The crooks call their boss to tell him what happened and he makes plans to kidnap Ruth Collins and take her to his mansion.
The Final Extra

A Cub Reporter, Chorus Girl and Bootlegger
(Reviewed by Paul Thompson)

While this picture makes no claim to be a silent-screen replica of the two Broadway legitimate hits, "Broadway" and "Chicago," yet it invariably makes a reviewer think of them because you have an interesting blend of newspapers, the theatre, bootlegging and other metropolitan ingredients. It is an interesting and well done story which Herbert Clark has written and which James P. Hogan directed.

The story concerns itself with the murder of Frank Beal, a veteran reporter, by a rum running gang headed by John J. Miljan, nominally a theatrical producer, whose connection with the gang is suspected but not proved. Grant Withers, a cub reporter, establishes Miljan’s guilt, saves the girl from him and scores the beat for his paper. In the telling of the tale many interesting phases of big city life are shown. These include the city room and press-room of a big daily, back stage and the front of the theatre on the occasion of a musical comedy premiere, the East Side quarters of the rum gang, the suburban home of the villain, etc.

It is convincingly acted for the most part by a capable company, headed by the star. Direction of the whole picture by Hogan, under Glenn Bell’s supervision, and of the dance numbers alone by Larry Ceballos, is worthy of commendation. Not a big nor an important picture, yet there is little doubt of its appeal.

The cast: Marguerite De LaMotte, Grant Withers, John Miljan, Joseph W. Girard, Frank Beal, Billy Jones, Leon Holmes. Author, Herbert C. Clark. Film Editor, Edith Wakeling. Director, James P. Hogan. Supervisor, Glenn Bell. Photographer, Ray June.

THEME: Newspaper solving bootlegging scandal. Cub reporter doing this wins daughter of murdered star newspaperman, herself a stage star.

PRODUCTION HIGHLIGHTS: Successful creation of newspaper atmosphere. Interesting sidelines on a big city’s activities. Well directed and acted.

EXPLOITATION ANGLES: "How the other half" (New York) lives.

DRAWING POWER: Good, especially one-day houses.

Length, 6,000 feet. Released February 14.

Produced by Gotham. Distributed by Lumas Film Corp.
“The Final Extra”

Exciting Melodrama of Newspaper Office, Stage and Bootlegging, Stars Marguerite de La Motte

Sam Sax Presents
Marguerite De La Motte in “The Final Extra”
Directed by James P. Hogan
Distributed by Lumas Film Corp.

CAST:

Hust Collins .... Marguerite De La Motte
Pat Riley ....... Grant Withers
LeRoy ............ John Miljan
G,$$ ......... J. W. Girard
Tom Collins .... Frank Real

Length: 6,600 Feet

Kathy Collins makes a hit on the stage and her father, a reporter, is killed while trailing a gang. Pat, who is in love with Ruth, learns that LeRoy, the show manager, is the head of the gang, gets a whiff of a story and wins Ruth. Exciting melodrama.

WITH MARGUERITE DE LA MOTTE in the stellar role, Lumas Film Corp.

Moving Picture World, February 19, 1927, p. 519

The Film Daily, February 20, 1927, p. 10 – Los Angeles Times, January 13, 1927, p. 27
for condensation here, and ye scribe hopes to see the picture.

The story is by Herbert Colbert Clark, James P. Hogan is director, Ray June cameraman, Edith Wakeling film editor, H. C. Clark continuist, and production manager is Glenn Belt.

CAST: Marguerite de la Motte, Grant Withers, John Milman, Frank Beall, Joseph W. Girard, Billy (Red) Jones, Leon Holmes.


Exhibitors Herald, February 19, 1927, p 47

Newspaper Picture on New Orpheum Bill

Newspaper life forms the background for “The Final Extra,” the first run picture that starts at the Orpheum today. Marguerite de la Motte is starred in a picture that is a thriller and gives an insight into the work of a “cub” reporter. The story has many thrilling situations as well as scenes of exotic beauty. Some of the incidents connected with the plot being: The clever work of a reporter in uncovering the leader of a dangerous criminal band; a wild “bathtub” party in the home of a prominent stage producer; the first performance of a gorgeous musical review; the manner in which an enterprise newspaper “scooped” its rivals and many other entertaining things.

The Salt Lake Telegram, Utah, May 17, 1927, p. 19

The Hartford Courant, Connecticut, August 5, 1927, p. 14
The Final Extra

As timely as today’s newspaper and as smart as the latest Broadway Musical Revue is this “Built for the Box-Office”

Gotham Production

Featuring

Marguerite De La Motte

John Miljan, Grant Withers

and a star cast including the complete ensemble of the Music Box Revue

A Gorgeous Production!

A Tense, Thrilling Drama!

Directed by

JAMES P. HOGAN

Now Booking Everywhere!

LUMAS FILM CORPORATION

1850 BROADWAY

SAM SAX, Pres.

Foreign Rights-J Now-J Justuced Film Corp.

Motion Picture News, February 25, 1927, Coverff
The Film Daily, February 1, 1927, p. 6

A “Special Edition” Box-Office Picture of Newspaper and Theatrical Life, featuring
Marguerite De La Motte
and a superb cast including Grant Withers, John Miljan, Jos. W. Girard
and others, together with the complete ensemble of the famous Music Box Revue.

Gorgeously Staged,
Beautifully Presented

NOW BOOKING EVERYWHERE
Directed by
JAMES P. HOGAN

It’s A
GOTHAM!

LUMAS FILM CORPORATION

BROADWAY
SAM SAX, Pres.
Foreign Rights—United States Film Corp.

NEW YORK CITY
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Media Category: Newspaper
Job Title: Cub Reporter (Pat Riley), Reporter (Tom Collins), Editor (Joe Williams), News Employee (The Copyboy). Miscellaneous.
Description: Major: Pat Riley, Joe Williams, Positive. Tom Collins, Very Positive
Description: Minor: The Copyboy, Positive. Miscellaneous, Neutral
A Fool and His Honey (1927)
Newspaper. Old newspaper circulation gag of contestants endeavoring to identify a roving representative from pictures printed in the paper. If identified, the question is asked of him: “Are you my loved one?” Corlandt Van Bibber (Tyler Brooke) loosely resembles the man sought in the newspaper contest and is pursued by about a hundred ladies who want to learn if he is their loved one. Based on journalist Richard Harding Davis’ short stories on Van Bibber.

Motion Picture News, November 1, 1927, p. 1442

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
Fox Movietone News No. 2 (1927)
Interviewer. In a Movietone interview, Miss Kathlyn Sullivan tells of her duties as one of the three San Francisco policewomen. Sound is used in this newsreel.

Motion Picture News, December 23, 1927, p. 1952

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
Fox News No. 66 (1927)
Cameraman. The Fox News Cameraman mingles with fish in the clearest body of water in the world in Beneath the Surface, Silver Springs in Florida.

Motion Picture News, May 27, 1927, p. 2082

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
Johnny Ginsberg, a tailor's apprentice who aspires to be a famous magician, joins a carnival troupe that stops in the town and doubles for sideshow attractions. The troupers, actually a gang of thieves, direct their chimpanzee to pick the pockets of Sam Hubert, a theatrical magnate who is in the audience, but Johnny recovers the wallet. Sappho, an Oriental dancer, learning that Hubert has purchased the Russian crown jewels, vamps Johnny into taking her to his home; and with the aid of the gang, she steals the jewels. Overhearing the gang quarreling over the spoils, Johnny tries to make a getaway with the gems, knocking out each member of the gang separately and affixing to each of them a tag signed "Ginsberg the Great." Hawkins, a newspaperman, publicizes the event, and Johnny consequently receives a reward and a contract from Hubert. American Film Institute Catalog of Feature Films
Ginzberg the Great


Byron Haskins, director, or whoever translated this continuity into action, denatured comedy scenes, spoiled continuous action and killed what little love interest it was intended to convey. All the makings for a good picture in this instance and the result is a filler for the double feature programs or the daily changes.

George Jessel, its star, is unfortunate in being its star.

Audrey Ferris is a convincing type but is kept out of the picture with the exception of a few scenes which couldn't have been kept out under any circumstances. Under proper guidance Miss Audrey would have a chance to develop. Despite cruel camera shots she maintains an attractive appearance.

Story is of a small town boy in a tailor shop with a yen to shine on Broadway as a magician. He finally gets to Broadway and does a nose dive, starting as a cleaner in a dime museum and winding up by rounding up a gang of criminals.

He returns to his home town, unaware of success, admitting failure, but is again kicked out of the tailor shop. The head of a vaudeville circuit whose stolen jewels were found through Ginzberg's ingenuity comes after him with a set of metropolitan newspapers, in which Gimsy is given full-page spreads, and offers him a contract. Mor.

The Film Daily, January 29, 1928, p. 7

Variety, January 25, 1928, p. 13
The Girl from Gay Paree (1927)
Reporter-Feature Writer Kenneth Ward (Malcolm McGregor) of the *New York Star*.

Another switched identity plot, with Mary Davis (Barbara Bedford) as a destitute woman who agrees to impersonate a star of the Folies Bergere. Kenneth Ward (Malcolm McGregor) is a *New York Star* reporter/feature writer sent to interview her. He falls for her and plays her up in several columns. After a series of complications in which she thinks she has killed the real star’s lover, Davis and Ward are united. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 58.

Mary Davis, alone and destitute in the big city, fleeces a meal out of a restaurant, and pursued by police, she seeks refuge in the Cafe Royalle, where she is shuffled along a line of girls waiting for job interviews. In desperation, Mary agrees to impersonate a Mademoiselle Fanchon of the Folies-Bergère who has failed to keep her contract. The *New York Star* sends Kenneth Ward to interview the famous wild Frenchwoman; and through a mistake in cues, she rushes wildly into his arms. Mary's picture appears and is seen by Robert Ryan, a bachelor friend of the real Fanchon, and he comes to investigate. In repelling Ryan's advances, Mary believes she has killed him; then the real Fanchon appears and threatens to kill Ryan. Mary's sweetheart, Kenneth, following a series of amusing complications, comes to her aid, and they are united. *American Film Institute Catalog of Feature Films*

*Exhibitors Herald*, November 19, 1927, p. 54
THE GIRL FROM GAY PAREE

This is Tiffany’s first production for the new season. Top picture shows Margaret Livingston, Barbara Bedford, Louell Sherman and Malcolm McGregor. Below: McGregor and Miss Bedford. Left: Miss Bedford, McGregor and Miss Livingston.
The Girl from Gay Paree

A Fair Story But Not Convincing
(Reviewed by Chester J. Smith)

A LITTLE pasty is this Tiffany Gem that is mounted in a poor setting. The story appears to have possibilities, but it is badly executed on the screen and the direction, apparently, could stand a lot of improvement. From the time Barbara Bedford tries to crawl on her hands and knees the length of a restaurant to avoid payment of the bill the whole action is exaggerated, and the various roles, though in competent hands, are over-acted.

As the story is unfolded one wonders whether it is a melodrama or farce, and there is no way of drawing the distinction even at its conclusion. It just doesn’t hit the bull’s-eye. It has its moments when it is quite interesting, but just as it promises to get somewhere someone throws a monkey wrench into the works by overacting or poor direction.

There is no sympathy for Barbara Bedford, who as Mary Davis is forced through hunger to impersonate Mme. Fanchon, the worst woman in Paris, as the attraction in a night club where the latter fails to appear. Miss Bedford’s work is anything but convincing. Both Malcolm McGregor and Lowell Sherman are guilty of much over-acting, as is Betty Blythe in the role of the real Fanchon. Perhaps it is not their fault. They have little material upon which to work.

The Cast: Lowell Sherman, Barbara Bedford, Malcolm McGregor, Betty Blythe, Walter Hiers, Margaret Livingston, Templar Saxe, Leo White.

Theme: Drama of small-town beauty with theatrical inclinations, who is forced to accept place in night club as the original worst woman in Paris to keep from starving. Loved by the young feature newspaper writer, she all but loses him as she is compelled to pay attention to club visitors, but in the end all is righted.

Lights: The lively scenes in the cabaret. The dramatic sequence in the Ryan apartment, where Mary is compelled to defend her honor.

Exploitation Angles: The exceptionally-well balanced cast. The night life sequences in a New York night club.

Drawing Power: May go fairly well in smaller houses.

Production High-
Produced and Distributed by Tiffany Productions.

Motion Picture News, September 23, 1927, p. 932.
Variety, December 7, 1927, p. 21, 23

Moving Picture World, September 24, 1927, p. 251

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Kenneth Ward)
Ethnicity: White (Kenneth Ward)
Media Category: Newspaper
Job Title: Reporter (Kenneth Ward)
Description: Major: Kenneth Ward, Positive
Description: Minor: None
Cyrus Townsend, father of Alice, is mysteriously slain in his home and suspicion centers on Arthur Marsden, his secretary and Alice's sweetheart. The circumstances of the murder are similar to those of numerous unsolved killings believed to have been perpetrated by a gorilla. As Alice, Marsden, and Stevens (a friend of Cyrus) are gathered in the library, a note warns them to leave the house before midnight. Later, they are terrified by the unexpected arrival of Mulligan and Garrity, two callous detectives sent to solve the mystery; subsequently, persons suddenly vanish, strange noises are heard, and lights go off and on. While searching for each other, the detectives discover a gorilla on the premises; a sailor confesses to being the gorilla; but Marsden, who reveals himself also to be a detective, leads them to Stevens, the true culprit. *American Film Institute Catalog of Feature Films*
THE GORILLA


Garrity, Charlie Murray
Mulligan, Alice Townsend
Alice Day
Uriah Townsend, Tully Marshall
Cyrus Townsend, Claude Gillingwater
Stevens, Walter Pidgeon
Marsten, Gaston Glass
The Reporter, Brooks Benedict
The Cook, Aggie Herring
The Butler, Syd Cressley

"The Gorilla" is a box office tonic for more reasons than one. It is an entertaining picture, the title boasts a reputation gained from the stage play, and the story makes good exploitation material.

The play had its punch in the flow of wisecracks from the two detectives. In the picture this humor has been transposed to pantomime, and effectively, by Charles Murray and Fred Kelsey. Murray, of course, has the richer part, and the picture unquestionably belongs to him.

Except in a few serious instances, the story is done in broad comedy. It concerns the mysterious murder of a wealthy recluse, who lives with his daughter and house staff in a mansion on the Hudson. Every one in the cast is made to appear suspiciously leering or embarrassed at intervals in order that all may be connected with the crime.

To make things more intricate, it is made plain that a gorilla has been committing a series of murders in the city, and one is in the house at the time. Solution of the mystery takes care of the main puzzling factors. Presence of the typical mystery play incongruities must be executed as combining "to make it harder."

Murray has a meaty part as the detective, adding one more to his string of reliable comedy performances. His partner, Fred Kelsey, is primarily the straight man, and a capable one. He is familiar through numerous detective roles. Extra humor is rung in on the story.

Variety, November 23, 1927, p. 22
Mystery Comedy at Shubert Soon
'The Gorilla,' Mystery Play, to Follow 'Whole Town's Talking'

One of the most-talked of mystery comedies of recent years, "The Gorilla," will be the offering of the Bainbridge Players at the Shubert theater the week of Jan. 9. Critics everywhere have declared "The Gorilla" the funniest show ever produced, and on top of its comedy it has the element of genuine, baffling mystery. It ran in New York for a solid season. It had long runs in Chicago, Philadelphia and Boston and was played here last season at the Metropolitan by one of several road companies. London has been the scene of fresh triumphs. "The Gorilla" is to be given here as the result of rearrangement of bookings by Managing Director A. G. Bainbridge.

Two blundering police detectives are the cause of all the hilarity in "The Gorilla," their antics in attempting to solve a murder mystery being of the extremely funny variety. A shadowy, malevolent gorilla that spreads terror and death apparently infests the spooky old house to which the detectives are assigned to find the murderer. Interspersed with the laughs there are thrills and chills and romance.

Uprouarious merriment is mixed with amazing sensations that almost make the heart stand still. Shrieks of terror and howls of delight have been the regular thing among audiences wherever "The Gorilla" has been seen. The spooky stuff starts with the first curtain as a voice on the radio gives a lecture on ghosts and a warning of death follows over the same radio.

The roles of the blundering detectives will be taken by Robert Hyman and John Todd, and they are expected to make the most of these comic parts. John Dison will be the nervous reporter and Marie Gale and other well known members of the cast will have good roles.

The Film Daily, November 13, 1927, p. 6 – The Minneapolis Star, Minnesota, January 1, 1927, p. 23
The Gorilla, a burlesque upon mystery plays, will be presented by the Orpheum Players as their attraction next week. It has enjoyed tremendous popularity both in the big centres and on the road, and is one of the most diverting theatrical entertainments of the day.

The story begins at the Long Island home of the Stevens family. Cyrus Stevens, the owner, is waiting to welcome his young niece. She arrives with her escort, a young playwright, who promptly proceeds to discuss the Gorilla, a master-criminal who has been terrorizing the countryside, and who sends a warning to the Stevens’ home over the radio.

From that point onward the action resolves itself into an amazingly mystifying series of sensations and comedy situations, and the persistent efforts of the two burlesque detectives to find a clue and trace it, while a Scotland Yard man and a burlesque reporter add to the mystery and the merriment.
Exhibitors Herald, November 19, 1927, Coverff
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Reporter).
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: None
Description: Minor: Reporter, Positive
Grantland Rice’s Sportlight (1927)

Henry Grantland Rice, an American sportswriter known for his elegant prose. His writing was published in newspapers around the country and broadcast on radio. He produced and was the guiding force behind a series of shorts including these produced in 1927.


*Motion Picture News*, November 11, 1927, p. 1501 – November 25, 1927, p. 1648

“The Lateral Pass”
(Pathé Sportlight—One Reel)

THIS is the third release of Grantland Rice’s “Football Sense,” showing “Chick” Mehan’s method of training the gridiron warriors in backfield shifts, the forward pass and the lateral pass. The backfield are dressed in white and with slow motion it is not difficult to trace the movements of the players. These are shifty tricks, the result of much study, and are most interesting. A great number for this time of the year if your audience is interested in football. It’s really “inside stuff.”—E. G. JOHNSTON.

“On the Hook”
(Pathé-Sportlight—One Reel)

SOMETHING of interest for all devotees of Izaak Walton. The thrill of expectancy an angler has when he battles a fish, the uncertainty of the tug of war, are in this pictorial version of the catching and landing of a huge tarpon off the coast of Florida. One of the biggest and gamest of fish, the tarpon puts up a terrific resistance as he is towed in by the relentless hook and line. There he is twisting and turning, threshing and churning the water, leaping high into the air, diving deeply—anything to escape that line slowly but surely drawing him to his doom. The cameraman has played up the thrills in the battle, alternating between the frantic efforts of the tarpon to escape and the dogged tenacity of the fisherman to land his prey. This deep sea fishing must be great sport, one concludes, as scenes of this Sportlight are unreel. Audiences should get a kick out of the battle of life and death.

In contrast to the gorgeous fight put up by the tarpon is the indoor fishing scenes used as an opener. Here the fish are in a swimming pool into which dangle the lines of easy going fishermen, who stretch out on a comfortable chair awaiting a nibble. Weak anaemic fishing, this—for in comparison with the sporting chance given the aquatic denizens of the Atlantic the catching of a few fish in a pool is not much of an accomplishment. This is a good Grantland Rice Sportlight—and you now know how good the brand can be.—RAYMOND GANLY.

“The Sportine Knack”
(Of Human Interest)

Type of production...1 reel sport magazine

This number of Grantland Rice’s conception emphasizes the quickness of brain and muscle in sport. David Shade, Monty Munn, Strong of the New York University football team, and others exhibit their possession of the faculty which the reel stresses. It is well done.

“The Sportine Knack”
(Of Human Interest)

Type of production...1 reel magazine

The Film Daily, January 23, 1927, p. 22

December 27, 1927, p. 10

The Film Daily, September 11, 1927, p. 7

Motion Picture News, September 2, 1927, p. 712

Motion Picture News, October 14, 1927, p. 1184
Grantland Rice’s “Water Sprites” In Roxy Theatre

“Water Sprites,” a splendid spring season Grantland Rice Sportlight, produced for Pathé by J. L. Hawkinson, was shown at the Roxy last week.

The turn to water sports in the last few years has been phenomenal, especially so on the part of women, who have broken more records than anyone ever dreamed to be possible.

There is something more in water sports than record breaking, and the modern girl is proving that there is the possibility of grace and beauty and artistic effort that is more exciting to look upon than any 100-yard dash to a new split-second mark.

John L. Hawkinson, producer of the Grantland Rice Sportlights series, took eight of the leading girl swimmers to Bermuda.

In this list of crack women swimmers and divers are Martha Norelius, Agnes Geraghty, Helen Meaney and other champions and record holders.

“Up The Ladder”
(Pathe Sportlight—One Reel)

IT'S a hard, uphill fight to become the champion of any sport, as this one from Grantland Rice will illustrate. Good swimmers usually get their start when youngsters—and we have some good shots of several kids. The reel goes on to show the hard training of the grid-iron; the crack polo player, Guest, and a well known champion golfer. You can't miss on these short subjects if your audience is in any way suited for them.—E. G. JOHNSTON.

Motion Picture News, October 21, 1927, p. 1265

Motion Picture World, April 2, 1927, p. 492

Grantland Rice presents
FOOTBALL SENSE
Directed by CHICK MEEHAN
N. Y. U.’s Great Football Coach
Produced by John L. Hawkinson. Edited by Grantland Rice
Titled by W. B. Hanna, famous football writer
Ask your Pathé Exchange about this

A Clean-up for the Football Season!

Motion Picture News, October 28, 1927, Coverff
GRANTLAND RICE’S Sportlights

Produced by

JOHN L. HAWKINSON

Golf
Swimming
Football
Bicycle Racing
Rowing
Handball
Trap Shooting
Yachting
Archery
Lacrosse
Fishing
Hockey
Pool and Billiards
Motor Racing

The Sporting Page of the Screen
A thrilling up-to-the-minute one reel feature of universal appeal, edited by the world’s greatest sporting writer.

The Film Daily, August 21, 1927, Coverff
Status: Prints may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Grantland Rice).
Ethnicity: White (Grantland Rice)
Media Category: Newspaper
Job Title: Sportswriter (Grantland Rice)
Description: Major: Grantland Rice, Positive
Description: Minor: None
**Grinning Guns (1927)**
Publisher-Editor Amos Felden (George B. French). Editor “Grinner” Martin (Jack Hoxie), a newspaperman from a news syndicate looking for Felden.

Newspaper Editor and author Amos Felden (George B. French) is aided in fighting off ruffians by admiring cowboy “Grinner” Martin (Jack Hoxie), who was a buddy of Felton’s son during the war. Felton prints the name of one of the town’s undesirables in each day’s paper and proceeds to drive the identified individual out of town, despite the efforts of the gang to stop him. Although the saloon owner, who heads the gang, sets fire to the newspaper office, “Grinner” finally kills him, restores the paper and marries the editor’s daughter. “Grinner” also forces the crooks at gunpoint to subscribe to the paper. The *Variety* review pointed out that although the film takes place in a typical western setting, the byline on the paper reads 1919. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 58.

"Grinner" Martin, an optimistic cowboy whose admiration for the writing of Amos Felden takes him to a western town where the newspaper publisher is fighting off ruffians, rescues Felden and his daughter, Mary, from a gang of bullies. Purcell, the saloon owner and town boss, has Martin and his pal Buckaroo Bill arrested, then incites the mob to lynch them. Tony turns against Purcell and liberates the prisoners, who persuade Felden to publish the names of undesirable citizens. Purcell threatens Felden when he is named and sets fire to the office. Tony is mortally wounded while saving the life of Felden, and Martin fights Purcell to the latter's death in a waterfall. Martin rehabilitates the newspaper office and finds happiness with Mary. *American Film Institute Catalog of Feature Films*

A roving cowboy uses the power of the press (and his six-gun) to restore law and order to a frontier town in this action drama. Jack Hoxie, as the stranger, rides into a town looking for an author. He finds his man running a newspaper and trying to expose some of the criminal elements. Hoxie, together with his sidekick, played by Robert Milasch, intimidates each local tough at the point of a gun to take a subscription to the paper which weekly warns another lawbreaker to leave town or else. After the community is made safe, the hero wins the love of the editor’s daughter, played by Ena Gregory. Larry Langman, *A Guide to Silent Westerns*, p. 186
Grinning Guns

Picture for Daily Change Houses
(Reviewed by Harold Flavin)

This story could have been told in two reels and as such it would have furnished a fair amount of entertainment but, as a feature length production the plot is dragged out and forced to such an extent that it proves boresome and, for that reason, rates bookings only in the daily change and "opy" houses. The story started out well but, along about the third reel the horseplay commenced with a number of interminable chases, a very low order of comedy and a dragged out finish. The title is banal.

There is an unusual twist in that there are no cattle stolen nor other of the stereotyped themes in evidence as this tale concerns the efforts of a publisher of a weekly newspaper in a small and disorderly town to get out his sheet in the face of the town boss’ wrath, engendered through the publishers’ scathing denunciation of the boss’ system of running the town. If they had continued along those lines without resorting to hokum, the picture would have made a neat addition to the program of houses of the better class.

Hoxie and the rest of the cast give a fair performance but, in the effort to pad out the footage, they are called on to go through many ridiculous actions. There is too much footage devoted to the fight at the finish of the story which starts on the top of a high embankment, the fighters roll down to a ledge above a waterfall, more fight and another drop into the water with the battle still raging until the villain is finally carried off.


Theme: Western. Hero aids publisher of weekly in small town to get out his paper despite opposition of town boss. There is romance between publisher’s daughter and hero.

Production High:
Produced and distributed by Universal.
Length, 5,777 feet. Released, June 19, 1927.

Lights: The fighting, riding and shooting.

Exploitation Angles: Hoxie’s popularity.

Drawing Power: For small theatres. Family picture.

Motion Picture News, May 6, 1927, p. 1681
“Grinning Guns”

Exciting Universal Western Feature Stars
Jack Hoxie as a Fighting Newspaper Editor

Carl Larumonde presents
“Grinning Guns”
Starring Jack Hoxie
Directed by Albert Rogell
A Universal Picture

CAST:

Jack Hoxie
Mary Felden
Ena Gregory
Huckaro Hill
Bob Milasch
Harvey Purcell
Arthur Morrison
Amos Felden
George B. French
Sheriff
Dudley Hendricks
Dude

Length—1,085 Feet

Martin’s admiration for the writings of Polden, take him to a western town where he finds Polden is fighting the correct element. Martin takes charge of the newspaper and eventually drives out the rough element and wins Polden’s daughter. Vigorous action western.

Lansing State Journal, Michigan, July 29, 1927, p. 19

Moving Picture World, May 14, 1927, p. 133
GRINNING GUNS


This stable sachet is recommended because quite a portion of the cowboy addicts at the Stanley seemed to think it was good. If they like it in New York their brothers of similar bean will like it in Muskogee, Okla.

Mr. Hoxie this time is a rambling gent traveling about the west with a tough pal. The pal thinks Hoxie is a bandit, and has hooked up with him to pull a few jobs. It later turns out that Hoxie is looking for the author of a certain book.

He finds the author, a fiery little guy who is running a newspaper in an ungodly town, and saves him from the wild bad men who are per-

secuting him for trying to bring order into the hamlet.

Hoxie and his gun then take over the paper. Every tough guy in town is made to subscribe at the point of a gun. Hoxie prints each week the name of a ruffian who must leave town or take the consequences.

With things finally cleaned up and the menacing saloon owner dealt with accordingly, Hoxie takes the editor’s daughter into his arms.

This, according to a date line in the paper, occurs in 1919. Guns are tooted about by one and all. The saloon is one of those things identified with the gold rush days. Everyone rides around on horses, and there isn’t a single Ford in the footage.

The one man guilty of some actual performing is Bob Milasch, carrying on as the rowdy pal of Hoxie. He draws several legitimate laughs on his own score and does considerable for the picture. Others as usual.

Photography is up to standard. Direction showed a weakness for farce at times, and averaged as not so hot.

But the addicts won’t care.

Variety, August 3, 1927, p. 18
Jack Hoxie in “Grinning Guns”

Universal Length: 4689 ft.

WEAK WESTERN. ACTION
IS DERIVED FROM SUCH NON-
SENSICAL BUSINESS THAT IT
IS POSSIBLE IT MAY TURN
OUT TO AMUSE AND SATISFY
THEM AT THAT.

Cast......Hoxie belongs in the
saddle. He can ride well and his
scars are all right but when it comes
to acting smart and romancing he
just doesn’t fit in. Ena Gregory the
coy little maid of hero’s heart and
Arthur Morrison the cigar chewing
villain.

Story and Production...Western.
Jack Hoxie can’t act and lately Uni-
versal has been supplying him with
stories that serve him poorly. He
requires a vehicle well stocked with
opportunities for fast riding, spec-
tacular chases and rescues and just
the proper shade of romance to sati-
sify the crowd that follows up the
western and expects the clinch finish.
In this one Hoxie uses up most of the
footage fooling around a print shop
in a western town. Villain is sup-
pressing the publication but a pretty
girl in the office gives hero the cue to
rout the bad man. He plays with
his man like a cat with a mouse but
it ends up in the same old way.
Pretty weak western.

Direction.........Albert Rogell;
capable of better work.

Author............Grover Jones.

Scenario................Same.

Photography........Wm. Nobles;
good.

Jack Hoxie at Arcade.

“Grinning Guns,” a Universal Blue
Streak Western photoplay starring
Jack Hoxie, is the attraction at the
Arcade theater. It presents a theme
entirely different from that found in
the usual rugged life of a small
Western town, it has included in it
the progressiveness of modern new-
paper life.

In this Western picture Hoxie is
seen in a role different from any-
thing he has heretofore essayed.
The hard-riding man of the plains
comes on the screen as a newspaper
man sent out by his news syndicate
on a strange mission. Hoxie becomes
entangled in the politics of the my-
thical town of Sierra Verde and assists
in wiping out the corrupt political
ring that has the town in its grip.
The role allows Hoxie to do all those
things for which he is famous. Scout,
his wonder horse, is with him again.
Jack rides and fights in his usual
thrilling manner.

Ena Gregory is the heroine and
proves again that she is an actrees
of much dramatic ability. She is
pretty and appealing at all times.
Arthur Morrison is cast as the
“heavy” and brings to the role the
value of his years of experience as
a stage and screen actor. Bob
Milasch comes to the front with a
most excellent bit of comedy work.
George B. French, another veteran
of stage and screen, gives a most
convincing characterization of the
idealist small town journalist.

The Film Daily, May 1, 1927, p. 6

The News-Democrat, Paducah, Kentucky, August 20, 1927, p. 8
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (Amos Felden, “Grinner” Martin).
Ethnicity: White (Amos Felden, “Grinner” Martin)
Media Category: Newspaper
Job Title: Publisher (Amos Felden). Editor (“Grinner” Martin).
Description: Major: Amos Felden, “Grinner” Martin, Very Positive
Description: Minor: None
Harold Highbrow Series (1927-1928)
Newspaperman Harold Highbrow of the *Sap Center Clarion* in a series of 13 comedies

Harold Highbrow: Hot Stuff (1927)
Editor of the *Sap Center Clarion* is appointed as chief of the local fire department and immediately starts looking for a fire.

*Motion Picture News*, October 14, 1927, p. 1184

Moving Picture World, October 1, 1927, p. 314

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Editor of the Sap Center Clarion)
Ethnicity: White (Editor of the Sap Center Clarion)
Media Category: Newspaper
Job Title: Editor (Editor of the Sap Center Clarion)
Description: Major: Editor of the Sap Center Clarion, Positive
Description: Minor: None
Harold Highbrow: Monkey Shines (1927)
Editor Harold Highbrow of the Sap Center Clarion. Publisher of the Clarion.

Harold exposes the political grafting of a crook. His publisher calls up and asks that the paper be suppressed because the evidence against “Boss Weaver” was lost. The “office monkey” has already distributed the paper and Weaver now has cause for a libel suit. But the monkey steals the evidence of graft which Weaver has been hiding and the boss is brought to justice.

Movie Age, January 21, 1928, p. 15  The Film Daily, March 11, 1928, p. 7
Movie Age, January 21, 1928, p. 15

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Harold Highbrow, Publisher, Office Monkey)
Ethnicity: White (Harold Highbrow, Publisher, Office Monkey)
Media Category: Newspaper
Job Title: Editor (Harold Highbrow). Publisher (Publisher). News Employee (Office Monkey)
Description: Major: Harold Highbrow, Positive
Description: Minor: Publisher, Negative. Office Monkey, Positive.
Harold Highbrow: A Rattling Good Time (1927)
Reporter Harold Highbrow (Ben Hall). Owner and his daughter lead the Sap Center Clarion staff to a picnic day.

“A Rattling Good Time” (Universal—One Reel)
THE “Clarion” staff, headed by its owner and his pretty daughter, launch forth on a picnic in a dilapidated old Ford that produces quite a bit of humor of the rougher slapstick and situation type. They encounter an unscrupulous old constable, whose trick sign does not prohibit fishing when anybody is looking. So they are all pinched for illegally fishing. Harold the dumb reporter and Alice liberate them by temporarily disposing of the Sheriff. They make their getaway in the flivver and are pursued by the sheriff on his donkey. The machine blows up on the road, leaving Harold and Betty em braced and unmindful of the catastrophe—CHESTER J. SMITH

Motion Picture News, December 16, 1927, p. 1905

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Harold Highbrow, Owner). Female (Owner’s Daughter). Group.
Ethnicity: White (Harold Highbrow, Owner, Owner’s Daughter). Unspecified.
Media Category: Newspaper
Job Title: Publisher (Owner, Owner’s Daughter). Reporter (Harold Highbrow). Miscellaneous (Clarion staff).
Description: Major: Harold Highbrow, Owner’s Daughter, Positive.
Description: Minor: Owner, Positive. Clarion staff, Neutral
Harold Highbrow: Scrambled Honeymoon (1927)

Owner Moore says circulation of the Clarion must be enlarged. Harold goes after a village scandal for the front page.

Moving Picture World, July 9, 1927, p. 88

Universal Weekly, January 28, 1928, p. 39
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Harold Highbrow, Owner of the Sap Center Clarion)
Ethnicity: White (Harold Highbrow, Owner of the Sap Center Clarion)
Media Category: Newspaper
Job Title: Cub Reporter (Harold Highbrow). Publisher (Owner of the Sap Center Clarion).
Description: Major: Harold Highbrow, Positive
Description: Minor: Owner of the Sap Center Clarion, Positive
**Her Wild Oat (1927)**
Reported Tommy Warren (Hallam Cooley). Editor.

Hallam Cooley plays a journalist who is described as having “won the Pulitzer Prize for the remarkable imagination he displayed in making out his expense account.” To get a story, he advises Mary Brown (Colleen Moore) to pose as a duchess so she can gain entry to an exclusive summer resort. The situation is complicated by the arrival of the son of the real Duke with whom Mary falls in love. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 58
Mary Lou Smith, who runs a New York City lunch wagon inherited from her father, pinches pennies and saves everything she can. One of her customers, newspaper reporter Tommy Warren, regales her with stories about Plymouth Beach, an exclusive summer resort that he has never seen, but continually writes about. One morning, Philip Latour, a wealthy playboy who has been robbed of his wallet and clothes, comes to the wagon for a cup of coffee after some workmen give him coveralls and a dime. When Phil cannot pay because he has lost the dime, Mary, who is attracted to him and assumes he is broke, puts him to work cleaning dishes. Phil is terrible at the chore, but is smitten with the pretty, hard-working Mary Lou, who encourages him to get a job.

A few days later, Phil goes back to the lunch wagon and tells Mary Lou that he is now chauffeur to “the young Mr. Latour” and will be driving his boss to Plymouth Beach. Later, when Tommy stops by, he tells Mary Lou about the luxurious hotel, which costs $30 a day. Because she has saved over $800, Mary Lou decides to close the lunch wagon for two weeks and have a glamorous vacation in Plymouth Beach. Customer Daisy Dean, a flashy cabaret dancer, offers to help her buy clothes and instruct her in the proper way to walk flirtatiously. When Mary Lou arrives at the hotel, the cheap-looking clothes and hip-swinging walk that Daisy taught her are completely out of place, causing the wealthy guests to shun her and the house detective to suspect her of being a floozy. Crushed, Mary Lou is ready to leave just as Tommy checks in. The sympathetic Tommy tells her that Daisy’s advice was completely wrong, and determines to help. After hitting upon a new name taken from “Potage de Granville,” a soup on the hotel menu, Tommy suggests that Mary Lou re-register at the hotel as the Duchesse de Granville. He then calls his editor to tell him that he will be writing a huge story about a visiting duchess. That afternoon, Mary Lou, dressed in aviation garb, arrives by plane on the hotel’s golf course, making all of the wealthy guests wonder who she is. After starting rumors about the wealthy Duchesse, Tommy arranges for local beauticians and couturiers to transform Mary Lou into an elegant aristocrat. Meanwhile, unknown to Mary Lou or Tommy, Phil has received a telegram from his father, the Duc de Grenville, saying that he and his new wife, who are planning to spend their honeymoon at the Plymouth Hotel, have been delayed. When Phil enters the hotel’s dining room, he sees the transformed Mary Lou and asks the waiter who she is. When informed that she is the Duchesse de Granville, he goes over to the Tommy and Mary Lou’s table and addresses her as “Mother.” He then introduces himself as her new stepson, Philip Latour de Granville, and asks about his father. A shaken Mary Lou tries to avoid Phil’s gaze and says that his father will arrive later. She then quickly leaves the restaurant and determines to flee the hotel before her true identity is uncovered. As she is writing a letter
of explanation to Phil, he comes to her door, so she escapes through the window and shimmies down a fire	house to the ground floor, under the watchful eye of the house detective. She and Tommy have arranged to
meet at the train station, but she when doesn't arrive on time, Tommy leaves. Although she wants to catch the
train at the next station, seeing the house detective again, Mary Lou accepts the offer of a ride from a kindly
older gentleman. To her chagrin, his car takes them back to the hotel, where she discovers that the gentleman
is Phil's father. Amid the confusion, Mary Lou apologizes to the Duc and Phil. He says that he knew all
along who she was, but when she sees the house detective approaching, she jumps onto a milk wagon and
hurries back to New York. Sometime later, as Mary Lou tends the lunch counter, Daisy tells her that Phil
will come for her if he truly loves her. Just then, the wagon starts to move after being hitched to a car. The
wagon rushes through the city, then winds up at Westwood, the Latour family estate. A frightened Mary Lou
exits the wagon to find the Duc, who welcomes her, and Phil, who tells her that they are going to be married.

American Film Institute Catalog of Feature Films
The San Francisco Examiner, December 26, 1927, p. 11
Colleen Moore in
“Her Wild Oat”
First National
Length: 6118 ft.
COLLEEN IN ANOTHER OF
HER POPULAR “CINDEREL-
LA” ROLES CRASHES INTO
SOCIETY WITH LAUGHS AND
A BOX-OFFICE JINGLE.

Cast....Colleen Moore pilots a lunch wagon into society and wins her man. Larry Kent lends fine support. Hallam Cooley scores laughs as the wise reporter. Others Gwen Lee, Martha Mattox, Charles Giblyn, Julanne Johnston.

Story and Production....Comedy romance, adapted from the story by Howard Irving Young. The formula is the old reliable hokum. But it clicks decisively. Circumstances bring the poor little gal of the lunch wagon into posing as a duchess at a fashionable summer resort. This is engineered as a publicity stunt by Hallam Cooley, the reporter looking for a sensational story. The mix-ups that result bring a series of laughs that are sure-fire. The rich young man she has fallen in love with proves to be her stepson, for she made the mistake of picking the name of his new duchess mother for her escapade. It's a riot for laughs. Titles are funny, too. Colleen at her best. You can't go wrong.

Direction ....Marshall Neilan; showmanship.

Author ....Howard Irving Young
Scenario .........Gerald C. Duffy
Photography.......George Folsey

HER WILD OAT
STARS COLLEEN

Larry Kent Also Starred in
McCormick Drama at Rialto

Colleen Moore, vivacious First National star, comes to the Rialto theater here next Thursday, in her latest John McCormick comedy-drama, “Her Wild Oat.”

An all-star cast supports Miss Moore in this picture. Marshall Neilan, famous director, who made some of the star's outstanding hits, directed “Her Wild Oat,” adding innumerable comedy touches for which she is so renowned.

“Her Wild Oat” shows Miss Moore as a little lunch wagon owner who takes her life's savings and spends every cent on a week of luxury and thrills at an exclusive sea coast resort. Her hopes for splendor in society is only a ripple, however, and she is persuaded by a newspaper reporter friend to obtain recognition by impersonating a duchess. After a day of worried glory, the pseudo duchess is exposed, and Colleen's troubles begin all over again.

Coronado Beach, one of the world's playgrounds for the wealthy, was used as the location for the making of the exterior scenes, while an unusually large building program was instituted at the First National studios to provide the setting representing portions of New York.

Larry Kent, who left the medical college of the University of California to enter motion pictures, plays the chief supporting role with Gwen Lee, Hallam Cooley, Primrose and others in important parts.

Gerald Duffy wrote the script. According to advance reports, “Her Wild Oat” is up to the usual exceptionally high Colleen Moore standard. Her role as a lunch wagon proprietress and a titled member of ultra-society afford her many unique opportunities to provide arch merriment.

Miss Moore is regarded as the screen's sprightliest comedienne.

The manager of the Rialto is preparing for an unusually heavy attendance Saturday night, with the engagement of "Her Wild Oat."
Her Wild Oat
Colleen Moore Has a Good Film
(Reviewed by Laurence Reid)

For some time past Colleen Moore has been skipping about in her pictures with nothing much to do except cut up dodos. Exploited as a play-girl or something akin to a refined Sis Hopkins, it is a pleasure to see her in a film which projects something of her talent—and the real personality which is hers in abundance.

Here the star has a story which cannot by the widest stretch of imagination be called original. This is unimportant. What is important is the fact that it gives the star a chance to effect a real characterization and still retain something of her art. The piece (it’s not much more than a mere trifle) is well gagged with incident and hokum and is worked out colorfully enough. The star portrays the role of a lunch-wagon proprietor who attempts to put on the “dog” and gets away with it. She picks up a title and finds her romance and even breaks into the papers and society before she’s finished.

That’s about all there is to it. But it breezes along, touching off its romantic sparks, kindling its humorous coals and glowing with a neat color. The star is very good. And so is Larry Kent as the young man who attends to the love interest.

Drawing Power: Star’s name should draw them. Suitable for any type of house anywhere. Exploitation Angles: Feature title and tease it. Play up star as having one of her brightest films here. Bill as typical Colleen Moore picture.

Theme: Romantic comedy of working girl who masquerades and gets away with it, winning publicity and a sweetheart.


A realistic lobby display for “Her Wild Oat” using figures cut out from a stock six-sheet. The arrangement was designed by Pierre Boulogne, manager of the Granby Theatre, Norfolk, and displayed in the lobby of that house.
“HER WILD OAT” CUTE COMIC
BUT WELL WORN AT PARAMOUNT

D’Arcy’s Part,
But Unite On Peace Terms

By GEORGE SHAFFER.

The New York Daily News, February 6, 1928, p. 78

The New York Daily News, February 6, 1928, p. 78
HER WILD OAT


Mary Brown ............... Colleen Moore
Philip Latour ............. Larry Kent
Tommy Warren ............ Hallam Cooley
Daisy ..................... Gwen Lee
Dowager .................. Martha Mattox
Duke Latour ............. Charles Gilpin
Miss Whitley ............. Julanna Johnston

Nice, bright comedy; nice and bright especially in its substantial little star, bright in its captions and as bright at times in its business, while the production when needing to be nice, is nice. And a staple Colleen Moore program release for First National.

It may be Miss Moore’s first time in the Paramount on Broadway. If that house has its own clientele, aside from the Strand where she is so well known, the Paramounters won’t forget her after “Wild Oat.”

Film starts novelly and swiftly with Miss Moore, as an orphan, operating a lunch wagon. She’s saving her earnings, to take a vacation, and finally does that when she gets a fellow who the girl believes is looking for a job. But he’s not. Soused one evening, that young fellow got his clothes taken away by panhandlers and when appearing at the girl’s all-night rumber for a cup of coffee he locked a panhandler himself.

Afterward with his face washed but still wearing the jumper suit he had borrowed, he told the girl he had a job as chauffeur and was driving down to the beach, where his boss lived at a $30 a day hotel.

When the lunchroom young women

an decided to go to that hotel and did, it seemed as if the picture would blow up, with the French facial ingredients immediately mixed in. But it didn’t, for that’s where the business or gags started, commenced by a publicity agent who thought he would star the girl as a duchess and picked “Potage de Granville” off of the menu card for her name, making it the Duchess de Granville. Then the real Duke of that name on the scene, and her young man his son, besides mixing her into the centre of it as the Duke’s latest wife.

Very well done, this part, and sent the picture through flying from laughs only.

Marshall Neilan’s handling okay all of the time, with some nice bits also from his end. Extra good photography with much of the screening in the open.

But as the pensive lunchwagon girl, Miss Moore displays that intelligence of knowing her work that makes stars of the Moore grade endurable in pictures. There are not so many.

And it won’t do any harm to all of the parties interested that the Colleen Moore picture is at the Paramount this week.

Variety, February 8, 1928, p. 16
Status: Print exists in the Academy Film Archive film archive
Unavailable except in festival screenings. Not Viewed.

Type: Movie
Genre: Comedy
Gender: Male (Tommy Warren, Editor).
Ethnicity: White (Tommy Warren, Editor)
Media Category: Newspaper
Job Title: Reporter (Tommy Warren). Editor (Editor)
Description: Major: Tommy Warren, Negative
Description: Minor: Editorial, Positive
Heroes of the Night (1927)
Reporter Jennie Lee (Lois Ingraham).

Policeman Tom Riley (Rex Lease) and fireman Joe Riley (Cullen Landis) are brothers who are both in love with Mary Allen (Marion Nixon). Despite the ill feelings between them, Joe Riley rescues Tom Riley from a fire and deciding that Mary loves Tom, he settles for female reporter Jennie Lee (Lois Ingraham), who also uncovers an election plot. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 58

Policeman Tom Riley rescues Mary Allen from the unwelcome advances of Jack Nichols, a political "fixer"; escorting her home, he wins her friendship. The same evening, his brother, fireman Joe Riley, is introduced to Mary by Marty Allen, and at home each brother tells Mrs. Riley of the wonderful girl he has met, neither realizing she is the same girl. Both boys propose to Mary, who agrees to give her answer at her birthday party; as a result, bad feeling springs up between them. Tom receives a big reward for capturing a criminal and also gets a promotion. Joe, becoming discouraged, quarrels with Mary and resigns from the fire department. The police corner Corrigan and Nichols' headquarters, a fire ensues, and Joe makes a spectacular rescue of Tom. Joe learns that Mary actually loves Tom, and reconciles himself with Jennie, a reporter.
American Film Institute Catalog of Feature Films

Moving Picture World, February 5, 1927, p. 447
Heroes of the Night
She Didn’t Know What She Wanted
(Reviewed by Paul Thompson)

Allowing for a lack of plausibility in the premise—and not allowing it you destroy the whole picture—that two brothers in love with the same girl do not discover for weeks that it is the same girl, “Heroes of the Night” is a mighty interesting melodrama. It seeks to glorify both the police and fire department heroes. To this end the brothers, one serving in each service, do all kinds of brave and meritorious things that would justify Marion Nixon in selecting either for her husband. Unfortunately and femininely she does not seem to be able to make up her mind. They discover that both are in love with the same girl only when they meet at her birthday party when she has agreed to give her answer to the two proposals. And yet they have been courting the same girl for weeks and have taken their mother into their confidence. That is where the lack of plausibility does partly destroy its value. But that possibly is being captions.

Cullen Landis and Rex Lease the brothers, Marion Nixon the girl, and Sarah Padden the mother, all do convincing characterizations. Curiously the two men bear a striking resemblance and could easily be taken for brothers in real life. For backgrounds there are two thrilling fires, the raid on a political club and the capture of a desperate burglar.


Theme: Love of two brothers, fireman and policeman, for same girl.

Production Highlights: Good acting by principals. Spectacular fire scenes for backgrounds. Elemental but interesting heart-throb story.

Exploitation Angles: Double-barrel (police and fire department) picture. Tie-ups with both possible all over country.

Drawing Power: Good.

Length, 6,500 feet. Released January 15.

Produced by Gotham. Distributed by Lumas Film Corp.

Motion Picture News, January 28, 1927, p. 321
Appendix 19 – 1927

“Heroes of the Night”

Gotham Prod.—S.R. Length: 5800 ft

THRILLING MELODRAMA WITH PLENTY OF BOX OFFICE KICK FOR THE EXHIBITOR CATERING TO NEIGHBORHOOD CLIENTELE. ACTION AND HEART INTEREST GALORE.

Cast......Cullen Landis and Rex Lease first rate as the brothers Riley and look enough alike to make it real. Sarah Padden the little old mother and Marion Nixon the girl loved by both brothers. Others Wheeler Oakman, J. P. Lockney, Robert E. Homans, Lois Ingraham.

Story and Production......Melodrama. Frank O’Connor stacks them up in just order in this one, a thrill on top of a thrill and they run all the way from fights and fires to gunmen and political crooks. “Heroes of the Night” is packed with real old fashioned, unadulterated meller hokum but it has the wallop that so many cream patrons still admire. It has action, mother love, romance, and spills them all in such rapid succession that it doesn’t allow for any dull moments. The double hero angle gives this added interest. One brother a policeman and the other a fireman makes for plenty of rescues and brings the usual heart interest in the way of rewards and motherly pride.

Direction......Frank O’Connor; good.

Author......F. Oakley Crawford

Scenario.............J. J. Tynan

Photography............Ray June; good.

The Film Daily, January 16, 1927, p. 7
Hot Dog Cartoons (aka Pete the Pup Series) (1927)
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.

**Hot Dog Cartoon: Along Came Fido (1927)**

Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

Pete rescues his sweetheart by trapping the sheik who kidnapped her in a motion picture camera. He turns the crank and changes the sheik into a string of hot dogs.

*Moving Picture World*, February 26, 1927, p. 650

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: Bone Dry (1927)**
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

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: Dog Gone It (aka Dog Gonnit) (1927)**
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup. Newspaper.

If there were an absolute dearth of gags or comedy situations, "Dog Gonnit" would still have distinction because of the diverting character of the drawings. An artist who is so sure of his draughtsmanship, his imaginative quality in caricature, has half the battle over, before he even thinks of his story. But this offering does not have to depend on technique alone, sufficient as that is to get it by. There are any number of graphic quips and gags, and the continuity of camera photography with the animated sequences is perfect. The story concerns Pete the Pup's aim to cross the English Channel, and his adventures with the finny denizens along the route comprise the essential features of interest. This should go big. [https://tralfaz.blogspot.com/2013/10/cartoons-of-1927-part-1.html](https://tralfaz.blogspot.com/2013/10/cartoons-of-1927-part-1.html)
Scenes from *Hot Dog Cartoon: Dog Gone It* (1927)

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz). Group.
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz). Unidentified News Staff.
Description: Major: Walter Lantz, Positive
Description: Minor: Unidentified News Staff, Neutral
**Hot Dog Cartoon: The Farm Hand (1927)**
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

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: Jungle Bells (aka Jungle Belles) (1927)
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

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: Lunch Hound (1927)
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

Lantz entices Pete to come out from behind a rock by drawing a roast turkey.
Sequences from *Hot Dog Cartoon: Lunch Hound* (1927)

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 Pow-Wow (aka Amateur Show) (1927)**
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

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: Petering Out (1927)
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

Walter Lantz, the artist, features himself in a comedy skit with his cartoon dog. The combination of animated and straight acting is cleverly worked out. It winds up with the artist all covered up with the wallpaper, and falling out of the window in his paper suit that makes him look like a convict that the cop outside is searching for. Clever all the way—and humorous. https://tralfaz.blogspot.com/2013/10/cartoons-of-1927-part-1.html

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: The Puppy Express (1927)
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

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: S’Matter Pete (1927)
Cartoonist Walter Lantz interacts with his newest creation, Pete the Pup.

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
Howdy Duke (1927)
Newsboy White (Lupino Lane) impersonates a Duke.

Lane plays two roles: Grand Duke Algy Horseradish De Ketchup of Worcestershire and Newsboy White. The newsboy is hired by Elmer Éclair (played by Lane's younger brother, Walter Lupino) to impersonate the Duke for unstated reasons, and to attend a house party at the Smalls (a last name that leads to several puns) in the Duke's stead. Éclair warns the newsboy to stay away from the girl, as she is his finance. The newsboy is somewhat at sea at the elaborate dinner being confused by the multitude of silverware. He begins to tell a story about lion hunting and there is further mayhem with flying food. Of course, he falls for the very girl he was warned to stay away from. Most of the physical comedy takes place in and around the indoor pool. What an elaborate and beautiful set it is. Soon the real Duke shows up and the next phase of the short is the villain getting the two characters confused (we can tell the real Duke from the newsboy because he wears a monocle). A lot of pratfalls and running around and of course, the newsboy gets the girl at the end. My favorite stunt was when Lane was in an automobile tire and rolling down a long street. It's a miracle he didn't break his neck – what an amazing athlete he was. Sometimes the title cards for these shorts are as funny as the physical routines. My favorite in this one was "Have an accident? No -you idiot-I just had one." Forget the storyline in the Lupino Lane shorts – just sit back and enjoy the fun. Paularoc, IMDb

Starting with “Howdy, Duke,” Lane has played a great array of characters. In this comedy he first was the English lord, doubling for a brief time in a newsboy character in order to introduce a double into the plot. By donning the Englishman’s outfit, he presented himself in two characters, both dressed alike, in the same scenes, but doing different things.

Moving Picture World, October 8, 1927, p. 347
“Howdy Duke”  
(Educational—Two Reels)

In the dual roles of a duke and a newsboy, Lupino Lane is kept exceedingly busy in this comedy. Kathryn McGuire, pictured here, is cast as a girl whose parents invite the duke to visit them. A rival discovers that a newsboy is the duke’s double and pays the lad to impersonate the duke. Finally, of course, both show up at the house and are continually mistaken for each other, resulting in a lot of amusing slapstick that offers good entertainment for the average audience. Lane does a lot of funny falls, tumbles and acrobatic stunts, while Wallace Lupino and Glenn Cavender also are knocked about considerably. It is all good-natured rough and tumble stuff for the slapstick fan.

ANNE NICHOLS, author and producer of “Abie’s Irish Rose,” decided to spend some of the millions made by the perennial “Abie” in promoting “Howdy King,” by Mark Swan. For what evidently is to be a series of comedies featuring the English musical-comedy acrobat, Lupino Lane, one step down in the social scale was made by having the salutation directed to a duke rather than a king. A peer seeking a matrimonial alliance with a socially ambitious American family comes to this country. While locked in his room by the American suitor for the girl’s hand (he has served as a committee of one at the pier) a newsboy with a striking resemblance to the incarcerated duke takes his place. Lane, of course, plays both roles.

At the home of the nouveau riche all sorts of complications ensue. A swimming pool affords the various characters opportunity to do involuntary dives. With trick photography Lane is presented in both roles (of course, the duke escapes from his hotel room to put in appearance at the house) at the same time.

His acrobatic skill naturally serves him well in a farce of this kind. A number of mildly amusing situations are contrived for the exploitation of his ability as an acrobat and as an actor. Supporting him are Wallace Lupino (some sort of relative—the names Lane and Lupino are seemingly interchangeable in England), Kathryn McGuire, Glen Cavender. Directed by Norman Taurog, who wrote the story.

"Howdy Duke"—Lupino Lane
Educational
Comedy with Class

Type of production....2 reel comedy
A gay mixup, with Lupino Lane
playing the part of the Duke and a
newsboy who impersonates him. Of
course there is the girl, and the jeal-
ous rival. It all works up to a very
entertaining finale. The star handles
both parts with his usual finished
technique, and keeps the laughs rip-
pling constantly. One of his best.

The Film Daily, February 20, 1927, p. 11

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newsboy White)
Ethnicity: White (Newsboy White)
Media Category: Newspaper
Job Title: News Employee (Newsboy White)
Description: Major: Newsboy, Positive
Description: Minor: None
**Husbands for Rent (1927)**

Reported by Waldo Squibbs (Arthur Hoyt) for a society scandal sheet.

Owen Moore and Helene Costello, after six months of marriage, grow bored with each other and decide to get a divorce in Henry Lehrman’s humorous comedy drama about both marriage and divorce. *Husbands for Rent* (1927). Arthur Hoyt, as a snooping reporter for a society scandal sheet, is partially responsible for the couple’s unhappiness. In addition, Costello thinks she still loves John Miljan, her former beau, while husband Moore thinks he still cares for his former fiancée, Kathryn Perry. Both are mistaken. Wealthy Englishman Claude Gillingwater, Costello’s father, does not agree with the couple’s decision for a divorce and tries to convince them they are truly in love with each other. Moore finally breaks their decision by confessing that he still loves Costello. Larry Langman, *American Film Cycles: The Silent Era*, p. 198.

Herbert Willis, nephew of Sir Reginald Knight, and Doris, Knight's ward, plan to announce their engagement until Hugh Frazer, a dashing young cavalier, woos Doris and she falls for him. Meanwhile, Herbert has fallen in love with Molly Devoe, a striking beauty. Hugh and Doris announce their engagement, planning to have a double wedding with Herbert and Molly, although Hugh and Molly are strongly attracted to each other. On the eve of the double wedding, Hugh and Molly elope, and, Sir Reginald, seeing a way to save the situation, persuades Doris and Herbert to marry. After their doubts about each other are erased, Doris and Herbert settle into a happy marriage. *American Film Institute Catalog of Feature Films*
Husbands for Rent

Dull and Slow Moving Comedy
(Reviewed by Chester J. Smith)

There is little that can be recommended in this Warner Bros. feature which has Owen Moore and Helene Costello in the leading roles. Its alleged comedy is of the crudest, its plot is slim and moves along at a snail’s pace and there is none of the necessary element of suspense. It has one daring touch that goes a little bit beyond the border of the risque, but otherwise it is without incident.

While there is little chance for any of the players to do any noteworthy work, they all seem poorly cast. Owen Moore is a somewhat slow moving and slow thinking lover and husband, whose sheer timidity makes him a married man in name only, despite instructions given him by the butler, a sequence that might well have been left out, and thus made of the picture an entire blank.

Helene Costello, it would seem, would fit better into the role of Moore’s wife, instead of the flighty, indiscreet cigarette-smoking vamp type which she depicts. As a matter of fact both Kathryn Perry and John Miljan, the other married couple, give much more capable performances than Miss Costello and Moore.

The story is slim enough to be told in a single reel and seems interminable when stretched out to five or six. It involves a quartet, none of which seems to know with whom he or she is really in love. Their affections are switched before marriage and they apparently would all be better satisfied if they were switched again after marriage. It does develop, however, that Moore, as Herbert Willis, and Miss Perry as Doris Knight, really did love each other all the time and eventually were glad that Hugh Frazer eloped with Molly Devoe on the night set for the wedding of Molly and Herbert.

Drawing Power: Will draw only up to the strength of the players in the cast. There is nothing in the story that would appeal to an audience. Exploitation Angles: The players offer the only angle for exploitation.

Theme: Domestic comedy in which two couples appear to be unhappily married and would switch husbands and wives, but in the end one of the couples finds there is true happiness ahead.


Motion Picture News, January 7, 1928, p. 75
“Husbands for Rent”

Warner

BEDROOM FARCE WITH A FLARE FOR SUGGESTIVENESS. IMPOSSIBLE TO RECOMMEND THIS TO ADMIRERS OF GOOD WHOLESOME COMEDY.

Cast... Owen Moore and Kathryn Perry the principals in this marital tangle with John Miljan and Helene Costello the runners up. Claude Gillingwater a “Mr. Fix-It.” Others Arthur Hoyt, Helen Lynch, Hugh Herbert.

Story and Production...... Farce comedy. The story offers a negligible pick-up of situations that fail to arrive at anything very close to entertainment, at least for those who prefer good clean comedy. The business of the honeymoon and the attempts of the valet to suggest the marital duties to his embarrassed employer immediately taboo the picture for juvenile trade or church going communities. Owen Moore, as the Englishman, never quite overcomes his timidity until he submits to a “collusion” frame-up as a part of the divorce scheme and then discovers that the “other woman” is his wife. They wind up by the telephone operator putting a “don’t disturb” sign on the switchboard plug.

Direction..........Henry Lehrman; poor.

Author........Edwin Justin Mayer
Scenario..........C. Graham Baker
Photography......Barney McGill; good.

The Film Daily, February 20, 1927, p. 11
HUSBANDS FOR RENT


Spicy title deceptive, inasmuch as the story does not live up to expectations. Film okay as a filler in the split weeks and down. Helene Costello and Owen Moore, featured, do not figure as box-office attractions of any strength.

Miss Costello as a blonde vamp fails to impress in one of the major roles. Kathryn Perry photographs becomingly and registers well excepting in instances when camera shots of her face are too close, creating an angular outline, which spoils appearance.

John Miljan, Arthur Hoyt and Claude Gillingwater, the latter especially, score nicely in supporting roles. Miljan plays the menace, while the two other boys essay interesting comedy roles.

Stories of this type, which are being put into production consistently, never carry. Use of material of this kind often raises conjecture regarding the mental balance of the supervisor, director or producer responsible for the choice. Without merit of any kind, timeworn, and lacking a single incident or combination of sequences productive of a laugh or even getting attention, this story could have been taken from any one of 50,000 magazine stories which have appeared in print in the past 20 years. There is no particular idea to the story and very little comedy.

Concerns a somewhat aristocratic couple whose emotional affairs become complicated. An engagement is broken. The girl thinks she loves another man who claims to love her. The boy thinks he wants another woman who thinks she loves him. For no particular reason the other pair elope, and the engagement is on, again followed by a marriage. After the marriage the same condition arises, and a divorce is framed when the boy backs out, insisting he loves his wife.

Mediocre serio-comic flicker that holds a few laughs mainly through the efforts of Gillingwater as a ritz Englishman and Hoyt as a snooping society scandal sheet reporter. Lots of monocled men, couple of Rolls-Royces and a comedy maid are rung in for atmosphere in a story about English domestic difficulties. Title is purely b.o.

Plot has Owen Moore playing a stupid dude part, engaged to Kathryn Perry. Helene Costello makes him break it. Another marriage. After a short term the quartet are cheating but again the comedy English father patches things up and the scandal seeking scribe is out-witted.

Not much but the comedy bits will hold it in the grinds if the supporting bill is adequate.

Variety, July 25, 1928, p. 28

July 4, 1928, p. 23
Inkwell Imps (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

The Out of the Inkwell series lasted from 1918 to 1926, the following year was renamed The Inkwell Imps for Paramount and continued until 1929. Fleischer continued in the series, acting as an actor, producer, screenwriter and animator for his studio Out of The Inkwell Films, producing 62 episodes of Out of the Inkwell and 56 by The Inkwell Imps.
Inkwell Imps: Koko Back Tracks (aka Koko in Reverse) (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Koko and his pup makes time actually go backwards – for everyone including the cartoonist – by turning the hands of a clock in reverse: smoke goes into a chimney, dirt into a steam shovel, traffic and people go backwards.
Scenes from *Koko Back Tracks* (1927)

Status: Print exists  
Viewed on Vimeo

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
Inkwell Imps: Ko-Ko Chops Suey (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

The Film Daily, December 4, 1927, p. 5

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
Inkwell Imps: Ko-Ko Explores (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Koko and Fitz are sitting around bored while Max writes the day’s scenario. When one of the cannibals he is writing about steals Max’s head, it’s up to our intrepid heroes to rescue the boss, who doesn’t know how to do things without his top.

Motion Picture News, November 11, 1927, p. 1501
Sequences from *Ko-Ko Explores* (1927)

Status: Print exists
Viewed on Vimeo

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
Inkwell Imps: Ko-Ko Hops Off (1927)
Cartoonists Max Fleischer and David Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Koko the clown and Fitz the dog compete to be the first pilot in a "non-stop hop around the world" with a little live-action help and hindrance from Max and Dave Fleischer.

Piotr Borowiec, Animated Short Films: A Critical Index to Theatrical Cartoons, p. 965
Status: Print exists  
Viewed on Vimeo

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

**Inkwell Imps: Koko in 1999 (Koko Kills Time) (1927)**  
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

This Out of the Inkwell cartoon features the Fleischer Studios continuing character, Ko-Ko, seeming to draw himself, and to battle with the environment created for him. It speaks to the self-referentiality of early animation, and to the creation of characters who are made to rebel against their makers. Nicholas Sammond, *Critical Commons* http://www.criticalcommons.org/Members/sammondn/clips/ko-ko-in-1999/view

One thing that will strike you about the Fleischers’ 1927 cartoon short *Ko-ko in 1999* is how it anticipates other motifs in science fiction cinema. Most notable is the moment where the eponymous clown finds himself trapped in a feeding machine with more than a passing resemblance to the feeding machine tested by Charlie Chaplin in *Modern Times* (1936). When a stern Max Fleischer tries to bring Ko-ko down a peg or two by creating a bunch of rival clowns, Ko-ko rebels and shunts the competition out of the frame. Fleischer punishes his creation by conjuring Father Time, who pursues Ko-ko into the future – 1999, to be precise. There, he is assailed by all kinds of automated obstacles, and acquires a wife out of a vending machine.  
Scenes from *Koko in 1999* (1927)
Status: Print exists
Viewed on Vimeo

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

**Inkwell Imps: Koko Makes ‘Em Laugh (1927)**
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

The clown tries to make a wooden-faced Indian smile, then he and the pup appear in a vaudeville show.

*Motion Picture News, July 22, 1927, p. 220*

Scenes from *Koko Makes ‘Em Laugh (1927)*
Inkwell Imps: Koko Needles the Boss (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

The cartoonist draws a spool of thread and a needle. The needle then penetrates a blank canvas and stitch by stitch Koko the clown is “drawn.”

This 1927 Fleischer short features Ko-Ko rebelling against his ostensible creator, Max, and attempting to destroy his own world and escape into the real world, as well as dueling with Max. As in many Fleischer shorts, it repeats the fantasy of a (minstrel) character created to be disciplined by its maker. Nicholas Sammond, Critical Commons, http://www.criticalcommons.org/Members/sammondn/clips/ko-ko-needles-the-boss/view
Scenes from *Koko Needles the Boss* (1927)

Status: Print exists
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
Inkwell Imps: Ko-Ko Plays Pool (1927)
Cartoonists Max Fleischer and David Fleischer team up with Ko-Ko the clown in live-action and animated cartoons.

Max Fleischer and brother David are playing pool when Ko-ko and Fitz force their way out of the ink bottle. They want to play pool too, so Max obligingly draws a table for their use. However, it's not what Max draws that makes trouble for them -- it's the parts he did not. *Boblipton, IMDb*

Scenes from *Ko-Ko Plays Pool* (1927)
Status: Print may exist
Unavailable for Viewing

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

_Inkwell Imps: Koko the Kavalier (1927)_
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

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
**Inkwell Imps: Ko-Ko the Kid (1927)**
Cartoonist Max Fleischer and David Fleischer with Ko-Ko the clown in live-action and animated cartoons.

In live-action, Max and Dave Fleischer give Koko the Clown a beard; in trying to lose it, he seeks the Fountain of Youth...and sprays the entire city with its magic waters.

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Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, p. 97
Scenes from *Ko-Ko the Kid* (1927)

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer, David Fleischer)
Ethnicity: White (Max Fleischer, David Fleischer)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleischer, David Fleischer)
Description: Major: Max Fleischer, David Fleischer, Positive
Description: Minor: None
Inkwell Imps: Ko-Ko the Knight (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

When a beautiful princess escapes from the ink bottle, only to be captured by a villainous knave, Max draws a stove which he has Ko-Ko use as armor, inflates Fitz into a Knight’s steed and sends them off in a deed of daring-do.
Appendix 19 – 1927

Scenes from *Ko-Ko the Knight* (1927)

Status: Print exists
Viewed on Vimeo

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

**Inkwell Imps: Ko-Ko the Kop (1927)**
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

**KOKO THE KOP (1927, Fleischer)**
Policeman Koko tries to catch Fitz by using bones as bait. He also flirts with pretty women. Landscapes change constantly in this terrific cartoon. ****

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, p. 97
Scenes from *Ko-Ko the Kop* (1927)

Status: Print exists
Viewed on Vimeo

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

**Inkwell Imps: Ko-Ko’s Kane** (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Koko and Fritz want to play, but Max is working on his newest invention – he actually was an inventor and held patents on rotoscoping – so he stuffs them in a safe with his convertible cane/umbrella. When they start pushing buttons, things start to happen. Letterboxd. [https://letterboxd.com/film/ko-kos-kane/](https://letterboxd.com/film/ko-kos-kane/)
Appendix 19 – 1927

Scenes from *Ko-Ko’s Kane* (1927)

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
Inkwell Imps: Ko-Ko’s Klock (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Max and his clown look into gluttony.

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

Inkwell Imps: Ko-Ko’s Quest (1927)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

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
International News No. 4 (1927)
Cameraman. International News Cameraman helps La France win the Steamship Speed title.

Exhibitors Herald, January 22, 1927, p. 46

Motion Picture News, January 21, 1927, p. 232

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. 13 (1927)
Newspaper Publisher Cornelius Vanderbilt does his own housework to pay off millions lost on his newspapers.

Motion Picture News, February 18, 1927, p. 582

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cornelius Vanderbilt)
Ethnicity: White (Cornelius Vanderbilt)
Media Category: Newsreel
Job Title: Publisher (Cornelius Vanderbilt)
Description: Major: Cornelius Vanderbilt, Positive
Description: Minor: None
International News No. 16 (1927)
Cameraman Ariel L. Varges, head of International Newsreel’s bureau in the Far East and his Chinese assistant Wong cover the Chinese War with exclusive pictures showing the arrival in Shanghai of the Punjabi Battalion, the famous British force from India and the French Saigonese troops from Indo-China.

*Moving Picture World*, February 26, 1927, p. 647

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Ariel Varges)
Ethnicity: White (Ariel Varges)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Ariel Varges)
Description: Major: Ariel Varges, Positive
Description: Minor: None
International News No. 35 (1927)
Pack Journalists. President Coolidge visits New York to address the nation’s editors.

Motion Picture News, May 6, 1927, p. 1676

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. 104 (1927)
Gary Cooper, who appeared in bit parts in dozens of silent movies before becoming a huge star in the talkies, shows up as a journalist covering the shocking story of the 'unwed mother'. The reporter mistakenly writes a story depicting a shop girl, Betty Lou (Clara Bow), as an unwed mother. The reporter saw that Betty claimed a child was hers, but what the reporter didn’t know is that the authorities had threatened to take away Molly’s baby and Betty did what she had to do to protect her sickly roommate Molly and her baby. *Viewing Notes*
At Waltham's Department Store, Betty Lou and her friends see their new boss, Cyrus Waltham, who has taken over the running of his father's store. After discussing Elinor Glyn's story, "It", the girls decide that Cyrus has "it," and Betty Lou sets her sights on him. After work, she overhears Cyrus tell his friend, Monty, that he will be dining at the Ritz that evening. Betty Lou schemes an introduction to Monty, and convinces him to take her to the Ritz for dinner. When they arrive, he tries to direct her to a secluded table, but she insists on sitting at a table near Cyrus, and flirts with him from across the room throughout dinner. Before long, Betty Lou and Cyrus begin courting. Sometime later, social services threatens to take away the baby of Betty Lou's roommate, Molly, whom they deem an unfit mother. To help her friend, Betty Lou claims the child as hers, and proves that she has a job to support it. Monty and a newspaper reporter witness the dramatic event as it unfolds, and Monty vouches for Betty Lou. When Monty shows Cyrus the news item and exposes Betty Lou's deceitfulness, Cyrus snubs her. Betty Lou, unaware that Cyrus believes her to be the mother of a fatherless child, is scorned by his sudden disinterest, and quits her job. Learning of the misunderstanding from Monty, Betty Lou plots revenge, vowing to win Cyrus back and laugh in his face when he proposes marriage. She arrives at Cyrus's yachting party as Monty's date. Although Cyrus has invited his own date, Adela Van Norman, he is smitten with Betty Lou. He overcomes his concerns that she is an unwed mother and proposes marriage, but she rejects him coldly, laughing in his face. However, Betty Lou laments her behavior, and cries on Monty's shoulder. Monty reveals the truth to Cyrus, then takes over the helm while Cyrus searches for the girl. Distracted, Monty crashes the yacht into another ship, and Betty Lou and Adela fall overboard. Betty Lou keeps her rival from drowning before Cyrus jumps in to rescue the women. As Betty Lou swims to safety, Cyrus leaves Adela in Monty's care, and pursues Betty Lou. Clinging to the anchor, Betty Lou and Cyrus share a passionate kiss.

American Film Institute Catalog of Feature Films

Shop girl Betty Lou has designs on Cyrus Waltham, the handsome owner of the department store where she works. Waltham, though, doesn't even know Betty Lou is around. In hopes of attracting Waltham's attention, she accepts a date with his best friend, Monty, under the condition that they dine at the Ritz, where Waltham also has a dinner date that evening. Her plan works and in no time at all she and Waltham are contemplating marriage. The romance cools when a newspaper reporter mistakenly writes a story depicting Betty Lou as an unwed mother. Daniel Bubbeo, IMDb
"Get that story."

"If women like you would stay home and have babies of your own, we'd all be better off!"

"We're doing our duty. The mother is ill — and she has no means of support."

"This is my baby!"

"I don't believe it."

"Isn't the baby's father?" "Isn't he?"

"He couldn't even give birth to a suspicion!"

"Who is your husband? Have you a husband?"

"None of your business!"
Appendix 19 – 1927

169
Scenes from *It* (1927)
The Film Daily, April 18, 1927, p. 7

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male (Reporter, Editor)
Ethnicity: White (Reporter, Editor)
Media Category: Newspaper
Job Title: Reporter (Reporter). Editor (Editor).
Description: Major: None
Description: Minor: Reporter, Negative. Editor, Positive
The Kid Stakes (1927) -- Australia
Newspaper Cartoonist Syd Nicholls. The Wireless Man (The Race Commentator – Tal Ordell, who also directed the film). Four Reporters covering the race at the press table. Newspaper headline and article.

Newspaper Cartoonist Syd Nicholls draws the comic strip *Fatty Finn*, and this film brings the characters to life.
Fatty Finn (Robin 'Pop' Ordell) is the six-year-old leader of a gang of kids in Woolloomooloo. They enter Fatty's pet goat Hector in the annual goat derby, but his rival Bruiser Murphy (Frank Boyd) lets the goat loose before the race. After a series of adventures, Fatty finds the runaway goat and persuades a friendly aviator to fly him to the race-track in time for the main event.
Ordell not only directed the film, but his six-year-old son Robin played the role of Fatty Finn. Robin Ordell went on to become a star of Sydney radio in the 1930s. He then joined the Royal Australian Air Force and won a Distinguished Flying Cross (DFC). He was killed over the Netherlands in 1945 at about the age of 24.
SYD NICHOLLS AND FATTY FINN

_Fatty Finn_ is one of Australia’s most loved and longest-running comic strips, first published in _The Sunday News_ as _Fat and his Friends_ on 16 September 1923. The strip and the main character, in his trademark scout uniform, soon evolved into the familiar, knockabout young lad, and within a year the strip was renamed _Fatty Finn_. The comic quickly gained popularity and, a little over three years later, film actor Tal Ordell decided to bring Fatty to the big screen. The introduction to _The Kid Stakes_ shows Syd Nicholls himself at his drawing board, where his sketch of _Fatty Finn_ comes to life. Young Fatty, looking at the drawing board asks, ‘What sort of a job have I got to do this week, Mr. Nicholls?’ From here we are transported into Fatty’s world and the story unfolds. National Film and Sound Archive of Australia (NFSA). [https://www.nfsa.gov.au/latest/kid-stakes](https://www.nfsa.gov.au/latest/kid-stakes)
Appendix 19 – 1927

Scenes from *The Kid Stakes* (1927)

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Media Category: Newspaper
          Unidentified News Staff.
Description: Major: None
Kinograms No. 5260 (1927)
Cameraman. Kinograms Cameraman brings huge electric ferry back to shore again after it takes its first dip.

Motion Picture News, February 4, 1927, p. 400

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. 5265 (1927)
Cameraman. Kinograms Cameraman gets a special interview with famous animal movie stars.

Motion Picture News, February 25, 1927, p. 676

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. 5269 (1927)
Cameraman. Kinograms Cameraman and party scale Germany’s highest mountain in a raging blizzard.

Motion Picture News, March 11, 1927, p. 878

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. 5284 (1927)
Cameraman. Kinograms Cameramen films the crash of Commander Byrd’s Paris flight test and about half of the newsreel is devoted to the accident after its landing wheels sunk into a gully and the whirring propellers struck the soft earth as the craft tumbled over upon its back in a smashup.

Exhibitors Herald, April 30 1927, p. 43

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. 5292 (1927)**

Cameraman. Kinograms Cameraman goes up to shoot a parachute jump.

*Exhibitors Herald*, April 23, 1927, p. 42

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
Graham McNamee was a real-life sportscaster who originated play-by-play sports broadcasting. He was radio's best-known broadcaster in the 1920s, giving the audience a word picture of champion boxing matches as well as the World Series, Rose Bowls, and Indianapolis 500s. He also broadcast national political conventions, presidential inaugurations and the arrival of aviator Charles Lindberg in New York City following his transatlantic flight of Paris, France the same year this film came out.

Dundee, a worker in a New Jersey steel mill, meets Mary Malone, sister of Pat Malone, a defeated boxer, at a cabaret and knocks out Killer Agerra when he tries to force himself on Mary. Dundee, under Pat's guidance, then trains for a scheduled bout with Agerra. But Dundee is framed for a shooting, and during his prison term he works on the rock pile developing his muscles. Following his release Dundee substitutes for another fighter against Agerra; Mary, on a hunch, tells him he was framed by his rival, spurring him on to win in the final round. American Film Institute Catalog of Feature Films
“Knockout Reilly”

Excellent Direction and Fine Acting Help To Make “Knockout Reilly” Better Than Usual

Moving Picture World, April 23, 1927, p. 750

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Graham McNamee)
Ethnicity: White (Graham McNamee)
Media Category: Radio
Job Title: Real-Life Journalist (Graham McNamee)
Description: Major: None
Description: Minor: Graham McNamee, Positive
Live News (1927)
Cub Reporter Johnny (Johnny Arthur as The Young Reporter). Editor.

Cub Reporter Johnny is sent out to cover a jazz-murder trial. He is told by the editor to get an interview with the beautiful vamp involved, e.g. Queen of the underworld. It’s the biggest story of his young life. The female crook is arrested, Johnny is handcuffed to her and when she gets away, she drags the reporter after her as if he were a poodle. She takes him to a hotel and makes him register as man and wife. The cub wants to communicate with his paper and can’t because of the bit of steel that links him with the female crook. Eventually he does get his paper on the wire, gets the police on the scene and they capture the woman and her fat husband who was always tagging after her.
Johnny Arthur has completed his first Educational-Tuxedo comedy on the new schedule which calls for six of these comedies, in which he will play the leading comedy rôle. Arthur plays the rôle of a cub reporter sent out to cover a jazz-murder trial. His encounters with beautiful vamp involved in the case form most of the humorous moments.

*Motion Picture News*, July 22, 1927, p. 215

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Cub Reporter, Editor). Group.
Media Category: Newspaper
Job Title: Cub Reporter (Cub Reporter, Editor). Miscellaneous.
Description: Major: Cub Reporter, Positive
Description: Minor: Editor, Positive. Miscellaneous, Neutral.
The Lodger: A Story of London Fog (aka The Case of Jonathan Drew) (1927)

Director Alfred Hitchcock is an extra in the newspaper office sitting at a desk in the newsroom with his back to the camera while operating a telephone. It is his first recognizable film cameo and was to become a standard practice for the remainder of his films.

The initial sequence, showing how news of the murders is disseminated in the press, is brilliant. *BFI Film Forever* https://www.bfi.org.uk/news/then-now-lodger-reviewed
Scenes from *The Lodger: A Story of London Fog* (1927)

The Crime Reporter – part of the film’s introduction in which the crime reporter phones in his story to the telegraph operator who sends it to the newsroom, the presses, the trucks delivering newspapers, the newsboy selling the newspapers and the public response to a serial killer. *Viewing Notes*
Case of Jonathan Drew
(BRITISH MADE)

Produced by the Piccadilly Pictures of England. Directed by Alfred Hitchcock with Ivor Novello and June as principals. At the Fifth Avenue Playhouse, New York ("art" sure-seater), June 10. Running time, 75 minutes.

Here's a story idea that, adequately carried out, would have knocked the "art" fans for a row of ecstatic exclamations. But the English producers couldn't make the grade. They took a smashing theme, gummed it up with cheap and shoddy catering to the lowest taste of what they supposed to be their public, and then further smeared it with acting and photography that belongs to the American studio of 10 years ago. It's a sorry affair. Germ of an epic story in this scenario of a near-tragedy growing out of piling up circumstantial evidence against an entirely innocent man while the newspaper reading mob is inflamed by a series of atrocious crimes. Blundering police arrest well intentioned man and when he escapes with the bloodthirsty mob at his heels, they learn he is innocent.

Problem is to catch up with him before the hunt-frenzied peasants tear him to pieces. The Germans might have made a fine, bitter social satire out of the material for supercilious high brows to rave over. Here it has been turned into a trashy commercial film worthless for the "art" audiences and for the generality of American fans alike.

Picture is full of unbelievably stilted acting by Novello, endless simpering closeups of June, the English ingenue and super-blond heroine, and vast quantities of very terrible acting by the rest of the cast.

Mike Mindlin has written a special leader for the feature, setting forth that Alfred Hitchcock is the best director the English industry has, which would make a dandy music cue for the British national anthem.

Picture has trick shots borrowed from the German technique and little slants of sex kick lifted from the American studio with that brutal crassness that only the Briton is capable of in his most earnest moments. A Frenchman can assimilate alien moods and make them Gallic, but when an Englishman goes foreign, the result is very melancholy.

Here, for instance, we have a sequence of a lot of English dress models glimpsed in their dressing rooms off the gown salon, disporting in intimate lingerie and it is marvelous to behold. In another case are sprightily peeks at June impersonating a daughter of Albion taking a bath. Now what subtle detail do you suppose they stress to deliver the intimate effect of this last episode? Believe it or not, they screen close-ups of her robust calf from the knee down and the wriggling toes of a No. 3 1/2 D foot, as disclosed through the limpid water of a rooming house bath tub.

Some of the details are equally grotesque. Ivor Novello's love-making, for instance. The heroine's blonde wig is another grating item. George Monroe's thatch was a triumph of realism in comparison. Trick atmosphere shots were rather more successful. But the labored effort to create these effects wastes instead of saves time.
MYSTERY LUGGER CUTS THRU “FOG” AT THE NATIONAL

Three blood-curdling murders, lovers who fear they are brother and sister, a cultured fiend in human form, a mysterious lugger crowded with trap doors, an English peer, a reporter, and an eerie fog are scrambled into melodrama at the National.

The scrambler is John Willard, whose “Cat and the Canary” opened at the same theatre just five years ago. Thrills have been laid on with a well laden trowel in Willard’s latest, “Fog.”

The dock watchman is murdered in Act I and then the schooner, with the gal, Vivienne Osborne, and her lover, Robert Keith, is cut loose with a useless rudder in a thick fog off Long Island. With them are an English lord, his valet, a mysterious old parson, a stowaway reporter who turns up later, and the hopeless suitor for the girl’s hand.

All have grudges against Tiger Lalibee, fiendish owner of the lugger and supposed father of the blissful pair.

The valet, lord, and suitor are murdered in true gruesome fashion while lights flash out on the pitching schooner. But all ends well when the parson’s wig is snatched by the reporter and reveals Tiger Lalibee. He promptly drinks poison, but first tells the lovers they were not brother and sister at all.

The end comes with “Good Night” from a radio station—if it’s fair to tell.

Specifically:
A mysterious criminal has slain a blonde girl on the London embankment on each of seven Tuesday nights. It is desired to picture the inflamed state of public tension over the crimes. The film uses up exactly seven minutes in shots at street mobs crowding around the scene of the newest horror; policemen taking notes on the spot; reporters rushing to their newspapers with harrowing details; telegraphers pounding out the messages, the newspapers being printed; the newspapers being trucked through the streets. How the crowd on the street corners received the news; how they read the reports in the public bars; how they talked about it in chorus girls’ dressing rooms (more sex appeal here in half naked chorus girls).

And at length how the news came to the principals concerned in the story. For this last essential they reproduced the newspaper headlines; which, after all, were all necessary in the first place with the elaborate remainder waste footage.

The best thing about the picture is that despite its outrageous crudities, it somehow does manage to suggest that in its script form it probably had literary and dramatic excellence. And the worst thing about it is that the studio was not equal to developing its artistic merit on the screen.

Variety, June 13, 1928, p. 12
New York Times, February 9, 1927, p. 33
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male: (Crime Reporter). Group-6
Media Category: Newspaper
Description: Major: None
Lonesome Ladies (1927)

Newspaper. Husband prefers reading the newspaper than pay attention to his wife.

Architect John Fosdick becomes complacent in his married life, preferring to read and smoke at night, while Polly, his wife, feels they should talk. Then Fosdick's former sweetheart, now Mrs. St. Clair, renews her acquaintance with him when she requires his professional services and tries unsuccessfully to vamp him. Fosdick tells his wife about his former intimacy with the widow but is relieved to find that Polly, being asleep, fails to hear him. Meanwhile, Fosdick's secretary, Helen Wayne, who wants him for herself, gives Mrs. Fosdick the impression that her husband is unfaithful, causing her to leave him and join some bachelor ladies in an apartment called "Liberty Hall." Fosdick's attempts at reconciliation are thwarted by Helen, but at a party given by roguish Motley Hunter, he is reunited with his wife. American Film Institute Catalog of Feature Films

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Motion Picture News, August 12, 1927, p. 462

The Film Daily, August 7, 1927, p. 6
LONESOME LADIES

Another light society comedy made with fine atmosphere and acted with intelligence and taste, but lacking in compelling interest. It’s just a well made picture from tepid, humdrum materials. There isn’t a character on view who engenders any sympathy or even the least interest of the spectator and there is scarcely an incident that grips.

The picture has comedy of a sort, but it’s terribly polite and subtle comedy. Of drama there is scarcely a vestige. The picture goes to the extremes in the new mode of quiet story exposition. At one point there is a situation that could have been made the means of something like action. A husband, separated from his wife by scheming women, finds his mate dining alone with a bachelor of unsavory reputation in the bachelors’ apartment.

Husband, who has every reason to believe that his honor is involved, stands in the middle of the room and frowns hard at the man who apparently has broken his home. So the bachelor sheepishly slips out by the back door and the husband takes his wife home, where they resume their former domestic life of newspaper reading and yawning.

That incident is typical of the entire production. It achieves triumphs of boredom and does it with remarkable elegance. The action is always on the brink of something stimulating, but never delivers. One long episode is devoted to the business of a speedy widow making amorous advances to the deserted husband. Widow wears one of those revealing negligence and undulates all over the sumptuous drawing room, while the husband tries to make her attend strictly to the business of giving instruction to her architect. But nothing happens. It may be as well that the screen is outgrowing some of its melodramatic excesses, but the new craze for the other extreme is as bad or worse.

The materials here are commonplace and well worn. Husband neglects his wife for business. She declares herself and goes to live her own life with a group of hard-boiled divorcees living on alimony. One of the alimony ladies has her eye on the husband and devotes herself to keeping them apart while apparently acting as the go-between seeking their reconciliation. It is she who brings about the intimate dinner situation the husband steps into, an episode that brings husband and wife together.

The story is not calculated to attract women, since it deals with the sex in a cynical vein. The wife’s a fool and her women friends are either dishonest or dumb, while the widow angling for the lone man of the scenario in a serio-comic way will draw no cheers from the feminine fans.

The players handle their unsympathetic roles with what grace is possible in the circumstances, which, to be sure, are little enough, and the settings are created with striking skill and artistry. If that makes a movie, you can have this one.

Judgment of the Hills

That title should never have been tucked on this release. The picture’s too good for it and the title’s apt to hold the picture down.

Although well made, “Judgment” looks like only a medium money-maker as an indy output. The story it tells was in its highest favor several years ago.

Layman and Kling
Sensational Broadway Dancers

Now Playing Balaban and Katz Wonder Theatres of Chicago
CHICAGO TIVOLI UPTOWN SENATE
Represented by Abe Lastfogel, Harry Lenetska WM. MORRIS OFFICE

Variety, August 3, 1927, p. 16
Pursuing Women.


There are three principal ladies in "Lonesome Ladies," at the Strand, and they are lonesome because the man they all want pretty much leaves them alone. He's married to Polly and spends his evenings reading newspapers. He used to be an old sweetheart of Mrs. St. Clair and she wants him back. Helen joins the chase for no special reason except that there doesn't seem to be any other man about who attracts her.

The man in the case, Lewis Stone, isn't agitated about any of the three. When he loses Polly, his wife, he wants her back, and when she returns he settles himself comfortably to read his paper again. That's the ending. It's supposed to be irony, or something.

The whole story ambles more or less aimlessly along, with such pleasant touches here and there as Mr. Stone, Miss Anna Q. Nilsson, Miss Jane Winton and Miss Doris Lloyd, all exceedingly capable people, can provide.

"The Rink," an old Chaplin comedy, is still funny.
“Lonesome Ladies”

Comedy Drama of Three Women After One Man
Features Lewis Stone With Anna Q. Nilsson

WITH LEWIS STONE and Anna Q. Nilsson in featured roles First National is offering “Lonesome Ladies” a comedy drama of married life.

The story results from the fact that after the novelty of married life has worn off and hubby is content to stay at home and read the paper in the evening, an old sweetheart appears and uses all of her wiles to win him.

He is an architect and she arranges business appointments. Finally he breaks away but in the meantime his wife has decided to leave him. The third woman pretending to be a friend seeks to keep them apart, but ends by bringing them together as she has hired the wife to a room apartment and the husband rescues her and there is a reconciliation.

There are several human nature touches but little sympathy for any of the characters, the last thing in the picture is the acting of Jane Winston as the vamp. Lewis Stone is his usual elegant self and Anna Q. Nilsson has a rather colorless role as the wife who wants independence until she gets it.

There is very little action and practically no suspense as to the outcome after the story gets under way in the early reels the tempo slows down and there is not enough incident to hold the interest with the result that the story drags during the three middle reels. There are a few bright spots but they are lost in a maze of footage. The attitude of the spectator is apt to be “when will it ever end.”

First National Pictures, Inc., Presents

“Lonesome Ladies”

With Lewis Stone and Anna Q. Nilsson.

Directed by Joseph Henabery

CAST:

John Pendrick... Lewis Stone
Polly Pendrick... Anna Q. Nilsson
Mrs. St. Clair... Jane Winston
Eileen... Doris Lloyd
Skele Hunter... Edward Martindel
Dorothy... Priscilla Ridgway
Bea... De Sylva Monet
Barton... E. H. Culver
Mrs. Barton... Grace Carlisle

Length—5,114 Feet

John’s old sweetheart, Mrs. St. Clair, vamps him and although he does not fall, his wife refuses to listen and leaves him. She gets tired of liberty and when Helen tries to win John, he rescues his wife from a rogue and they are reunited. Society drama.
Long Pants (1927)
Newspaper. The boy falls in love with a girl crook. He sees a newspaper story that his unknown sweetheart is in jail. He goes to her rescue but ends up in jail himself. He realizes he isn’t really in love with the crook and marries the neighbor’s daughter.

Scenes from Long Pants (1927)
Exhibitors Herald, February 12, 1927, p. 53

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
The Love Thrill (1927)
Newspaper reports on the death of an African explorer.

Joyce Bragdon, of the insurance firm of Bragdon and Chadwick, in financial straits, attempts to enter the apartment of J. Anthony Creelman, a wealthy bachelor, to sell him an insurance policy. Failing to do so, she nevertheless manages to stave off angry creditors. Learning that Jack, a college chum of Creelman's, has died while engaged in exploration in Africa, she poses as his widow, and Creelman takes her to Jack's apartment. Meanwhile, Jack, who is not dead, arrives at his publisher's office, but because his reported death has increased sales of his book, he is advised to take an assumed name and shave off his beard. Joyce, playing the bereaved widow, is repulsed by Creelman's advances. Jack, perceiving the situation, pretends to be an old friend and becomes involved with Joyce. She attempts a getaway, but Jack follows and proposes to her. American Film Institute Catalog of Feature Films

Moving Picture World, May 21, 1927, p. 212
“The Love Thrill”

Farce Comedy Has Entertaining Moments

(Reviewed by Harold Flavin)

QUITE a number of amusing situations are worked up in this farce comedy, which should provide an hour’s pleasant diversion for your patrons. The story is of the usual type employed in productions of this category—a disregard of probabilities apparent in every sequence but with the acting of the star and supporting cast to offset the obvious inconsistencies in plot structure. The production, as a whole, is the equivalent of the legitimate attractions produced for the tired business man or the flapper and her boy-friend not caring to don the thinking-cap but wanting to be entertained.

The daughter of an almost bankrupt insurance agent poses as the wife of an explorer who is reported as having been killed in Africa; this with the object of meeting the explorer’s friend and selling him a big policy in order to help out daddy. But many and amusing are the complications which arise when the girl moves into the explorer’s apartment which is situated in the same building as the rooms occupied by the soon-to-be insured. And then, to make matters worse, the “dead” man returns from Africa and goes to his home. Ensues considerable running about, the girl trying to escape the man, he threshing about the rooms man-like, hunting for collar buttons, ties, etc., until our heroine is almost frantic. Of course everything turns out as it should but everyone in the play is considerably worn-out before the denouement.

Acting, direction and photography are very satisfactory.


Directed by Millard Webb.

THEME: Farce-comedy of girl who tries to help daddy in business and succeeds, in addition acquiring a husband.

PRODUCTION HIGHLIGHTS: Acting of star and supporting players. The scenes in the apartment house and the auto chase.

EXPLOITATION ANGLES: Popular players in cast. Tie-up with insurance companies.

DRAWING POWER: For any but the biggest houses.

Produced and distributed by Universal.

Length, 6,038 feet. Released, May, 1927.
AMUSING AND GENERALLY GOOD ENTERTAINMENT ALTHOUGH THE STORY IS FAIRLY LIGHT. COMEDY COMPLICATIONS PILE UP SOME GOOD LAUGHS.

Cast...Laura La Plante a designing young woman insurance agent who fails to sign her man up to a policy but lands him as a husband. Tom Moore is the man in the case. Others Bryant Washburn, Jocelyn Lee, Arthur Hoyt, Nat Carr.

Story and Production....Comedy romance. Laura La Plante takes a long chance and posing as the widow of a man reported as having died in the tropics, decides to sell insurance to any man susceptible to sympathy after hearing her sad experience of how her husband left no insurance. Laura almost makes a killing when the supposed “late husband” appears on the scene and keeping his identity secret, learns of his own demise from his “widow.” The complications are amusing and the romantic element makes for added interest. Eventually Laura discovers that her plan has gone wrong and she attempts to make a getaway after leaving a note of explanation.

Direction........Millard Webb; good.
Authors........Millard Webb-Joe Mitchell
Scenario.........Ias. T. O’Donohoe
Photography......G. Warrenton; good.

Laura LaPlante and Tom Moore have the leads in “The Love Thrill,” her latest Universal Jewel.
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 Lovelorn (1927)
Advice-to-the-Lovelorn Columnist Beatrice Fairfax (Dorothy Cumming)

Dorothy Cumming plays advice columnist Beatrice Fairfax, whose guidance is sought by Ann Hastings (Molly O’Day) when she falls for her sister’s lover Bill Warren (Larry Kent). Neither sister follows the advice and the lover leaves both of them to marry into money, but they end up with other men. Cummings appears as a supporting character with the main focus on the romantic entanglements of the two sisters.


Finding herself in love with Bill Warren, the sweetheart of her sister Georgie, shop girl Ann Hastings seeks advice from Beatrice Fairfax, the author of a lovelorn column. Neither girl heeds Miss Fairfax's advice, and the coveted man retreats from both. Two standby lovers, Jimmy and Charlie, take his place to provide a happy ending. *American Film Institute Catalog of Feature Films*

The Lovelorn was inspired by the popular "advice" column by Beatrice Fairfax, here played by Dorothy Cumming. Heroine Georgie Hastings (Sally O'Neil) falls in love with Bill Warren (Larry Kent), who happens to be the new boyfriend of Georgie's sister Ann (played by Molly O'Day, O'Neil's real-life sister). Knowing not what to do, Georgie turns to Beatrice Fairfax for advice. But the problem works itself out when Warren turns out to be a fortune-hunter, interested only in the Hastings family's dough. The girls console themselves by settling for two old, reliable beaux, played by James Murray (in his first major role after *The Crowd*) and Charles Delany. Hal Erickson, *allovie.com www.allmovie.com/movie/v100538*

*Photoplay Magazine*, March, 1928, p. 141
THE LOVELORN — By
BEATRICE FAIRFAX — Screen
story by Hazel Livingston — You can always depend on M-G-M to
keep a couple of leaps ahead of the field in showmanship and this one
is more than a couple of leaps ahead. Everybody knows about Beatrice
Fairfax and her advice to the lovelorn, a syndicated newspaper feature
that has been famous everywhere for years, but it takes M-G-M to
dramatize this valuable asset into a great box-office attraction. In the
story of “The Lovelorn” a beautiful society girl has left home to make a
name for herself, and after achieving success as a fashion model, she
finds herself in a puzzling matrimonial dilemma, not knowing which of
two men to take. She writes to Beatrice Fairfax and the latter’s advice
is confirmed by a series of thrilling adventures that lead her to the
right man. Showmen! This is the opportunity of a lifetime. The pro-
motion angles will be plugged 100% by the Hearst newspapers in
which Beatrice Fairfax is a leading feature. They are making this fea-
ture into a story to be run serially in addition to the regular Beatrice
Fairfax column. The theme is tuned just right for modern audiences,
and with a great all-star production to deliver on your screen you can
chalk up another victory for Metro-Goldwyn-Mayer’s box-office-wise
showmanship.

COSMOPOLITAN PRODUCTIONS
“The Love Thrill”
Breezy and Amusing Entertainment Offered
In Farce Comedy Starring Laura La Plante

Carl Laemmle presents
Laura La Plante in
“The Love Thrill”
With Tom Moore and Bryant Washburn
Directed by Millard Webb
A Universal-Jewel Production

A LIGHT BUT decidedly amusing farce comedy that offers a pleasant hour’s entertainment for the average patron is “The Love Thrill” a Universal-Jewel production starring Laura La Plante.

With characteristic farce comedy disregard of probabilities we find the star as the daughter of an almost bankrupt insurance agent posing as the wife of an explorer who is reported as having been killed in Africa. Her object is to meet the explorer’s millionaire friend and sell him a big policy. With feminine cleverness she succeeds but, the explorer returns under an assumed name and does not reveal his identity until he is satisfied that she is willing to be his real wife instead of his fake widow.

There are a number of bright and amusing situations developed from the fact that both the supposed husband and wife are occupying the same apartment unaware and in the complications with the millionaire friend as well in the situations where the hero humors the joke. While they are of a familiar type, the smooth direction of Millard Webb and the good comedy work of Miss La Plante, Owen Moore as the explorer and Bryant Washburn as the millionaire result in a number of smiles and chuckles.

While not one of the stars’ best vehicles, it should please generally as light entertainment.

Moving Picture World, December 24, 1927, p. 15

“Lovelorn” by Beatrice

Los Angeles, June 21.
John P. McCarthy, who directed Cosmopolitan’s “Becky” for M-G-M, will direct “Lovelorn” for that organization.

The story is based on an original by Beatrice Fairfax. It will run as a Cosmopolitan serial.
Bradley King will do the scenario.

Variety, June 22, 1927, p.5
The Lovelorn

All to the Advice—Entertaining
(Reviewed by Laurence Reid)

THE young folks who have been worry-
ing Beatrice Fairfax about their love
affairs may find some admirable advice
from her via celluloid. The heart doctor
tells a story—an average story, by the way,
but as it concerns romance it can be easily
understood by the love-sick determined to
discover how to hold him or her. Miss Fair-
fax is portrayed on the screen in a sympa-
thetic manner, Dorothy Cummings attend-
ing to the portrayal. It is her job to make
an appearance in a “shot” here and there
just to show motivation. She answers the
heart questions of Molly O’Day and her
sister, Sally O’Neil.

Molly does the worrying and Sally laughs
it off. Both are in love with the same man
—a type of fellow who sports loud clothes,
etcetera. He, naturally, gravitates towards
Sally, who keeps him in tow until a chap
bobs up with a high-priced ear. Then she
ditches him. It follows that he takes up
with Molly, the more serious and depend-
able girl. The heart problem enters when
Sally, repentant, tries to win the youth
back. Molly’s task is to take Beatrice Fair-
fax into her confidence. What the heart
doctor says furnishes the surprise of the
story.

It is well staged, acted with understand-
ing by the principals, and, while it is no
great shakes as a picture, you can chalk it
up as entertaining.

Drawing Power: Should draw through
title and smart publicity. Good for aver-
age houses. Exploitation Angles: Tease
the title and publicize Beatrice Fairfax.
Play up cast.

Theme: Romantic drama of two sisters
confronted with heart problems—which are
answered by heart doctor.

Produced by Cosmopolitan. Distributed
by Metro-Goldwyn-Mayer. Length, six
reels. Released, December, 1927. The Cast:
Sally O’Neill, Dorothy Cummings, Larry
Kent, Molly O’Day, James Murray, Charles
Dellaney, George Cooper, Allan Forrest.
Director, John McCarthy.

“The Lovelorn”

M-G-M  Length: 6110 ft.

TITLE, TIED UP WITH NAME
OF BEATRICE FAIRFAX,
SHOULD MAKE THIS A GOOD
BET FOR THE BOX OFFICE.

Cast...Sally O’Neil and Molly O’-
Day a cute sister team who survive
a hectic session of heart attacks.
Larry Kent, James Murray and
Charles Delaney the heroes of their
love affairs. Others Geo. Cooper,
Allan Forrest, Dorothy Cummings.

Story and Production...Comedy
romance. The story, based on the
experiences of Beatrice Fairfax in
the conducting of “Advice to the
Lovelorn” column, supplies a rather
pleasing, if sentimental, picture that
can be relied upon to please the flapper
crowd who should prove ready
“customers” for the picture. The
advice of Beatrice Fairfax is the
means of saving two pretty sisters
from a romantic young egoist who
makes love to each in turn and finally,
each one is about to sacrifice her
great love for the other, the boy
friend decamps in search of a “rich
woman and they can’t blame him for
trying to better himself.”

Direction.....John P. McCarthy;
satisfactory.

Author........Beatrice Fairfax

Scenario........Bradley King

Photography...Henry Sharp; first
rate.
THE LOVELORN


Georgie Hastings.............Sally O’Neill
Ann Hastings..................Molly O’Day
Bill Warren....................Larry Kent
Charlie.........................James Murray
Jimmy............................Charles Delaney
Joe Sprotte....................George Cooper
Ernest Brooks..................Allan Forrest
Beatrice Fairfax.............Dorothy Cummings

An unsatisfactory picture for the big towns. It’s small time in theme, direction and production. A gamble if intended for full week stands, with the odds unfavorable.

The boy who wrote the titles is not given any program billing. He should have been featured above the ghastly, unattractive feminine person who presumes to be the star and he certainly deserves more credit than the directorial brain responsible for the creation of a film that mirrors his incompetence in every scene.

The titles are a real asset to the picture, carrying laughs as well as building the story. Every member of the cast, with the exception of Molly O’Day, photographs badly and impresses mildly as far as audience interest is concerned.

The finish is unconvincing and a conclusive damper on an unentertaining offering.

The story, or possibly the screen treatment, resulted in a flimsy basis for a picture. It concerns a girl who wrote letters to the editor of a "Lonely Hearts" column. That stamps her as a nitwit with every big town audience in the country.

Ann Hastings is the girl who worships at the fountain of wisdom as represented by a Miss Fairfax. Her problem is with a younger sister, Georgie, whose flair for picking up strange men who own flashy limousines is viewed with alarm by the maternal Ann.

Then there’s some connection with a boy named Bill whom Georgie scorns. He turns to Ann for sympathy and winds up by proposing marriage. Ann decides, finally, that Bill is still in love with Georgie and intends to give him up in favor of the younger sister. Both sisters are handed a letter from Bill in which he says he has decided to give them both up in favor of marrying money.

The gals don’t take it hard and encourage the advances of two young men they previously repulsed. Shots of Miss Fairfax writing letters to the lovelorn are thrown in at intervals.

At best it’s only for the frequent changers.

Variety, December 21, 1927, p. 24
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Females (Beatrice Fairfax, Six Secretaries)
Ethnicity: White (Beatrice Fairfax, Six Secretaries)
Media Category: Newspaper
Job Title: Columnist (Beatrice Fairfax). News Employees (Six Secretaries).
Description: Major: Beatrice Fairfax, positive
Description: Minor: Six Secretaries, positive

**Madame Wants No Children (1927)**
Newspaper. A successful young lawyer reads a newspaper in the late afternoon and dozes off thinking of a home life and children.

*This pictorial narrative begins in a captivating fashion. Paul, then a bachelor, is perceived reading his newspaper in the late afternoon. He dozes off in his big chair...*  
*New York Times, June 26, 2917, p. 167*
MR. KORDA'S INTERESTING COMEDY

Many Good Ideas in "Madame Wants No Children"—The Slick Card Player—The San Francisco Earthquake

By MORDAUNT HALL.

In his oddly titled picture, "Madame Wants No Children," which was one of the features at the Fifty-fifth Street Cinema last week, Alexander Korda, its director, has gained a winning way of telling a story. With all the weaknesses of this film, it is quite diverting. Mr. Korda's camera effects are never strained and yet they are unusual—just as unusual after witnessing so many-grayon ideas in photography. Mr. Korda knows when to dilate upon a small incident, and without imitating Ernst Lubitsch there is in his work something that reminds one of that master of direction.

Although its title might prove misleading, this production, which was made in Germany, is a light comedy in which the author gibes at this jazz age. He adroitly points out that when Ceylanne, the wife in this story, decides to spend an evening at home, her mother and her friends scoff at the idea. Mr. Korda depicts this jazz-walking woman and her husband, Paul, on their honeymoon, on which they go to several European cities, including Venice and Rome, and also to Cairo. He shows a picture of the charms of Venice and it dissolves into dancing feet. The Pyramids are beheld and they fade out into more dancing feet, and therefore one realizes that Paul, much against his wishes, in lieu of having an enjoyable holiday, is forced by Ceylanne to stay up all hours of the night in the different dancing places and night clubs, all of which look alike to him. Apparently these two seldom see the daylight, and even when Ceylanne returns to her apartment in Paris she still clings to the dancing mania, and is annoyed by the children in the apartment above hers when they are playing in the evening—annoyed because she's still in bed.

Paul, a successful young lawyer, goes to work yawning, and while waiting to argue his case in court he falls asleep. He would like to have a little more home life and children. His wife is not only wild about the Charleston and other steps, but she rather likes the idea of an occasional flirtation, and it really does not matter whether or not the man on whom she smiles is deserving of her attention or not. It is through a sly look and a wink that Paul eventually causes his wife to forsake the night of gayety and spend her evenings at home. And in the closing episode Ceylanne is a happy mother.

This pictorial narrative begins in a captivating fashion. Paul, then a bachelor, is perceived reading his newspaper in the late afternoon. He dozes off in his big arm chair and his conscientious valet goes about preparing his master's clothes. Paul is engaged to be married, and it is through the breaking of a shoe lace that he hastens his marriage to Ceylanne. Paul is partial to one pair of shoes and his man-servant has forgotten to buy any extra laces. The impatient Paul scolds the valet and goes forth that evening with the idea of asking Ceylanne to become his wife as soon as possible, as he then is convinced more than ever that a man is far better off with a wife to preside over his home.

It is disclosed, as the story develops, that Paul has a mistress, and having made up his mind to become a beneficent he goes to the mistress and informs her that they have come to the parting of the ways. The mistress, played by Trude Hesterberg, is a charming young woman with dimpled cheeks and a winning smile. There is little sentiment about her, and all she insists upon is that Paul must have a last plate of onion soup in her apartment.

When Paul subsequently has a quarrel with Ceylanne he returns to his former mistress's abode, but she is not there, and in the meantime Ceylanne, realizing how much she loves her husband, finds out where he is and matters are adjusted. Mr. Korda even pictures the mistress and the wife chatting happily together, and then the mistress announces that she, too, is going to be married. She shows a photograph of the bridegroom-to-be, and he turns out to be the none too handsome individual whom Ceylanne had flirted with a few evenings before.

Harry Liedke, who was in "The Loves of Pharaoh," gives a very good performance as Paul. Occasionally he appears to be amused when one does not anticipate a smile, but aside from that his work reflects in a clever way the husband who is fed up with the inside of night clubs. Maria Corda, who spells her name differently to that of her husband, Alexander Korda, is competent as Ceylanne, and Miss Hesterberg is winsome as the mistress. The make-up of the two women might easily be improved upon. In the case of Miss Hesterberg one can see where her own eyebrows finish and where the penciled curves start. Sometimes both these actresses do not hold themselves as well as the experienced technicians of Hollywood, but it is evident that they thoroughly appreciate the moods of the situations.
The Man from Hardpan (1927)
Newspaper story tells a drifter that he has inherited half of the estate of a friend of his father’s and the management of the ranch. The newspaper also prints a half-tone of the daughter who inherited the other half.

Elizabeth Warner falls heir to half of her father's ranch, the remaining half being left to Robert Alan, son of her father's life-long friend. Alan is robbed on the way to the ranch. His papers stolen, he is impersonated by Larry Lackey, an escaped convict, at the instigation of the housekeeper, Sarah Lackey, who feels she has been forgotten. She convinces the sheriff that Alan is the escaped convict and has him jailed, then persuades Elizabeth to buy "Larry's part" of the ranch. As the deal is about to be consummated, Alan escapes and by a ruse forces Larry to reveal his true identity. Alan becomes manager of the ranch and the prospective husband of Elizabeth. American Film Institute Catalog of Feature Films
The Man from Hardpan
Leo Maloney Inherits Ranch and Girl
(Reviewed by Paul Thompson)

Ford Beere, responsible for most of Leo Maloney’s stories, even if the star does direct them, is entitled to quite a bit of credit. Invariably he gives a new twist and evolves new or novel situations that make the Maloney westerns more interesting than the general run. The star, too, has a likeable personality that invariably goes over. The combination achieves its usual result with “The Man from Hardpan.” It will maintain Maloney’s standing. Mention should be made of an excellent characterization by Rosa Gore as a hardened, disappointed servant.

Leo is a drifter until he learns he has inherited half of the estate of a friend of his father's and the management of the ranch. The newspaper story which informs him of his good fortune also prints a half-told of the daughter inheriting the other half. En route to the ranch he is knocked senseless by two escaped convicts seeking revenge for a beating administered them in a cheap lurch room. Eugenia comes to succor Maloney. The papers proving his identity have been stolen by the highwaymen. The servant woman (Rosa Gore) swears her own son (Murdock MacQuarrie) is the heir to the estate and that Leo is masquerading, being really the escaped convict for whom the authorities are looking.


Theme: Western. Hero-Wanderer inherits management and half interest in ranch. Escaped convict takes his place but ultimately is thwarted.


Length: 5,814 feet. Released March 6.
Dramatic incidents found in “The Man From Hardpan,” a Pathe Western release

Motion Picture News, March 11, 1927, p. 884
The Man From Hardpan

Pathe Pictures starring Leo Maloney. Story by I. Beebe. Shown at the New York theatre, New York, as part of double bill Saturday, March 18. Running time, 68 mins.

Robert Alan .................. Leo Maloney
Elizabeth Warner ............ Eugenia Gilbert
Sarah Lackey ................... Rosa Gore
Henry Hardy .......... Murdock MacQuarrie
Jack Burton .................. Ben Corbett
sheriff ................... Albert Hart

While this one is one of the best that Leo Maloney has yet done for the screen it skidded off just at a time when its story was threading slowly and surely into real continuity, carrying a punch that had all the earmarks of putting over a bully good story under the Maloney label. Then it struck soft sand or whatever it was that shot the picture back into the usual run of Maloneys.

A Maloney means a western, but as westerns have become so thick it behooves the Maloney makers to attach themselves to stories with a reason for the romance and the villai-ny.

That idea of having the hard-panned mother palm her no-good son off as the half-owner of the ranch paved the way for a dramatic tension that ran high and thrilling for a time, but got too stagey and impossible.

In casting Miss Gore as the mother, this independent found a woman who went in for the part in a most commendable way as far as acting was concerned, as she gets a lot out of this thankless role. She became a little too dramatic toward the close, but in the main was the proper cool, calculating and deliberate woman.

The athletic, hard-riding Maloney of course, dominates the picture. On his strong-arm prowess in out-riding and outfighting and even out-

drawing or outgunning the bad boys in his pictures has built up quite a following in the neighborhoods.

A pleasing asset to this Maloney is the work of a dog that does some unusual stunts and shows remarkable canine sagacity. That dog, horse and Maloney are a surefire combination when it is a long time between the Mix and Thompson pictures.

Mark.
"The Man From Hardpan"

Pathé
Length: 5814 ft.

SPLENDID WESTERN, SOME BRAND NEW TRICKERY AND A MORE ALL AROUND GOOD PLOT THAN IS USUALLY TO BE FOUND IN THE AVERAGE RUN OF WESTERNNS.

Cast........Leo Maloney the hard fisted, gun toting hero who rescues pretty Eugenia Gilbert from the trickery of her housekeeper and jailbird son. Good cast that includes Rosa Gore, Paul Hurst, Ben Corbett, Murdock MacQuarrie.

Story and Production........Leo Maloney is turning out a series of western entertainments that for good stories, action and fast business can't be beaten. Each succeeding release is an improvement over the last and the most creditable feature is that Maloney really gets variation into the tried and true old formulas. They retain their original trend of heroes, villains and heroines but they are developed with new twists and some corking fine action. Maloney doesn't rely solely upon the old first, the gun or his horse. This time he has a Ford I. Beebe story that makes him half owner of a ranch but he has to do some tall old hustling before he proves his right to it and, of course, wins the girl.

Direction........Leo Maloney;
knows his stuff.

Author............Ford I. Beebe.

Scenario..........Ford I. Beebe.

Photography......Vernon Walker;
good.
Exhibitors Herald, March 26, 1927, p. 57ff
“The Man From Hardpan”
Finely Sustained Suspense and Stirring Drama
Makes Leo Maloney Western Unusually Exciting

In the case of “The Man From Hardpan,” a rancher dies leaving his estate jointly to his daughter and the son of an old friend. This young man is a stranger and a crook appears and claims the estate in his stead, and the hero has difficulty in establishing his identity being arrested as an imposter, of course he eventually wins the girl.

There is not a new situation here, but the way the deception is motivated and the plot developed results in good drama, and excellent suspense that provides absorbing entertainment. This grows logically out of the fact that the old rancher leaves only a small sum to his housekeeper and feeling that she has been neglected and is entitled to a big share, when her convict son suddenly returns she quite naturally seizes at the idea of having him pose as the heir and in the climactic scenes where she identifies the real heir as her convict son, and vice versa, naturally the word of the mother is accepted and this provides a good punch.

There are several other exciting situations, as for instance the clever ruse by which the real hero causes the imposter to reveal his true identity and thereby establishes his right to the land.

Leo Maloney is convincing as the hero and gives a spirited performance and Eugenia Gilbert is attractive and satisfactory as the heroine. The manner in which the plot is developed throws a large share of the acting opportunities to Rosa Gore as the scheming disreputable mother and she proves thoroughly capable. Paul Hurst is villainous enough to suit anybody as the convict son.

If your audience likes westerns “The Man From Hardpan” should satisfy them for it has everything that the usual western has, plus.

CAST:
Robert Alan .................. Leo Maloney
Elizabeth Warner .......... Eugenia Gilbert
Sarah Lackey .................. Rosa Gore
Henry Hardy .............. Murdock MacQuarrie
Larry Lackey .................. Paul Hurst
Jack Burton ......... Ben Corbett
Sheriff .......... Albert Hart

Length—814 Feet.

Warner, a rancher, leaves half interest in his estate to Robert Alan whose credentials are stolen by Lackey who with the aid of his mother working for Elizabeth Warner comes very near getting away with the impersonation. Alan, however, wins out and marries Elisabeth. Excellent action western with fine punch.

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, Woman and Sin (1927)

Al Whitcomb (John Gilbert) starts out as a slum boy and gets a job folding papers, then is assigned to the pressroom. After saving the other newsmen from a fight in a nightclub, he is promoted to a reporter. Whitcomb falls in love with society editor Vera Worth (Jeanne Eagels), who is the mistress of newspaper owner Bancroft (Marc McDermott). Although she accepts a bracelet which Whitcomb has scraped up money to buy for her, she later calls him a fool. Whitcomb accidentally kills the newspaper owner in self-defense and Worth at first tries to save her reputation, but later tells the truth and saves him. After his release from prison, Whitcomb leaves her, having learned his lesson about mixing with vampish women. The film was remade in 1931 as Up for Murder. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 59
John Gilbert was fond of a narrative poem called The Widow in the Bye Street by John Masefield and wanted to film it, but when he approached his boss, Louis B. Mayer, with the idea, it sparked a huge argument. Gilbert was determined, however, and Man, Woman and Sin is basically a disguised Americanized version of the poem, which he plotted out with director and friend Monta Bell. Gilbert plays Albert Whitcomb, who is devoted to his mother (Gladys Brockwell). He lands a job as a cub reporter at a newspaper and becomes romantically entangled with the
society editor, Vera Worth (Jeanne Eagels). Whitcomb does not realize that she is the mistress of the paper's owner, Bancroft (Marc MacDermott). When Bancroft discovers Albert and Vera together in the apartment on which he's been paying the rent, a fight breaks out, and Albert kills Bancroft in self-defense. Vera, to save her reputation, lets Albert hang, and he is convicted of murder. Finally, out of guilt, she admits she was lying, and Albert's mother is able to get her son off with the new evidence. Although some claim this was Jeanne Eagels' film debut, it was not -- she had made a couple of films a decade earlier. She was riding on the crest of fame when this film came out, though -- her portrayal of Sadie Thompson in the stage presentation of Rain had won her renown. In spite of Gilbert's enthusiasm for this project, it was not particularly well-received; perhaps this was partly because Love, in which he was starred with Greta Garbo, had come out a few weeks earlier and that was bound to eclipse the release of Man, Woman and Sin. Janiss Garza, allmovie.com https://www.allmovie.com/movie/man-woman-and-sin-v101498

In the film, Albert Whitcomb (Gilbert), is a naïve young newspaper reporter who has risen up from poverty with the help of his devoted mother (Gladys Brockwell). When he has to accompany Vera Worth (Jeanne Eagels), the newspaper's society editor, to a society ball he is immediately besotted with her. Unbeknownst to Whitcomb, Vera is in a relationship with the newspaper's owner, Bancroft (Mark McDermott). However, Vera is attracted by Whitcomb's naïve charm (and also annoyed at Bancroft's current inattention). When Whitcomb spends his and his mother's savings to buy Vera an expensive bracelet she begins to fall for him. But when Bancroft finds them together in Vera's apartment she rejects Whitcomb. A fight breaks out, and Whitcomb kills Bancroft in self-defense. At the subsequent trial, Vera (to protect her own reputation) refuses to defend Whitcomb and he is found guilty and condemned to hang. Only after Whitcomb's mother talks to Vera does she recant her evidence and he is freed. Vera watches him leave prison before driving off while Whitcomb walks away with his ever devoted mother. On release, Man Woman and Sin was neither a critical nor a popular success. One reviewer said after seeing it that it felt “….as if one has seen the most depressing show in one’s life.” Another assessed it as “Box office possibilities not above average with the exception of localities where Gilbert is strong enough to draw on name, aided and abetted by the alluring title.” Yet it is probably Gilbert’s performance that lets the film down. At the time, he was at least ten years too old to play the naïve young Whitcomb (and in the film he looked even older!). Despite his best efforts within these confines he was not convincing. At the same time as this film was released, audiences could see Gilbert and Garbo in Love (1927). Why would they want to see Gilbert as an immature mother’s boy? And yet the film isn’t that bad. But most of the credit for this must go to Jeanne Eagels. Despite a reputation of being difficult to work with, due largely to drug and alcohol problems (John Gilbert reportedly described her as the most temperamental actress he had ever worked with), Eagels had undoubted acting
talent and was also strikingly beautiful. She is utterly convincing as the sophisticated but hard-edged mistress gradually succumbing to Whitcomb’s naïve charm. As for the scene near the end where she looks at Whitcomb through the rear window of her car before driving off (image, right), this will stay with you forever. Despite her reputation, Monta Bell was apparently keen to work with her again and she got a posthumous Oscar nomination for one of only two ‘talkies’ she made. Her premature death is yet another question of ‘What might have been…?’ There are other excellent moments too, as Whitcomb cowers in the derelict house and his mother finds him we see first just the shadow of her hand reaching out to him, or when he scours the newspaper offices seeking someone to show-off his new-found sophistication yet everybody is too busy to notice. And the film did include one of my favourite inter-titles of all time. Having naively failed to notice an attractive telephonist’s efforts to chat him up, Whitcomb notices a racy newspaper advert…..“And the world of women dawned upon him”  

As the years go by, the shy, naive and innocent young boy turns into a shy, naive and innocent young man. After a succession of jobs as a newsboy, a chore-boy and a messenger boy, Whitcomb finally obtains a
steady job with *The Morning World*, the leading Washington, DC, newspaper, enabling Whitcomb and his mother to move out of the alley. At the newspaper Whitcomb works in the basement. During lunch Whitcomb is glancing through the newspaper and notices photographs of chorus girls and suddenly becomes aware of women. After work he visits a brothel and is embarrassed by the attentions of the ladies of the evening. He later assists one of the reporters of the newspaper who, upon causing a ruckus, is being thrown out of the brothel.

The following day, with the assistance of the star reporter that he met in the brothel, Albert is promoted to a cub reporter.
“We’re going to the Embassy Ball!”

“— and there’s Mr. Bancroft!”

“A Miss Worth — works on the paper — good family — lost all their money —”

“Who’s that woman — I see her everywhere.”

“Where’s the funeral?”

“It’s a very nice color. It really is.”

“Of course! We couldn’t afford it.”
His life changes drastically when Bancroft, the publisher of the newspaper, calls the editor and tells him, "Get some reporter to escort the Society Editor to the ball." Vera Worth, the society editor, walks into the editor's office and, looking at Whitcomb, she tells the editor, "What about that boy?" The naive young man, looking dapper in a rented suit, escorts the, glamorous, spoiled and easily bored Vera Worth to the posh Embassy Ball. When he and Vera return to the newsroom, each write an account of what happened – and the cub is shocked when he sees his story in print.
The ball is the high point of Whitcomb's social life, and he becomes romantically entangled with the society editor. Naive Whitcomb does not realize that Vera is the mistress of the paper's owner, Bancroft.
When Bancroft discovers Whitcomb and Vera together in the apartment for which he's been footing the bill, a fight breaks out, and Whitcomb kills Bancroft in self-defense. Vera, to save her reputation, perjures herself at the trial, and Albert is convicted of murder.
His mother gets Vera to repent and Albert is released. He goes home with his mother as Vera looks on from a parked car. *Scenes from Man, Woman and Sin* (1927) and *Viewing Notes*
MAN, WOMAN & SIN

Box office possibilities not above average with the exception of localities where Gilbert is strong enough to draw on name, aided and abetted by the alluring title.

Production has been handled smoothly—too smoothly. Considering the weakness of the story, inept characterization, miscasting and lacking a suitable climax, Monta Bell did exceptionally well as a director. As a screen scribbler and producer, not so good. From no conceivable angle is the story one which could meet with popular approval. In smaller cities and towns, especially, it is unlikely to draw favorable comment, though moderate business can be figured on account of the star and the title.

The try for comedy, though raising an occasional laugh, is not in line with the general tone of the picture which seems inclined to morbidness. These kind of pictures react unfavorably in more ways than one.

There is an impression, from the opening scene, that tragedy stalks the path of the ragged little boy who makes himself a target for workers on coal trains so that he can collect the stray bits of fuel to bring home to his mother. Despite the impression, the grip on interest is not strong enough to support the characters or build up interestingly enough. The story isn't there.

The first reel or so is devoted to the problem of the poorly dressed kids. Kids don't stand much of a chance with families of more substantial means. For no special reason the poor little boy walks into a haunted house, in front of which an awed group is gathered in heated argument, and comes out alive. That is evidently intended to be a germ for futuristic deduction, but it doesn't. The boy grows up. A long-winded process, as most people know, usually most uninteresting and stereotyped. Hundreds of feet of film showing boy saving pennies and, later on, dollars, in large earthen jar. Even the mother love rackets doesn't hold attention.

Dreamy scenes of mother and son talking, later arguing. Boy shown in the press room of a newspaper folding newspapers. Becomes a reporter after saving one of the city room's regulars from severe handling in a "cabaret" purposely miscalled with the scene showing the place to be nothing but a cheap joint.

Boy fails for the society editor, not knowing she is friendly with the newspaper owner. Fairly nice girl, the society editor (Jeanne Eagels), but that camera may have been cruel in some scenes. Miss Eagels looks haggard in spots, contradicting the description in the subbies. Under the soft lens the legit recruit handles herself pleasantly. She has the only role in the picture with any color to it.

Finally, a scene in the society editor's apartment. The reporter had come to ask if it were true that the publisher of the paper on which he worked had a claim on the girl. The old boy opens the door of the apartment with a key and wants to know what the young man is doing in his apartment; picking up a bronze statue for an attack. During the struggle the older gent is killed. Nobody cares. Everyone might have been just as happy if all three had dropped in that scene.

Court room scenes; old stuff. To save her reputation, the girl pursues herself. The tottering manna gets her to submit new testimony after the conviction of the boy and the death verdict. The self-defense plea, with the girl's testimony, frees the boy.

Variety, December 7, 1927, pp. 18, 20
An American Tragedy.

If you ask me, John Gilbert does the finest acting of his career, in “Man, Woman, and Sin,” but I fear many of his admirers will disagree with me, because the majority will not care for the picture. It is realistic rather than romantic, you see, and Mr. Gilbert is far from the triumphant lover whose impetuosity sweeps the lady off her feet. In this picture it is Mr. Gilbert who is swept, not only off his feet but into prison for love of an unworthy lady, charming but weak, whose very weakness claims one’s sympathy. Nor is there an Alice-sit-by-the-fire sweetheart, waiting to soothe the audience with a “happy” ending. It is uncompromisingly grim. But Mr. Gilbert’s acting sheds a light as bright as the sun in the heavens.

The picture begins with a long drawn-out sequence showing the childhood of The Boy, his poverty, and the devotion between mother and son. The story does not become interesting until The Boy gets a job in the pressroom of a Washington newspaper, and is eventually promoted upstairs to the reporters’ room. The society editor requires an escort to a ball and he is assigned. He falls in love with her and she is amused, but incredulous. Piqued by the neglect of the publisher, she spends an afternoon with The Boy and wantonly leads him on. But The Boy sees in her only a beautiful ideal. When finally the publisher enters her apartment with a latchkey and orders The Boy out, there is a fight in which the young man kills the older one in self-defense. He is tried and convicted, but the woman remains silent rather than besmirch herself. Eventually, through the entreaties of the hero’s mother, she goes to the judge and the prisoner is freed on her evidence. She waits for him outside the penitentiary in a closed car, but The Boy disappears down the street in the opposite direction with his mother.

Not a story of fiery passion, but the picture which John Gilbert presents of youth in love is beautiful in its simplicity and sincerity. His touches of boyish awkwardness and belief in the goodness of his love, are among the luminous moments of a great portrayal. Jeanne Eagels, as the wicked lady, is about as fascinating as any lady could be and quite unlike any one else on the screen. I hope she stays there.

Photoplay Magazine, March, 1928, p. 65
Our Boy Reporter


Miss Eagels and Mr. Gilbert, above, play many of their scenes in the parks and squares of Washington, where most of the picture was filmed.

John Gilbert begins as a pressman and becomes a reporter. He is shown above with Hayden Stevenson at the beginning of his newspaper career. Left, Jeanne Eagels.
Photoplay Magazine, February, 1928, p. 48

Photoplay Magazine, October, 1927, p. 86

March, 1928, p. 65
Motion Picture News, January 21, 1928, p. 234
John Gilbert, romanticist of the screen, can also be a very practical young man—when he has to. Witness his portrayal of a reporter in “Man, Woman and Sin.”

He’s a typical American youngster, who starts as a mailing room boy in a newspaper, becomes a reporter—and only loses his practical angle when he falls in love—which after all is the most practical thing about the role. One does just that thing—when one is young and the girl is pretty—and Jeanne Eagels is all of that.

The new story is an ultra-modern romance laid in a newspaper office—in a big Washington daily. The thrill of news gathering in the national capital is embellished with a startling plot and a remarkable romance, in which Gilbert plays a role that shows another side of his extraordinary versatility. Monte Hell, both author and director of the play, was himself once a newspaperman in Washington, hence his production has the echo of the man who knows his subject.

Gilbert plays an American youth who by sheer work rises from poverty to the position of a newspaper reporter on a big daily—and his first love affair is with the pretty society editor.

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"The Man From Hardpan"

*Pathe*

**Length:** 5814 ft.

**SPLENDID WESTERN, SOME BRAND NEW TRICKERY AND A MORE ALL AROUND GOOD PLOT THAN IS USUALLY TO BE FOUND IN THE AVERAGE RUN OF WESTERNS.**

Cast………Leo Maloney the hard fisted, gun toting hero who rescues pretty Eugenia Gilbert from the trickery of her housekeeper and jailbird son. Good cast that includes Rosa Gore, Paul Hurst, Ben Corbett, Murdock MacQuarrie.

Story and Production………Leo Maloney is turning out a series of western entertainments that for good stories, action and fast business can’t be beaten. Each succeeding release is an improvement over the last and the most creditable feature is that Maloney really gets variation into the tried and true old formulas. They retain their original trend of heroes, villains and heroines but they are developed with new twists and some corning fine action. Maloney doesn’t rely solely upon the old first, the gun or his horse. This time he has a Ford I. Beebe story that makes him half owner of a ranch but he has to do some tall old hustling before he proves his right to it and, of course, wins the girl.

Direction………Leo Maloney; knows his stuff.

Author………Ford I. Beebe.

Scenario………Ford I. Beebe.

Photography……Vernon Walker; good.
Gilbert Star
Cub Yesterday
At Capitol

By IRENE THIRER.

"Man, Woman and Sin," a Metro-Goldwyn-Mayer production, directed by Monta Bell and presented at the Capitol theatre.

THE CAST:
The boy: John Gilbert
The girl: Jeanne Eagels
The mother: Gladys Brockwell
The publisher: Marc MacDermott
The boy (child): Philip Anderson
The city editor: Charles K. French
The reporter: Hayden Stevenson

John Gilbert has found a role which gets away from gush and makes of the screen idol a human being.

Monta Bell, former newspaper man, wrote this story having to do with the Fourth Estate. It isn’t the sloppy, false, foolish fare usually offered as typical of newspaper doings. This is a movie that any newspaper man or woman might see without the feeling that he’s being glorified—with the feeling that his art is being depicted faithfully, a la cinema.

Author and Director:

Bell, after writing the story—based mostly on his own experiences (except the murder part, as he informed this reviewer some weeks ago)—was authorized by Metro-Goldwyn-Mayer to direct it, with their prize, Gilbert, in the starring role.

Monta felt that John could portray a boy of 18, and he does. Convincingly, too. He swings naturally into this role of “just a boy,” who goes through a few things in life, including a murder trial with his life at stake.

As a child (portrayed by Philip Anderson), some of his experiences are unfolded. As he grows out of adolescence, some more of them. His first job on a newspaper. Cub reporting. Assignment to take the society editor to the Coolidge inaugural ball. His first sight of the President. His sudden love for the society editor. His crime—murder of the news-paper’s publisher, to whom the society editor has been mistress. His mother’s reaction. His own.

A Real Comeback.

Everything is done simply, naturally, without glitter and without gaudiness. Monta Bell, who hasn’t given us much of great value since “The Snob” (also a Gilbert vehicle), comes back strong with this one.

The title wasn’t necessary. But it doesn’t matter much. Gilbert is splendid, as are Gladys Brockwell and Marc MacDermott. Jeanne Eagels isn’t a great hit as a movie actress. She’s very beautiful, however, in some scenes, photographing surprisingly like Irene Rich.

Reproducing an entire newspaper at work, as well as the largest social affair of the nation; these were two huge tasks encountered by technical experts in filming "Man, Woman and Sin," John Gilbert's new Metro-Goldwyn-Mayer vehicle which opens today at the Strand for a week's engagement. Jeanne Eagles plays opposite the star in this elaborate film.

The new picture, in which Gilbert plays a reporter on a Washington, D. C., daily and the scenes of which are largely laid in a newspaper office, is one of the most elaborate productions, from the technical standpoint, in years.

Details of the publishing of a newspaper are shown so graphically that the audience is literally taken into the "inside" of newspaper work. The local room, the work of reporters and copy readers, the setting of type, operation of presses and distribution of the papers are all shown. The press of a real newspaper was used, and the composing room: the local room and mailing room were constructed at the studios. With the backing of city editors of Los Angeles dailies, real reporters were detailed to act such roles in the picture, and a crew of professionals peopled the mailing room.

The spectacular detail was the Embassy Ball, reproducing the huge affair held at the national capital and attended by diplomats, envoys, and famous leaders in American public life from President Coolidge down. This was staged in an exact replica of the ball room, and types of actors were chosen by inspecting the guest lists of the ball and fitting players to resemble the famous guests so listed.

"Mania," Bell, himself a Washington (Continued on Page Twenty-one)
John Gilbert
Eastman Star
Until Friday
Opens Screen Stay
in ‘Man, Woman
and Sin’

“Man, Woman and Sin” is the
colorful title of John Gilbert’s new-
est picture, which yesterday brought
him to the Eastman until next Fri-
day night. In support of the pop-
ular romantic star is Jeanne Eagels,
famous stage actress whose port-
rayal of the principal role in
“Rain” was one of the sensational
hits of recent years.

“Man, Woman and Sin” presents
Gilbert in a new role. He plays a
young newspaper reporter, who
reaches the editorial room via the
newsboy route, and the picture gives
an intimate glimpse of that fasci-
inating region whence issues the news
of the world. The bustle of the city
room, the clicking of the linotype
machines and the roaring of the
presses provide a background for a
romance that gives Gilbert plenty of
opportunities to play the great
lover. In contrast to the busy
whirl of newspaper life is the spec-
tacular scene showing the Inaugu-
ral; Washington’s greatest social af-
fair, where gather envoys, ambas-
sadors and leaders in American life.
This scene is said to be an exact
replica of the White House ball-
room.

The story concerns the romance
of the reporter and the beautiful
society editor, played by Jeanne
Eagels. The young newspaper man
gives the girl the outpouring of a
heart that knows its first great love
and there are some idyllic love
scenes. Distillation comes with
shattering force when the youthful
lover discovers that his wealthy
employer has also laid siege to the
lady’s heart and that she prefers
the ease and security of such an
alliance to his own humble pros-
pects. The clash of forces created
by this unusual triangle lays the
foundation for some strikingly
dramatic scenes. Marc McDermott
and Gladys Brockwell have impor-
tant supporting roles.

The policy of changing the pro-
gram on Saturdays instead of Sun-
days, which was inaugurated last
week, is proving a popular move
with the public, the new show ap-
parently having a special appeal
for the week-end crowds of movie-
goers.

Two stage presentations will
share honors on the bill with the
novelty called “Thirteen for Luck,”
feature picture. One is a Persian
in which six singers and six ballet
dancers provide the ensemble with
Phillip Reep as the soloist, singing
“Is She My Girl Friend?” The
curtain shows six grotesque figures
with dancing feet and singing heads
that will have the audience wonder-
ning how the effect is achieved.

The second act is entitled
“Rain” and is a blackface song
presentation with eighteen voices.
The scene is a Negro cabin on
Southern plantation and the act
winds up with a violent rainstorm.
Charles Reiff and Midge Ackerman,
popular buck and wing dancers,
will contribute a specialty and solo-
ists will include Albert Newcomb,
Harold Singleton and Marie Wil-
son.

The overture for the week by
the Eastman Theater Orchestra.
Guy Fraser Harrison conducting,
will be Rimsky-Korsakov’s colorful
“Spanish Caprice.” The Current
Events will contain the usual choice
collection of “shot” culled from all
six of the news weeklies. “Wild
Puppies,” an animal comedy, will
round out the bill.

Mr. Harrison will conduct this af-
fternoon’s popular concert from 3:30
to 4 o’clock and his program will
include the Johann Strauss waltz,
“Wine, Women and Song,” “Bere-
nade,” by Pierre, “Walkin’ to the
Pasture,” by Guion; selections from
Lisitzius’s “Russian Ballet,” “Loves
Dream After the Ball” and the stir-
ing march, “Blaze Away” by Hol-
tian. The “pop” concert is included
with the regular movie program
without extra admission charge.

Democrat and Chronicle, Rochester, New York, July 8, 1928, p. 46
Exhibitors Herald, December 10, 1927, p. 45

MAN, WOMAN AND SIN (M-G-M): This sheet contains a three column fashion cut showing some of the dresses worn by Jeanne Eagels, who has the leading feminine role with John Gilbert in this picture. Invite all newspaper employees to a special or to a particular performance of this film, as it is about a cub reporter, and has a newspaper plant atmosphere. A clever crossword puzzle, containing words pertaining to the film, and printed on the face of the devil, is shown. Triangular hangers for the marquee or any other good display places are shown; and also five triangular fashion cuts that are sure to attract the attention of the women.

Exhibitors Herald, December 3, 1927, p. 52


TYPE AND THEME: Bringing the celebrated Jeanne Eagels to the screen opposite the popular Gilbert. Not an unusual plot but a decidedly uncommon ending. Al, a struggling young man, gets a newspaper job and falls madly in love with the society editor, who is the publisher's mistress. In a quarrel, Al kills the publisher and is condemned to die. But the mistress, at the sacrifice of her reputation, explains, and acquitted, Al faces a new start in life, with fresh determination.

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Males (Albert Whitcomb, Bancroft, City Editor, Sub-Editor, Star Reporter). Female (Vera Worth).
Group-3.
Ethnicity: White (Albert Whitcomb, Bancroft, City Editor, Sub-Editor, Star Reporter, Vera Worth).
Unspecified-3.
Media Category: Newspaper
Job Title: Cub Reporter (Albert Whitcomb). Publisher (Bancroft). Editor (Vera Worth, Editor, Sub-Editor).
Reported (The Star Reporter). Miscellaneous (Editorial Room, Pressroom, Mail Room).
Description: Major: Albert Whitcomb, City Editor, Positive. Bancroft, Very Negative. Vera Worth, Negative.
MGM News No. 1 (1927)
Cameraman. President Coolidge plays cameraman by “inaugurating” the MGM newsreel by grinding a camera. Paramount News used the same gag. MGM Cameraman is in a boat tossed about on the turbulent waters of the Cataract Rapids near the Grand Canyon. A knife-thrower in Paris throws a knife directly at the camera.

Variety, August 2, 1927, p. 27

Motion Picture News, August 26, 1927, p. 579

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
MGM News No. 20 (1927)
Interviewer. The Austrian president is seen at his farm in an intimate camera interview.

Motion Picture News, November 4, 1927, p. 1436

Status: Print may exist
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
MGM News No. 21 (1927)
Commentator Will Rogers sets a new flying record as an airmail passenger.

*Motion Picture News, November 4, 1927, p. 1436*

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Commentator)
Ethnicity: White (Commentator)
Media Category: Newsreel
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Modern Daughters (1927)
Editor (Bryant Washburn) of the town newspaper.

Newspaper Editor Washburn meets flapper Murphy when his car is forced off an embankment by reckless drivers headed for a beach party. He joins the party and later he and Murphy are caught at a roadhouse during a raid. The villain takes a shot at Washburn, but misses and hits Murphy’s father. Although Washburn is accused of the murder and sentenced to die, Murphy convinces the governor to grant a stay of execution. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 59

An indulgent father, a hair-brained flapper (played by Edna Murphy), a villainous owner of the local dive, and a newspaper editor (played by Bryant Washburn) enact this story of the younger generation. Suspecting something worthwhile beneath her blonde curls, the newspaperman falls in love with the girl and gets involved in some wild parties. The couple is lured into a roadhouse on the night of a long-expected raid, her father is killed, and the editor is convicted and sentenced to death in the electric chair. Through the girl's efforts, the governor grants a stay of execution, and all ends happily. *American Film Institute Catalog of Feature Films*

*The Film Daily*, July 3, 1927, p. 9
Modern Daughters

W. R. Johnston presents this Trem Carr production featuring Edna Murphy and Bryant Washburn. J. S. Wildehouse did the story with C. J. Hunt directing. In Loom's New York as half of double bill, one day, June 24. Running time, 80 mins.

If all modern daughters were as hair-brained as this particular one, there'd be a lot of spanking—and that'd be that. Unfortunately, an indulgent father figures there's only one specified use for a hair brush. Add to that a suave villain who owns the outlying village "dive," plus editor of the town paper, who fears not the politicians, sees something worth reclaiming under the blonde bob—shake well, stir three times and start on your vacation.

This is one of those nippy-hop things that those who delight in rolling hoops and playing pom-pom-cuckledy-oo will watch while munching lollipops to exit and wonder if dubiously they'll ever be like that. For adult consumption it is strictly among the flyweights. Where anything goes for one day "Modern Daughters" should rate as a filler, although added program value is desirable.

There is the usual beach swimming and bathing suit dancing party arrived at through much hysterical driving, whence the editor's innocent casos forebears over an embankment. But such a slight tumble doesn't upset this journalist (Bryant Washburn). It's such a trivial matter that he even joins the kids' party. This and that, and more of that, finally winding up with the hero and heroine (Edna Murphy) being framed into the roadhouse the night of the long expected raid.

Inasmuch as the menace takes a pot shot at the editor, misses and kills the father, there comes the W. K. search for the Governor, who must grant the stay of execution. As, of course, the ed. is on his way to see the noose, reported currently playing on the Coast.

Looks very much like a "quickie" of no story potency. Miss Murphy has a screen appearance that rates a chance in something better, while Washburn can prove he's done better things.

On double bills, probably yes, but only alone where there is not more than one daily paper in the town.

What Happened to Father


Father

Betty... Warner Oland
Detective Dibbin... William Demarest
Mother... Vera Lewis
Virtue Smith... Victor Smith
John Milton... John Miljan
Tommy Dawson... Hugh Allan
Gloria... Cathleen Calhoun
Jean Lafferty...

Moderately amusing light comedy in the "worm that turned" division.

Variety, June 29, 1927, p. 23

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Newspaper Editor). Group.
Ethnicity: White (Newspaper Editor, Group).
Media Category: Newspaper
Job Title: Editor (Newspaper Editor). Miscellaneous, neutral
Description: Major: Newspaper Editor, Positive
Description: Minor: Miscellaneous, Neutral
Moulders of Men (1927)
Reporter Anne Grey (Margaret Morris),

Anne Grey (Margaret Morris) is a newspaper reporter in love with Dr. William Matthews (Conway Teale), who heads a narcotics squad. They try to aid Jim Barry (Rex Lease) who has taken a job with a dope smuggler to help his crippled brother Sandy Barry (Frankie Darro). Jim Barry is jailed, but later provides information that leads to the arrest of the gang, while Sandy is cured by Dr. Matthews. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 59

In order to raise money for surgery for his crippled brother, Jim Barry accepts a job with Warner, leader of a gang of narcotics smugglers. Chased by Federal authorities, Warner escapes, but Jim is captured and is then questioned by Dr. William Matthews, a noted physician and prominent member of the Elks who is specially assigned to the narcotics squad. Jim refuses to talk, but Matthews, discovering the condition of his brother, Sandy, takes him to an Elks' hospital where a successful operation is performed on his leg. Warner, meanwhile, informs Jim that Matthews is mistreating Sandy and that he has died. Jim tries to take revenge on Matthews, but, learning he has been duped by the gangster, gives evidence leading to Warner's conviction. Matthews is united with his sweetheart, Anne Grey, a newspaper reporter. American Film Institute Catalog of Feature Films

“Moulders of Men”
Frankie Darro Dominates Cast of Melodrama
Dealing With Elks, Slums and Drug Traffic

Moving Picture World, April 9, 1927, p. 688
Moulders of Men
The Elks Make Their Picture Debut
(Reviewed by Paul Thompson)

HERE is excellent entertainment that really needs no fraternal tie-up. It is the story of two waifs of the slums, the principal one a crippled kid brother of a gangster. The idea of fraternal affection is not a new theme, but is so rarely used as to have the virtue of novelty. It all centres around a narcotic crusade on the part of one of those young men who are prosecuting the campaign more to save children from the curse than the older addicts. The story is by John C. Wilder, incidentally the deservedly successful editor of The Elks Magazine.

The Elks organization figures logically and convincingly and not at all too intrudingly. It is at one of their hospitals the crippled boy is made straight and strong again. There is just a flash of the work that the organization does in caring for youngsters. And—the hero is a member of the order. Conway Tearle does this part quite well, but the real honors logically go to the little boy, Frankie Darro. His is a really admirable performance and all sorts of honors are his even if we must not forget that Director Ralph Ince was always there in front with the megaphone.

The squalor of the tenement districts sequences is overplayed and stressed too much. That is a minor defect in a piece that does stir and thrill.


Theme: Love of brother for brother. Narcotic evil background.

Production Highlights: Frankie Darro’s acting. Interesting story well told and directed.


Drawing Power: Good.

Length: 6,413 feet. Released February 27, 1927. Produced and distributed by F.B.O.
Heart-felt drama is revealed in these four scenes from F.B.O.’s “Moulders of Men”.

Motion Picture News, April 1, 1927, p. 1187
My Best Girl (1927)
Newspaper Seller (John George)

Maggie, a shop girl in a five-and-ten-cent store, falls in love with the owner's son, who gives up his society sweetheart for her. Learning of their affair, the boy's father unsuccessfully tries to buy Maggie off. When she later indicates her willingness to give up his son for his own good by posing as a gold digger, the father becomes convinced of Maggie's worth and agrees to the marriage. American Film Institute Catalog of Feature Films

Enamored with each other, they go for a walk in the rain. Joe buys a paper and two sodas and she tells him he’ll end up in the poorhouse. Viewing Notes
At first, it might seem like Joe Merrill (Charles “Buddy” Rogers) has it all. He’s handsome, he comes from a wealthy family, and he’s engaged to a beautiful woman named Millicent. But there’s a catch. In order to get his father’s blessing for their marriage, he needs to prove that he could be a success on his own without relying on the family name. So he gets a job working in the stockroom of his family’s department store under an assumed name and finds himself working alongside Maggie Johnson (Mary Pickford). Joe gets off to a little bit of a rough start as a stock boy, but Maggie helps him out and the two become good friends. Thanks to her help, Joe quickly works his way up to being a manager. Maggie and Joe even start to fall in love with each other.

Joe’s family has no idea that he is in love with someone else and his mother plans a huge surprise engagement party for him and Millicent, which he ends up skipping so he can spend an evening with Maggie instead. While the two of them are walking around town, Joe suggests that they try to have dinner at the Merrill’s mansion. Naturally, Maggie thinks he’s just kidding, but Joe convinces one of the butlers to go along with this ruse and they do end up having dinner there. The two of them have a wonderful time until Joe’s family comes home along with Millicent. Maggie finds out the truth about everything and is heartbroken. But Joe has decided that Maggie is the one for him and is determined to win her back.

*My Best Girl* was Mary Pickford’s final silent film and is my favorite movie of hers. Mary’s performance was simply brilliant and she and Buddy Rogers had such excellent chemistry together. The story of a wealthy person falling in love with someone who isn’t rich is hardly original, but there is so much charm, humor, and real talent to be seen in *My Best Girl* that it shines much brighter than other movies with a similar premise. It’s one of those movies I can watch if I’m having a bad day and it will always help make me smile. This was definitely a fitting way for someone the caliber of Mary Pickford to end that chapter of her career. [https://hollywoodrevue.wordpress.com/2012/06/01/my-best-girl-1927/](https://hollywoodrevue.wordpress.com/2012/06/01/my-best-girl-1927/)
"My Best Girl"

Reviewed by Edwin Schallert
Editor of The Los Angeles Times Feature and Special Correspondent of Motion Picture News

LOS ANGELES, Sept. 21.—If Mary Pickford set out to produce a popular type of picture with "My Best Girl," it would seem that she has succeeded. The light-hearted Cinderella tale of a little stock-room girl, employed in a five-and-tenth-cent store, will renew and perhaps even augment the appeal that she has thus far been held at the box-office. There have been rumors, to be sure, that Mary's pictures have been lagging somewhat in their magnetic attraction, and that she suffered an especial reversal with the latter half of her "Sparrows." But quite evidently, "My Best Girl" is designed with the aim to invite and please the large coterie of fans who have always been devoted to her adventures along the bypaths of comedy and sentiment.

"My Best Girl" is not on this account a pattern Pickford feature. It is not one of those films in which she mothers a huge flock of youngsters, and gives a superabundant place to slapstick.

Primarily, a Love Story

Primarily this is a love story, and it is the improbable love story of the poor little maiden who fell in love with the rich man's son. It is done in a high vein of entertainment. The cast, too, with Charles Rogers, the juvenile particularly prominent, is enthusiastically selected, and there is much rich humor afforded by Lucien Littlefield and Sunshine Hart in the roles of Mary's father and mother.

The direction of "My Best Girl" is credited to Sam Taylor. For several years he was associated with Harold Lloyd, and the comedy points in My Best Girl are of the same type. The production as a whole is a smoothly-woven tale of a quietly tender romance which is likely to please the audiences for which the picture is intended.

Virtually Every Foot Diverting

Virtually every foot of the film is in some wise diverting. A few of the more comic scenes are trying on one's intellectual fibre, and particularly strained seems the dinner party given by the father at the rich man's home, even though every effort has been expended in treating this delicately to enhance its conviction.

There is great fun in Mary's attempts to manage her family and keep her wayward sister out of trouble. This is all very human. There is one scene in the night police court where the sister is on trial that is a high spot of merit. Mary, with her ingenuity and her ability to keep her own counsel, is a clever girl and a successful actress, and it is to her credit that she has not been forced to compromise in her art. Mary's "Ma" and "Pa" contribute liberally to the fun on every occasion. "Pa" with his ingenuity attempts to keep his house from her habitual fainting spells with dilligent application of smelling salts, and "Ma" with her inevitable tearfulness, and custom of going to funerals as a social pastime.

The opening scenes are very clever, with high lights on customers trading in the five-and-ten. The finish is an auto chase through downtown streets to catch the honeymoon boat to Honolulu, interspersed with humor for which Littlefield is again chiefly responsible. Certainly this picture should do much to give her a place as "comedy relief," while the sympathy of Rogers' portrayal will endure him to nearly all audiences. It can be assumed that most audiences will greatly enjoy this picture.

Mary Pickford in "My Best Girl"

United Artists Length: 7352 ft.

FOR THE FAMILY—AND THE BOX OFFICE. MARY HER OLD SELF IN A HOKUM STORY THAT WILL BRING THE LAUGHS AND TEARS THEY LOVE SO WELL.

CAST...Mary is grown up and a stock girl in the five and ten. Does her usual fine work. Charles Rogers boyish, good looking and all that the role requires. Lucien Littlefield scores next as Mary's pa. Others Avonoe Taylor, Hobart Bosworth, Camellita Geraghty, Mack Swain.

STORY and PRODUCTION...Comedy romance. A Mary Pickford production is just about as reliable—as far as the family is concerned—as any of the tried and true household remedies. She always offers a happy tonic of laughter and just enough pathos to tickle the big hearted housewives who dote on pulling out the old handkerchief. And they'll get a notion of their own conduct in the character of Mary's ma, a chief mourner at many "lovely" funerals. It is due to her fondness for these that Mary must keep house as well as work in the five and ten where she falls in love with the boss' son. There are numerous obstacles before Mary finds herself on the road to marriage but the accompanying laughs and tears are sure fire hokum

Direction...Sam Taylor; good Author........Kathleen Norris Scenario........Hope Loring Photography..Chas. Rosher; good

Motion Picture News, October 7, 1927, p. 1052

The Film Daily, November 13, 1927, p. 6
Variety, November 9, 1927 p. 20

Status: Print exists in the UCLA Film and Television Archive film archive and the Mary Pickford Foundation film archive
Viewed on YouTube

Type: Movie
Genre: Romance
Gender: Male (Newspaper Seller)
Ethnicity: White (Newspaper Seller)
Media Category: Newspaper
Job Title: News Employee (Newspaper Seller)
Description: Major: None
Description: Minor: Newspaper Seller, Positive
**Newslaffs (1927)**

Newsreel parody. A humorous news show. Travesties on news events of the day by William C. “Bill” Nolan, creator of the Krazy Kat cartoons.

A series of 26 one-reelers, nine produced in 1927. A satirical cartoon series based on the latest happenings in the world’s news items. From September 1927 to July 1928, he wrote, directed, animated and produced *Newslaffs*, which Film Booking Offices released.

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**Status:** Prints may exist

Unavailable for Viewing

**Type:** Movie

**Genre:** Animation

**Gender:** Group

**Ethnicity:** Unspecified

**Media Category:** Newsreel

**Job Title:** Unidentified News Staff

**Description:** Major: Unidentified News Staff, Neutral

**Description:** Minor: None
The Night Bride (1927)
Writer Stanley Warrington (Harrison Ford), a woman-hating author.

Cynthia Stockton's roadster collides with that of Stanley Warrington, an author and woman-hater, on a one-way road, but he refuses to yield to her impetuous demands; appropriating a milkman's truck, she finally makes her way home. Cynthia, engaged to Addison Walsh, finds him in the arms of her sister, Renée, just before the wedding, and, disillusioned, she wanders to Warrington's home and sleeps in a vacant room. Horrified, Warrington begs her to return home, but she refuses. When they are interrupted by Cynthia's father, she insists that she and Warrington have just been married. Complications ensue as Stockton proposes to send the couple on a wedding tour; when their steamship leaves the harbor, the couple reach an understanding and are married by the captain. American Film Institute Catalog of Feature Films
The Night Bride
Has Good Entertainment Value
(Reviewed by E. G. Johnston)

GRANTING that a story may lack originality and that many of the situations have been done before, that does not necessarily detract from its value. It is who does these things and the way they are done that really counts. So, with these facts in mind, we earnestly believe that this picture is a mighty good evening’s entertainment. Marie Prevost is as charming and vivacious as ever and Franklin Pangborn, practically a newcomer in this field, contributes not a little. Keep your eyes on this man; he’s going somewhere. Harrison Ford and Robert Edeson also score in their respective roles.

The story has to do with a modern flapper who, when she sees the man she is about to marry kiss a bride-maid, seeks refuge in the home of a bachelor author and professed hater of women. Her father, hot on the trail, discovers her in the protesting host’s bedroom and matters become even more complicated when the flapper announces her marriage to the author. Father, though reconciled, decides there will be no further slip-up and arranges a tour of the world for the couple. From that time on, when they reach the steamer the still unwed woman-hater tries to escape, but to no avail. Eventually they are married by the Captain.

Director Hopper has turned out a good piece of work. The adaptation, by Zella Sears and Fred Stanley, is also excellent.


THEME: Determined flapper marries protesting “woman-hater” and makes him like it.
EXUPTATION ANGLES: See press sheet. It contains some good ideas.
PRODUCTION HIGHLIGHTS: Good direction, action and excellent acting of principals.
DRAWING POWER: Good enough for any house.

Produced by Metropolitan Pictures Corp.; distributed by P. D. C.

Motion Picture News, April 15, 1927, p. 1183

The Film Daily, April 3, 1927, p. 6

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Stanley Warrington)
Ethnicity: White (Stanley Warrington)
Media Category: Newspaper
Job Title: Reporter (Stanley Warrington)
Description: Major: Stanley Warrington, Transformative Positive
Description: Minor: None
Not for Publication (1927)
Reporter Philip Hale (Rex Lease). Pike (Thomas Brower), the Editor of The Sentinel.

Pike (Thomas Brower), the editor of The Sentinel, opposes a deal between contractor “Big Dick” Wellman (Ralph Ince) and water commissioner Brownell (Roy Laidlaw) to build a dam. The editor gets reporter Philip Hale (Rex Lease) to burglarize Wellman’s safe so they can get evidence against him. Wellman agrees to withdraw his support of Brownell, and when Brownell threatens Wellman, the contractor accidentally kills him. Hale arranges to be hired by Wellman and falls for his sister (Beryl played by Jola Mendez). After Hale finds out about the accidental killing, Wellman blows up the dam and is killed in the process, along with Eli Baker (Eugene Strong) who was blackmailing him. The film drew more positive comments for its impressive flood sequence than for its journalism aspects. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 59

As a reward for political support, "Big Dick" Wellman is awarded a contract for construction of a dam by Water Commissioner Brownell, an action opposed by Pike, editor of the Sentinel, who thinks Wellman is dishonest. Seeking to establish the unreliability of Wellman, Pike directs reporter Philip Hale to burglarize Wellman's safe to secure evidence against him. Wellman and Pike reach an agreement, and the former ceases his support of Brownell, who threatens him and in a struggle is accidentally killed. Hale schemes to be hired by Wellman and becomes romantically involved with Wellman's sister, Beryl, thus antagonizing Barker, whom Hale suspects as the blackmailer. Wellman dynamites the dam, carrying himself and Barker to their deaths but assuring the happiness of Hale and Beryl. American Film Institute Catalog of Feature Films

Moving Picture World, July 23, 1927, p. 274
Not for Publication


Big Bill Wellman...........Ralph Ince
Commissioner Brownell...........Roy Laidlaw
Phillip Hale....................Rex Lease
Beryl Wellman...............Jola Mendez
Bill Barker....................Eugene Strong
Ellie Pike......................Thomas Brower

“Not for Publication” is not for release until October 19, so the trade showing in a projection room was plenty far in advance.

Ralph Ince, who doubles in brass in most of his productions as both actor and director, and pretty good at both, has a part well suited to his type, that of a political czar. The story is laid in an environment of political conspiracy and journalistic enterprise. The hero’s paper is out to expose Big Bill Wellman.

In the process of exposing the young reporter finds that Big Bill isn’t such a bad egg after all and his younger sister is quite delightful. It all makes for a picture of undoubted interest.

Introduced in this feature is Jola Mendez, young Central American cutie. She is a sister to Lucille Mendez, whom New York remembers as the peppy chorus girl. Lucille married Ince and so sister Jola gets her chance in the celluloid operas. She has an interesting personality, lots of animation and for a first effort is okay in “Not for Publication.”

Featured with Ince is Rex Lease, breezy chap of likable personality. He is the bright reporter. Eugene Strong was a bit too sardonic, especially when exiting laughingly.

“Not for Publication” is a good all-round picture of the dramatic category.

Variety, July 13, 1927, p. 22
The Reading Times, Pennsylvania, October 24, 1927, p. 11
Democrat and Chronicle, Rochester, New York, November 24, 1927, p. 19
The Post-Star, Glens Falls, New York, October 17, 1927, p. 7
"Not for Publication"

F. B. O. Length: 6140 ft.
CONSIDERABLE GOOD DRAMATIC ACTION IN STORY OF POLITICAL INTRIGUE AND THE POWER OF THE PRESS. MYSTERY ELEMENT WILL PLEASE THE PUZZLE FANCIERS.

Cast….Ralph Ince, who directed the picture, is his own star actor. First rate as the big boss, Rex Lease the good looking and clever cub reporter. Lola Mendez the boss’ young sister. Others Eugene Strong, Roy Laidlaw, Thos. Brower.

Story and Production……Drama; from “The Temple of the Giants.” The story contains some effective dramatic situations into which director Ralph Ince has injected a good deal of force even though they are not always wholly convincing. To the spectator watching the development of the story, it does not seem essential that the big boss should have taken his own life as a means of evening the score. He was suspected of murder but the occurrence, as presented, gave no indication that he was responsible for the man’s death. Fear that a jury would convict him was offered as the reason for suicide. There is good acting, effective dramatic moments and romance to recommend it.

Direction…………Ralph Ince; usually good.
Author……Robert Wells Ritchie Scenario……Ewart Adamson Photography……Allen Seigler; good.

REPORTER DOES STUFF
HOLLYWOOD, Cal., March 22.—Rex Lease, seems doomed to remain a newspaper man, either real or make-believe. He thought he had quit reporting when the Columbus, O. paper on which he was working ceased publication and he came west to try to be an actor. But one of his first film opportunities proved to be the role of a reporter, and now he is playing a reporter again in “Not For Publication.”

Van Bibber runs a fearless newspaper and it’s no easy job, especially when the Mayor gets angry about a story and the editor keeps falling in love with the Mayor’s daughter. Apparently, Van Bibber gets himself in wrong with the girl’s father by misprinting a story regarding his address to the cooks’ union. The story read something about “undressing a cook” and the scandal nearly destroys Van Bibber’s chances with the girl. The story is by famous journalist Richard Harding Davis. Summary from various sources

“Not The Type”  
(Fox Van Bibber—Two Reels)  
(Reviewed by E. G. Johnston)

BESIDES being a good slapstick comedy there’s some interesting shots in this Van Bibber two reelie of how a tabloid newspaper acts when it goes to press. In fact, most of the action takes place in the press room of “The Fearless Blade,” edited by Earle Fox, the Reginald Van Bibber of Richard Harding Davis’ story. Running a fearless newspaper is no easy job and the Mayor’s wrath is incurred. Matters are further complicated by the editor falling in love with the Mayor’s daughter. A couple of gangsters are hired to wreck the plant but succeed only in mixing up the type for the lead story, which has already been changed for the better. Daughter hands her father the first copy and things look dark for the editor. However, he hastily remakes the page and gains his prospective father-in-law’s good graces.

Motion Picture News, May 6, 1927, p 1676

The Film Daily, May 8, 1927, p. 9

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Van Bibber). Group.
Ethnicity: White (Van Bibber). Unspecified.
Media Category: Newspaper
Job Title: Editor (Van Bibber). Miscellaneous (Print shop, presses and paper chutes).
Description: Philip Van Bibber, Positive.
Description: Minor: Miscellaneous, Neutral
The Notorious Lady (1927)
Publisher Gilbert Patton (Lloyd Whitlock). Newspaper describes an innocent heroine as “The Notorious Lady” because she accepts the brand of infidelity to save her husband who is accused of murder.

Patrick Marlowe, a British Army officer who adores his wife, kills another man when he finds her in his room; though innocent, Mary claims to be guilty to save her husband's life. Patrick takes the name of John Carew and goes to South Africa near the diamond fields; later, Mary goes with Mrs. Rivers to Africa and en route meets Anthony Walford, who falls in love with her. Patrick, who hopes to get some diamonds for Mary, is joined by Anthony on a hazardous expedition down the Munghana River; and though they find diamonds, they are attacked by natives and Anthony's leg is broken. At Anthony's request Patrick returns, but thinking Mary loves the other man, he avoids her. Following their reconciliation, an expedition finds Anthony in time to save him. American Film Institute Catalog of Feature Films
Scenes from *The Notorious Woman* (1927)
The other man turns out to be a publisher who had been spreading rumors about Mary, who has rebuffed all of this advances. When her husband breaks in on them, the publisher pulls a gun, they fight, the gun goes off and the publisher is dead. The husband goes on trial, is found guilty until Mary says she lied, that she was the publisher’s mistress. She makes up the story to save her husband’s life, but he is devastated by her statement and runs off to Africa. She is labeled by the press as “the notorious lady.”
"The Notorious Lady"

First National  Length: 6040 ft

UNUSUAL LOVE TRIANGLE TIED UP WITH GOOD ADVENTURE STORY. SMOOTH DIRECTION, COLORFUL TROPICAL SCENES AND WORK OF STAR ALL COUNT.

Cast....Lewis Stone scores heavily in one of those sympathetic parts that he can do so well. Barbara Bedford as his wife has an appealing role. Ann Rork as a native girl dresses the picture whenever she appears. Others, Earl Metcalfe, Francis McDonald.

Story and Production....Drama, from Sir Patrick Hasting's novel, "The River." The story of a wife's sacrifice. When her husband kills a man found in her society, she sacrifices her reputation in order to save him from the death penalty. Lewis Stone, the husband, believing her guilty, goes to the diamond fields of Africa. Here the story takes on a lot of color with a villain and the natives furnishing a bang-up plot full of stirring adventure. With this is interwoven the love triangle, as the wife appears searching for her husband, and accompanied by Metcalfe, her admirer. Story is smoothly told, full of suspense, and the elements of love and adventure are cleverly intertwined. Fine tropical atmosphere.

Direction: .......... King Baggot; well handled.

Author: .... Sir Patrick Hastings.
Scenario: ........... Jane Murfin.
Photography ...... Tony Gaudio; very good.

The Notorious Lady

Satisfying But More Picturesque Than Real
(Reviewed by Laurence Reid)

WHAT is told in this picture has been told many, many times before, but withal, it manages to tuck away a moving hour—what with its melodramatic adventure, heroines and atmosphere. The lady of the title is not so notorious as she is big-hearted, but the definition is appropriate for the purpose of establishing her character in court.

The action, through a time lapse, shifts to the diamond fields of Africa and takes along its central figures. Another man enters the plot—and he becomes interested in the wife while a native girl makes life bearable for the husband. The subsequent episodes usher in a melodramatic climax which involves an attack by the natives. When the wife's new friend is severely wounded, the husband magnanimously carries him to her cabin. The result is her eyes are open to his manly gesture—and a reconciliation follows.

All of this is told with a fair amount of suspense, but the real highlights center around some gorgeous shots suggestive of the African locale and a fine subdued interpretation by Lewis Stone as the husband. Ann Rork displays a deal of personality and talent as the native girl—and is well on her way to emotional heights. Barbara Bedford as the wife would be more convincing if she didn't appear so civilized in the African scenes.

The Cast: Lewis Stone, Barbara Bedford, Ann Rork, Earl Metcalfe, Francis McDonald, Grace Carlyle, E. J. Ratcliffe, Guniss Davis. Director, King Baggot.

THEME: Adventure melodrama involving a triangle and a woman's self-sacrifice to save her husband.


EXPLORATION ANGLES: Play up as a moving melodrama involving a woman's sacrifice. Feature Lewis Stone and the others in the cast.

DRAWING POWER: Stone has a following and billing him strongly will draw them. Suitable for average houses everywhere.

Produced by Sam Rork. Distributed by First National. Length, six reels. Released April, 1927.

The Film Daily, April 17, 1927, p. 13

Motion Picture News, April 22, 1927, p. 1463
The Notorious Lady


Variety, April 13, 1927,
Love and Slaughter.


Pictorially, the new film at the Mark Strand is eminently satisfactory, but many of its incidents have to be swallowed with a grain or two of salt. Much can be pardoned on the ground that it is a melodrama, and therefore what seems more than slightly extravagant can be taken as either exciting or amusing, whichever you prefer. The story is an adaptation of Sir Patrick Hastings’ novel, “The River,” and is chiefly South African among the diamond hunters.

Although this production was made in Hollywood, it exudes a decided change in atmosphere, and, while it might not always impress a man who bails from the veild as being faultless, it at least savors of the descriptions seen in photographs and written in books. It possesses some really beautiful scenes, and the characters, with the exception of the rôle played by Barbara Bedford, look as if they belonged to the locale. Miss Bedford, as Mary Marlowe, is too perfect satorially. There never seems to be a moment when she has not duly considered every strand of her hair and all the details of her fashionable gowns. Even when she is worried she looks as if she had stepped out of a bandbox, and in the heat of the small place in the vicinity of Kimberly she is careeful to wear her jewelry.

Lewis Stone, who fills the part of Patrick Marlowe, is the victim of a nice little plot cooked up by Manuel Silvera. Marlowe, therefore, in the closing chapter of this tale, bears no undecided signs of the struggle with the collies and an exhausting swim in the river.

The story opens in London, where, to save her husband from conviction in a shooting case, Mary Marlowe sacrifices her good name. Patrick Marlowe, concluding that his wife has told the truth, decides to leave her and seek adventure in South Africa. Subsequently he permits a report of his death to be cabled to England. Mary Marlowe, traveling under the name Mary Brownlee, goes to South Africa, and aboard the steamship she is extremely popular.

The truth about Mary is revealed to Patrick by a man who is wounded in the fight with the negroes. When Patrick first learns that this young fellow is in love with his wife, he forgets all about the blacks climbing up the hill and bullets and arrows flying in all directions, and acts as if he were going to be successful in shaking the life out of his rival.

Mr. Stone is conscientious and capable in his part. Grace Carlyle does very well as a dusky damsel and Gunniss Davis lends a note of sympathy to a minor rôle.

“The Cure,” one of Charlie Chaplin’s old comedies, provoked much laughter. This parcel of fun is infinitely wittier than many of the modern concoctions. Joseph Plunkett’s stage offerings are tuneful and nicely devised.

New York Times, April 11, 1927, p. 18
"The Notorious Lady"
Colorful and Interesting Drama With African Locale and Punch Climax Features Lewis Stone


The significance of the title lies in the fact that the newspaper so describes the heroine, who, although innocent, takes on herself the brand of infidelity to save her husband, accused of murder. By a stretch of coincidence, both husband and wife land in South Africa and are brought together when the husband saves another man in a battle with treacherous natives, believing his ex-wife to be in love with this chap. Of course, there is a reconciliation.

The story gets sufficiently away from the usual run to hold the interest and aided by the always excellent work of Lewis Stone and strikingly effective African atmosphere plus a good snappy melodramatic climax in the battle with the natives and the daring escape of the two men, it provides good entertainment. Stone's role is not entirely sympathetic, but Barbara Bedford holds the sympathy throughout and gives a satisfactory performance.

A striking feature of this picture is the remarkable photographic effects depicting the African landscape and river scenes which aid considerably in establishing a convincing atmosphere.

Moving Picture World, May 14, 1927, p. 136

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Drama
Gender: Male (Gilbert Patton). Group.
Ethnicity: White (Gilbert Patton). Unspecified.
Media Category: Newspaper
Job Title: Publisher (Gilbert Patton). Unidentified News Staff.
Description: Philip Gilbert Patton, Very Negative
Description: Minor: Unidentified News Staff, Negative
Paramount News No. 1 (1927)
Cameraman. Paramount Cameraman Al Johnson’s monoplane catches fire forcing Johnson’s descent in a parachute. Johnson’s automatic camera in his plane caught the hurtling nose-dive through the air, the wreckage and an actual depiction of what a doomed flyer would see. The crank was kept grinding and everything was gotten, the camera having been thrown away from the wreckage making possible this remarkable film.

Variety August 3, 1927 p. 16

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Al Johnson)
Ethnicity: White (Al Johnson)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Al Johnson)
Description: Major: Al Johnson, Positive
Description: Minor: None
Pathe News No. 12 (1927)
Cameraman. Pathe News Cameraman Robert Donahue rushed to the scene of New York’s most disastrous skyscraper fire to capture sensational scenes rushed to first-run Broadway houses in time for the opening shows the next day. The Fifth Avenue skyscraper hotel conflagration was pictured for Pathe News by the daring cameraman. Exclusive scenes of the revolution in Nicaragua were also included shot by Pathe News veteran cameraman Robert Donohue.

Moving Picture World, May 14, 1927, p. 122

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Robert Donohue)
Ethnicity: White (Robert Donohue)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Robert Donohue)
Description: Major: Robert Donohue, Positive
Description: Minor: None
Pathe News No. 28 (1927)
Cameraman. Pathe News Cameraman enters crater of Etna volcano with scientists on an inspection tour.

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. 36 (1927)
Cameraman. Pathe News Cameraman visits Vatican’s great observatory.

Motion Picture News, May 6, 1927, p. 1676

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 Status: Print may exist
Pathe News No 44 (1927)
Cameraman. Pathe News Cameraman visits American businessman and entrepreneur John Coolidge of the New York, New Haven and Hartford Railroad. He was the first son of President Calvin Coolidge and Grace Coolidge.

Motion Picture News, June 3, 1927, p. 2216

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. 86 (1927)

*Motion Picture News*, October 28, 1927, p. 1339

Status: Print may exist
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
Pathe News No. 88 (1927)
Interviewer. Thomas Edison in interview over radio captured by Pathe News.

Motion Picture News, November 4, 1927, p. 1436

Status: Print may exist
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
Pathe Review (1927)

Exhibitors Herald, August 13, 1927, p. Coverff

January 29, 1927, p 66
Pathe Review No. 1 (1927)
Interviewer and Cameraman. Pathe Cameraman visits the country home of Fontaine Fox, who has made the “Toonerville Trolley” characters known in homes throughout the world. One in a series of famous artists who have created universally known comic characters.

Moving Picture World, December 24, 1927, p. 18 – December 17, 1927, p. 18
Exhibitors Herald, December 17, 1927, p. 54

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Interviewer, Cameraman)
Ethnicity: White (Interviewer, Cameraman)
Media Category: Newsreel
Job Title: Reporter (Interviewer). Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Interviewer, Cameraman, Positive
Description: Minor: None
Pathe Review No. 6 (1927)
Cameraman. A Pathe camera interview with Helen Winslow Durkee, painting one of her famous miniatures is one of the series of “Camera Interviews with American Painters.” How she works with the start and finish of the picture is shown by the cameraman.

Motion Picture News, February 4, 1927, p. 401
Moving Picture World, February 19, 1927, p. 577

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. 18 (1927)
Cameraman. An interview with a grizzly bear captured by the Pathe Cameraman.

Motion Picture News, April 29, 1927, p. 1587

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. 31 (1927)**
Newspaper. Pathe Cameraman shows in detail the manufacture of news print paper on a huge scale in a mill in Newfoundland.

*Moving Picture World, August 6, 1927, p. 403*

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Miscellaneous (Newspaper Print Mill)
Description: Major: Miscellaneous, Neutral
Description: Minor: None
Pathe Review No. 52 (1927)
Cameraman. Pathe Cameraman gets artistic pictures of Kent, England, the first established kingdom of the Saxons in the southeastern part of England.

MacMillan in Greenland—Kent and Rice
(Pathe Review No. 52—One Reel)

THIS is an excellent Pathe review. First it includes some excellent shots by Paul C. Warren, of Chicago, mate of the schooner Sachem, of Commander Donald MacMillan's expedition to Greenland. It shows details from the New England start to the arrival at the northern destination. They are at all times interesting records of the trip and characterized by excellent photography and choice of subjects shown.

Kent, England, is a Pathecolor picture of the first established kingdom of the Saxons. In the southeastern part of England it offers rare opportunity for a discriminating photographer to get mighty beautiful pictures and the Pathe cameraman is such a one. His results are bound to please the movie-goer who loves thoroughly artistic pictures.

"Laboring for Life" shows how rice is grown to support the lives of China's three hundred and fifty million people. Human life and labor being cheap, naturally machinery is not employed. This picture shows the cultivation of rice to its harvesting and preparation for the table.—PAUL THOMPSON.

Motion Picture News, January 7, 1927, 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
The Perfect Sap (1927)
Newspaper Writer Polly Stoddard (Pauline Starke).

Wealthy aspiring detective Herbert Alden (Ben Lyon) gets mixed up with jewel thieves, one of whom turns out to be a newspaper writer trying to crack the gang herself. Alden enlists the aid of his valet, a reformed crook, and falls in with the real gang of thieves, while staging a robbery to gain insight into the process. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 59

Wealthy young Herbert Alden, a would-be detective, is practicing housebreaking with his valet, an ex-convict, when he meets George and Polly, two real thieves; they are discovered, and, following a chase, they go to Herbert's city apartment. George arranges with one of them, Tony-the-Lizard, to rob the guests at a ball given by Herbert's father at his country home. Herbert discovers that Tony is Tracy Sutton, a social lion engaged to Herbert's sister, Roberta; and believing Herbert to be a famous criminal, Tony seeks his advice. At the last minute Herbert sounds the alarm and reveals his identity. Polly, who is at the ball in disguise, is accused by Ruth Webster of participation in the robbery, but Polly unmasks Ruth as a notorious thief. After revealing her own identity as a newspaper writer, Polly is united with Herbert. *American Film Institute Catalog of Feature Films*
The Perfect Sap was based on Not Herbert, a popular stage farce of the period. Ben Lyon stars as Herbert Alden, a wealthy but hopelessly nerdy would-be detective. Herbert gets his chance to prove his deductive skills when a robbery is committed at a costume party. His pursuit of the crooks leads Herbert and his sweetheart Polly Stoddard (Pauline Starke) to a crumbling old mansion, where the villains do their best to convince the couple that the joint is haunted. Featured in the cast were two long-time cronies of W.C. Fields, character actors Sam Hardy and Tammany Young. Hal Erickson, allmovie.com
https://www.allmovie.com/movie/perfect-sap-v105907

Moving Picture World, January 22, 1927, p. 295
The Perfect Sap
Melodramatic Tricks Make It Thrilling
(Reviewed by Laurence Reid)

The original of this picture was a fairly successful stage play of last season, but it didn’t carry much of a box-office title. Hence “Not Herbert” emerges as “The Perfect Sap” in its celluloid version. It is a tricky melodrama which caters to spine-shivering thrills in its play of stunts. There is a wild auto chase which builds suspense when the bridge revolves at the “croocical” point; there is a rough and tumble scrap between the hero and the villain—and a diamond robbery to boot. And for pleasantry—a masked ball is introduced which tempers the up and at ’em action.

Ben Lyon plays the central figure, who is ambitious to become a detective. His spare moments are occupied in studying a correspondence course. Otherwise he succeeds in capturing a gang of crooks when they attempt to rob his home. There is a girl mixed up with these rough boys who turns out to be a newspaper reporter. And she takes care of the humor and the romance as well.

The film is chock-full of incident—and every scene is complete in itself. It is one of those documents which could go on without end. The acting is capable as rendered by Ben Lyon, Pauline Starke, Tammany Young and Sam Hardy.

The Cast: Ben Lyon, Pauline Starke, Diana Kane, Sam Hardy, Tammany Young, Helen Roxeland, Byron Douglas, Charles Craig, Virginia Lee Corbin, Lloyd Whitlock.

THEME: Melodrama revolving around rich youth who studies to become detective and eventually captures gang of crooks and wins a sweetheart.

PRODUCTION HIGHLIGHTS: The action and incident. The auto chase. The ballroom sequence. The fight. The suspense.

EXPLOITATION ANGLES: Tease the title. Play up cast which comprises well-known figures in celluloid world. Bill as fast-moving melodrama.

DRAWING POWER: Suitable for average houses. Cast should attract them.

Produced and distributed by First National. Length, six reels. Released January, 1927.
**The Perfect Sap**

**Distributor:** First National  
**Producer:** First National  
**Length:** Undetermined  
**DIRECTOR:** HOWARD HIGGIN  
**PLAYERS**

- Herbert Alden  
- Ben Lyon  
- Polly Stoddard  
- Pauline Starke  
- Ruth Webster  
- Virginia Lee Corbin  
- Tracy Sutton  
- Lloyd Whitlock  
- Roberta Alden  
- Diana Kane  
- Stephen Alden  
- Byron Douglas  
- Mrs. Stephen Alden  
- Christine Compton  
- Fletcher  
- Charles Craig  
- Nick Fanshaw  
- Sam Hardy  
- George Barrow  
- Tammany Young  
- Cissie Alden  
- Helen Rowland

**TYPE:** Romantic comedy  
**THEME:** An amateur detective’s adventures.

**LOCALE:** An American city.  
**TIME:** The present.

**STORY:** Herbert takes a correspondence course in Sherlocking, and breaks into a house to learn the methods of criminals. He meets some real burglars there, and is mistaken for “The Colonel,” a notorious safe-cracker. He falls in love with a girl he believes is a member of an underworld gang. He outwits the head of the gang, who is masquerading as a society man and wooing his sister, and wins the hand of Polly, the pseudo-crook, who reveals she is a newspaper reporter writing an expose of the underworld.

**HIGHLIGHTS:** Scene in which Herbert breaks into house. . . His meeting with burglars, who mistake him for safe-cracker. . . His love for girl he believes is a crook. . . His outwitting master crook, who is wooing his sister. . . Revelation that girl is a newspaper reporter.

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Exhibitors Herald, January 15, 1927, p. 45
THE PERFECT SAP

Neat bit of nonsense with a dramatic climax for screen purposes built up beyond the play possibilities. Picture takes a wealth of comedy interest from a variety of amusing characters, the progress being designed for laughing purposes with the punch drama reserved for the finale.

Some of the incidents of the story are better on the screen than on the stage, and the piece that was a so-so success behind the footlights makes first rate picture entertainment. It will be graded somewhere in the same class as "Seven Keys to Baldpate," a little milder in comedy, but somewhat in the same level of well made screen product. Good for a week anywhere, with the better grade of clientele preferred.

The character of Herbert, wealthy young dabbler in the science of crime detection, has in it something of the Bunker Bean, and Ben Lyon plays it with an engaging simplicity. Tammany Young has a good low comedy role as a roughneck crook, while Virginia Lee Corbin does a vamp nicely. Charles Craig has a comedy old man role made to order for him. The others play satisfactorily but do not matter especially.

The production is elaborate and supremely well done—so much so that the settings merge into the story without ever intruding upon one's attention. Herbert has fitted up a trick apartment for himself to aid in his study of the detective profession and such devices as periscopes, sinking rooms and trap doors are introduced for good comic effect.

The robbery at the masked ball is a good bit of staging, and the events leading up to it, chase and capture of the crook, are well managed. Titling is expertly done. The wording is brief and covers the situations without any straining for laughs. In that way it is in keeping with the tone of the picture, allowing the complications to generate their laughs naturally, a treatment, by the way, that is happily becoming more and more fixed as recognized technique.

Rush.

Variety, January 12, 1927, p.16
“The Perfect Sap"
First National Length: 5981 ft.

GOOD ENTERTAINMENT ESPECIALLY FOR THOSE WHO ENJOY A CROOK COMEDY. TRICK MECHANICAL BUSINESS CONTRIBUTES SOME FAIR SUSPENSE AND A GOOD SHARE OF LAUGHS.

CAST... Ben Lyon first rate as the rich man’s son who strives for a new kick out of life by turning burglar, Pauline Starke the dark and alluring lady crook, Virginia Lee Corbin a blonde crook and Lloyd Whitlock her gentleman accomplice. Others: Diana Kane, Byron Douglas, Christine Compton, Charles Craig, Sam Hardy, Tammany Young and Helen Rowland.

STORY and PRODUCTION... Crook comedy; adapted from Howard Irving Young’s play, “Not Herbert.” The average audience will find “The Perfect Sap” quite entertaining. It has a good story, snapped up with a share of thrills and the usual romance. The ever persistent search for a thrill leads the ambitious young Herbert Alden to strenuous adventures as an amateur crook. Trick methods of the amateur crook, Herbert, are original and there is enough romance and comedy to keep them interested.

DIRECTION... Howard Higgin; satisfactory.
AUTHOR... Howard Irving Young
SCENARIO... Frances Agnew
PHOTOGRAPHY... John Boyle; good.

The Film Daily, January 16, 1927, p.6
A Boy Detective Makes Good.

If mystery melodrama is to your liking, "The Perfect Sap" should qualify as entertainment. Ben Lyon is Herbert Alden, a youth who wants to be a detective and who goes about preparing himself for that noble calling by reading all he can find on the subject, in true small-boy fashion. By accident he falls in with a gang of crooks and in love with Pauline Starke, a beautiful lady crook who turns out to be none other than our old friend the girl reporter out to nab the gang.

A lot of other characters are mixed up in the proceedings, notably Virginia Lee Corbin, who is very good indeed, and little Helen Rowland, a peach of a child comedienne.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Polly Stoddard)
Ethnicity: White (Polly Stoddard)
Media Category: Newspaper
Job Title: Reporter (Polly Stoddard)
Description: Major: Polly Stoddard, Positive
Description: Minor: None
Picking on George (1927)
Newspaper. Press Agent. This is the 15th episode in the “Let George Do It” series of comedies.

Overzealous press agent will do anything to get newspaper publicity for his actress client. George is a victim when the actress and the press agent lure him to the actress’s room where he is put in a somewhat compromising position when her husband puts in an unexpected appearance. George makes his get-away, but not until after the press agent has taken a flashlight of the proceedings, which subsequently is reproduced in the paper and seen by the husband. Summary from Various Sources

Motion Picture News, October 14, 1927, p. 1184
“Picking on George”
Universal—Two Reels

In this issue of the “Let George Do It” comedies based on the McManus cartoons, Sid Saylor again appears in the title role and, as usual, is the victim of circumstances. He gets mixed up with an actress who makes love to him, while her jealous husband proceeds to chase him. The action involves a series of complications that move at a good pace, including one at the beach, in which George has to disguise in order to escape. The humor here is not as spontaneous as in some of the earlier numbers and the gags are largely of a familiar type. However, there are a few laughs for the slapstick fans who do not demand novelty and are satisfied with the old, sure-fire mirth provokers.

Moving Picture World, October 8, 1927, p. 380

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 Potters (1927)
Newspaper reports that a gusher has been found on some oil property after a man has sold his stock in that property.

Pa Potter works as a lowly office stenographer but fancies himself a financial wizard. Pa robs the family piggy bank behind the back of his muzzling mate, Ma Potter, and sinks the family's savings cache of $4,000 into some oil stock on the say of "entrepreneurs" Rankin and Eagle, who throw in a fifth share as a bonus. Pa passes the gift on to daughter Minnie for her birthday and settles down to some extraordinary computation, anticipating an income of $20,000 a day from his shrewd investment. Ma gets wind of her spouse's wiggling and orders him to the oil fields to regain the loot. Pa's Pullman is uncoupled from the locomotive, however, and he awakes the next morning to find himself still in New York. Rankin receives a wire indicating a strike, and Pa sells back the stock, netting himself a thousand extra in the bargain, but Ma and Bill, having heard of the gusher, are crestfallen. The two camps soon switch their moods, however, when it is discovered that the oil is on Minnie's land after all. 

American Film Institute Catalog of Feature Films
A SUBDUE MR. FIELDS

VETERAN STAGE COMEDIAN A DELIGHT IN PICTORIAL VERSION OF "THE POTTERS"

By MRS. C. Y. WALL.

Mr. Fields is a sort of a character which reveals that this stage veteran has studied his previous film work and checked his extraneous inclinations. In one or two sequences Mr. Fields makes slight slips, but in those places it is noticeable. So well does the part of "Mr. Potter" suit Mr. Fields that one wonders whether anyone could ever have.shtml

When the picture is shown in a theater, the audience is also treated to the following observations:

There is quite a number of men in this production that are full of life. Yet there are other situations in which capable heads might have been found. The audience is not consistently interested, but, for the most part, seems to be sitting down to see the exciting scenes. There are situations that require one to sit up straighter, as seen in the excitement of the scenes of "Mr. Potter," and in the absence of the scenes of "Mr. Potter." For instance, we have the scene of "Mr. Potter" at home, seated at his desk, working on his will, and, of course, working for the benefit of others. He is the type of man who, when he is needed, will always be there. He is the type of man who will always be there when he is needed. He is the type of man who will always be there when he is needed.

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 Princess from Hoboken (1927)
Newspapers stories about a White Russian princess staying in Chicago inspire a mom-and-pop restaurant in New Jersey to open a night club and impersonate the princess.

Ma and Pa O’Toole, with the help of their daughter, Sheila, run a small restaurant in Hoboken. It caters to a mixed ethnic crowd including a Jew, an Italian and a Russian, known as “Whiskers.” Inspired by press reports about a White Russian princess, who is a former ballerina, staying in Chicago, they turn the place into a night club called the “Russian Inn.” Sheila is persuaded to impersonate the princess for the opening. Prince Anton (Lou Tellegen), an unscrupulous Russian, ostensibly collects money for fellow refugees, but pockets it for himself. He importunes a rich patron, Mrs. O’Brien, to sponsor a bazaar for Russian relief. Anton also tries to get Sheila to go along with a scam involving jewels by threatening to expose her as an imposter. The arrival of a now-obese real princess and immigration officials lead to Anton making a hasty departure (with his man, Pavel, played by Boris Karloff). Michael Slade Shull, Radicalism in American Silent Films, 1909-1929, p. 273

To enliven their business, the O'Toole family, restaurant owners in Hoboken, New Jersey, transform their restaurant into the Russian Inn when they hear that a famous Russian princess is stranded in Chicago. Sheila, the daughter, is persuaded to impersonate the princess, who unfortunately arrives at the restaurant on opening night. Among the patrons are Terry O'Brien, who begs an introduction, and Prince Anton, an unscrupulous Russian who has been living in luxury on funds for Russian refugees. In a series of amusing complications, the prince is unmasked after he threatens to reveal Sheila's imposture. Sheila at last finds happiness with O'Brien. American Film Institute Catalog of Feature Films
Princess from Hoboken


Terence O’Brien.............Edmund Burns
Sheila O’Toole..............Blanche Mehaffey
Mrs. O’Brien..............Ethy Clayton
Prince Galaskoff..........Lou Tellegen
Prince Karpoff.............Hate London
Mr. O’Brien...............Will K. Walling
Pil O’Toole.................Charles McLintock
Ma O’Toole..................Aggie Herron
Whitkenners...............Charles Crockett
McCoy......................Robert Homans
Cohen......................Harry Bailey
Tony.......................Sidney D’Alberg
Immigration Officer.......Bredbeck O’Farrell
Favel.....................Boris Karloff

"Princess From Hoboken" starts off and quite well as a comedy, with the possibilities plenty, but it slides into the dangerous dramatic undertow toward the finish, dying out through that. It might have been a good comedy picture as a comedy, as a hybrid, it’s an uninteresting mixture.

The comedy prospects probably deceived whoever selected the story, which looks to be an original, although with the only novelty in its theme the treatment of an impersonation. That the Tiffany picture was on a double bill at Loew’s New York need not prejudice it; it’s a good one-dayer by itself for downtown daily changes and is apt to stand up in the neighborhoods for three days. Women may favor it more than the men.

A well-made film, with a finish in production and photography, the latter in the closeups and larger figured views being especially noteworthy. Too bad that this independent producer did not switch the scenario entirely to comedy, From the manner in which it is run, either the story writer or the director became entangled with the problem of extracting the girl from her masquerade, going into dramatics to obtain that and thereby spoiling the comedy tale up until that time.

Easily starting in the telling of the opening of a Russian restaurant with a Russian Princess as the

The Film Daily, May 22, 1927, p. 6
Variety, May 25, 1927, p. 20
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 Princess from Hoboken" is the latest Tiffany production, directed by Allan Dale. Left to right: Edmund Burns, Blanche Mehaffey and Lou Tellegen. Others in the cast are Ethel Clayton, Babe Landon, Will R. Walling, Charles McHugh and Aggie Herring. Theodore Kosloff's Imperial Russian Dancers also appear.
Publicity Madness (1927)
Newspapers. Press Agent. Newspapers cover Charles Lindberg’s flight across the Atlantic causing problems for a publicity manager who puts up $100,000 of the company’s money promoting a nonstop flight from the Pacific Coast to Hawaii.

Considering a nonstop flight from the Pacific Coast to Hawaii to be impossible, Pete Clark, advertising and publicity manager for the Henly soap manufacturing company, puts up $100,000 of the company's money for a promotional contest. When Lindbergh makes headlines crossing the Atlantic, Pete realizes the flight is possible and decides to enter the race himself so as to collect the prize money and save himself from disgrace. After a series of amusing stunts, he does reach Hawaii and thereby wins the admiration of Violet, the boss's daughter. American Film Institute Catalog of Feature Films

Written by Anita Loos, Publicity Madness has much in common with Loos' 1916 Doug Fairbanks vehicle His Picture in the Papers. Edmund Lowe stars as Pete Clark, a young press agent who hits upon a fool-proof publicity stunt. Using $100,000 of his boss' money, Clark promotes a contest requiring the entrants to complete a non-stop plane flight from California to Hawaii, certain that no one would be foolhardy enough to undertake so risky a venture. But after Charles Lindbergh crosses the Atlantic, Clark realizes that someone very well may win the prize -- and one hundred grand doesn't exactly grow on trees. Thus, our hero takes a crash course in aviation and enters the contest himself, hoping to cop the prize and return the money to his nervous employer. Adding spice to the proceedings is the presence of heroine Lois Moran, cast against type as a sexy seductress. Hal Erickson, allmovie.com https://www.allmovie.com/movie/publicity-madness-v106873
Publicity Madness

Fox
Length: 5893 ft.

Sure-Fire Entertainment. Original Yarn cleverly handled and amusing from start to finish. Certain to prove popular.


Story and Production: Comedy-romance. The fans are going to enjoy this one. Even the less devoted patrons of the screen should find “Publicity Madness” a sure cure for blues. It is fine clean fun and the laughs are handed out rapidly enough to preclude any dull moments. Lowe’s characterization of the smart alec is the best thing he’s done since “What Price Glory”. Malcolm Stuart Boylan again supplies the titles, and they’re there too. The story links up with the current rage for long distant flights and winds up with a prize flight to Hawaii in which the super-egotistical salesman reaches the climax of his great advertising scheme for putting Violet soap on the map. Darn good entertainment.

Direction: Albert Ray; first rate.

Author: Anita Loos
Scenario: Andrew Bennison
Photography: Sidney Wagner; good.

Variety, October 19, 1927, p. 28

The Film Daily, October 23, 1927, p.6
The Film Daily, September 26, 1927, pp. 5-6 (also other publications)

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 Return of the Riddle Rider (1927) – Serial: Ten Episodes
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

This 10-chapter serial, a sequel to The Riddle Rider (1925), tells about a crusading editor of a small-town newspaper in the West who disguises himself as a mysterious figure so that he could battle the evil forces which have influenced the otherwise peaceful community. The title character, played by William Desmond, concentrates on defending a young heiress who is in danger of losing her land to thieves.


The Return of the Riddle Rider
Arthur Reeve Turns the Trick Again
(Reviewed by Paul Thompson)

SUPERLATIVES one uses sparingly. Consequently, when they are used they have a value that really means something. Only superlatives can do justice to the Universal thriller that marks the return to the screen of that character, “The Riddle Rider,” who possesses all the fascination of the unknown which intrigues us all. Granted that we are all children and love a detective story, whether it is written by “Old Sleuth,” Gaborieau, Stevenson or Kipling. And from that premise you will deduce the hold that this serial is going to have on the fans who see it. You will emerge, as I did, from the first chapters admiring the kind of brain that can evolve so many complicated situations that you find yourself lost trying to figure out what will happen next and how the hero and heroine will be rescued from the scrapes into which the writer has plunged them.

It is a sort of super-western which not only includes hard riding and all the other things which you associate with that type of picture but also intrigue, politics, a love story and every other ingredient that you can possibly ask for. For a matter of fact there are enough plots and complications to serve for several pictures. From the foregoing, I think, you will gather that I recommend absolutely “The Return of the Riddle Rider.”


THEME: A western mystery serial that deals with political corruption and every other element that you can possibly demand in one picture.

PRODUCTION HIGHLIGHTS: The constant succession of thrills in every chapter.

Length, ten chapters of two reels each. First chapter released March 8th.

Produced and distributed by Universal.

Motion Picture News, March 18, 1927, p. 972
A group of dramatic moments from "The Return of the Riddle Rider," a Universal chapter play

Motion Picture News, March 18, 1927, p. 969
"The Return of the Riddle Rider"

Universal—Serial

As is obvious from the title, the newest Universal serial “The Return of the Riddle Rider” is a sequel to one of that company’s earlier chapter-plays, “The Riddle Rider,” and William Desmond again appears in the title role.

The plot of this serial is built up around a western mining town which is under the control of the lawless element. When matters are at their worst a mysterious personage known as the Riddle Rider, who has led them in former difficulties, reappears as their champion.

This is an exceptionally good serial and we do not recall having ever seen one with more dash, pep and action. Events move forward at a regular whirlwind pace and before one exciting situation is fairly over, another is under way. On the basis of the three opening episodes, this serial should prove a humdinger.

While the spectator knows the identity of the Riddle Rider, he is a mystery to the players and in his struggle to bring about law and order he is opposed at every turn by a sinister genius, a mysterious character who is never seen but telephone his orders to his henchmen.

William Desmond is excellent as the fearless editor and leader and also as the suave and courtly and dashing Riddle Rider. Lola Todd capably handles the character of Madge, and although at the beginning they appear to be on opposite sides there is a romance springing up between them as the story progresses. Grace Cunard, a serial favorite of earlier days, appears as the false friend of the heroine.

The big thrills are corkers. The first episode ends with the hero and heroine falling through a rotten floor into an underground stream, and these falls are unusually realistic. In the next episode the punch is supplied by the collapse of a floor on which a number of men are engaged in a free for all fight, and the third ends with the plunge of the heroine’s horse over a cliff as the hero rides to her rescue.

Moving Picture World, March 19, 1927, p. 198
Real slap bang action that will get your crowded theatre to its feet—and pull 'em back week after week. It means REPEAT BUSINESS—real audience pulling stuff. Not duplicating, but magnifying the tremendous success of the original “Riddle Rider” that broke all serial records. Take a look at it if you want to, but book it—

BOOK IT FIRST
in your town!

WILLIAM DESMOND

“The RETURN of the RIDDLE RIDER”

Story by Arthur B. Reeve and
Fred McConnell
Directed by Robert Hill and Jay Marchant

Universal Weekly, March 19, 1927, p. 29
YOU remember the amazing success you had with the “The Riddle Rider” of course.
That was some serial!

I think it did more to revive interest in serials than anything that has happened in many a season.

And how it did click at the box office!

Well, following the nation-sweeping success of “The Riddle Rider,” we received innumerable suggestions from exhibitors and others urging us to “follow it up with something along the same line.”

That’s why we now offer, “The Return of the Riddle Rider.”

This title gives you the benefit of the huge value created by the original title—and in addition to that, it is a good title in itself.

As for the new serial, well, if anything it is better than “The Riddle Rider.” It is packed with the kind of stunts

William Desmond again plays the dashing, romantic, colorful role of Randolph Parker, the small-town editor, who leads the fight against big, crooked interests, and when you see him in this, you will hear the same wild roar of delight which echoed through your house when you showed the other picture.

Lola Todd plays the leading role opposite Mr. Desmond, and she will make a place for herself in your affections with her excellent work.

Others in the cast who contribute splendidly toward the success of the serial are Henry Barrows, Tom London, Grace Cunard, Lewis Dayton, Norbert Myles and Scotty Mattraw, the fat office-boy, who helps to foil the villain just when he needs foiling.

Remember, the story is by Arthur B. Reeve and Fred J. McConnell, and the direction by Robert Hill and Jay Marchant.

If you played “The Riddle Rider,” all you have to do is to say that he’s coming back. If you didn’t play it, you lost a great chance to clean up, but you can partly make up for it by booking “The Return of the Riddle Rider.”

Universal Weekly, December 25, 1926, pp. 4-5

William Desmond in “The Return of The Riddle Rider”

Sequel to the wonder chapter play, “The Riddle Rider”
Ten episodes of the fastest, snappiest, most thrilling excitement on the screen—a great chapter play of adventure and romance that will lift you to high pitched heights of screen entertainment—hurricane speed in each episode winding up with a smashing climax!

Iola Daily Register and Evening News, Kansas, May 21, 1927, p. 2
The Return of the Riddle Rider: Episode One: The Riddle Rider Rides Again (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

The first episode ends with the hero and heroine falling through a rotten floor into an underground stream and these falls are unusually realistic.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral
The Return of the Riddle Rider: Episode Two: A Day of Terror (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Return of the Riddle Rider: Episode Three: Not a Chance (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral
The Return of the Riddle Rider: Episode Four: The Hold-Up (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Return of the Riddle Rider: Episode Five: The River of Flame (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Return of the Riddle Rider: Episode Six: The Trap (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral
The Return of the Riddle Rider: Episode Seven: The Crooked Deal (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Universal Weekly, October 15, 1927, p. 39

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral
The Return of the Riddle Rider: Episode Eight: The Rock Slide (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral
The Return of the Riddle Rider: Episode Nine: The Silencer (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Return of the Riddle Rider: Episode Ten: Vengeance (1927)
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral
**Roped In (1927)**

Writer (Al St. John)

Writer has written a book on wrestling based on pure theory. To exploit the book, the publisher decides to stage a match between the author and a professional wrestler. That's when the fun begins.

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“Roped In”
*(Educational-Mermaid Comedy—Two Reels)*

*(Reviewed by Paul Thompson)*

Here is a decidedly rough-house comedy filled with action from the very start. Al St. John is the star. He is the author of a book on wrestling based on pure theory. To exploit the book, the publisher decides to stage a match between the author and Bull Montana. If you know Bull you will get the possibilities. They are realized to the full. But things start on the train en route to the bout. Bull encounters Al and they mix it up. By chance Bull goes through the car window. He arrives limping. Of course, there is the feminine influence to refine proceedings but does it? It does not. The wrestling match is the wildest sort of burlesque with Al ultimately winning. How it would be unfair to divulge. Sufficient that this is a typical Mermaid comedy with the same group of farceurs, Al St. John, Lucille Hutton, Robert Graves, with Bull Montana as an added starter to provide the fun-making.

Jack White supervised the comedy, with Charles Lamont directing.

*Motion Picture News, April 1, 1927, p. 1184*
“Roped In”
Educational-Two Reels

Theory versus experience when it comes to wrestling, furnishes the idea behind this Al St. John comedy with theory getting all of the lucky breaks and winnings out in the end. The result is an amusing slapstick comedy with a lot of gags that should be good for laughs. Al appears as the author of a book on wrestling and the girl’s father for publicity purposes arranges for him to fight a regular wrestler, excellently portrayed by Bull Montana, who of course looks the part. Al is getting the worst of it when with the aid of his assistants and a couple of lucky accidents he manages to win both the bout and the girl.

*Moving Picture World*, April 9, 1927, p. 574
Moving Picture World, March 5, 1927, p. 44

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Writer)
Ethnicity: White (Writer)
Media Category: Newspaper
Job Title: Reporter (Writer)
Description: Major: Writer, Positive
Description: Minor: None
The Secret Studio (1927)

Newspaper. A tabloid newspaper prints a nude portrait of a woman and the story of her fight with an artist – she threw a box of face powder at him and he claims to be blinded by the attack. She is disgraced and cast out, but she vindicates herself and wins back her wealthy sweetheart.

Rosemary Merton, an ambitious girl, agrees to pose in the studio of Larry Kane, a dissolute artist, but she refuses to do so in the nude. Kane, however, makes it appear in the portrait that she posed in that manner, and she is disgraced when local newspapers print the picture with an exposé of her struggle with Kane. She is vindicated by the intervention of Whitney, her wealthy young sweetheart; and Rosemary makes the sacrifice of ambition for love. American Film Institute Catalog of Feature Films

The "secret studio" is squirreled away somewhere in the artist's colony in Greenwich Village. It is kept a secret so that curious rubberneckers won't try to get a glimpse of the female nude models. Small-town girl Rosemary Marton (Olive Borden) agrees to pose for one of the studio's artists, but only if she can retain a vestige of her modesty. Alas, the artist (Ben Bard) has other things in mind for the virginal heroine. She is rescued from compromising her virtue by handsome aspiring painter Sloan Whitney (Clifford Holland). Secret Studio was frankly an excuse to show off as many young ladies in as little clothing as possible. Hal Erickson, allmovie.com

https://www.allmovie.com/movie/secret-studio-v109353
“The Secret Studio”
Olive Borden Has the Featured Role in Story
Of Dissolute Artist and His Ambitious Model

WITH Olive Borden giving a spirited and capable performance in the leading role, William Fox is offering “The Secret Studio” which also serves to introduce to the screen Joseph Cawthorn for years a popular comedian in musical comedies.

Miss Borden’s role is that of an ambitious girl who poses for a dissolute artist. The main idea follows along accustomed lines for the artist eventually makes known his sinister intentions and the girl is saved by the wealthy hero. The main situation hinges on the fact that after the girl refuses to pose in the nude, the artist paints a picture of her making it appear she had posed in that manner. This results in speeding up the action and bringing to a focus the antagonism between the artist and the hero and finally convincing the girl that she should sacrifice ambition for love.

There are some interesting scenes in the artist’s studio and a Victor Schertzinger has staged a big spectacular artist’s ball in an attractive manner. The story, however, moves slowly for the most part, its chief asset being Olive Borden’s fine work, and the situations seem forced for effect rather than true to life. Altogether it is a moderately entertaining production.

Moving Picture World, June 25, 1927, p. 610
The Secret Studio

Romance in An Old-Fashioned Way

(Reviewed by Laurence Reid)

The idea behind this story has been yeoman service on the screen, so much so that it has long outlived its usefulness. Stories of artists and the models never seem to take the big plunge into original paths. They must ever represent a slice of tawdry love in which the girl just barely escapes with her virtue intact while the young buckster with the brush is severely punished by the poor, but honest youth.

In this picture there is some appropriate atmosphere represented in the studio, the artists’ ball and in the treatment accorded the characters. But it never rings genuine because it is so palpably made to order. The heroine consents to pose, but she never imagined the painting would be executed as a nude. The artist had used his imagination and not the figure of the model. When he exhibits it her boy friend takes prompt action in the melodramatic way and, after slashing the painting, sees to it that his rival is adequately punished.

There is some feeling here for heart interest, but the touch looks out of place because of the story’s lack of realities. There is compensation, however. It is furnished by the appeal and charm of Olive Borden’s personality.


Theme: Romantic drama of artist and model—with latter escaping former’s lustful advances to find happiness with worthy youth.

Production Highlights: The atmosphere of studio. Scene when artist exhibits painting. The ball. The climax when painting is slashed and artist is punished. The appeal of Miss Borden.

Exploitation Angles: Feature Olive Borden who has been photographed in dozens of poses and costumes. Stage prologue of dancing numbers against a background of an artist’s studio, etc.

Drawing Power: Should be O.K. for average houses.

Produced and distributed by Fox. Length, six reels. Released, June 1927.

“The Secret Studio”

Fox

Length: 5869 ft.

Romance and Thrills in the Life of an Artist’s Model. Some Fairly Sensational Bits That Will Please the Thrill Chasers.

Cast: Olive Borden the black-eyed heroine who is a visual treat even though her innocence is not wholly convincing. Ben Bard the sheik in an artist’s smock. Clifford Holland the rich and handsome suitor to the rescue. Others Margaret Livingston, Norene Phillips, Joseph Cawthorne, Kate Bruce, Lila Leslie, Ned Sparks, Walter McGrail.

Story and Production: Dramatic romance. Pretty Rosemary Merton never suspected the dangers that lie behind the beautiful draperies in the artist’s studio, nor did she realize that his intentions were anything but honorable. She lived to learn and it almost spoiled her chances for a rich and handsome husband. Rosemary finds her nude likeness, faked on the front page of a tabloid but her lover thrashes the truth out of the artist—and the folks welcome her home.

Direction: Harry Beaumont; satisfactory.

Author: Hazel Livingston

Scenario: Randall H. Faye

Photography: H. J. Bergquist; good.

Motion Picture News, June 24, 1927, p. 2458

The Film Daily, June 26, 1927, p. 8
The Evil Artist.

The Secret Studio, with Olive Borden, Clifford Holland, Nancy Odlum, Ben Bard, Hazel Livington, Walter McGrail, and some of the other great stars of the screen. The play is a hit, and the audience is enthusiastic. The Secret Studio, directed by Victor Schertzinger, presented at the Roxy Theatre.

It is quite a slump on the program from the excellent Movietone record of Colonel Charles A. Lindbergh's reception in Washington to the sensational episodes in the film feature, "The Secret Studio."

During the Movietone scenes the audience yesterday afternoon was stirred frequently to rousing applause and the hand-clapping was particularly loud when President Coolidge in his speech referred to Colonel Lindbergh's refusal to become commercialized. A fraction of a second afterward the applause from the Washington theater was heard from the screen, which proved that both crowds were of one mind concerning President flier's attitude.

William Fox is responsible for both the Movietone subject and "Secret Studio." In the latter you are taken from one of the scenes that looks like the movie conception of "Home Sweet Home" to a studio in the slums. It is one of Larry Kane's weaker efforts, in his attempt to use humor in a dramatic story. A queer person, quite an artificial character. When you tire of looking at studio parties you have the opportunity of returning to the home-sweet-home scene, where there is usually a plumber at the gate, courting Elsie Merton. He is only the original idea of dressing according to his calling by wearing patent leather shoes. He is perspiring with a smile on his face. But Elsie's sister, Rosemary, dominates this picture. Rosemary is imperious, by Olive Borden, who has more than her share of good looks, with just a suggestion of Gloria Swanson and Pauline Starke about her expressions. She is graceful and a bit of a bruiser.

Rosemary makes a big mistake when she thinks of telling Kane is art. She permits herself to say such senseless things toward the end of this picture, which, of course, is due to the unimaginative title writing. So Rosemary is not wholly to blame.

Kane never has a moment when you are not impelled to think up some satisfactory torture for him. But toward the close of the story he seems to be soundly thrashed by Sloan Whitmore. He also figures as one of the few men on the screen who can box of face powder thrown at him in anger by the heroine. This action gives the excuse for a tabloid newspaper print something about an artist being blinded by a model's face powder.

There are some glittering, rolling-picture scenes devoted to an artist's ball and another sequence Sloan Whitmore, the good young man, destroys Kane's painting of Rosemary because he is portrayed inexperience-ly elated.

Miss Borden does very well with her part, but now and again she appears to be lacking in spontaneity. Clifford Holland as Sloan Whitmore does not distinguish himself.

On the same program is a curtained version of "The Mikado."

Clifford Holland, Olive Borden and Ben Bard in "The Secret Studio."

A FRIEND IN NEED

By SALLY JOY BROWN.

If you are in need, perhaps I can help you. If you have household articles, clothing, etc., you no longer want, please inform me. I can place such things with needy families. Do not enclose letters or other written matter when sending packages through the mails unless the proper postage has been paid. Packages in which letters are enclosed must be sent by first class mail. Names and addresses of applicants for aid provided if requested.

Send full name and address to Sally Joy Brown, Friend in Need, THE NEWS, 5 Park pl., New York, N. Y.

Four long years have passed and my little girl is still in the hospital. Her illness is such that she cannot enjoy the relief of playing with toys or turning the pages of picture books. But she loves the motion pictures.

CAP

MOTION PICTURES.

METRO-GOLDWYN-MAYER

PRESENTS

GLAN

Olive Borden is cute and trim of figure in the Roxy offering. She’s cast as Rosemary Merton, sister of the suburbs, who journeys across the bridge to New York to make good. An acquaintance, Nina Clark, suggests that Rosemary get a job as an artist’s model. She has the face and the form. And Rosemary, thinking nothing could be sweeter, allows herself to be led to the ‘secret studio’ of one Larry Kane, in the heart of Greenwich Village, Gotham’s bold, bad Bohemia.

In Tailored Suit.

Now, the first portrait Robert paints of Rosemary depicts her in a tailored suit. The second one, sadly enough, reveals her in—well, in nothing at all. But that’s not because Rosemary poses that-a-way. Most certainly not! The villainous Robert, having his model before him dressed—in a few yards of chiffon and a wreath of roses—paints her, nevertheless, in the nude.

The picture is exhibited and Rosemary becomes the most notorious girl in New York. The newspapers print her picture and a reporter is forever snooping around for a story. He gets one, too—one which is absolutely untrue. Our Rosemary is just being done wrong by.

He Fixes Things.

The handsome young hero, however in the person of Clifford Holland, who portrays a rich but honest art dealer, mends matters and marries the gal.

Margaret Livingston, Ben Bard, Ned Sparks and Joseph Cawthorn are among those whose performances give the film a flick of life now and then. James K. McGuinness’s titles are exceedingly wisecracky; sometimes pretty smart. Direction is worthy only as the plot allows.
Variety, June 15, 1927, p. 21

Status: Unknown.
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Negative
Sensation Seekers (1927)
Newspaper. Man wears a costume made of newspaper headlines about a woman’s arrest offending her.

Ray Sturgis, leader of the fashionable Long Island jazz set, is engaged to "Egypt" Hagen, an up-to-date girl in every respect. Egypt is arrested at a roadhouse raid, and at her mother's bidding, the Reverend Norman Lodge arranges for her freedom. At a fancy-dress ball, when Ray wears a costume made of newspaper headlines concerning her arrest, Egypt is offended. Seen constantly in the company of Reverend Lodge, her reputation causes church people to take up the matter with the bishop. Leaving the country club, Egypt goes to the Lodge home and hides behind the door when the bishop arrives; Reverend Lodge wants to marry her, and they admit their love; but humiliation causes her to leave with Sturgis that night. Their yacht is wrecked, but Lodge and the bishop follow and rescue Egypt, though Sturgis is drowned. The bishop, realizing the depth of their love, consents to marry them. American Film Institute Catalog of Feature Films
Interest holding incidents from “The Sensation Seekers,” a Universal production which was adapted from a story by Ernest Pascal entitled “Egypt”

Motion Picture News, January 28, 1927, p. 321
Scenes from Sensation Seekers (1927)

Moving Picture World, January 19, 1927, p. 370
The Sensation Seekers

The Long Island Set Again Shown Up
(Reviewed by Paul Thompson)

A VERY HOPWOOD and Frederic and Fanny Hatton have no monopoly on showing up the “fastness” and iniquity of the Long Island set. Ernest Pascal once wrote (this is program, not personal knowledge) a story called “Egypt.” Lois Weber made it into a picture and that her scenario should have full justice done to it directed the same. It deals with Billie Dove, beautiful, spoiled, rich girl, member of Long Island’s fast set, who runs counter to Raymond Bloomer, the new, good looking, young pastor of her mother’s church. Their falling in love with each other while the parishioners seek for his demotion forms the theme of the drama. For a smashing finale there is a rescue at sea.

Lois Weber has done a good job in both departments and the result is an at all times interesting story well acted by the beauteous Billie, and Gordon and Bloomer. Universal has staged the piece well with convincing sets for the smart country club, the small town church, the parsonage, home of the wealthy chateleine and the scenes at sea on the private yacht and the rescue at sea in a driving rain storm. While it is a flashy melodramatic story it does hold your interest because the people are all human beings.


THEME: Society girl in fast set falls in love with the local minister and reforms.

PRODUCTION HIGHLIGHTS: Many. Convincing story, acting and settings. Latter unusually good. Night club, country club, parsonage, scenes at sea on yacht, thrilling rescue, etc.

EXPLOITATION ANGLES: Play up the melodrama phases, the scenes at sea, etc.

DRAWING POWER: Should be excellent in second run and neighborhood houses.

Length, 7,015 feet. Released March 20. Produced and released by Universal.

Billie Dove and Huntly Gordon in “Sensation Seekers”

Universal-Jewel Length: 7015 ft.

INTERESTING. LOIS WEBER BRINGS OUT THE MORAL WITHOUT UNDUE PREACHING AND MAKES HER BACKGROUND SUFFICIENTLY ATTRACTIVE FOR THE ACTION.

Cast: Billie Dove not quite as pleasing as usual but does very nice work. Gordon’s part rather limited. Raymond Bloomer has the best role as the minister. Others—Peggy Montgomery, Phillips Smalley, Edith Yorke.

Story and Production... Drama; adapted from “Egypt.” “Sensation Seekers” is the flaming youth theme strengthened by an effective moral and combined with a religious atmosphere that is handled with a dignity and skill that is convincing although it might easily have been made ridiculous, the picture runs a little long but the ending does not lag. Lois Weber builds to a forceful climax that carries a fine thrill. The destruction of the yacht and rescue of the girl by the minister she loves is an effective conclusion. The yacht wreck offers a first rate thrill and the ultimate cliffhanger, in this particular case, is wholly logical and correct. The moral is prominent without being preachy.

Direction..................Lois Weber; very good.

Author..................Ernest Pascal

Scenario..................Lois Weber

Photography...............Ben Kline; good.

Motion Picture News, February 18, 1927, p. 321
The Minister's Romance.


Lois Weber, one of the two or three women directors in the business of making shadow entertainment, in her lecture, "The Sensation Seekers," tells her story with creditable sincerity and restraint. For the last chapter she lets matters go in the conventional movie way, but prior to that the action rumbles along in a fashion so natural that many other directors would do well to study Miss Weber's style. She makes the most of her characters and the players are not posed at the opening of the scenes.

Whether it is in pouring out a drink of whisky or depicting automobiles turning out of a thoroughfare, Miss Weber, in this film pictures it after everyday life. Where you might easily forget many hundreds of characters that pass on and off the screen in different film productions here you have a vivid conception of a young clergyman, of a broad-minded old Bishop, a worldly young woman and several others, including a coterie with wagging tongues.

It looks very much as though Miss Weber had to picture a shipwreck and a flood as a concession to the dollar minds, and these scenes are not up to scratch. The miniatures are very obvious and the sea at intervals looks extraordinarily calm.

It is the story of a romance between an earnest young clergyman and a society girl known as "Egypt" Hagen. The girl drinks, smokes and leads a gay existence. She seems to be well qualified to become the bride of Ray Sturgis, a young man of wealth, who when he is not making merry in a night club, is quenching a terrific thirst aboard his yacht. People talk, as people will, about "Egypt" calling on the Rev. Norman Lodge, and the giddy young woman and the sober young man fall in love. "Egypt" realizes that her escapades have made her notorious, and she asks the young minister whether he will give up the church. Norman Lodge thereupon insists that his life is to be devoted to the gospel and "Egypt" decides to go aboard Sturgis's yacht and be married to that reckless but faultlessly attired young man at the first port the yacht touches. But the motion picture producers have willed otherwise, and therefore one has to face the sight of turbulent waters, a groaning vessel and a rescue.

Miss Weber has inspired sane performances from her players. Billie Dove actually submerges her own personality in the character of the flighty "Egypt." Huntly Gordon fills the role of Sturgis. Raymond Bloomer is capital as the young minister.
SENSE SELLERS


This Universal picture runs along in a far-fetched groove until near the close, when the punch comes in a water scene where a yacht collides with another boat and sinks. It goes down Billie Dove as the girl and Huntley Gordon as the rich suitor more than earn their money.

Photographically the picture measures up, and in some of the main climaxes Lois Weber has done a splendid job of directing.

While an apparent small-town environment is used the way that some of the fast-living men and women jazz things up in search of a night thrill may start something.

A preacher—he's a good fellow at that; doesn't pull off any of the kind of stuff that Elmer Gantry, Sinclair's preacher-man, does in his latest book that is causing no end of present-day gossip—is one of the main principals in this U picture.

The story up to the destruction of the yacht was preachy and more preachy, but, boy, oh, boy! what a camera kick that capsizing of the yacht with the girl and the drunk sweety gives!

That closing water stuff just about saves the picture.

Mr. Bloomer appears as the parson, and he never appeared to better advantage if he didn't have too many "doubles" working for him. In a number of pictures where strenuous athletic work is required Mr. Bloomer is known to have been "doubled": there's a reason, of course, when a man is making a picture and wants it finished without his leading man carted away to a hospital for physical repairs.

Miss Dove is an eyeful from a camera angle and she knows how to wear clothes.

Thatraid was about the poorest seen in films since Volstead got his name in constitutional print.

Any of the neighborhoods will get a kick out of that final scene with Miss Dove and Mr. Gordon in the sinking boat. That's real picture stuff.

THE BELOVED ROGUE


Francois Villon........... John Barrymore
Louis XII................. Conrad Veidt
Charlotte de Vauxcelles........ Marcelline Day
Duke of Burgundy..........Lawson Butt
Thibaut d'Aussigny........ Henry Victor
Jean...................... Slim Summerville
Nicholas.................. Mack Swain
Bepo........................ Angelo Rossitto
Astrolger.................. Nigel de Bruilier
Villon's Mother........... Lucy Beaurmont
Olivier.................... Otto Matiesen
The Abbess................ Jane Winton
Margot.................... Rose Done
Duke of Orleans........... Bertram Grassby
Tristan l'Hermite........ Dick Sutherland

For the elaborateness of purpose, for the time consumed and for the recklessness with which huge bodies of extras were assembled, the new picture delivers an astonishingly low average of entertainment. It will draw because the

Variety, June 15, 1927, p. 21
Status: Print exists
Viewed on DVD/YouTube

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
A Short Tail (1927)
Newsboy. The story of a lost dog and his ragged owner, a newsboy. Only the hands and feet of the human actors are seen and there are no subtitles.

*Moving Picture World*, July 23, 1927, p. 256

*Exhibitors Herald*, July 23, 1927, p. 39

*The Film Daily*, July 17, 1927, p. 9
Appendix 19 – 1927

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newsboy)
Ethnicity: White (Newsboy)
Media Category: Newspaper
Job Title: News Employee (Newsboy)
Description: Major: Newsboy, Positive
Description: Minor: None
The Show Girl (1927)
Newspapers fall for publicity stunt – a show girl is kidnapped. It’s all a fake until it isn’t. Press Agent “Breezy” Ayers (Eddie Borden).

Owing to the efforts of "Breezy" Ayers, an out-of-work press agent, Heinie's Honky-Tonk Cafe, owned by Maizie Udell and Billy Barton, attracts a new, elite patronage. Kenner, a famous theatrical producer, is attracted by Maizie's talents, but Hayden, a roué, attempts to force his attentions upon her, and when Billy tries to interfere, Hayden has him arrested. Later Billy finds Maizie in Hayden's arms and declares he is finished with her. When Maizie, as the star of a theatrical revue, suffers from stage fright, Billy restores her self-possession by rising in his box and singing, as though he were part of the show. "Breezy" plans to have Maizie kidnapped as a publicity stunt; by a fortunate combination of circumstances, Billy arrives to rescue her. He is accused of killing Hayden, but Alma Dakin, who has been wronged by Hayden, confesses, and Billy is happily reunited with his girl.

*American Film Institute Catalog of Feature Films*

*The Film Daily*, February 13, 1927, p. 8
Status: Print exists
Unavailable for Viewing

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

The Siren (1927)
South American Newsman Felipe Vincenti ((Norman Trevor).

Vincenti was so disfigured by fire that he can pass himself off as another man and revenges himself on a girl by having her accused of his supposed murder. Summary from Various Sources

Peter Dane meets society girl Glenna Marsh when her car breaks down in a storm near his hunting retreat. Glenna is the unwitting tool of Cole Norwood, a gambler who is using her charm to lure men of wealth to her home for social gatherings that invariably end in a poker game. Dane attends the party at which Glenna discovers that Norwood is a cheat and orders him from her house. Later, Norwood returns and starts a fight by accusing Glenna of being his mistress and business partner. In the struggle, a torn drape ignites, and Glenna shoots Norwood to protect Dane. She is charged with killing Norwood and sentenced to be hanged, but a confession from Norwood's partner (Fleet, Glenna's butler) frees her, revealing that Felipe Vincenti, a South American newsman, determined to secure Glenna's conviction, is actually Norwood, who did not die in the fire but was scarred beyond recognition. American Film Institute Catalog of Feature Films
Byron Haskin Will Direct "The Siren"

Byron Haskin’s first assignment under his recently signed Columbia contract is the direction of "The Siren," a society drama which introduces Tom Moore and Dorothy Revier as a new romantic team.

"The Siren" revolves around a unique situation. A man so disfigured by fire that he can pass himself off for dead, revenges himself on a girl by having her accused for his supposed murder. The action moves from the society haunts where fortunes are won and lost at cards to a gripping murder trial, and the death scaffolding in a prison courtyard.

Miss Revier appears in the title role, as the beautiful girl who unwittingly becomes the decoy for a card sharp.

"The Siren"
Columbia Length: 5996 ft.

TALE OF REVENGE FEATURES A GALLOWS SCENE AS THE HIGHLIGHT. HAS LOTS OF MELODRAMATIC THRILLS, BUT CLIMAX TOO MORBID.

Cast... Tom Moore does well with the role of hero. Dorothy Revier lends charm to the lady pursued by the villain. Norman Trevor is the menace, and does a good bit of character work. Others Jed Prouty and Otto Hoffman.

Story and Production... Melodrama. Revenge is the theme of this hectic meller. A crook plans revenge on the society girl who loves the hero. In a fight between the two men the girl shoots the heavy, the house catches on fire, and the villain though shot gets away and frames the girl for his murder. Then the proceedings grow hectic as it works up to preparations for the execution of the girl on the gallows. An unnecessary amount of morbid details was introduced here, which makes it a questionable feature for family trade. Barring this climax, the story has lots of thrills, and packs a punch with some good suspense as the hero works hard to save the girl. Has little appeal for women.

Direction...Byron Haskin; handicapped.
Author...........Harold Shumate
Scenario...........Harold Shumate
Photography.......Ray June; poor
Norman Trevor Turns To First Heavy Role

Plays Card Sharp With Tom Moore And Dorothy Revier

The Siren, starring Tom Moore and Dorothy Revier, marks the transition of Norman Trevor from a long succession of straight roles, both on the stage and screen, to his first “heavy” delineation. It presents Mr. Trevor in a dual interpretation.

Although he plays the same person throughout The Siren, a unique twist in the story demands that he give a dual performance. As a society card sharp his face is altered by blighting scars received in a fire from which he escapes. He uses this horrible disguise to pass himself off for dead, and to prosecute a girl for his supposed murder.

Columbia production and release. Featuring Tom Owen and Dorothy Revier. By the direction of Harry Haskin directed from story by Harry Shumate. Cast includes Jed Prouty and Norman Trevor. The running time, 65 mins.

Interesting meller for the honky tons. Harry Cohn may be given entire credit for turning out a production of this quality against the cost limitations.

Continuity is kept moving with one or two exceptions. Trevor has the cinch part of the picture, as the card sharp who almost succeeded in framing the girl for his murder, though still living, but muffs an easy bet.

Owen and Miss Revier make an interesting team. Miss Revier, especially, looks good. When seen several months ago her appearance spoiled any chance for effectiveness. Expert makeup and good camera treatment has resulted in a distinct change.

Film catches interest from the opening. A girl on a lonely road, caught in a storm, one of the tires of her car punctured, is shown climbing through the window of a log cabin. She removes her clothes (flushes of bare shoulders and knees), gets into a gown and falls asleep. The owner of the cabin, arriving with the opening of the duck shooting season, finds her there.

Meet in the city at a reception given by the girl in her mansion. Menace is introduced as a well-groomed card manipulator, stuck on the gal. The latter won’t stand for his cheating the boy friend and orders him out of her house.

Later the heavy returns. A fight starts during which the curtains catch fire. The girl shoots the trouble-maker. The house burns down and Cole (Trevor) is generally accepted as dead. He has, however, been saved by his partner. He forces the latter to accuse the girl of murder, figuring on his changed appearance, facial burns, to make him safe from recognition. Court scenes are not handled convincingly.

Story leads directly to the chair, a noose being placed round the girl’s neck, with a last minute confession by the sharper’s partner.

The Baltimore Sun, Maryland, December 18, 1927, p. 51 – Variety, February 22, 1928, p. 24
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male: (Felipe Vincenti)
Ethnicity: White (Felipe Vincenti)
Media Category: Newspaper
Job Title: Reporter (Felipe Vincenti).
Description: Major: Felipe Vincenti, Very Negative
Description: Minor: None

Slightly Used (1927)
Newspaper. An eldest daughter who is being pressured to get married so her sister can get married picks a man’s name out of the news columns of the daily newspaper who has just left for an expedition for Nicaragua. She then announces to her family that this man is the man she is going to marry. She then falls in love with someone else and so she inserts an article in the New York newspapers announcing the death of the man who has gone to Nicaragua, so she is free to marry another. The man reads his own death notice and returns to find out what is going on.

Cynthia Martin, taunted by her younger sisters, professes to have married by proxy a Maj. John Smith of Nicaragua, who then, she claims, rejoined his regiment. When she meets handsome Donald Woodward, they are mutually attracted, and in order to "free" herself, Cynthia "kills off" her husband by publishing an account of his death in New York newspapers. Reading his own death notice, the real Major Smith comes to the Martin home, announcing himself as a close friend of Cynthia's late husband. She fearfully plays the part of the bereaved widow until Smith reveals his identity and demands his rights as a husband. Finding that he actually loves her, Cynthia surrenders. American Film Institute Catalog of Feature Films
Slightly Used
Light Story, Fairly Interesting
(Reviewed by Chester J. Smith)

FAIRLY pleasing story and one somewhat off the beaten paths is this rather light tale that takes a little too long in the telling. It has its amusing situations and is logically conceived and well acted by a good cast, headed by May McAvoy and Conrad Nagel.

May McAvoy is Cynthia Martin, eldest of three daughters of a stern male parent, and she is adored by her old maid aunt, with prospects of herself becoming an old maid. Her tendencies are that way. The stern parent has decreed that the younger daughters shall not marry until after Cynthia has taken the step. So Cynthia conceives herself a husband from the news columns of a daily paper. He has just departed with an expedition for Nicaragua. She makes the announcement to the family.

Unfortunately Cynthia then falls in love with a friend of the sisters’ boy friends. So she inserts an article in the newspaper announcing the death of Major John Smith in Nicaragua. He sees it, returns and finds who is responsible for it.


Theme: Farce comedy in which eldest daughter of three feins marriage so that her sisters may marry. The announced husband later returns from Nicaragua. They fall in love and all ends happily.

Production Highlights: The many comedy twists and complications when the announced husband returns and confronts the young ‘wife.’ The climax when he insists upon his rights when declaring himself. The meeting of the girl and her father when she announces her marriage.

Exploitation Angles: The names of the leading players should serve as an attraction. The question of the justification of the elder daughter announcing her marriage to help her sisters. The all around good work of the cast.

Drawing Power: Nothing extraordinary about it, but should go fairly well.

Produced and Distributed by Warner Bros.
Length, 6,412 feet. Released, Sept. 3, 1927.
A particularly inept comedy, addressed apparently to the high school girl grade of intelligence. One of those gushing, juvenile pictures that explain why film reviewers die young or live on to a sorry old age. Film inspires especially violent impatience because it uses clever players to act out such desperate drivel, and the camera work and technical production are fine beyond the ordinary.

Here is a picture that in its literary substance is the utterest rubbish, and it is played out in settings of superlative artistic beauty and terms of splendid photographic values. There are graceful modern interiors that could supply fitting backgrounds for a Pinero society play, while this childish story makes them look foolish.

It isn't conceivable that the picture would be interesting to anybody above the level of the gum-chewing dumdum stenographer type. It deals with a terribly cute flapper who pretends she has married a distant aviator in order that her two younger sisters may escape the ban of their father against suitors. In the week realm of screen characters there is no type that inspires quite the same homicidal impulses as the sweet young thing who is determined to be cute. Whoever it was that brought May McAvoy into this role has done no service to that charming young player. It must have been the same source of creative art that put Conrad Nagel, stolid and substantial juvenile, into a role that called for a graceful low comedian. If a low comedian can be conceived as graceful.

The rest of the people do not matter so much, consisting of a stereotyped father, a prop comedy old woman and a flock of fluttering young things, male and female.

Cynthia is the eldest of three sisters. Papa has decreed that the two younger girls may not become engaged until Cynthia is wed. Cynthia returns home announcing she is married, and on the spur of the moment says her husband is a Major John Smith, picking the name out of a newspaper reporting the Major's air hop to South America. In order to back up her story Cynthia writes a wily letter to the absent aviator, whom, of course, she has never seen, and by mischance it gets into the mail and is duly delivered.

Meanwhile Cynthia falls in love with a young bond salesman, who makes casual love to her in order to sell papa a line of bonds. Cynthia appears to make all the love makings although she has taken on the wedded status, a situation that has a false ring about it.

The girl causes a death notice to be printed in the newspapers in order to rid herself of the fictitious husband. The device succeeds perfectly in the movie manner to which anything is possible. Only Major Smith turns up later and complicates things. He poses as Major Adams, the best friend of the late Major Smith and there ensues a series of episodes desired to be exclusively comic. The counterfeit Major describes with hard-working gaiety business the tragic death in the jungle of the ‘late husband’ and otherwise makes himself a nuisance while the heroine scurries uncom fortably as the results of her hour of oneness.

In the end the Major crashes into Cynthia's bedroom to declare himself the real Smith and urge his position as an acknowledged husband. There are possibilities in this passage, but they are not fully developed, and by that time the picture has lost its hold on interest.

Variety, October 19, 1927, p. 29
“Slightly Used”
Warner Bros. Length: 6412 ft.

CLEVER AND AMUSING COMPLICATIONS MAKE FOR ENTERTAINING PICTURE. GOOD CAST TOPPED OFF BY PRETTY MAY McAVOY.

Cast…. May McAvoy pleasing at all times. Conrad Nagel good as the husband of her imagination. Has a solo pantomime bit that he does exceptionally well. Others Audrey Ferris, Robert Agnew, Anders Randolf, Eugenie Besserer, Arthur Rankin.

Story and Production…. Comedy romance. The plot’s a good one and it has been put to good use. Director Archie Mayo has handled this nicely and for pleasing light comedy “Slightly Used” fills the bill very satisfactorily. There’s a fine cast with May McAvoy quite a charming self-appointed “widow”. The story deals with her ruse about a secret wedding to an army officer whose name she picks from a newspaper and of his untimely “death” when May suddenly finds a boy she thinks she loves. It happens that the army officer arrives and pretends to be a friend of the “dead” man. After making the guilty “widow” thoroughly uncomfortable he discloses his true identity and the “widow” becomes his wife.

Direction… Archie L. Mayo; good
Author ………… Melvin Crosman
Scenario ……… C. Graham Baker
Photography … Hal Mohr; good

The Film Daily, September 18, 1927, p. 5
“Slightly Used”
May McAvoy and Conrad Nagel Are Featured in Farce Based on Girl Who “Invents” a Husband

MAY McAVoy AND CONRAD NAGEL
are the featured players in a farce comedy “Slightly Used” offered by Warner

Cynthia Martin. May McAvoy
Major Smith. Conrad Nagel
Donna. Helen Martin
Mabel. Audrey Ferris
Mr. Martin. Arbys Randolf
Aunt Lydia. Eugene Besserer
Gerald. Arthur Rankin
Horse. Length—6,412. Feet

Taunted by her sisters, Cynthia professes marriage to a Major Smith stationed in the Tropics. Finally, he shows up and posing as a friend of the supposedly dead Major, wins Cynthia’s love. Farce comedy.

Brothers, based on the idea of a girl who is so gowned by her younger sisters to get married that in desperation she pretends she is married to a man who eventually shows up. The outcome, of course, is a romance which straightens out the tangled situation.

This idea has seen considerable service but in the hands of McAvoy and Nagel and a good supporting cast, it proves fairly entertaining and should furnish a pleasant hour for the average patron. The latter part of the picture seems quite far-fetched and unconvincing even for farce comedy. Conrad Nagel’s performance as the “husband” who returns and poses as his own friend, are unreal and would hardly seem to be such as to win his “wife’s” love, he however contributes a fine bit of comedy-pantomime in his description of the manner in which he met his death in a battle with the natives.

May McAvoy is charming and attractive as the girl and Robert Agnew does well in the thankless role of a philanderer. Anders Randolf and Eugene Besserer give good performances as minor characters. Arthur Rankin, David Mir, Sally Ellers and Audrey Ferris add a pleasing, breezy touch as the younger sisters and their suitors. Archie Mayo’s direction of this story results in quite a number of merry moments, but at no time does the picture rise above that of an average program farce comedy.

Moving Picture World, September 24, 1927, p. 251

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
Star Reporter (1927)

This is an example of a city’s attempt to make a movie for distribution featuring hometown actors, directors and producers. This is the city of Racine’s first feature movie.

The Journal-Times, Racine, Wisconsin, June 29, 1927, p. 4

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Jimmie Dare, Jasper Craig, Jake Stone). Female (Sally Raymond, Katie Stang). Group.
Ethnicity: White (Jimmie Dare, Jasper Craig, Jake Stone, Sally Raymond, Katie Stang). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmie Dare, Jake Stone). Editor (Jasper Craig). News Employee (Sally Raymond, Katie Stang). Miscellaneous (Editorial Room).
Description: Major: Jimmie Dare, Jake Stone, Sally Raymond, Positive
Description: Minor: Editor, Katie Stang, Positive. Miscellaneous, Neutral.
The Telephone Girl (1927)
Newspaper Publisher Van Dyke (Hamilton Revelle). Newspaper staff.

Van Dyke is the owner of a powerful party paper who promises to print a scandalous story on the opposing candidate and “the woman” that will swing the election if the political boss can supply the story and the woman’s name can be found in time.

Summary from Various Sources.

Jim Blake, political boss, supports his son-in-law, Mark Robinson, for governor. They discover that Robinson's opponent registered in a hotel as "Matthew Standish and wife" 3 years before his marriage. Blake traps Standish into attempting to warn the girl in question of this discovery, but Kitty, a telephone operator important to their scheme, refuses to cooperate. Eventually the facts are sorted out, and Kitty marries Blake's son, Tom. American Film Institute Catalog of Feature Films

Telephone operator Kitty O'Brien (Madge Bellamy) can't help but get involved in the problems of her customers. Right now she is concerning herself with the well-being of Tom Blake (Lawrence Gray), the honest son of crooked political boss Jim Blake (Holbrook Blinn). Through her intervention, Kitty clears the sullied name of Blake's political opponent Matthew Standish (Warner Baxter). Grateful that his father has been saved from himself, Tom marries Kitty in the finale. Telephone Girl was directed by Herbert Brenon, a former specialist in expensive epics who did some of his best work in quiet, unassuming films such as this one. Hal Erickson, allmovie.com https://www.allmovie.com/movie/telephone-girl-v112821
News-Democrat, Paducah, Kentucky, June 19, 1927, p. 20 – Ottawa Citizen, Ontario, Canada, August 6, 1927, p. 16

Moving Picture World, May 21, 19267, p. 213
The Right Number.


"The Telephone Girl," the picture now on view at the Paramount Theatre, is one of those films in which the spectator's intelligence is insulted through the producer taking it for granted that the dénouement is a wonderful surprise, despite the fact that the last incident of the story is as plain as a pikestaff long before it comes. This unimportant piece of work was directed by Herbert Brenon, who has to his credit "Peter Pan," "A Kiss for Cinderella" and "Beau Geste." Although it is true that he has not distinguished himself in the making of this current photoplay, it should also be said that the story itself possessed no great inspiration.

That splendid actor Holbrook Blinn, who is always resourceful in his characterizations, taking full advantage of every moment, in this picture suffers through unimaginative instructions. Madge Bellamy succeeds quite well for a time, but in the closing chapter, where she is being threatened by four or five men, she appears to be more or less resigned to the situation as it has been outlined and dictated.

"The Telephone Girl" is based on William C. De Mille's play "The Woman." It is concerned with a political campaign in which the past of the purists' candidate is raked up by the rival political boss, who, in the end, discovers that his valuable information acts as a boomerang against himself, or, at least, against his family.

The article for the newspaper calling attention to Matthew Standish's wild oat only lacks the name of the woman in the case. Therefore, a good deal of the action in this film deals with the anxious efforts to ascertain the identity of this unfortunate person.

During one chapter of this tame affair Kitty O'Brien, impersonated by Miss Bellamy, while presiding over her hotel switchboard, through the pulling out of plugs succeeds in stopping the order going through to the editor of the newspaper to run the scandalous article, after it had been decided to print it without the woman's name. Jim Blake (Mr. Blinn), the political boss, learning that Kitty is in possession of the telephone number of the woman, first tries to bribe her to tell him the number and then threatens her with the full penalty of the law for her intentional hindering of communication at the switchboard. After Blake learns the information he sought so zealously he looks rather cheap and eventually he is delighted to welcome Kitty into the bosom of his family as the bride-to-be of his son, Tom.

Miss Bellamy is charming as Kitty. Mr. Blinn's performance is handicapped in many sequences by the absurd expressions and gestures he has been called upon to register. Warner Baxter and Hale Hamilton, two very competent actors, have little opportunity to show their ability.

John Murray Anderson's stage revue, "Patches," is not only characteristically beautiful in its arrangement and coloring, but the different numbers are genuinely interesting.
“The Telephone Girl,” a Paramount production, directed by Herbert Brenon and presented at the Paramount theatre.

THE CAST:

Kitty O’Brien ........................................ Madge Bellamy
Jim Blake ........................................... Holbrook Blinn
Matthew Standish ............................... Warner Baxter
Grace Robinson ................................. May Allison
Tom Blake .......................................... Larry Gray
Mark Robinson .................................... Hale Hamilton

A neat little political drama, which lends itself nicely to Herbert Brenon’s megaphone, gives itself the box-office title of “The Telephone Girl” and unreels itself in film fashion at the Paramount.

William, brother of Cecil De Mille, conceived this idea some years ago and wrote it as a stage play, calling it “The Woman,” before it reached the scenario status. “The Telephone Girl” isn’t at all the light, frothy cinema stuff it suggests. Neither is it at all Peter-Pan plottery such as Brenon often puts to screen avail.

True, it isn’t as heavy as “Resurrection,” up the street, but it has its many dramatic moments. In fact, there isn’t an atom of comic relief throughout the production.

Herbert Brenon has managed so smoothly and with such rapid pace that you don’t feel the lack of comedy. Nothing impresses you as especially consequential, yet everything is of holding interest.

Madge Bellamy enacts the telephone girl role. Not the fluffy, flighty, gum-chewing kind, but a serious-eyed, sober-gowned maiden who listens into political conversations, and feels the weight of a world upon her slender shoulders. It seems that there’s to be a gubernatorial election. One Matthew Standish is the favored candidate. Mark Robinson, the present governor, is on the ticket for re-election, with the backing of his father-in-law and an elaborate press campaign.

In an effort to retain the chair, Robinson digs up unsavory evidence of Standish’s past. He reports to a newspaper that Standish, supposedly a specimen of clean living, had been unduly familiar with a woman five years before. But he cannot name the woman.

The paper is about to go to press, carrying the story without the name of the woman, intending to expose her later, when the situation is saved by the telephone girl at the hotel where they’re all living. “The Woman,” it happens, is none other than Robinson’s wife. The telephone girl takes this special interest in the case because she is in love with “the woman’s” brother.

And, of course, everything gets patched up smoothly a la final fadeout.

It’s good program entertainment this, and the cast is convincing, as is usually the case when direction is adequate.
Herbert Brennon’s latest Paramount production, “The Telephone Girl,” comes to the Imperial Monday with what is really a top-notch cast. Leading roles in this adaptation of William C. De Mille’s play “The Woman” are enacted by Madge Bellamy, Holbrook Blinn, Warner Baxter, May Allison and Lawrence Gray.

The story is one of political intrigue, of powerful secret factions, of crooked journalism, of an unearthed scandal—all hanging on the frail shoulders of one Kitty O’Brien, telephone girl. It seems that years ago, Matthew Standish had spent an indiscreet vacation in Atlantic City. Now, on the verge of winning the gubernatorial election, rivals have dug it up, hoping to smash his aspirations. Only one thing is missing—the woman’s name. With that, victory will revert to the present incumbent, Governor Mark Robinson.

If Standish should come out on top, Robinson’s father-in-law, the political boss, Jim Blake, will be unable to steer clear of the rocks. So, Blake gets busy. He determines to frighten Standish by stating that the story will be in every paper on the morrow. Sensing the man’s reactions in advance, Blake asks Kitty O’Brien, the hotel operator, to divulge the number Standish will call but she refuses as Blake’s son is prevented from marrying her only because of his father’s opposition. Within the hour another call for the same party comes in over Kitty’s switchboard. It is Governor Robinson calling—his wife!

From that time on, action is manifest in every foot of film. Kitty tries to warn Mrs. Robinson but the latter refuses to listen. Standish is beside himself for fear that his beautiful wife will learn of his youthful mistake.

Already the sun is rising on election day, the day on which he ascends to power or goes down to defeat. What happens? That’s what you’ll discover on seeing “The Telephone Girl.” It’s whispered about that the director of “Beau Geste” has delivered again.
The Telephone Girl

Interesting and Well Acted
(Reviewed by Laurence Reid)

There’s not so much that is new of plot here—it’s the way it is done that satisfies. Herbert Brenon, who made it, knew his dramatic situations here and how to project them properly. In spite of the obvious theme and the conventional settings he has succeeded in capturing a deal of suspense. We have before us the telephone operator who, sitting in on the plug-and- cords, discovers some valuable information. And uses it to bring out the truth.

The story builds convincingly because it is treated with finesse. Any slight variation on the side of sentiment or heavy heart interest would have spelled ruin. Brenon, however, steered a straight course—and played for his dramatic situations and won. The picture carries a strong and well-balanced cast that comprises Madge Bellamy—who extracts a deal of emotion from the title role—Holbrook Blinn, Warner Baxter, May Allison, Hale Hamilton and Lawrence Gray.


Theme: Drama of politics with boss determined to wreck opposing candidate with polite blackmail. Is frustrated by courageous telephone girl.


Exploitation Angles: Put on matinees for telephone girls. Play up the political fight. Mention the cast—featuring the prominence of the names.

Drawing Power: Suitable for any type of house. Cast should attract them.


“*The Telephone Girl*”

Paramount

Length: 5455 ft.

Fair program offering trite plot in spots but holds interest fairly well because of element of suspense in climax.


Story and Production. Melodrama with political background, based on the play, “The Woman.” A political campaign in progress and a candidate basing his appeal for votes on a “clean slate.” That is the introductory situation but it soon becomes a very complicated and mostly unconvincing affair in which a heroic telephone girl refuses to divulge a telephone number that would serve as the last link in a scandal which would kill the candidate’s chances. It happens that the telephone girl knows that the woman in the case was the sister of the boy she loves and it is their father who heads the opposition campaign and who finally puts the girl through a third degree to get the number. When he learns it was his own daughter the game is up.

Direction… Herbert Brenon; fair. Author………Wm. C. DeMille. Scenario… Elizabeth Mehan. Photography…Leo Tover; good.
THE TELEPHONE GIRL


Kitty O'Brien..............Madge Bellamy
Jim Blake..................Holbrook Blinn
Matthew Standish........Warner Baxter
Grace Robinson...........May Allison
Tom Blake..................Lawrence Gray
Mark Robinson............Hale Hamilton
Van Dyke...................Hamilton Revelle
A Detective...............William E. Shay
Mrs. Standish...........Karen Hansen

Direction and acting go to make "The Telephone Girl" a most interesting drama on the screen, and a good looking production in toto. As a Paramount regular release it should stand up anywhere.

There's acting in this film. Also the extremely skillful direction by Herbert Brenon. No one seems more adroit at suspense and tension than Brenon, whether it be only in a baby size picture for his directing hand like this or the bigger ones.

And Holbrook Blinn is such a sterling actor, on the stage or screen, that he likely kept all of the other principals on their toes when in scenes with him. Blinn doesn't tear up scenery or pose all over the lot before the camera—he just acts and how he can. Madge Bellamy, first in the featured billing, is a wistful, pleasant picture as the smart little hotel switch board operator.

May Allison had the really difficult role, an erring wife with the error having occurred before she married the governor of some state. It finally came out though in a hot political battle, where her husband's opponent for re-election was his wife's companion on that erring trip, evidenced by a road house register bearing the man's right name, "Matthew Standish and wife." There may be that much honesty in the coast road houses and it indicates perhaps a right- ing of a loving hideaway, but around New York they don't even register—much the safer.

That road house stuff starts the picture away to a sex complex and then develops into an untangling of the political intrigue. The phone girl downstairs got the angle of the framing about to happen through hearing it go over the phone. She also picked up an incriminating number and refused to reveal it, although bombarded with money offers and threats.

It was in the scenes with the foolish wife that Miss Bellamy did her nicest and most wistful playing. She suggested much more there than the captions said. While Miss Allison, in her role that carried much shading, got nearly all of the shades, turning in a brilliant performance.

Frequently Brenon gave in a flash an expectancy of consequences, without at any moment disclosing a hint as to outcome. This held to the suspense without a waver and does much for the favor this picture will find.

Camera work and titling in harmony with the whole.

Besides the list of playing names, it wouldn't be a bad scheme for exhibitors in publicity to bear down on the moral of this story; the sin never dies.
“THE TELEPHONE GIRL”
Monday and Tuesday

If you've ever wanted to wring the neck of the lady who gives you wrong numbers or if you've ever felt a desire to punch the individual who rings off in the middle of interesting conversations, come on down to the Empress theatre Monday. “The Telephone Girl” as portrayed by Madge Bellamy in Paramount's latest Herbert Brenon production, proves to be a winsome little miss who is more to be praised than impaled. In addition to this, she's quite brave and refuses to give a number—although it's in the interest of the plot that this is done.

And talking of plot, “The Telephone Girl” has lots of it. Remember William C. De Mille's play “The Woman”? Elizabeth Meehan based her scenario on Mr. De Mille's thriller. It seems that some years before the picture opens there had been an Atlantic City excursion in which two persons had met and separated. Then we switch to election eve and a dinner being given to Matthew Standish, the man who will seemingly become governor. His opponent, governor Mark Robinson, has discovered the forgotten incident and is endeavoring to use it. The owner of the party's newspaper promises to print the story only if the woman's name can be found.

Standish is now happily married as is the woman. Two political machines go into action. What's the outcome? As the evening advances all the separate wires start to gather and fall right into Kitty O'Brien's hands! Kitty is the telephone operator at Standish's hotel. There's also added interest in Kitty's love affair with Tom Blake, Robinson's brother-in-law.

“Telephone Girl”
Political Story

Politics, not recently featured in pictures but currently timely, form the background for the melodramatic story which is “The Telephone Girl.” The picture is full of names and Herbert Brenon is down as director. Elizabeth Meehan is author, Leo Tover cameraman. New York and Atlantic City are the locations, so the Long Island plant is being used. The story's about political candidates who, in a hot campaign, seek bad news about each other and find it with complications. Here is more about the Paramount film:


Status: Print exists at EYE Institut aka Filmmuseum
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Van Dyke). Group.
Ethnicity: White (Van Dyke). Unspecified
Media Category: Newspaper
Job Title: Publisher (Van Dyke). Miscellaneous
Description: Major: Van Dyke, Negative
Description: Minor: Miscellaneous, Neutral
A Texas Steer (1927)
Newsboy at the capitol building in Washington D.C.

Easygoing but lucre-laden Texas rancher Maverick Brander is out on the range while his social lioness of a wife and his romance-ridden daughter, Bossy (along with Texas political bosses Bragg, Blow, and Yell), secure his election to Congress in order to ensure passage of the Eagle Rock Dam Bill. Opponents of the bill—Brassy Gall and his yellow rose, Dixie Style—have gone to Washington to scuttle the very same proposal and to try intimidating Brander with blackmail pictures, finally locking him up without even a hankie for modesty in a rooming house outside of town. Maverick escapes, picking up a nightgown along the way, and returns to "the biggest circus in the world" in time to expose his opponents' treacherous trickery and force a successful re-vote on the bill. Bossy gets Fairleigh Bright in the bargain though Ma Brander is left holding Maverick's pants in the ensuing celebration. American Film Institute Catalog of Feature Films

Exhibitors Herald Studio Section, December 3, 1927, p. 21
Mordaunt Hall, New York Times, January 2 1928, p. 28
A TEXAS STEER


Will Rogers.......... Maverick Brandt
Louise Fazenda....... Mrs. Ma Brandt
Sam Hardy.......... Brassy Gali
Ann Rork........... Bossy Brander
Douglas Fairbanks, Jr..... Fairleigh Bright
Lilyan Tashman....... Dixie
George Marion, Sr...... Fishtack
D. S. Jalmanson....... Ochella
Arthur Hoyt........... Knott Insitt
Mack Swain............ Bragg
William Ormond....... How
Lucien Littlefield..... Yell

An average film comedy of the straight kind with a farrical touch, plus Will Rogers, starred, and plus Will Rogers titles. It will easily stand up for the First National’s first runs for a week, but is scarcely a hold-over in that class.

Sam Rork, the producer, or F. N. should carry a billing line that this is not a cowboy picture, to remove the possible impression on its name from those off westerners and also those unknowing of the Hoyt stage comedies. And if they do not care to do so now that the press sheet is out, the local exhib should.

All of the laughs are not in the Rogers captions. Some come from bits of business, and those probably are foreign to the original script. The two best are the “one-horse town” gag (business) and the other when Rogers as the congressman from Texas goes before the House without having on his pants.

Starting as a comedy, in the Hoyt farcical style with the Hoyt story seeming quite well followed in sequence, the picture ends as a com-

Richard Wallace, the director, doing quite well considering that idea is there, although the picture as a whole does drag. It’s always working up to a gagging point.

Mr. Rogers makes up well, dresses the rural role and holds attention without that quaintness that might have been deemed attachable to the Brandt role. His rep gets the attention and his captions do the rest, besides his name that is a large part of the week’s guarantee for this film.

Not much for the youngsters of the picture. They look all right.

Louise Fazenda has the semi-comedy part and her dressing for it will be a laugh all alone for the women. Lilyan Tashman played the vamping blonde, but there was no hard work in that. Sam Hardy did the villain, another walk through role.

Three musketeers from Red Dog do a great deal of the whoopse stuff, doing a little too much of it. A nance social secretary was run in for laughs and if you think Bill won’t reach for a laugh, listen to this in a title, when one of the roughnecks was asked to go上游 stairs in the hotel by the social sec whom he thought was a girl; caption: “I’ll buy a bottle of beer, but I won’t go upstairs.”

George Marion, Sr. did a neat character bit in blackface as Fishtack, who wanted to be minister to Dahomey, but couldn’t locate Dahomey.

Lot of stuff here for local publicist to work on, although probably

Wednesday, January 11, 1928

all suggested by the smart First National press department.

Mr. Rork has a very nice and sweet looking daughter in Ann Rork. She was a picture as Bossy Brander, looking out of the hotel window.

To convey a story of this calibre to the screen and make it stand up is no slight performance. It was a good pick for Rogers, they fitting

Variety, January 11 1928, pp. 20, 23
Will Rogers in
“A Texas Steer”

First National  Length: 7419 ft.

AMUSING AND FULL OF EXPLOITABLE ANGLES. BURLESQUE ON OFFICIAL WASHINGTON. NATIONAL PUBLICITY ACCORDED WILL ROGERS VALUABLE. CAPITALIZE IT.

Cast...Will Rogers, droll but does little acting. Louise Fazenda satisfactory as wife; Ann Rork pleasing as daughter. Others Sam Hardy, Douglas Fairbanks, Jr., Lilyan Tashman and George Marion.

Story and Production...From play by Charles Hoyt. “A Texas Steer” pokes good-natured fun at Congress and gets a fair number of laughs in so doing. The titles are essentially Rogers’ own and a goodly percentage are marked by the droll humor for which the gum-chewing, lanky westerner is known throughout the land. The story deals with his election to Congress, efforts to thwart the dam, completion of which was responsible for his election and the manner in which it is passed despite the paid lobbyists who seek to prevent it. Acquaint yourself with the national tie-ups arranged for the picture. They are quite comprehensive and will be of assistance to you in getting your public familiar with the picture.

Direction.......Richard Wallace; satisfactory.
Author..........Charles Hoyt
Scenario.........Paul Shoshield
Photography.....Jack Mackenzie; good
Status: Unknown
Unavailable for Viewing

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

The Thirteenth Hour (1927)
Thirteen Hour Reporter Polly (Polly Moran) from the Evening Press is an eccentric, homely newspaperwoman who adds comedy relief to the story with her thrilling adventures in a haunted house.

“Well, Hawke!—what’s the news? Catch your man yet?”

“As I was saying when this Little Butcher interrupted me.”

“Beat it, my proud beauty! I’ll send for you—when I catch my man!”

“I hope I live that long.”

“You’re a helluva detective! You couldn’t catch a cold! Don’t let any burglars steal your badge, Sherlock.”
Polly shows up at the villain’s home with a squad of detectives who leave her in the car. She goes into the “haunted” house for a series of misadventures finally catching one of the villains. First she gets entangled in a curtain with one of the assailants. Then she finds a liquor container, takes a drink, sits down in a chair, and disappears. Finally, she finds herself in an underground hallway, finds one of the crooks and captures him at gunpoint.

She forces him to climb a ladder to get them both out of the cave. The police are waiting for them and as the police detective helps her off the ladder and he tells her: “Well, we got ‘em!” She tells him: “What do you get that we stuff?”

Scenes from *The Thirteenth Hour* (1927) and **Viewing Notes**

Polly was given but one properly comedic scene in *The Thirteenth Hour* – she was not helped by some undecidedly unfunny title cards – and her lone triumph occurs when, investigating on her own, she backs into a would-be abductor hiding behind a black curtain, miraculously escapes entanglement, and then shakily calculates that it’s time to sit down and pour a drink. John T. Soister and Henry Nicoletta with Steve Joyce and Harry H. Long, *American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929*, Volume Two, p. 570
The whole cast looks like they're enjoying themselves in this spoof on crime melodramas. A series of thefts are being committed nightly at the thirteenth hour (i.e., 1 A.M.), the latest resulting in a murder, and detective Matt Gray (Charles Delaney) is convinced he can find the perpetrator with the help of his trusty German shepherd. Along the way he meets Mary Lyle (Jacquelin Gadson), who is the secretary for Professor Leroy (Lionel Barrymore). Leroy is offering a reward to whoever solves the crimes, and it doesn't take much brainpower to realize that the professor himself is the crook -- and this fact is revealed in the first couple of reels anyhow. The fun is in watching Matt and his dog wander through the Leroy's house, trying to nab him and save Mary from his clutches. The house is loaded with trap doors, arms that mysteriously grab people from behind curtains, and other such silly/creepy stuff. Matt, of course, wins out over his superiors in capturing the professor and he wins the girl, too. While Lionel Barrymore does a fine turn as the professor, the best acting in the film is done by the dog, billed as Napoleon in the credits. He seems almost human and earns a load of sympathy. Character comedienne Polly Moran, playing the part of a newspaperwoman, is unfortunately pretty much wasted.

“The Thirteenth Hour”

M.G.M.  
Length: 5252 ft.

THRILLING MELO WITH LOTS OF WEIRD ATMOSPHERE, CREEPY SUSPENSE AND A RATTLING GOOD STORY MAKE THIS REAL ENTERTAINMENT.

CAST: Lionel Barrymore as the arch-criminal furnished a feast of thrills. Jacqueline Gadsdon the pretty lady in distress. Charles Delaney the hero takes a bow for fine work. That dog “Napoleon” a wonder. Polly Moran jazes the comedy. Fred Kelsey the hoob detective.

STORY and PRODUCTION: Crime melodrama. It packs a great wallop with a combination of spooky situations, tricky doors and a weird atmosphere that will keep the thrillowers on the edge of their seats. It moves at a fast pace, and there are lots of laughs to relieve the tension. Then zing! Into another hair-raiser, with all hands clutching the air and gasping for breath. Polly Moran furnishes the comedy relief as a hard-boiled girl-reporter. The atmosphere is finely sustained in the home of the criminal, where all the deviltry takes place. The police dog does fine work.

DIRECTION: Chester M. Franklin
Errol Taggart; smart.

AUTHORS: Douglas Furber
Chester M. Franklin

SCENARIO: Edward T. Lowe, Jr.
Chester M. Franklin

PHOTOGRAPHY: Max Fabian; clever.

The Film Daily, December 11, 1927, p. 6
THE SCREEN
By MORDAUNT HALL.

Will Rogers.

A TEXAS STEER, with Will Rogers, Louise Fazenda, Sam Hardy, Ann Bork, Douglas Fairbanks Jr., Lilyan Tashman, George Marion Jr., Bud Jamison, Arthur Hoyt, Mack Swain, William Orlamond and Lucien Littlefield, based on Charles H. Hoyt's play of the same name, directed by Richard Wallace; "Hits of Yesterday," overture; Eddie Elkins and his orchestra in "Western Capers." At the Mark Strand.

That versatile genius, Will Rogers, who pals with princes and Presidents and wings his way across continents, is to be seen this week in the pictorial version of Charles Hoyt's old-time play, "A Texas Steer." During a few spare hours from his duties as Mayor of Beverly Hills and writing, Mr. Rogers worked in this film, and, as he explained in yesterday's New York Times, he, in trying to look natural as a Congressman, appreciated at the same time that a Congressman in such a pose was bound to be funny.

Not only does Mr. Rogers as Maverick Brander succeed in making this subject entertaining, but those who have beheld him on the Follies stage, or have sat at a table with him, will undoubtedly wriggle with laughter at the sight of this writer, rope-thrower, gum chewer, juggler of words and phrases, dashing about in a woman's nightgown, which, even when he appears in the House of Representatives (as reproduced in a Hollywood studio) to make the memorable address in favor of the Eagle Rock Dam bill, is only covered by an unbuttoned overcoat.

There are passages in this film that are rowdy, but there are also a good many witty episodes. In fact, it is quite obvious that this photoplay gets out of hand only when the director abandoned the more subdued but none the less effective Rogers comedy for the Hollywood variety.
"The Thirteenth Hour"
Lionel Barrymore in Role That Will Make Ethel and John Snicker; Dog Gets His Man

Moving Picture World, December 3, 1927, p. 26

Status: Print exists
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Female (Polly)
Ethnicity: White (Polly)
Media Category: Newspaper
Job Title: Reporter (Polly)
Description: Major: None
Description: Minor: Polly, Positive
**Tie That Bull (1927)**
Cub Reporter Bobby (Bobby Vernon) tags along on a police dragnet and winds up capturing "The Bull," a notorious criminal.

Title Card: Bobby, a cub reporter – who pulled more bloomers than are worn in a girls’ gymnasium.
Girl tells Bobby: “I love brave men.” Bobby to girl: “Say, I’m the watch-dog of this station…they never do anything without me.”

He gets a large camera with huge tripod and a policeman shoves him out of the way. Follows policeman with extra-large camera and tripod that he can barely hold, keeps falling down. He sets up camera on large tripod on the train and goes through the photographic process of the time. When he is ready to shoot the picture, he shows policeman where criminal is. The Bull starts shooting and complete chaos. Reporter thrown out of train window. The Bull sees him and chases him. Police come as Bobby is fighting the Bull. Policeman shakes Cub Reporter Bobby’s hand and congratulates him.

Back at the station, Bobby takes all the credit in front of the girl until The Bull stares at him and says, “When I get out, I’ll squeeze your Adam’s apple until you spit apple cider!” Police take the Bull away. Bobby demonstrates how he caught the crook and then tells the girl, “I hope he gets out – I need the exercise.”
Headline: Daily Post: Bull Escapes! Killer Escapes After Threatening Reporter Who Caused His Arrest. The Bull is headed for the Artichoke Home (where the girl and her father who were at the police station live.)

The girl tells her father, “The police can’t handle him! Besides Bobby said he needed the exercise.” Bobby arrives. She says, “…and I knew you’d be tickled pink to protect us from Bull. I’m glad you’re staying – you’re the only one Bull’s afraid of.” Bobby sees Bull out the window and tells the girl, “Excuse me, I forgot to mail a letter.” He hides in the cellar where Bull finds him. The chase is on. He accidentally knocks Bull out of a tree. He continues the charade that he isn’t afraid of Bull who chases him again. Bobby falls through ceiling on top of Bull and knocks him out. He jumps on top of the unconscious Bull and ties his hands but ties Bull’s hands to his foot. He then proceeds to knock him out. Police arrive and take Bull back to jail. Bobby is a hero.

Back at the station. Bobby uses a pencil as a pretend gun. Bobby locks him up. “In again.” But he locks him in a cell that isn’t complete. The Bull escape again. Chases Bobby. Bobby brings him back to prison and
locks him up again. “From now on I’m going to be busy,” he tells the cops and walks arm in arm out of the police station with the girl. Scenes from *Tie That Bull* (1927) and Viewing Notes

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“Tie That Bull”
(Educational—Two Reels)
(Reviewed by Harold Flarin)

BOBBY VERNON’S latest effort will fill your comedy needs quite fully as both story and its picture telling by the cast are up to standard; and Bobby Vernon is a popular draw. The star plays the role of a cub reporter who is assigned to “cover” the police station. In the attempt to impress his sweetheart with his courage and bravery he strives single-handed to arrest and bring to jail a notorious bad man. He succeeds through an accident, but the b.m. escapes and Bobby’s sweetheart calls on him to apprehend the villain once more. Through another series of flukes Bobby wins out a second time and a third time when, once more behind bars, the bad man again attains freedom. Of course, Bobby wins her.

The supporting cast includes Frances Lee, Bill Blaisdell and Cliff Lancaster. Robert Kerr directed.

*Motion Picture News*, June 17, 1927, p. 2368

Status: Print exists in UCLA Film and Television Archives
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male: (Bobby)
Ethnicity: White (Bobby)
Media Category: Newspaper
Job Title: Reporter (Bobby).
Description: Major: Bobby, Positive
Description: Minor: None
**Tongues of Scandal (1927)**
Newspapers fuel gossip aimed at bringing down a governor.

Jimmy Rhodes, younger brother of Gov. John Rhodes, falls in love with an American girl abroad, and because of his mother's intervention she commits suicide, causing a scandal in the Rhodes family. On the governor's wedding day, his bride, Helen Hanby, recognizes the portrait of her dead sister, and believing her husband to be the moral slayer and betrayer of her sister, she determines to do everything in her power to ruin his chances for reelection. She allows Colvin, a young bounder secretly in league with the governor's political opponents, to accompany her to disreputable roadhouses, and at a charity benefit she auctions off her clothes to raise money. Learning of her scheming, Jimmy confesses that he, not his brother, abandoned her sister; and reaffirming her love for John, she is forgiven by him. *American Film Institute Catalog of Feature Films*

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*Exhibitors Herald*, December 25, 1926, p. 93
“TONGUES OF SCANDAL”
with MAE BUSCH, WILLIAM DESMOND, RAY HALLOR, LLOYD CARLETON, DE SACIA MOOERS.

A PICTURE of many angles of interest and appeal is the new Sterling production, “Tongues of Scandal,” produced and directed by Roy Clements. Aside from a poignantly dramatic story that stirs the emotions and a series of powerful situations, it is acted by one of the most capable casts of the season.

MAE BUSCH finds in the role of the Governor’s wife one of the most picturesque and appealing parts that she has had and acts it in a manner that is convincing through her intelligence as an actress and her power to get at the emotions of spectators.

WILLIAM DESMOND is well suited to the role of the Governor, making it sympathetic and appealing. The story cannot be told in detail without spoiling the enjoyment of the many who will see the picture, but it concerns the Governor of a State who is up for re-election just following his marriage and the breaking of a scandal about his young brother.

which is suppressed for political reasons.

After his marriage he finds his young bride entirely different from the loving and adoring fiancée she had been. Her room is perpetually locked against him. She arouses the gossiping tongues of scandal by her apparent encouragement of the interest taken in her by her husband’s young brother, and of a gay young Lothario. The scandal about the Governor’s wife, and the sums paid to keep stories concerning her from breaking into print, wreck his political prospects and bankrupt his machine. The climax comes when she auctions off her jewels and the very garments from her body, at a big charity bazaar. The solution of this dramatic situation, with its social and political cross-currents is brought about naturally and convincingly.

A picture of genuine appeal, tense drama, powerful climaxes, brilliantly acted.

For Illinois
GRIEVER PRODUCTIONS
831 SOUTH WABASH AVENUE
CHICAGO, ILL.

For Indiana
MIDWEST FILM CO.
218 Wimmer Building
INDIANAPOLIS

Exhibitors Herald, March 26, 1926, p. 58
Tongues of Scandal


A peach of a drama for the independent market. It represents first-class production standards all the way, is well cast, neatly directed for the most part, and carries a story less hackneyed than ordinarily. It is plenty strong enough to stand on its own, although in the congested big cities it may get shoved in, as at the Arena, as a double-header.

Mae Busch and William Desmond are two pretty well-known camera celebs whose names in connection with “Tongues” ought to possess some box office drag.

The action concerns the aristocratic Rhodes family. A younger son (Ray Hallor) while traveling in Europe has had an affair with a girl. His mother cables the American consul to prevent the marriage. As a result the girl who is with child commits suicide and the Rhodes family comes near to a bad scandal.

The older son of the family is Governor of Kentucky and engaged to a girl from a far-off state. She is the sister of the girl suicide, and by accidentally discovering some documents on her wedding night she believes the governor is responsible for her sister’s tragedy.

The bride’s purpose becomes one of ruining her husband instead of loving and helping him. The governor is up for re-election and she is the opposition’s best ammunition. By continually causing the tongues of scandal to wag through her daring conduct she is turning the public against her husband. In the end, of course, she learns the truth, and the pair are reunited.

In some of the delicate sequences the director almost let his subject slip away from him, but despite this the job as a whole is very good. The lighting, acting and sets are in keeping with high-grade production standards. Miss Busch carries sex appeal, and if the picture is laughless it will not be minded where a two-reeler is slipped in on the bill for balance.

“Tongues of Scandal”

Sterling Pictures Length: 5253 ft.
FAIR ENTERTAINMENT.
STORY THE OBVIOUS REVENGE THEME DESTINED FOR A HAPPY ENDING. FAIRLY WELL HANDLED ALTHOUGH A PLOT THAT PRECLUDES A POSSIBILITY OF SUSPENSE.

Cast....William Desmond’s is intended to be the prominent role but Mae Busch as his wife is the center of interest as well as Ray Hallor who plays Desmond’s younger brother. Others: Lloyd Carleton, Wilfred North, Jerome La Grasse.

Story and Production....Drama. The pivot point upon which the whole story of “Tongues of Scandal” is based is a very popular one with authors, particularly in the revenge theme which is used in this instance. It is the case of a misunderstanding and upon this the wife of a governor plans her long and elaborate scheme of revenge. The situations are obvious and preclude almost all possibility of suspense. Roy Clements has done fairly well considering the limitations of the story and there is an asset in well known names of the principal players. The title is a ready lure but you might make clear that the theme is not a sensational one in spite of the title’s suggestion. Will need good accompanying program.

Direction........Roy Clements; good.
Author............Adele De Vore
Scenario............Not credited
Photography.......Leon Shamroy; good.

Variety, June 29, 1927, p. 26
The Film Daily, January 16, 1927, p. 7
TONGUE OF SCANDAL
RUINOUS TO LOVE

An elaborate reproduction of a Spanish railway station, several miles of modern Spanish streets and a public square in a Spanish city were among the elaborate scenic effects constructed for “Lovers,” which with Ramon Novarro and Alice Terry featured, will be shown next week at the Palace Theatre.

It is a vivid drama of modern Spain hinging on the perils of slander and gossip. Novarro is seen as a young secretary, thrown into a sensational scandal with the wife of his best friend, although both are absolutely innocent. This situation is developed with dramatic intensity and there is one climax after another.

There is no conventional villain. His place is taken by the invisible tongues of scandal which blight lives, wreck souls and cast the central characters into a maelstrom of poisonous lies in the gripping tale. The denouement is one of the most remarkable bits of dramatic audacity and playwright’s originality in years.

Courier-Post, Camden, New Jersey, June 18, 1927, p. 10

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
Underworld (1927)
Newspaper stories and headlines. Newsboy.

Newspaper stories and headlines are used effectively as read by principals in the film causing reactions from laughter to violence. An editorial room sequence was apparently shot but not used. Scenes from Underworld (1927)
"Bull" Weed, the uncrowned king of the underworld, during a getaway from a bank robbery, meets a bum on the street corner whom he later adopts as "Rolls Royce," a member of the gang, and whose gentility is a source of pride to Bull. Rolls Royce soon becomes the brains behind the gang's nocturnal maneuvers and holds the key to its hideaway; "Feathers," Bull's girl, takes an interest in Rolls, and though their love grows, it is restrained by respect for their leader. On the night of a gangland ball, Buck Mulligan, a rival for Feathers, tries to force his attentions on the girl; and pursued by Bull, he is killed. Bull is caught, tried, and sentenced to be hanged. On the eve of the execution, Rolls's scheme to free him goes afoul. Believing he has been double-crossed by the man who has stolen his girl, Bull effects his escape to get revenge. During a fierce gun battle with the police, Rolls is seriously wounded by Bull, but Bull, realizing their loyalty to him and the purity of their love, surrenders in peace and is returned to prison to be hanged. *American Film Institute Catalog of Feature Films*

Although the plot centers on a love triangle involving a sympathetic gangster, his girlfriend and his pal, a former drunk, the action in this drama focuses on gang rivalry and gun battles between the law and the lawless. George Bancroft, as the gangster, rescues the alcoholic lawyer Clive Brook from his dissolute life.

Meanwhile, Bancroft’s sweetheart (Evelyn Brand) falls in love with Brook, who tries to remain loyal to his benefactor. After a series of gun battles with a rival gang, Bancroft is caught, tried, and sentenced to death. Brook tries to free him, but the scheme fails. Thinking he has been betrayed by Brent and Brook, Bancroft makes his way back to the hideout. During a furious firefight with the surrounding police, Bancroft realizes that the young couple was loyal to him. Finding his situation hopeless, he surrenders to the authorities while Brook is mortally wounded. Several film historians list *Underworld* as the first modern gangster drama and Bancroft the first gangster star. Larry Langman and Daniel Finn, *American Silent Crime Films*, pp. 284-285.
THE SCREEN
By MORDAUNT HALL.

Underworld,

Two sterling character studies are to be seen in "Underworld," the present film offering at the Paramount Theatre. The players who contribute the outstanding performances in this yarn of robbery, murder and the death cell are George Bancroft and Clive Brook. Mr. Bancroft portrays the fearless burglar and killer, "Bull" Weed, and Mr. Brook impersonates a grateful derelict, a man humbled through his steadfast association with John Barleycorn.

Although there are several episodes in this picture that could have been improved upon by a little more thought and study, it is a compelling subject and has a distinctly original vein. It was directed by Josef von Sternberg, who gained notoriety by his work on that disagreeable production "The Salvation Hunters." Here, however, largely through the competent work of Messrs. Bancroft and Brook, Mr. von Sternberg gives a better idea of his powers as a director. While Mr. Bancroft's acting is possibly not quite as intriguing as it was in James Cruze's film "The Pony Express," this staid player is nevertheless so well suited to his part that one does not care so much about his guffawing when a smile would be more effective.

"Bull" Weed is feared by all who know him, especially by "Buck" Mulligan, the oily rascal who camouflages his nefarious activities by spending some of his time in a florist's shop. "Bull," one can imagine, has a voice like thunder and a temper like the animal from which he derived his sobriquet. To flirt with "Bull's" girl is just asking for a bullet through the heart, for "Bull," a well-dressed crook, like "Wild Bill" Hickok, is wont to shoot from the hip. He is a burglar with a sense of humor who smiles when others might frown, but his smile may be caused by the pleasure anticipated over the idea of tricking the police, robbing a bank or grabbing a diamond necklace.

You see him in one scene smiling meaningly as he gazes at an electric sign of the "A. B. C. Investment Company," over which flash the words: "The world is yours."

It is to "Bull" that "Rolls Royce" (Mr. Brook), the drink-sodden ex-lawyer, is grateful. When "Rolls" was shuffling about without a nickel, "Bull" pressed a good, thick roll of bills into the astonished derelict's hand. In this part Mr. Brook is always restrained and natural; his make-up, whether his stubby beard in the initial scenes or an idea of a blotchy countenance in others, is most effective. "Rolls" is as true as steel to "Bull," but "Feathers," "Bull's" girl, has eyes for "Rolls," that is, after he has pulled himself together. And "Rolls" is by no means indifferent to "Feathers."

When "Bull" puts a bullet through "Buck" Mulligan and is sentenced to be hanged, "Feathers" and "Rolls" scheme to help him to escape. The police get an inkling of what's going to happen and they are prepared, which causes "Bull" to believe that he has been double-crossed by "Rolls" and "Feathers." In the end "Bull" is satisfied that they have both done their best to help him.

There are a few strained incidents, including one where "Rolls" dashes across the street when a house is surrounded by police, and another where "Feathers" publicly wears a diamond necklace that "Bull" had that afternoon stolen with other valuables from a jeweler's. The story, however, contains a good deal of sound drama.

Evelyn Brent is very attractive and she gives a capable performance as "Feathers." Sometimes Mr. von Sternberg shows that he is too fond of posing her looking away from the persons with whom she is supposed to be conversing, but that is his fault. Larry Semon springs into this story as a comic character, but his efforts are a monkey wrench in the machinery.

John Murray Anderson's stage presentation, "Tokyo Blues," is an exceptionally artistic piece of work.

Mordaunt Hall, New York Times, August 22, 1927, p. 21
UNDERWORLD

Paramount picture directed by Josef Von Sternberg, from story by Ben Hecht. Adapted by Charles Farthing and seqenced by R. E. Law. Running time 75 minutes. At the Paramount, N. Y., week of Aug 24.

"Bull" Weed,........George Bancroft
"Rolls Royce"........Clive Brook
"Feathers"........Evelyn Brent
"Slippery" Lewis.........Larry Semon
"Buck" Mulligan.......Fred Kohler
Mulligan's Girl.......Helen Lynch
Paloma................Jesse Mansky
"High Coller" Sam........Karl Marks

Par. intended "Underworld" as a special for a run at the Rialto or Hivoll. What it might have done in that class can't be said but the

Wednesday, August 24, 1927

Ben Hecht story under Von Sternberg's treatment shapes up as a whale of a film yarn. It has everything from romance to thrills and the underworld stuff is the big wow generally.

The title itself is half the battle. Whatever morbid or other interest actuates human curiosity in anything pertaining to the underworld, it certainly works well with this picture. The opening day the crowds seemed abnormally large even considering the weather and the Saturday half holiday.

"Underworld," without mentioning Chicago as the scene of the ensuing machine gun warfare between the crooks and cops, evidently is a page out of Ben Hecht's underworld acquaintance with the Cicero and South Side gun bobs. The "hanging by the neck" death sentence is another tip-off that New York, at least, is whitewashed, and it makes one wonder how the Illinois and other mid-western censors will feel about some of the niceties of highway robbery, foot-paddling, double-crossing, martial warfare with the authorities, and other fine points in underworld misbehavior. As far as New York is concerned, it's a pip picture.

There's a wallop right through and yet the film retains romance, clings not a little on comedy (through the medium of Larry Semon) and even whitewashes itself with a "moral" that banditry cannot successfully defy the law and that the wages of sin is death.

Hecht could have made "Underworld" a true biography of Cicero with its "alky" gun mob, with a little switching of the motivation, but instead of bootlegging our hero is a jewelry store sampler. If his "moll" fancies a bauble he politely excuses himself and fetches it forthwith.

George Bancroft as "Bull" Weed, a sympathetic crook, explains why Paramount re-signed him by his performance in "Underworld." Bancroft will be heard from importantly from now on if again given half the opportunities that are in this picture. Clive Brook, cast as the regenerated drunkard, and Evelyn Brent, as Bancroft's girl, complete the outstanding trio. Larry Semon, doing a foppish shady character, impresses with his mannerisms as a dandy and dude. Semon does more legitimate work than ever before in his character, in just these few scenes.

The triangle situation of "Bulls" protegee, the reclaimed drunk, who falls for and is loved by "Bull" girl, is the basis of "Underworld." Around this is woven a fast moving, spirited tale, replete with action and situation.

Fred Kohler as "Buck" Mulligan, a rival gang leader, bumped off by "Bull" following his attempt to steal "Feathers" (Weed's frail), does excellently as the "mansion.

The punch is a wow. "Bull" Weed has made his escape from his death cell. He suspects Feathers and "Rolls Royce" of duplicity. Royce wants to be true to his pal despite the girl's inclination to "start all over again clean, etc." Back in their hideaway, an avenue of escape through a secret chamber is closed to the fugitive murderer. "Rolls Royce" alone has the keys. The latter makes his way through

Wednesday, August 24, 1927

the pitched battle between the machine-gunning officers of the law and the trapped convict, and thus proves his loyalty. With escape in his grasp, "Bull" recognizes the greater claim "Rolls Royce" has on "Feathers" and eases them out through the secret passage, and surrender himself to accept his penalty.

"Underworld" runs 75 minutes and while it might stand a little chopping it grips right through. Between Bancroft, Brook, Brent and Semon it should do great rate.
Underworld
Graphic Melodrama, Raw But Real
(Reviewed by Laurence Reid)

A CRISP, uncompromising melodrama is flashed for once on the screen. Carrying the cryptic title of "Underworld" it reveals a graphic layout of crime—crime which as it develops exacts the supreme penalty. Here is celluloid matter which presents life in the raw. If there is any gesture toward the conventions it can be discovered in the portrayal of the girl crook—who is painted in too picturesque a manner to be real. The interpretation of Evelyn Brent's is one that is wrought from imagination and feeling. So it isn't her fault if the figure becomes a trifle Pollyannish.

Ben Hecht's story pulsates with very moving drama, particularly when the gunfight is staged between the gangsters and the police. It projects all the earmarks of a turbulent tale, picturized on the front page of a tabloid. There is a moral behind it too—one which proves that the crook can't win. The treatment is excellent except for the sequence of the chief gangster's escape from prison—an hour before his execution. The scene glosses over what anyone would accept as very important detail. In other words how he wins his freedom is never shown. This is the single flaw in a picture which carries a genuine wallop. The acting is magnificent—especially the performances by George Bancroft, Clive Brook and Evelyn Brent.

The Cast: George Bancroft, Evelyn Brent, Clive Brook, Larry Senou, Fred Kohler, Helen Lynch, Jerry Mundy, Karl Mora. Director, Joseph Sternberg.

THEME: Melodrama of gang feud and murder with regeneration of crooks after their buddy is executed.

PRODUCTION HIGHLIGHTS: The fight between gangsters and police. The feud between crooks. The love interest. The realism. The suspense.

The acting. EXPLOITATION ANGLES: Go the limit in exploiting as the most realistic melodrama of the year. Play up stars and author and director. Tease the police slogan—"you can't win!"

DRAWING POWER: Should draw heavy everywhere.

Produced and distributed by Famous Players. Length, eight reels. Released, August, 1927.

The professional gangster plays his role in Paramount's "Underworld," the story for which was written by Ben Hecht.

Motion Picture News, September 9, 1927, pp. 783, 794
“Underworld”
George Bancroft, Clive Brook and Evelyn Brent
Shine Brilliantly in a Realistic Crook Drama

CROOK pictures are pretty much alike, but Ben Hecht manages to give a different angle to “Underworld” and both the directors and the players help to make this Paramount release both different and convincing, with a smashing climax in which the police stage a miniature war to capture the gangster who has just slipped out from under the shadow of the nose. Really the picture does not need such a horrid finish, for the interest comes, as it properly should, from the characters and not from the interpolated smash. It may help to thrill those who want the purely spectacular, but the story does not require the support of mechanical punch, even though it does profit by it.

Clive Brook is the first featured player, and George Bancroft walks off with the honors by virtue of the more picturesque character. He is “Bull” Weed, an amiable and rather engaging gangster; far remote from the usual hard boiled egg type, but much closer to the actual-gang leader, and fully as dramatic. It is a splendidly drawn character and a relief from the conventional type.

Making a somewhat hurried exit from a bank, he carries into his automobile a convivial once-cast who chances across his path, and this delict names himself when he says that for silence he is a Rolls Royce. “Bull,” attracted by his plume, pursues him on his feet and proudly exhibits him to his girl, “Feathers,” who takes her washcloth from her fastness for feather boa and dress ornamentation. “Feathers” proved to be the girl of the gangster, and appreciative of the material benefits, comes to love Rolls Royce, but each is loyal to “Bull” and not altogether through fear.

“Bull” kills a rival and is sentenced to hang. This seems to clear the way for Rolls and “Feathers,” but they combine to try and effect “Bull’s” rescue. The plan miscarries and “Bull” escapes, kills the traitor. When he finds them loyal, he goes back to the death house, after a terrible battle in which the police besiege his hiding place with machine guns.

Bancroft plays the role of “Bull” with a humorous philosophy that gives reality to the character. He is likable in spite of his misdeeds. It does much to advance his reputation. Evelyn Brent, as the girl, is by no means the typical tough, but precisely the sort of girl “Bull” would pick, and she provides a fine complement to “Bull.” Clive Brook is more artificial, and therefore less convincing. Larry Seman contributes the limited comedy relief without intruding, and Fred Kohler, as the rival gangster, is another excellent type.

The story is implausible in spots, and here and there the direction was a little, but mainly a high standard is kept and “Underworld” is a thoroughly good offering.

Adolph Zukor and Jesse L. Lasky Present
Clive Brook, Evelyn Brent, George Bancroft and Larry Seman in
“Underworld”
Story by Ben Hecht
Directed by Josef Von Sternberg
A Paramount Picture
CAST:
“Bull” Weed………………………George Bancroft
“Rolls Royce”…………………Clive Brook
“Feathers”……………………Evelyn Brent
“Slipper” Lewis………………Larry Seman
“Rock” Mulligan……………Fred Kohler
Mulligan’s Girl…………………Helen Lynch
Length—6,700 Feet

“Bull” Weed, gangster and safe blower, has friends “Rolls Royce,” sometime gentleman, whose undying has been drink. He takes a pride in the gentility of his appearance. “Feathers,” “Bull’s” girl, takes an interest in him, and love develops between the two, re-strained by the debt of gratitude they owe “Bull.” Then he is sentenced to hang, but the door seems to yield to their love. “Rolls Royce” plays a rescue operation, “Bull” escapes, but goes to meet his doom happy in the thought that the loyalty of “Bull” and “Feathers” was even greater than their love.

* * *

John L. Balderston
Editor's Note: The above review was written by Jules Dell."
"Underworld"

Paramount Length: 7453 ft.

REAL BLOOD AND THUNDER MELODRAMA. VIVID PICTURIZATION OF CRIME THAT THRILLS EVEN IF COLD-BLOODED.

Cast...George Bancroft splendid in the role of gang leader. Offers a mighty interesting performance. Clive Brook excellent as a reformed "bum", the tool of Bancroft. Evelyn Brent mostly decorative as "Feathers", the gangster's girl. Others Larry Semon, Fred Kohler, Helen Lynch.

Story and Production...Melo-drama. Chicago in its worst days couldn't be any more thrilling than "Underworld". Paramount's latest contribution to the crowd that demands action of the blood and thunder order. The story is indeed gripping providing the spectator's sensibilities will not be offended by scenes showing gang warfare in wholly realistic vision,—shots of one bandit pounding lead into a rival leader, a machine gun set-to, a riotous ball and other pertinent bits of life amongst the gangsters. With its very flagrant expose of up-to-date crime (which may not be altogether smart) "Underworld" certainly offers seven and a half reels of stirring action.

Direction...Josef Von Sternberg; actionful and good.

Author........Ben Hecht
Scenario........Chas. Furthman
Adaptation.......Roht. N. Lee
Photography.......Bert Glennon; fine.

The Film Daily, August 28, 1927, p. 6
If You Are Looking for Good
“Underworld” Tieup Read This

Every picture produced has some angle for exploitation, but few possess more opportunities for exploitation than “Underworld,” the Paramount picture starring George Baneroff. When the Strand theatre, Akron, O., played this picture, it realized to the fullest these opportunities.

An unusual tieup was made with the police department. The picture opened on Sunday and on the following Tuesday morning at 9:15, the city siren blew, calling all the members of the police department to the police station, where a line was formed and marched to the theatre preceded by motorcycle officers with active sirens.

Sheriff Bollinger was prevailed upon to bring a noted criminal, who was awaiting trial, for this special showing, and he came handcuffed to two deputy sheriffs. At the entrance to the theatre he was photographed by newspaper cameramen. This blocked traffic and drew an enormous crowd.

After the showing, the officials of the police department, the judges and safety directors, and the prisoner were interviewed. These interviews and the criticisms of these men on the picture were run in serial form in issues of the newspaper.

A tieup was made with the leading laundry for the distribution of 20,000 heralds. Thirty of the laundry trucks carried specially made banners advertising the showing at the theatre. Three hundred posters were used on as many street cars. One hundred specially prepared window cards, 22x28 inches, printed in black and red, on which were mounted two scenes from the picture, were placed in 100 of the best windows in the city.

A radio tieup with WFJC, the Beacon Journal station, made possible the inclusion in the news bulletin, broadcast over the station on two nights, the story that Bull Weed, noted gangster (name of main character in “Underworld”), had escaped from Chicago and was on his way to Akron.

Exhibitors Herald, December 10, 1927, p. 43
Saxe Theatre Uses Fake Newspaper to Sell “Underworld”

Exhibitors Herald, October 29, 1927, p. 48

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Media Category: Newspaper
Job Title: News Employee (Newsboy). Unidentified News Staff-2
Description: Major: None
Description: Minor: Newsboy, Unidentified News Staff-2, Neutral

Chicago’s Censors Bar “Underworld”; Paramount Ready to Go to Courts

Exhibitors Herald, August 6, 1927, p. 28

Type: Movie
Genre: Drama
Media Category: Newspaper
Job Title: News Employee (Newsboy). Unidentified News Staff-2
Description: Major: None
Description: Minor: Newsboy, Unidentified News Staff-2, Neutral
**Venus of Venice (1927)**

Journalist (Edward Martindel). The American journalist thinks of himself as great lover and tries to seduce a lady thief, but she avoids him by jumping into the canal.

> Edward Martindel, who lately has revealed an unsuspected flair for characterization of the roughish type, is cast as an American journalist whose worldly opinions have a very direct bearing on the entanglements in which “Kenneth” and “Carlotta” find themselves.

*Kingsport Times*, Tennessee, October 3, 1927, p. 6

At a fashionable wedding in Venice, Carlotta and Marco, presumably a blind beggar, rob the bridegroom and the bride's father during the confusion that ensues when Carlotta feigns a swoon. Trying to evade the police, Carlotta lands in the gondola of Kenneth Wilson, an American artist. Feeling that Carlotta is reformable, Kenneth advertises for the canal Gypsy, and she calls, but under the domination of Marco. They plot to rob Kenneth of his valuables but are thwarted when discovered by him. Carlotta and Kenneth encounter Jean, the artist's fiancée, who arrives on a surprise visit.

A journalist who fancies himself a great lover makes advances to Carlotta, which she avoids by jumping into the canal; and she outwits her pursuers by disguising herself in "borrowed" finery. During the Venetian Carnival, Carlotta and Marco are identified and searched when Jean's pearls are stolen. Later, Carlotta identifies Marco as the thief; and Kenneth, who has been rejected by his fiancée, wins Carlotta's love. *American Film Institute Catalog of Feature Films*
“Venus of Venice”
Scenery Overshadows the Comedy in Resplendent Venetian Picture Starring Constance Talmadge

Some of the most spectacular settings ever offered in a comedy form the background of a rather light story which serves to bring Constance Talmadge to the screen. As the title suggests, the scenes are laid in Venice and much of the action occurs literally in the canals, for Miss Talmadge goes overboard at several points in the story and does a couple of interesting high dives, the last occurring at the end of the play, when Toney Moreno dives after her and they decide to swim for the nearest marriage license bureau.

She jumps into Moreno’s gondola to escape the police, and wins his interest. When he seeks to adopt and reform her, the gang to which she virtually is a slave, force her to enter his home to aid them in looting his art treasures. Love proves stronger than the professional instinct and the lines above indicate the outcome.

Miss Talmadge is charming as Carlotta, but the material provided her is thin in the extreme. There are one or two really good situations, but most of the action is forced and not very effective and it is only passively interesting.

Antonio Moreno plays the artist rather listlessly and Michael Vavitch, as one of the gang, is the outstanding male character, with Edward Martindel doing effective work in an amusing character bit. The picture, apart from the lavish settings, does not measure up to Miss Talmadge’s standard.

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Constance Talmadge in “Venus of Venice”
First National Length: 6324 ft.

Star and Marshall Neilan’s direction easily cover the shortcomings of a story that might readily have proven commonplace.

Cast... Constance Talmadge bright and vivacious as usual. Really deserves better material. Antonio Moreno the Yankee, debonair and handsome as ever. Others: Julanne Johnston, Edward Martindel, Carmelita Geraghty, Mario Carillo, Tom Ricketts, Hedda Hopper, Michael Vavitch.

Story and Production... Comedy romance. Carlotta was a mermaid as well as a Venus. Diving into canals and swimming under gondolas to avoid capture by the police is Connie’s specialty in her latest role. The one destined to please the average audience through the star’s own work and the effective directorial swing of Marshall Neilan. The story itself is rather tawdry. But for good incident and careful handling it might easily have proven a very dull affair. However, such is not the case. There is plenty of diversion and even if the development is somewhat episodic it does not detract from the interest in this case.

Direction... Marshall Neilan; very good.
Author... Wallace Smith
Scenario... Wallace Smith
Photography... Geo. Barnes.

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Moving Picture World, May 7, 1927, p. 58

The Film Daily, May 8, 1927, p. 8
Venus of Venice


Carlotta ........ Constance Talmadge
Kenneth .......... Antonio Moreno
Jean ............. Julianne Johnston
Journalist ....... Edward Martindel
Marco .......... Michael Vavitch
Ludvico ...... Arthur Thalasso
Giuseppe .... Andre Leney
Bride ............ Carmelita Geraghty

Nonsensical, dumb and dull.

Constance Talmadge looks good, and that lets the picture out. The story isn’t there, and Marshall Neilan has done nothing with it. Loge inhabitants at the Capitol Saturday night were distinctly bored.

Venice means water, so Miss Talmadge has ample opportunity to display her aquatic ability. After 70 minutes the only thing the house is convinced of is that Connie possesses a mean crawl. Every 500 feet Neilan has her diving, and as they’re all straight dives the plunging becomes monotonous.

No reason at all for running over an hour. It could be cut 20 minutes and still lack the requisites of de luxe house fare.

Productionally the picture is pretty. The canals and a masque ball are not hard to gaze at. But the story: Carlotta is the aid of a crook ambling about as a blind peddler. Running from the gendarmes, she drops into the gondola of Kenneth, who immediately succumbs and instigates a reform campaign. The social affair behind masks is a great opportunity for a grab at a pearl necklace, Marco lifts it and Carlotta steals it from him to mark her turn to the right. A swimming finale in which Kenneth is pursuing Carlotta closes.

Neilan has padded plenty to get the required footage. It may have looked good in script, but that opinion is completely reversed on the screen. It must have been obvious in the projection room as well.

One cast member stands out on performance. The Misses Talmadge, Johnston and Geraghty have appearance and are called upon for little more. The same holds true of the men, with Michael Vavitch, as the sham blind beggar, the only individual to convince.

This half of the Talmadge sisters needs special material at all times. A good yarn with Constance has its points, but a bad story makes it rather hopeless. Aimed at being a light comedy, there are few snickers, with George Marion, Jr., apparently realizing the futility of helping it by titles.

Not first-run house material and in need of concentrated strength on the surrounding program to make any kind of a showing.

Sid.

Variety, May 4, 1927, p. 20
“VENUS OF VENICE” COMIC NONSENSE FOR CONSTANCE; “CABARET” NOT SO SPICY

By IRENE THRER.


THE CAST:

Carlotta .................. Constance Talmadge
Kenneth Wilson .......... Antonio Moreno
Jenova, Michael Yavitch
Jen’s mother ............... Hedda Hopper
Antonio Moreno .......... Edward Martindel
Tom Moore ................. Marva

Constance Talmadge’s “Venus of Venice” hasn’t anything at all to do with Venus, but it is much ado about Venice.

A cheerful, beautifully photographed piece of film that holds your attention pretty much throughout, this is of such stuff as nonsensical dreams are made.

Without being the least bit plausible, the plot manages to serve suitably as a semi-comic vehicle for the comely Constance. Just put this Talmadge gal in front of a camera with a handsome leading man and some good looking scenery and a movie smacking of laughs is bound to result.

Marshall Neilan, as director of the production, has brought out all Connie can offer histrionically in keeping with the continuity.

Neilan does this job smoothly enough.

It’s decidedly comforting that Constance gets prettier with each consecutive picture. She’s charming of appearance as Carlotta, slickest girl thief in Venice, who performs equally well in gondolas on canals as in drawing rooms. Carlotta just has to steal. She has been brought up that way and nothing can stop her—that is, nothing until the hero comes along. Even he has a tough time of it for a while, with Carlotta’s capers, a distraught fiancee and various other difficulties to cope with.

Kenneth Wilson enters the movie as a reformer. And, believe it or not, Carlotta is entirely cured of her kleptomania at the film’s conclusion. The gags that intervene are absolutely impossible, but nevertheless pleasing.

George Marion jr.’s titles have taken a tumble. He had best brush up lest he lose that rating as the films’ best caption creator.

Antonio Moreno is a handsome, though not especially spirited leading man. Julanne Johnston, as usual, is perfectly beautiful. Julanne plays the other woman in this one. She’s a good little actress, too.

Edward Martindel, Hedda Hopper and Michael Yavitch fit nicely into less important roles.

Status: Print exists at the UCLA Film and Television Archive and George Eastman House Motion Picture Collection.
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Journalist)
Ethnicity: White (Journalist)
Media Category: Newspaper
Job Title: Reporter (Journalist)
Description: Major: None
Description: Minor: Journalist, Negative
The Way of All Flesh (1927)
Newspaper story reports the death of a bank cashier thus changing the man’s life forever.

This was Emil Jannings' first American-made picture, and his portrayal is reminiscent of his characters in his previous films, The Last Laugh and Variety, and would later be echoed in The Blue Angel. Jannings' powerful performance, along with his acting in The Last Command, would win him the first Academy Award for Best Actor. August Schiller (Jannings) is a content husband and father of six children who works as a cashier for the Germania Bank. He is sent to Chicago with some of the bank's securities and during the train ride he is thoroughly vamped by Mayme, a cheap little crook (Phyllis Haver). Mayme takes Schiller on a wild debauch and when he wakes up in a sordid transient hotel, he realizes that she has made off with the securities. He goes in search of her and is attacked by a thug (Fred Kohler) who steals his valuables. As the two men struggle, the thug falls in front of a train and is killed. A few days later, Schiller reads in the paper that the thug was identified as him, so instead of disgracing his family he decides to remain living in secret. Years later, when he is completely down and out, he hears that his son (Donald Keith) is now a famous violinist. On Christmas, he makes his way to his old home and watches the holiday feast through a window. He is driven away and crawls back into obscurity. Ironically, Belle Bennett, who played Schiller's wife, was the star of the 1925 version of Stella Dallas, a tale which ends in a similar fashion. The Way of All Flesh was based on a story by Perley Poore Sheehan. Janiss Garza, allmovie.com, https://www.allmovie.com/movie/v116083

The world of bank cashier August Schiller centers chiefly on his patient wife and six children, and he prides himself on being an ideal father, a faithful worker, and a loyal husband. For the first time since his honeymoon, August leaves Milwaukee to deliver some bonds in Chicago, and on the train he innocently becomes involved with Mayme, an adventuress. She seduces him and during a drunken revel steals his bonds; her lover, The Tough, and his gang beat him and attempt to take his watch, but August in his fury grapples with The Tough, who is killed by a passing train. August changes clothing with The Tough and is reported as having died a hero's death defending his employer's trust. Years later, a broken derelict, he learns that his oldest son has become a famous violinist, and he hoards to buy a gallery seat at a concert. He follows the boy home on Christmas Day, catching furtive glimpses of his happy family, who fail to recognize him. American Film Institute Catalog of Feature Films

Family man Emil Jannings is ruined by his own lust in Victor Fleming’s domestic drama, The Way of All Flesh (1927). Assigned to carry bearer bonds from his Milwaukee bank to Chicago by train, Jannings, while on board, is seduced by Phyllis Haver. In a hotel room, she relieves him of the valuable bonds; her lover, The Tough, and his gang beat him and attempt to take his watch, but August in his fury grapples with The Tough, who is killed by a passing train. August changes clothing with The Tough and is reported as having died a hero’s death defending his employer's trust. Years later, a broken derelict, he learns that his oldest son has become a famous violinist, and he hoards to buy a gallery seat at a concert. He follows the boy home on Christmas Day, catching furtive glimpses of his happy family, who fail to recognize him. American Film Institute Catalog of Feature Films
a distance. He finally fades into the distance up the street during a blizzard. This was Jannings’ first Hollywood film. Larry Langman, *American Film Cycles: The Silent Era*, p. 354.

<table>
<thead>
<tr>
<th>WAY OF ALL FLESH</th>
<th>VARIETY</th>
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The last time Emil Jannings was at this house “Variety” was his picture. It remained quite a while, much longer than this current picture will linger, but it’s not true comparison to parallel the two pictures. “The Way of All Flesh” has neither the fire nor composition of “Variety” yet, as a sample of what Jannings is going to do on this side, it suffices to the extent that it will probably draw them back to see his next film. Fair enough.

No specific punch to this initial made-in- the.-U.-S.-A. Jannings release. It really amounts to a study by the star of a middle-class character who succumbs, just once, to the feminine and must forever after live in hiding while his family believes him dead and enjoys prosperity through one of the sons’ violin concerts. Starting in 1910, the story weaves its way up to the present year, giving opportunity to display three characterizations in as many makeups.

First as the bewhiskered gruff and trusted cashier of a Milwaukee bank, second as under the influence of a demi-mondaine, thereby shorn of his facial growth, and finally as a broken example of indiscretion cleaning up park playgrounds and peddling chestnuts.

This all takes an hour and a half to tell which, incidentally, is more than necessary and above what house managers are going to allow when it is in the regular program houses. There is much that will and can come out. However, it’s only just to say that an unwinding at the Rialto the leaning toward tediousness is not serious enough to handicap the interest Jannings enjoys and sustains.

Fleming has followed the German method as the average American screen audience has come to recognize it. Possibly because he believes it the best for the results in a story of this type or, perhaps, due to Jannings’ choice in the matter. Milner, the photographer, cooperated nicely for double exposures, dissolves, etc., while Fleming has suggested things here and there by bits that demonstrate thought on the subject, albeit there is nothing revolutionary to be seen.

A well made picture lacking brilliancy will sum it up technically.

In substance the story revolves around the incident of Schilling (Mr. Jannings) being entrusted with valuable bonds to be sold in Chicago. On the train he meets Mayme (Phyllis Haver), obviously attired for the character, who ultimately leads him to a drunken sleep in a hotel where she riles him of his consignment. Awakening and realization take Schilling back to the cafe of the previous night, where a fuss with Mayme leads to her lover, recipient of the bonds, crashing a chair over the frantic cashier’s head.

Schilling is dragged to the railroad tracks, where he retains consciousness as the chair wielder is relieving him of his valuables. The struggle ends as Schilling accidentally pushes his assailant in front of an on-rushing train. As the latter has taken all identification marks on Schilling, the finding of the disfigured body is presumed to be Schilling with newspaper accounts crediting him with a valiant battle against bandits.

The finish is Schilling, as a beggar, outside his own home on Christmas eve peering through the windows and finally disappearing up the street in a blizzard. A stock situation held up by Jannings.

Picture is not without comedy, although this is concentrated in the early footage and making its appearance in directorial attempts for naturalness. After Schilling designated...
WAY OF ALL FLESH

(Continued from page 19)

owever he has been robbed it's all drama, heavy-footed and actually heavily lensed on Jannings' feet, very much as in "The Last Laugh."

Belle Bennett, in another mother role, is dormant through frugal opportunities. She hasn't had so little to do before a camera in some time. Miss Haver does well as the seductress, while Donald Keith makes the violin playing son a sincere contribution.

Most of the production is studio made, although there are theatre and amusement park sequences, the last named inviting various camera angles, one or two of which stand out.

As regards Jannings, he does here what anyone will expect of him if familiar with his work. His characterization is a fine piece of acting and holds a wealth of detail. This first domestic made picture, is assuredly creditable. Not great, but program material that will appease those who scoff at pictures for their impossible situations and sugary sweetness. For the rank and file it's a little more serious than the average diet and figures to keep them looking no matter how lightly they dismiss it after it's over.

Variety, June 29, 1927, pp. 19, 22
THE SCREEN

By MORDAUNT HALL.

Emil Jannings Triumphs.

THE WAY OF ALL FLESH, with Emil Jannings, Belle Bennett, Phyllis Haver, and Fred Kohler, based on a novel by Robert Edson, produced by Victor Fleming, "Frederick Church," and starring the "Maye" screen heroines, with the Paramount Trio and ensemble at the Rialto Theatre.

Emil Jannings's first American picture, "The Way of All Flesh," is in many ways a great artistic triumph, a photoplay that rivals both "The Last Laugh" and "Variety." It is a marvel of simplicity, a poignant character study that brings to life a human being occupied by a natural comedy brings a smile, and even a laugh, when tragedy is stalking in the dark. All these boys and girls have their strains and their sordid lives supplied instead of by tears from the audiences in the latter episodes this remarkable film never fails to move the delineation of the character August Schiller. At the time the story consumes over a quarter of the film, Mr. Schiller is seen as the cashier of a Milwaukee bank who is the happy father of six children. This thickly bearded man lives a wholesome existence. He arises at 7 and on even occasions when work begins, after a hard day he is careful not to drink more than his habitual couple of glasses of beer. He is an excellent example of a typical American man, his wife and baby, who has obviously tried to undo all nature in making herself attractive.

The nature of this bank cashier is positively lovable. He is a homely father, more kindly than his wife in the treatment of the children. He is in love with his wife, and in love with his two little girls. Once he has aroused them, they go through their daily dozen, and nothing could be more delightful than the sight of these youngsters, hardy awake, doing their best to imitate their father in the exercises.

Then follow scenes of reckless gayety which culminate in a visit to a saloon run by a crook. The next morning the reputable August Schiller is struck blind and thrown into a railroad truck. The crook then decides to strip Schiller of everything that might lead to his identification, but while doing so Schiller recovers consciousness and in the course of a struggle the crook is thrown in front of an oncoming train. Hence because the body is badly mangled it is believed that Schiller has been robbed and killed, and Schiller, after deciding to end his life, discovers through a newspaper that he is supposed to be dead.

So Schiller has been destined for his march through life, later,например, as a man who picks up paper in a park. He is wrinkled and aged, his hair is shorn and matted and his steps are halting.

Toward the close there is an ironical situation, where Schiller's wife and children, his two small children and his adoring maids, behind his back, take the train and are taken to the hospital.

Whether it is fear of what might happen to him, the disgrace attached to his wild night or the desire to be remembered as he was, need not be explained. Following other scenes of Christmas snowstorm, the bent and bowed Schiller walks off from a glimpse of his own home, knowing that his maids, who have assisted in teaching the violin, had scored a success with that musical instrument. And in Schiller's pocket is a dollar given to him by that son, whom he has not seen since he was a child, and who is more than likely to be the supposed tramp the figure of his once vigorous father.

And then Mrs. Schiller gives a capital portrayal. Phyllis Haver figures as Maye, whom she makes to move from an old lady to a woman of the underworld. This picture was directed by Victor Fleming, who, with Percy Steele...
The Way of All Flesh
Jannings Proves Master of Characterization
(Reviewed by Harold Flavin)

The tragic, realistic, to the nth degree, not unmixed with
bunches of symbolism—a character portrayal that shows a
depth of human understanding possessed by few artists—a
performance that runs the gamut of human emotions—all on view
in Emil Jannings’ first American-made production. Unlike “The
Last Laugh,” this picture will intrigue the interest of the masses
because its story depicts the actions and reactions of a type of
man with which they are more familiar; it is not the abstract
character study that was Jannings’ hotel-doorman; it will satisfy
the devotees of intellectual entertainment and appeal to the
emotional senses of those who must have sentimentality in their
screen fare; so is the tale constructed.

“The EYES have IT”—though Jannings’ make-up ability is a
thing to be admired, the lack of it would not prove serious as his
every thought is projected through his eyes. The production as a
whole is best in the first half with the kind of Jannings evident
in the directorial handling of the action; but, though the star con-
tinues a flawless performance in the latter portion of the footage,
there is a noticeable let-down in both script work and the megaphone
wielding; a mon-ky “Stella Dallas” finish doesn’t fit in at all
and should be re-vamped. The photography is perfect; the camera-
man probably was aided by the director who knows his angles as a
result of early training.

“The Way of All Flesh” is one of the best pictures of the year.
The Cast: Emil Jannings, Belle Bennett, Phyllis Haver,
Donald Keith, Fred Kohler, Philippe de Lacy, Story by Perley
Pine Sheehan, Directed by Victor Fleming.

THEME: Melodrama. Family
man, bank cashier in small town,
vamped and robbed by Chicago
blonde. To save honor of his
family, he buries his identity.

PRODUCTION HIG-
LIGHTS: Jannings’ work, photo-
graphs and Phyllis Haver’s
performance.

EXPOSITION ANGLES:
Jannings’ first American pro-
duction. Simplicity of story.

DRAWING POWER: Good
for any house, any theatre, any
locality.

Produced and distributed by Paramount;
Length, 4,320 feet. Released, June 18, 1927.

These stills from Paramount’s “The Way of All Flesh” reflect the con-
flicting human emotions portrayed in this drama.
Emil Jannings in
“The Way of All Flesh”
Paramount Length: 8486 ft.
EXCEPTIONALLY WORTH-WHILE. JANNINGS IN AN-
OTHER MASTERFUL PER-
FORMANCE AND VICTOR
FLEMING STEPS WELL TO
THE FORE.
Cast.... Emil Jannings lends still
further conviction to the declaration
that he is the greatest of all character
portrayers. Remarkably true to life
in a most unusual role. Phyllis
Haver can be set down again as a
real trouper. Belle Bennett very
good as the wife.
Story and Production.... Tragedy.
It requires far more complimentary
phrases and adjectives, to fittingly
sum up “The Way of All Flesh,” than
will go in this small space. More of
these “better pictures” and the public
would find itself gradually educated
to expect, and look for, just this kind
of entertainment. They should be
made to appreciate such fine things
as Emil Jannings and Victor Flem-
ing offer them here. There is life,
reality, with the joys and sorrows fa-
miliar to all, entirely realistic in their
presentation and undeniably convinc-
ing in their development and denou-
ment. The picture is gripping from
beginning to end and Jannings a
marvel of pantomime at every stage.
Direction ....... Victor Fleming;
sincere and extremely effective.
Author .... Perley Poore Sheehan
Adaptation ........ Lajos Biro
Scenario ........ Jules Furthman
Photography ...... Victor Milner;
very good.

The Film Daily, July 3, 1927, p. 8
Moving Picture World, July 2, 1927, p. 26
Status: Print is lost except for five minutes of footage from the end of the film in the UCLA Film and Television Archive film archive
Unavailable for Viewing – fragments seen on YouTube

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: Unidentified News Staff, Neutral

Will Rogers’ Travelogues (1927)
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

Appendix 19 – 1927

Exhibitors Herald, February 12, 1927, p. 58ff
C. S. Clancy presents

WILL ROGERS

Our Unofficial Ambassador Abroad

Pathépicture

Seven One Reel Pictures to Come During 1927-28

America's greatest humorist and premier box office attraction has made a hit in this unique series.

He's in the papers every day. What he says is news. When his name goes up in front of your theatre your business is assured.

The biggest theatres are proving the box office value of this series. They bill each picture like a feature for each draw like a big feature.

Exhibitors Herald, July 23, 1927, Coverff
WILL ROGERS SHORTS:
Will Rogers not only enjoyed a rarified status as America's greatest humorist and commentator during the 1920s and early 1930s; he was also that generation's King of All Media. A stage performer who hit the heights of the Ziegfeld Follies, Rogers also found great success as a newspaper columnist, radio commentator and star, traveling lecturer, and - in spite of the importance of his charming, folksy delivery - silent pictures. Thanks to his obsession with aviation, Rogers also traveled the world and inevitably came to be called "America's Unofficial Ambassador."

In 1927 producer/director Carl Stearns Clancy sent cameraman John La Mond along with Rogers on a whirlwind tour of Europe. The resulting footage was edited into a dozen one-reel travelogue films and released theatrically by Pathe. Each one-reeler had a running time of between ten and one-half to eleven and one-half minutes. Rogers personally wrote the title cards featuring his narration, which are filled with his homespun quips and friendly (but sometimes pointed) commentary. Each short opens with Rogers emerging from behind a curtain, wearing a civilian suit and bow tie. He removes his hat, and scratches his head in a by-then trademark Rogers manner. TCM Film Article [http://www.tcm.com/this-month/article/432585%7C0/Will-Rogers-Shorts.html](http://www.tcm.com/this-month/article/432585%7C0/Will-Rogers-Shorts.html)

During 1926, Rogers traveled the world on behalf of The Saturday Evening Post, as WILL ROGERS: “Unofficial Ambassador of the United States to Europe.” He filed dispatches for the print media and also filmed a series of travelogues. The Tulsa Daily World wrote: “Although Rogers has had years of experience as an actor in motion pictures, he has broken away from all film traditions in photographing his own tour, and has produced 12 reels of highly original and personally planned pictures doing, for once, all his own directing, acting, and writing of subtitles.” The series of 12 travelogues were released during 1927-28 with titles like “Winging Around Europe with Will Rogers” and “Through Switzerland and Bavaria with Will Rogers.” Tragically, this entire series has long been presumed lost. Bijou Blog, [http://matineeatthebijou.blogspot.com/2009/02/will-rogers-movie-star-statesman.html](http://matineeatthebijou.blogspot.com/2009/02/will-rogers-movie-star-statesman.html)

Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

In *Exploring England with Will Rogers*, Rogers takes a swing through the island nation, showing off Windsor Castle, Eton College and surrounding countryside ("Shingles are scarce over here - they build their houses under hay-stacks"), the King’s race track at Ascot, and Hampton Court Palace. At the grounds of the latter, Rogers spies some sculpted gargoyles and remarks, "get these grotesque statues - Lon Chaney's of other days." Capping off some remarkable footage of cottages and house boats along the Thames, Rogers sends his viewers away with a thought that encapsulates the entire series of travelogue shorts: "You have seen more now than you'll ever remember." *TCM Film Article* http://www.tcm.com/this-month/article/432585%7C0/Will-Rogers-Shorts.html

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Will Rogers’ Travelogue: Hiking Through Holland (aka Hiking Through Holland With Will Rogers (1927))
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

Motion Picture News, April 4, 1927, p. 1184

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Will Rogers’ Travelogue: Hunting for Germans in Berlin (aka Hunting For Germans in Berlin With Will Rogers (1927))
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None

Will Rogers’ Travelogue: In Dublin (aka With Will Rogers in Dublin) (1927)
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

In the first short, With Will Rogers in Dublin (subtitled "Jaunt No. 1"), he also introduces the series, saying, "Howdy folks, I've got a new job now - I'm a Guide to Europe - all I need is somebody to guide. You might as well be my tourist party and go along with me. You'll never see anything sittin' here." In Dublin, Rogers is first seen shaking hands with Irish President William T. Cosgrave and Vice-President O'Higgins. The titles reveal both that Rogers wrote his commentary in post-production and that he has no problem poking fun at world leaders; as a close-up shows O'Higgins nervously shifting his weight and taking a long drag from a cigarette, the title card has Rogers saying, "What a cool bird, this O'Higgins!" Rogers continues on, talking to the local populace, joking with drivers of "jaunting cars," and taking a tour of the Guinness beer factory. Showing his viewers at home vast stacks of beer barrels during Prohibition, Rogers says, "Boy, what a still this would be for a raid! Suppose a revenue officer had to pour all this out!" TCM Film Article http://www.tcm.com/this-month/article/432585%7C0/Will-Rogers-Shorts.html
First of the Will Rogers Travelogues
(Pathe-Dublin is the start—One Reel)

And now Will Rogers makes his re-entry on the moving picture screen. It seems that all the time he was abroad last year he had a cameraman with him to shoot interesting people and buildings. Now they are being released with typical Rogers comments. The first stop is in Dublin, where the comedian and lecturer, tobacco endorser (even though he does not smoke), lasso and bull thrower, etc., introduces his movie audience to the President of the Irish Republic. Then he goes rambling around the city and to a view of the small army. Incidentally he points out the fact that despite the youth (as a separate nation) and smallness of Ireland she has more army planes today than the United States has. Further editorial material for Arthur Brisbane.

Judging by the first reel the Rogers ramblings will be quite amusing largely because of his method of presentation and his quips.—PAUL THOMPSON.

Motion Picture News, March 4, 1927, p. 804

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Will Rogers’ Travelogue: In London (aka With Will Rogers in London) (1927)
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

The Film Daily, July 17, 1927, p. 9

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Will Rogers’ Travelogue: In Paris (With Will Rogers in Paris) (1927)
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None

Will Rogers’ Travelogue: Prowling Around France (Whirling Around France With Will Rogers) (1927)
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None

Will Rogers’ Travelogue: Reeling Down the Rhine (ala Reeling Down the Rhine With Will Rogers) (1927)
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Will Rogers’ Travelogue: Roaming the Emerald Isle (aka Roaming the Emerald Isle With Will Rogers) (1927)
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

In "Jaunt No. 2," titled Roaming the Emerald Isle with Will Rogers, the humorist tours the interior of Ireland, presenting picturesque shots of villages dotted with thatched cottages and impressive views of the lakes of Killarney and Ross Castle. There is no shortage of ethnic humor in the commentary, a standby for all stage comedians of the era. Speaking with an elderly Irish woman Rogers finds room for topical comedy: "You have a nephew in New York? I'll put his name down in my book. S-M-I-T-H, first name A-L. He's a Sheriff or a Governor or a Policeman or something." The short ends with a lingering shot of a large group of children, looking quite dirtied and ragged, about whom Rogers quips, "Here's an Irish crop that never fails. It keeps a small nation pretty busy raising the police force of the world." TCM Film Article http://www.tcm.com/this-month/article/432585%7C0/Will-Rogers-Shorts.html

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Will Rogers’ Travelogue: Through Switzerland and Bavaria (aka Through Switzerland and Bavaria With Will Rogers (1927))
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
Will Rogers’ Travelogue: Winging Round Europe (1927)
Commentator Will Rogers takes his fans around the world in silent film in this series of travelogues.

One of the most captivating shorts of the group is Winging 'Round Europe with Will Rogers, because it deals mostly with aviation and is peppered with some wonderful aerial footage shot by La Mond. Rogers also unabashedly uses the opportunity to make his pitch on the need for America to catch up to Europe in its development of commercial aviation. As he states, "It will be a trip that wouldn't be possible here at home. America is still using its air for speaking purposes only." Rogers also touts the need for a strong military presence in the air: "Congress is going to wait two more wars to see if aviation is practical - and we are building three golf-courses to every 'plane." The footage includes a take-off from London's Croydon Field, a fly-over of Belgium, a landing in Amsterdam, and some remarkable shots over lakes in the Alps after changing to a "hydro-plane" in Berlin. Rogers saves his strongest pitch for last, saying "I want all you influential folks to boost for travel by air - for Commercial Aviation. We ought to have more airplanes than any country - we got more air!" TCM Film Article http://www.tcm.com/this-month/article/432585%7C0/Will-Rogers-Shorts.html

Humorist Will Rogers (1879-1935) pitches commercial aviation during a three-day tour of Europe: from Croydon to Amsterdam, then to Berlin, and on to Paris via Switzerland. Rogers talks while the planes are in flight, there's aerial photography, and we see airports and the cities themselves. Rogers pokes at the U.S. Congress for delaying air travel, and he reassures us that air travel is safe, convenient, and fast. Rogers praises Henry Ford's interest in aviation as well as Swiss crop rotation policies, and he celebrates Berlin's busy "air house" - home to 38 scheduled air routes. After a hydroplane tour of the Alps, it's on to beautiful Paris. America needs commercial air travel, says Will. IMDb, jhailey@hotmail.com

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Will Rogers)
Ethnicity: White (Will Rogers)
Media Category: Newspaper
Job Title: Commentator (Will Rogers)
Description: Major: Will Rogers, Positive
Description: Minor: None
The Wizard (1927)
Reporter Stanley Gordon (Edmund Lowe). Editor.

Newspaper reporter Stanley Gordon (Edmund Lowe) is told he has to get a story or lose his job. He gets wind of a murder by answering the police chief’s phone after the chief has handcuffed himself to a chair while demonstrating to Gordon how quickly the cuffs can be used. Gordon discovers that Dr. Paul Coriolos (Gustav von Seyffertitz), whose son was executed for murder, has trained an ape to attack his enemies. Gordon is in love with a judge’s daughter and saves her father from being a victim of the doctor’s scheme.

This adaptation of a novel by Gaton Leroux, best known for The Phantom of the Opera, anticipates a cycle of later films in which journalists would be incorporated to lend comic relief and/or credibility to fantastic events. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 60
The master villain (Dr. Paul Coriolos) in this instance is a criminologist who, having grafted the face of a friend of his on the face of an ape, makes the ape appear like a human being. He teaches him to recognize the smell of cigars, the scent of perfume, and so on; by either giving him victims cigars to smoke or spraying perfume on them, he makes them recognizable to the man-ape, who pulls his victims to the demented man’s haunt, there to be tortured and then killed. The hero (Stanley Gordon), a reporter, is told that unless he gets a story about the mysterious murders he is going to lose his job, and sets about to get a story. He tricks a stupid detective (Detective Murphy) into handcuffing himself. The hero then answers the phone calls and learns from the heroine’s (Anne Webster’s) father (Judged Webster), who had called up, that a friend of his had disappeared from his house while at dinner with other guests, asking that the matter be investigated.

Thus the hero rushes to the heroine’s father’s house. There he is told that the heroine and her father had gone to spend the night at a certain criminologist’s. The hero calls on them. Soon he suspects the criminologist and eventually brings to light the fact that he was the murderer. He also saves the heroine and her father from a horrible death. The demented man, having enraged the man-ape, is torn to pieces by him. The heroine shoots and kills the ape just as he was to tear the hero to pieces. *Harrison’s Reports*, December 3, 1927 as quoted in *American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929*, p. 665.

*Photoplay Magazine*, May, 1928, p. 117
The Accessory Before the Fact.

A

OTHER gorilla was seen last
week in “The Wizard,” a pic-
ture based on “Balaoo,” a play
by Gaston Leroux. This subject pos-
sesses some good ideas, but the com-
edy is a bit too low to suit the story,
which is concerned with a mad sur-
geon’s revenge on all those who
were responsible for sending his son
to the electric chair. He sees to it
that the life of the principal witness
for the prosecution is snuffed out,
and, as the story progresses, he is to
deal with the District Attorney and
the Judge and, for all one knows,
he might have gone on to the twelve
jurors. His manner of killing his
victims is to teach a gorilla to do it.

The hero of this yarn is the over-
smiling Edmund Lowe. He plays the
part of a rather stupid and utterly
impossible reporter, who takes full
advantage of the awkward predica-
ment of an equally stupid detective
sergeant. This film sleuth wanted
to show this screen newspaper man
how quickly he could use handcuffs,
and after having demonstrated with
one he takes the other and is finally
handcuffed to his own office chair.
This gives the comic fraternity the
chance to show the detective, hand-
cuffed to his chair, hopping to the
scene of a new murder.

New York Times, December 4, 1927, p. 212

“The Wizard”

Fox

THIS IS A SPINE-CHILLER
THAT WILL GO GREAT WITH
THE THRILL FANS, BUT
MIGHT SHOCK SOME SENSITIVE
WOMEN, HAS PUNCH.

Cast...Edmund Lowe a snappy
reporter who solves the mystery.
Gustav Von Seyffertitz a menacing
and sinister criminal. Leila Hyams
adds the beauty to the horrors.
George Kotsorac, the ape-man, fur-
nishes the gasps. Others E. H. Gal-
vert. Norman Trevor, Barry Norton,
Oscar Smith, Perle Marshall, Rich-
ard Frazier, Maude T. Gordon.

Story and Production....Mystery
melodrama. Adapted from the story
“Balaoo” by Gaston Leroux. This
French mystery criminal classic
makes great film material. The weird
atmosphere is built up strong, and is
gripping throughout. Its chief ap-
peal is in the mystery element that is
developed to a fine pitch of tenseness.
The ape-man is used by an insane
climatrix for revenge. It car-
ries a lot of the gruesomeness that
characterizes Poe’s “Murders in the
Rue Morgue,” and it is up to the
exhibitor to figure this reaction on
sensitive women. But for the thrill-
lowers, they will vote it one grand
evening’s entertainment.

Direction.........Richard Rosson;
real craftsmanship.

Author.............Gaston Leroux
Scenario...........Harry O. Hoyt
Photography........Frank Good;
satisfactory

The Film Daily, December 11, 1927, p. 6
Variety, November 30, 1927, p.19
“The Wizard”

Edmund Lowe, Leila Hyams and Gustav Von Seyffertitz carry Fox Mystery Picture in Finest Box-Office Style

Edmund Lowe has a role that was cut to his measure; and, if anything, he is just a wee bit more melodramatic as “the heavy” in “The Wizard” than we have noted in some time. The reviewer conjured up nothing half so paltry worth as the exceptionally splendid acting of Mr. Von Seyffertitz in the role of the grieved, morbidly inclined scientist. Mr. Trevor is always a commanding figure, gracing every character he portrays with the Trevorian touch. Very fine!

George Kotsosantis has the role of the ape, and does everything well. The balance of the cast, including the two negro comedians, is of the best order. Mr. Rossen’s direction requires no further comment. He has made a creditable picture, from first to last.

There is Box-Office Magic in “The Wizard.”

William Fox presents

“The Wizard”

With Edmund Lowe

From Gaston Leroux’s scope play, “Bellevue.” Directed by Richard Rosson

THE CAST:

Stanley Gordon

Edmund Lowe

Anne Webster

Leila Hyams

Dr. Paul Cariolos

Gustav Von Seyffertitz

E. B. Calvert

John Gilmore

Kenyon Waters

Bill Murphy

Harry Nutt

Perle Marshall

Judge Webster

Nelson Truex

The Ape

George Kotsosantis

Mrs. Von Lorel

Leila Hyams

M. Turner Gordon

The set is the work of Stanley Gordon, newspaper reporter, and shows a new angle on the murder of Palmers, given to the camera by Mr. Cariolos, and proves to the audience that it was Mr. Cariolos, and was not the supposed victim, Judge Webster, because the latter’s daughter, with whom he sends is her love.

A Murderous Chimpanzee.

“The Wizard” is another mystery picture with a chimpanzee trained by its owner to commit murder by request. There have been several of this kind lately, which may mean there is to be an epidemic of Simian impersonators. Fervently I hope not. At any rate “The Wizard” is not a skillful picture. It is more outlandish than mysterious, and the effort to inject rollicking comedy, by means of a wise-cracking reporter, is out of keeping with the attempt to tell a blood-curdling story the rest of the time. The wizard is one Paul Cariolos, a “professor” who grafts the face or head of a man on the body of a chimpanzee and trains him to kill. Judge Webster, who sentenced Cariolos’ son, is the object of the villain’s special hatred, nor is Webster’s débutante daughter overlooked. Mysterious notes warn the victims that they’re next on the list. But the reporter, in the person of Edmund Lowe, puts a stop to the whole thing by ferreting out the mystery, and in the mêlée Anne, the daughter, shoots the beast. Leila Hyams, as Anne, is charming to look upon.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male: (Stanley Gordon). Group.
Ethnicity: White (Stanley Gordon). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Stanley Gordon). Miscellaneous
Description: Major: Stanley Gordon. Positive
Description: Minor: Miscellaneous, Neutral
Supplementary Material

Newsreels: General
Popularity and Importance of Newsreels

Motion Picture News, September 9, 1927, p. 763 -

Exhibitors Herald, May 28, 1927, p. 20

Exhibitors Herald, September 3, 1927, p. 32
Exploit the Newsreel

Box office value of the newsreel has been demonstrated thoroughly by the pictorial accounts of the Lindbergh New York to Paris nonstop flight. Never before, has the newsreel’s popularity been so impressively emphasized.

Newsreels did great work in the manner in which they handled the biggest news story of the decade. The lengths to which they went to get their pictures, and the despatch with which they “got them on the screen,” has demonstrated the fine service available to exhibitors.

Next year, with increased competition, exhibitors will be given even better service, with the newsreel certain to increase in popularity as a result. Wise showmen today are selling the newsreel to their patrons realizing its box office value, which steadily is mounting. If you’re not giving the newsreel a fair break you’re passing up a real bet.

Newsreel Appeal

MR. ASHTON STEVENS, able dramatic critic of The Chicago Herald- Examiner, offers the suggestion and recommendation that newsreels be shown in the dramatic theatres between acts of the plays. This looks to us like a decidedly good idea; one of interest to the industry and likewise something that the public certainly would welcome.

Mr. Stevens is by no means a motion picture fanatic and his suggestion may only be interpreted as one conceived primarily for the public’s benefit without any particular thought to the industry’s interest. Now that the idea has been auspiciously—and expertly—proposed the industry should follow it up and seek to contrive its execution.

The newsreel is a subject of unquestionable interest to the type of persons who patronize the stage theatres. Thousands of these hold it to be their favorite motion picture subject. Exhibiting the newsreel between acts of the plays would carry patrons swiftly through the present boredom of intermissions; and in many cases would serve to convince audiences that they have not altogether spent the evening in vain.

Mr. Stevens’ suggestion doubtlessly was made in simple good faith, but it is likely that there is also a bit of appeal for self-protection in it.

The Film Daily, June 19, 1927, p. 11

Exhibitors Herald, September 3, 1927, p. 14
FIVE PRINCIPLES FOR SELLING THE NEWSREEL

Fox News Director Gives Pointers on Selling Newsreel

Truman Talley, director-in-chief of Fox News, has compiled a compendium of showmanship rules in getting the most out of a newsreel for the box-office, which it would pay every exhibitor to observe. These injunctions follow:

(1) “Screen your newsreel the moment the print reaches your theater, which enables you to form your own opinion of the value of that particular issue and enables you to ascertain what subject or subjects may be worthy of newspaper advertising or special lobby or box office display.

(2) “A profitable policy is to utilize onesheets issued by all newsreels. There is not a one-sheet issued by any newsreel that is not an attractive, worth-while adornment to any lobby. These one-sheets, containing anywhere up to a half a dozen summarized news headlines, can not help but attract additional patronage, because these one-sheets are carefully and even artfully prepared to draw the greatest range of people, featuring subjects of appeal to children, young men and women, and to all classes of adults.

(3) “Many exhibitors throughout the country systematically advertise in the newspapers either the trade mark or special subjects of whatever newsreel they are running. They would not expend this additional money for advertising, week in and week out, unless they got results. Many millions of motion picture theater-going people have their favorite among newsreels.

(4) “In addition to advertising in the newspapers, the alert exhibitor who maintains any sort of a contact with newspapers in the city can get at least a story a week in the local press on topics being presented in the current newsreel. Especially if the exhibitor advertises his newsreel, the additional publicity of press stories is an easy matter to obtain.

(5) “All sorts of novelty stunts can be devised to arouse still greater interest in the newsreel. One of the greatest stunts ever devised by an exhibitor, who cooperated with the educational leaders of his city, was an essay contest among school children on the outstanding topics of the day. Not only did this represent a constructive educational step, but it made friends for the theater among the intellectual and intelligent people of the community, and it was but one step further to induce one of the local newspapers to print the winning essays. This idea, or variations of this idea, can be put into effect everywhere in the world.”
If the newsreels keep on getting better some bright showman will go to advertising them (adding to his copy “Also a Feature Picture”) and run his competitors out of business.

Using the News Reel

We are perfectly willing to subscribe to the theory that the exhibitor knows best how to make up his program and knows best what items he can afford to run and what items will give his patronage the best satisfaction. Every competent theatreman, from observation and experience, should be able to tell quite accurately what the make-up of his programs should be. At the same time an outside observer may be impressed with mistakes that are being made which escape the attention of the theatre executive concerned.

In this connection we believe many theatres are making a serious mistake on the matter of news reels.

If there is anything in motion picture entertainment that has an universal appeal that interests everyone, that all types and kinds of patrons want—it is the news reel. Screen time cannot be better invested or more safely invested, from the standpoint of audience satisfaction, than by the use of a news reel. And in many cases a single news reel is not sufficient.

It is our belief that no sounder exhibition policy could be adopted for every theatre in the country than one calling for a news reel with every show. Every test of audience preference that ever has been made has placed the news reels very near the top. Despite this there has long been an unexplainable notion apparent in the exhibition branch of the business that the news reel may safely be dispensed with.

This is a mistake; the only sound policy is—a news reel with every show.

Six Rules to Help Put Over News Reel Offered by Talley

Six cardinal rules for exploiting news reels to the best advantage at the box office are given by Truman H. Talley, director-in-chief of Fox News, in explaining why “the greatest theatre managers regard the treatment of their news reel presentation as of almost equal importance to the presentation of their feature picture.” Talley’s suggestions are:

1. Screen your news reel the moment the print reaches your theatre so you can determine which shots are best for your newspaper advertising and your displays.
2. Use the camera’s issued by all news reels. These contain up to half a dozen sensational news headlines to appeal to all classes of people.
3. Systematically advertise the trade marks or special subjects of whatever news reel is being run. Many persons have their favorites among news reels.
4. Establish contacts with newspapers so as to get at least one story a week into the news columns on topics being presented.
5. Work out some of the many novelty items devised. An exhibitor put over one of the best ideas when he obtained cooperation of school officials in an essay contest on outstanding topics.
6. Present the news reel as carefully as the long feature. Use the right kind of music and see that it is properly used.
Some Observations on Playing News Weeklies

By Harold J. Lyon

Supervisor of Music, Strand Amusement Co., Ottumwa, Ia.

As you may doubt know, news weeklies show the current events of the day and happenings of interest throughout the world. The Associated Press depicted on the screen. The episodes cover incidents varying from diplomatic affairs to elephants learning to dance. Each subject must be treated with a different kind of music. One must show the spectacular and the humorous as well. It is well to keep the best shots for the close of the news. Many news reels are spoiled by having the best of the shots in the beginning or middle and the weaker shots towards the end. It is up to the man who edits for his theatre to make the necessary changes and finish every individual shot with a climax so that the news shall consist of a series of climaxes leading up to a big climax which will be the last shot.

Marches are the most abused compositions for news reel accompaniment. Whenever an organist or leader cannot decide just what to play the easiest way out is generally found by taking any old march and playing it through. Naturally, marches are adaptable for parades, political scenes, military and naval drills in training camps or abroad ships, or soldiers on March. In the latter case, they may be Italian, French, German or some other foreign air, as well as American, and in such case be careful to select marches for each particular country. A 6/8 march will prove itself most valuable for actual marching, or for cavalry. In scenes of military or political character, the lively 2/4 marches will be a better accompaniment.

A very essential point is the closing of a march. Not every subject will be of the desired length to allow one to play the number through, but by timing your subject properly, you can, by eliminating some repeats and if necessary making some cuts, come to the very end of the march, which is always a more satisfactory procedure than just to play one or two strains and then break off at random on the dominant or secondary chord. The breaking of the music on changes to new cues is just as important. When a new title appears it almost always means a definite change of locale and atmosphere which should be reflected by a sharp break in the music, not a transition. If you will learn to watch for the last bit of action that precedes the new subject, you will have a cue to bring your piece to a close, and not be forced to make your break in the middle of the phrase.

With the exception of marches, it seems, there is no type of music so essential to musical interpreters of the news weeklies as waltzes. There is, naturally, an instinctive temptation to play a waltz in such cases where neutral subjects of no particular character are shown. Why, then, wouldn't it be just as well if not more so, to try to use other sorts of music as much as possible. A wonderful variety may be found in the operas, suites, light anthologies from many overtures, symphonic works, and the more ambitious picture organist's equipment.

You will agree with me that a march or waltz would be very unsuitable on such

Better Theatres Section of June 11, 1927

Morrell Moore opened the Robert Morton organ in the new Rockhill theatre, which opened 1,500 seat neighborhood house in Kansas City, Mo. The Rockhill is operated by the Miller circuit. Moore is broadcasting his organ music over station WHB.

Exhibitors Herald, June 11, 1927, pp. 17-18
Appendix 19 – 1927

The Film Daily, September 4, 1927, p. 10

**Extra! American Discovers Theater for Newsreels**

**House Devoted Exclusively to Screen Journalism—Gives 12 Shows a Day**

By MICHAEL L. SIMMONS

This story opens up on the streets of Paris. Leading sketch from which swept a steady pea-soup drizzle were doing their worst to rob the cosmopolis of the world of its traditional glamour and color. Few people cared to leave the protective comfort of indoor shelter, hence the streets were almost devoid of pedestrians. At the extreme southern end of the Boulevard des Italiens, a lone American tourist lowered his head to the disconnecting elements and trod on. It was morning, and few public attractions of any sort had their doors open at this hour. Even the cafes, always a port in a storm, held out a negative invitation.

On trudged the lone tourist. A sharp gust of wind made him instinctively seek shelter behind his raised shoulders. As his eye turned to the right, the words, "Cinema Journal" met his gaze.

Applying the plan, the American made out the familiar costume of a box-office, in front of which a few stragglers bystanders were contemplating the purchase of tickets. From one of the signs, the American, even with his limited knowledge of French, was able to make out that the house is located in the district of the theatre (about four centimes) and that the program consisted entirely of newsreels.

Here the narrative ends, for what follows is chiefly of technical interest.

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The Film Daily, May 24, 1927, p. 1

**News**

In the conduct of a daily newspaper, it is news—accurately and completely presented—that counts. The paper that furnishes news first and as rapidly as human and mechanical ingenuity can turn it out is the one that lands on top of the heap.

Today all of the newsreels in the field operate like their older brothers, the newspapers. Assignments handed out by the desk are carried out by newsreel and newspaper reporter with the same precision.

{**Service**}

Just as the newspaper is the medium through which the world gets its news digest by the printed word, so the newsreel is the mirror of what the mind has read. By it millions everywhere are enabled to get a pictorial version of what so often fails to thrill in print.

The function of any news-gathering organization is service. The newspaper slogan of "Get it on the street first" has been changed to "Get it on the screen first." That's the way all newsreel organizations are geared today.

The service that supplies the exhibitor first is the newsreel outfit that will bring home the bacon. Here you have the reason why the four veteran newsreels and the two about to bow themselves in are turning their far-flung organizations into perfect machines as it is possible to do so.
Ten Million Feet of Negative Shot Annually by News Reels

There are now six news reels supplying current events to the country’s theatres. The half a dozen companies producing these reels will shoot during the next 12 months an estimated total of more than 10,000,000 feet of negative. Of this grand total only slightly more than a half a million feet will be shown in the theatres.

These figures are based on a report by Truman H. Tally, director in chief of Fox News, who has just completed an inventory of the 20,000,000 feet of news film stored in the vaults of his company.

To produce two reels every week of 900 feet each requires the shooting of between 25,000 and 40,000 feet of negative, according to Tally. Selected scenes are included in the semi-weekly reels, other negative is returned to correspondents while the remainder of the total footage is filed in vaults for future use.

These amazing figures give some conception of the enormous task which confronts the news reel companies, and of the great cost of supplying the theatres with timely topics.

The Fox vaults are a complete record of history for the last two decades. One of the oldest films shows Bismarck, the Iron Chancellor of Germany, who made the might of the pre-war fatherland possible. Another presents the funeral of President McKinley, while a third introduces the late Czar Nicholas, of Russia, with his family, in the royal palace at St. Petersburg before the revolution.

The inaugurations of presidents, the history of aviation beginning with the box-like planes of the Wright brothers, and war pictures shot at the front, are part of the enormous treasure in film which is stored in fireproof vaults under time locks at the Fox studios in New York.

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Waste Footage

There is in the vaults of the newsreel companies a vast collection of news films, which never have been shown on the screen, but which are maintained a record for posterity. Many undoubtedly, will find their way into the historical archives to be established at Washington, but a large part of them are dead loss so far as any monetary value is concerned.

Illustrating the tremendous overhead in newsreel maintenance is the fact that one newsreel last year photographed 2,076,722 feet of negative at a cost of $1,618,719. Of this total amount, only 78,000 feet actually found its way to the screen. Fox News receives from 25,000 to 40,000 feet of news pictures weekly, only 900 feet of which is sent out to exhibitors.
The Story Of The News Reel

Emanuel Cohen

There is no field of motion picture instruction offering greater returns than that of the newsreel. The birth of this industry may well be said to have marked the beginning of a new era in the history of motion pictures. The newsreel, like the news itself, is a dynamic force that reflects the pulse of society.

In the early days of the newsreel, the news was brought to the public through newspapers, wire services, and broadcast media. However, the advent of motion pictures provided a new medium for delivering news to a broader audience. The newsreel emerged as a way to capture and disseminate events as they happened, providing viewers with a sense of immediacy.

The most successful newsreels, such as those produced by Pathé News and Biograph, became household names. They covered a wide range of events, from local news to international stories, and were distributed through theaters and newsreel rental companies.

As technology advanced, newsreels evolved to include sound and color, and expanded their coverage to include more diverse and global events. The newsreel became a significant source of information and entertainment, and played a crucial role in shaping public opinion.

Today, newsreels continue to be an important part of the news landscape, with many news organizations and websites continuing to produce and distribute newsreels. The legacy of the newsreel lives on, serving as a reminder of the power of motion pictures to inform and inspire.

Moving Picture World, March 26, 1927, p. 322
Appendix 19 – 1927

Newsreels

Creators

“By These Signs
Shall Ye Know Them”

Bringing the World to Your Screens

Bunk!

Universal's COMPLETE Line-Up
Protests Your Brick and Mortar!
The Greatest Newsreel Race Is On!

With release of new newsreels in the field, everyone wants to take part in the greatest race of the year to lead the way in covering news events. To do this, newsreel companies have had to increase their speed of shooting, editing, and distribution, and to improve the quality of their product. Many new newsreel companies have entered the field, and the competition has intensified. The result is a higher quality of news coverage and more frequent releases in order to stay ahead in the growing industry.

The Newsreel's Struggle

The newsreel business is a struggle. It requires a lot of hard work and dedication. The newsreel companies need to constantly be on the lookout for new stories and events to cover. They need to have quick access to footage and to be able to edit it quickly. The newsreel companies also need to be able to distribute their footage quickly to theaters and other outlets. It is a challenging business, but it is also very rewarding. The newsreel companies are able to bring news events to the public in a timely manner. It is a great way to make a living and to bring news to the world.

Integrity

It is important for newsreel companies to maintain their integrity. They need to be honest and truthful in their reporting. They need to be fair and unbiased in their coverage. The newsreel companies need to have a strong sense of ethics and to be able to make tough decisions when it comes to reporting news events.

Pathe News Reorganizes in Preparation for New Year

M-G-M Makes Bow in Field with First Release Aug. 15

Kinograms Starting Tenth Year with Biggest Staff in History

“Talking Newseel” to be Used As Event Warrants, Talley Says

De Vry Movie Camera

Local Movies Fill Theatres

De Vry Corporation—Dept. 1—1011 Center St., Chicago
The Film Daily, August 7, 1927, pp. 7-12, 14-17

The Film Daily, January 2, 1927, p. 1
Company Will Produce Negro Films, Newsreels
(Special to the Herald)

NEW YORK, Sept. 27.—A new company, known as the Famous Artists Corporation of America, has been organized to produce all star negro pictures exclusively. Features, comedies and newsreels will be produced. The newsreels will cover events of negro interest all over the world. Exhibitors of negro pictures will be supplied annually with six features, 12 comedies and 26 newsreels, it is planned.

Exhibitors Herald, October 1, 1927, p. 21

FREE LANCE CAMERAMEN

Are Offered an

EXCEPTIONAL OPPORTUNITY
to represent new national newsreel devoted to activities of the Negro race

For Complete Details
Write or Wire

The FAMOUS ARTISTS CORP. of AMERICA
News Dept. 729 7th Ave.
THE news cameraman may be just as heroic and as picturesque as the Canadian Northwest Mounted Police, but you don’t see any feature stories with a cameraman as the hero. There’s a chance for more than one red-blooded story.

*Moving Picture World*, August 27, 1927, p. 592

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**Chinese Coolies Attack American Cameramen**

Follow-up reports state that the American cameramen “shooting” the uprising in China for the newsreels are having a tough time of it. G. T. Rucker, for Pathé, and James Seeback, Fox, had to be rescued by Cantonese soldiers when sat upon by a mob.

In this instance the Yankee lens mechanics were robbed, stoned and beaten with bamboo poles before the military got to them, Seeback losing his Bell & Howell camera in the melee and Rucker having the lens of his machine stolen.

The skirmish took place at Yu Yuen Road and the Shanghai-Hangchow Railway when an angry mob of Cantonese sympathizers started the rumpus as the newsmen were setting up their cameras.

(Continued on page 42)

*Variety*, April 20, 1927, pp. 1, 42

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A LATE issue of *The Red Cross Courier* contains a well-written appreciation of the work of the news cameramen in covering Mississippi flood conditions and carrying to the country a more graphic idea of the damage than could be given by newspaper stills.

*Moving Picture World*, August 27, 1927, p. 592
News Reels Play Flood Relief Role

News reels are playing a vital part in the gathering of funds for flood relief in the Mississippi Valley. Their importance is twofold to the Red Cross and to the sufferers of the devastated districts in eight states. In the first place, the news pictures on the screen tell as no type can tell the plight of the people and the havoc wrought by the disaster. In the second place, the Red Cross and administration appeal for donations is placed directly before the public in words.

To say that pictures are more graphic than cold type is to repeat a truism from the first day of the industry, though at the same time a fact as important today as ever. But to add that the news reel can be and is an compelling force in community welfare is stating the greatest achievement of news photography in times of national stress. Quoting on the screen President Coolidge's appeal for help for the flood-besieged Southerners, as is being done in theaters all over the country, places the call directly before the nation with more force than any newspaper article could command.

The news reel, therefore, invaluable to the theatre owner as a part of his program at all times, becomes doubly so in such a crisis, when he thus is able not only to give his public a firsthand picturization of the trail of ruin in the South but also to accomplish a goodwill tieup through the fund appeal that must have a far-reaching and wholesome effect at the box office in the future.

Prestige for the news reel itself also is materially advanced under such conditions. An example is the showing of International Newsreel's flood pictures before the President and members of his cabinet, as announced last week.

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Kill The Menace

The big news today is not the new book by James M. Cain, which has been serialized in the pulp magazines. It's the new film version, directed by Alfred Hitchcock, which opens today in New York. The story is based on the book by Cain, who also wrote the screenplay.

The film stars Robert Young as the detective who must solve the mystery of the menaces that are terrorizing the city. The cast also includes Faye Dunaway as Young's colleague, and Jack Palance as the villainous mastermind.

The film has received critical acclaim for its suspenseful plot and well-directed action sequences. It has been praised for its innovative use of music and sound effects to heighten the sense of foreboding.

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Exhibitors Herald, May 14, 1927, p. 35- The Film Daily, May 22, 1927, pp. 1, 4
Newsreels Race on Byrd Film

Another newsreel race was inaugurated Wednesday with all the companies represented on Broadway with clips of Commander Byrd's hop-off for Paris. Shots covering the take-off and preparations preceding it were recorded in specials sent out by Fox International, Pathé, and Kinograms. Fox made a movietone record of the take-off. Paramount also covered the event, although its first release date is July 31. Kinograms has arranged for pictures in flight to be taken by Lient. Noville from the Byrd plane. Fox's special included preliminary scenes of the last few weeks covering incidents leading up to the flight. The Capitol showed Phono film record of the flight's start. There was little chance for any newsreel scoring a beat over its rivals on this latest flight, and the result was a fairly even break for all concerned on the local screens. CAMERAMEN have been stationed at the field for several weeks to be on hand for start of the flight.

The Film Daily, July 1, 1927, p. 4

Newsreels in Scramble for Lindbergh "Beat"

By L. C. MOEN

WHEN the liner "Majestic" arrived in New York on Tuesday morning carrying the negative of Captain Charles Lindbergh in Paris, a mad race to be first on Broadway and elsewhere followed. The customs authorities refused to permit any of the film to be taken from the liner at quarantine by the newsreel firms, and the negative for Pathé, Fox, Kinograms and International was all delivered at the battery on a cutter. From here the race began.

An independent check-up by Motion Picture News at the Broadway houses showed that Pathé News was received first, with Kinograms, International and Fox News following in about that order, with some individual variation.

Fox News devoted its entire mid-week reel to Lindbergh; Pathé News used 700 feet; Kinograms about the same; while International put out its regular Wednesday reel and another reel of about 700 feet of Lindbergh in addition, turned-hed to regular subscribers and also available in non-subscribers as a special.

Pathe News' scoop in being first on (Continued on page 227)
Newsreels Scramble for Lindbergh "Beat"

(Continued from page 2271)

Broadway was largely due to unusually careful advance preparation. Detailed descriptions of all scenes were cabled to New York by the Paris correspondent, and the continuity of the reel was carefully planned, with titles in readiness, so that all that remained to be done after the film was received was to identify the scenes and insert them between titles.

The "Majestic" arrived Tuesday morning, at 10:00 the first print was delivered by the Pathé laboratories and was in a Broadway house before the ship docked. Three master negatives arrived from France, and prints were rushed to every account in the country. In addition to extensive use of the U.S. Air Mail service, special airplanes were dispatched to Boston, New Haven, Atlanta, Cleveland, Washington and Baltimore. All told, the mileage covered by planes in delivering a portion of the 500 Pathé News prints made was more than three times that recorded by Lindbergh on his non-stop Paris flight.

Kinoagrams, in addition to devoting three-fourths of its regular news release to Lindbergh in Paris, compiled a one reel Educational special, "The Race to Paris," including the Fonck-Sikorsky wreck, Byrd, Chamberlain, Davis and Wooster, the Bellanca endurance test, Lindbergh's plane under construction, the Byrd incident, the Bellanca mishap, the Davis-Wooster disaster, Sungozer and Coli, Lindbergh's trip across the continent, preparations for the flight, and the take-off for Paris. The arrival in Paris was to be added as soon as received.

International Newsread delivered its Lindbergh reel to Broadway houses at 1:15 minutes past noon on Tuesday, and had it on the screens in Chicago, Milwaukee, Washington, Baltimore, New Haven, Boston, Providence and other cities that evening. It was shown Wednesday night on the Pacific coast. Airplanes were used, both for delivery of prints to exchange centres and to make connections with air mail planes.

Fox News had four men covering Lindbergh's activities in Paris, and made equally elaborate efforts to obtain nationwide distribution as quickly as possible, with aircraft playing an important role.

After seeing all four newsreels, it is difficult to choose among them. There is little exclusive material, since the exchanges for the various newreel firms were working side by side during Lindbergh's stay in Paris. Personally, we liked the Fox News presentation, though the advisability of devoting an entire issue in any news event, with no variety, might be open to argument. The Pathé News reel made a favorable impression through its excellent titling and smooth continuity, while Kinoagrams and International also had interesting shots.

Regular subscribers to any one of the four newsreels were all well taken care of, however, and the effort involved in getting out this subject is probably almost unparalleled in news weekly annals.

Of course every news reel was the "first" to show the Lindbergh European films this week. This is written before the returns are all in, but it is not necessary to wait. Every last one was a "first." As a matter of fact all hit pretty close together 999 times out of the thousand.
The Film Daily, May 25, 1927, pp. 1, 7 – May 24, 1927, p. 1
News Reels Step in Lindbergh Film Race

(Continued from Page 1)

The means of transportation used by Capt. Charles Lindbergh to carry him from New York to Paris served newswires organizations in good stead yesterday. For many fast planes were drafted to rush pictures of the aviator’s arrival in Paris to all corners of the nation. Rarely has there been such a tussle among newswires to get any one subject in the hands of exhibitors. Not only planes but every type of vehicle was used.

The pictures of all reels arrived on the Majestic. By agreement with the Customs officials, the combined shots, all in one bundle, were lowered over the side of the liner and carried aboard a revenue cutter to the Battery. While traveling up the bay, the necessary Customs regulations were conformed with. The take-off in the race was at the Battery. Prep. (Continued on page 2)

(Continued from Page 1)

New England, it is asserted, was scheduled to receive the prints for last night’s show. Shipments were made by train. In the New York district, Broadway houses and suburban theaters were reached by special messengers. David J. Charkon of Pathé yesterday wrote Harvey Day, sales manager of Kinograms that his pictures reached the Paramount early enough to make the first show and that it was the Kinograms subject that would be used exclusively at that theater.

Pathé News advances this claim:
8:00—Majestic arrived at Quarrantine.
9:01—Films at Pathé headquarters.
10:07—Prints left Pathé headquarters.
10:20—Delivered and receipted for at the Ritz.

Pathé declared it was enabled to deliver prints—locally at least—and rapidly because its shows were developed and printed in a Paris laboratory. In other words, it is asserted, completed pictures arrived here ready for distribution. Three negatives came from Paris and printing was gotten under way at once in three plants simultaneously; at Pathé offices on 435th St., the Jersey City and the Bound Brook establishments.

The Ronton plane left Halley Field at 2 o’clock; a second machine left for Atlanta; a third for the Mid-West and a fourth for Washington during the afternoon. Other points were reached by last train service. Special messengers carried the film of Buffalo and Allentown while automobiles were used for Philadelphia exhibitors. Pathé News said last night the mileage covered by its special air messengers will equal three times that reported by Lindbergh on his New York-Paris flight.

The Film Daily, June 1, 1927, pp. 1-2
News Reels Cover Lindbergh “Story” With Great Speed
Planes and Fast Train Pressed Into Service

Colonel Charles A. Lindbergh's plane has stirred the upper currents of the atmosphere in other places than over the Atlantic. Since he became the leading news figure of the day, motion picture news reels have more than kept pace with other news agencies in collecting and distributing pictorial data on the hero of America, often by aeroplane.

According to Pathe News, that company alone has devoted 7,430,000 feet of film to him since he left California, exceeding the record held by the Prince of Wales by over 2,000,000 feet. There's a good reason for this. All over the country exhibitors have been crying, "More on Lindbergh."

Thirty minutes after President Coolidge had decorated Lindbergh, two Fox News planes left Washington with film, one for New York and one for Chicago. Theatre people saw them that night. Planes took prints from Chicago to points west. The New York welcome was specialized only for New York and incorporated in Issue No. 75 for the rest of the country.

Before Lindbergh arrived at Pier A, Pathe News films recording his Mitchel Field arrival were being distributed. They could be seen long before the parade reached Forty-second street. Pathe got out three editions, covering every phase of the reception.

International News worked so swiftly that early evening shows on Broadway saw the New York reception complete. Previously, a Pennsylvania Railroad special train had broken all speed records in bringing International prints of the Washington reception to New York. It did the 226 miles in 3 hours and 7 minutes.

TAKEN in conjunction with the wonderful speed records made by all the newsfilm companies during the recent Lindbergh celebration, when events were recorded by the camera and shown on the screen within the time usually needed to get the stories on the first page of the newspapers and the possibilities unfolded for the sound picture merely as a news purveyor are amazing.

A YEAR or two hence, may it not be possible to enter a motion picture theatre devoted exclusively to the presentation of the day's news in films and see and hear important happenings exactly as they occurred, even before we can read about them in our daily paper?

WITH the rapid development of the sound picture and the advent into the newsfilm field of other powerful companies soon to be a fact, this day may not be as far off as most of us have imagined.

Moving Picture World, June 18, 1927, p. 475 – p. 489
Exhibitors Herald, June 18, 1927, p. 32
The Newsreel Story of the Age
How the Lindbergh Saga Appeared to the Head of a Topical Organization, as Told to L. C. Moen

By Ray Hall

Editor, Pathé News

The epic flight of Capt. Lindbergh has been called the greatest story of this age—from a newspaper standpoint as well as a news viewpoint and rightly so. During the days when he was preparing for the flight, he remained in a young mechanic with whom he had become friendly. “Kid, if the newspapers print anything about this trip of mine, will you give me a clipping?” The day following his return to New York, six papers alone in one day printed the staggering total of 80 pages of type and photos about this all-Nilesian youth.

But like the newspapers themselves, the newsreel organizations were not behind. The cold facts are that Pathé News spent upwards of $35,000 in special effort to cover and distribute the story; that airplanes delivering prints of his arrival in Paris traveled three times the distance flown by Col. Lindbergh; that the total amount of him devoted to film was roughly 75,000,000 feet of sensitized celluloid—something like two million feet more than has ever been used on the newsreel floor, some photographs Prince of Wales.

There was a more colorful side to the affair than this, however. Suppose we follow the story from day to day as it grew under the eye of a newsreel editor.

When Byrd and Chamberlin announced their definite intentions of attempting the Paris flight, the Pathé News “death watch” took up its stand at Mitchel and Roosevelt fields, which meant that every hour out of the twenty-four cameras were at the fields waiting action. Bit by bit the stage was being set for the Lindbergh saga. Davis and Wissler were killed during a trial flight, bringing the public the picture involved in flying such a ship—an impression deepened by the less-serious Byrd accident.

Then on the morning of the big trip—June 20th—came the great event itself. Through the glass of the control towers, the faithful eyes of the newsreel men tracked the man and the machine to the tip of the runway, waiting for the signal from the captain. Then followed the flight itself, a magnificent sight as the plane sped across the Atlantic, the sound of the motor becoming fainter as the distance between ship and shore increased. The public began to be impatient at its American entrants, handicapped by conditions, injuries, and delays. The public wanted action, not an exhibition. The stage was set.

When Lindbergh hopped off at San Diego, not a camera was there. His one-man flight to St. Louis was a little newspaper stunt, but to the public “Lindbergh” was still just a name (frequently misspelled “Lindenterh”). Just as unheard of was a news pilot who was foolish enough to think he could compete with Stork’s expedition. The thrilling of his own immortal plane “The Spirit of St. Louis” was photographed by Pathé News and released for the benefit of the newsreel industry—there was no competition—and the public saw the movie in all corners of the country before it appeared as a part of the roadshow.

The death watch at Mitchel field continued to photograph the arrival of this pleasant-faced youth. After all, he was worth a few more days, and the other pilots continued to delay Lindbergh calmly prepared to fly. He won the newspaper men, weary of hickeries, at once, and they began broadcasting their impressions of his likeable personality. The public began cheering quietly for him to win. Pathé News cameramen photographed his preparations, his ship, his mother.

Then, one Friday morning, an alarm clock rang. Lindbergh arose after nine o’clock, a reprieve for the newsreel men, and they started in to the island with 24 Pathé News cameramen fighting the crowd to get a good view.
Red Letter Day for News Reel Cameramen

Now comes (or comes now, as some title writers would have it) the competition of the news reel organizations with pictures of the flight of Clarence Chamberlin and Charles A. Levine to Germany. Truly these are great days for the news cameramen.

With news dispatches at the time of this writing to the effect that Lieutenant-Commander Charles E. Byrd is about to start over the waves as soon as the weather is favorable, the end is not yet as far as the cameramen are concerned, and certainly not, we trust, in the case of the flier who already has an air record of which to be proud.

Fox News' pictures of Chamberlin's arrival in Kottbus, Germany, were shown at the dinner hour performances of Broadway theatres the same day they arrived (last Tuesday). Prints were delivered to the theatres an hour after they reached New York City aboard the Olympic. Preparations also had been made for their showing the next night to Chamberlin's father in the Opera House at Denison, La.

Truman H. Talley, director of Fox News, had built up a comprehensive system for "covering the story."

Harry Lawrence, Paris editor, waited at Paris until certain that Chamberlin would continue on toward Germany and then set out in a fast pace accompanied by two cameramen. At the same time two other cameramen left Berlin to meet Chamberlin. Thus four cameramen were at Kottbus to film the arrival there. Lawrence flew back to Paris and then caught the Olympic for New York, where the negatives were rushed to the Fox laboratories.

Fox Takes to Air For Lindbergh Films

Exhibitors today are getting an opportunity such as they probably never have had before to realize to what limits the news reel organizations go to provide them with the newest of the week's news. The achievements of the companies in getting pictorial stories of the transatlantic flights are matched only by the supreme efforts made in getting the prints to the theaters at the earliest possible moment. And just as the flights themselves continue to break the general news of the day, so the speed records of the companies in placing the finished reels in the exhibitors' hands continue to lead the news of the trade in the Short Feature field.

Airplanes, seaplanes and a dirigible fixture in Fox News' distribution of pictures of the welcoming home ceremonies for Col. Charles A. Lindbergh. A Fox cameraman was aboard the S.S. Memphis which brought the flier home. Seaplanes carrying Fox cameramen met the Memphis near the Virginia Capes, and another Fox representative was on the dirigible Los Angeles.

Half an hour after President Coolidge had decorated "Lindy" two Fox News planes started out with film, one for New York, the other for Chicago, while a third group was organized for emergency service. The film on the New York plane was transferred to a seaplane at Staten Island and sped along the Hudson river to 86th street whence they were taken to the Fox laboratories. Prints caught the first evening performance.

Paramount News Banquet in France

A banquet at Drouant, France, was the climax of a meeting which recently brought together a score of cameramen of the Paramount News foreign staff. The business of the gathering was similar to that of the...
What Makes a Classic?

Colonel Charles A. Lindbergh, first New York-Paris flier, is lost to motion pictures. He has definitely declined contracts from the big producers to be starred in big features, preferring to remain in the field of aviation.

But Colonel Lindbergh leaves an indelible impression upon motion pictures. He has elevated the news reels to the dignity of the greatest features. As the recent news reels relate to the Colonel and his deathless flight, they enter the ranks of the mighty classics.

One of the greatest events of modern history, the Lindbergh flight, begun without the slightest ostentation and ended in a blaze of glory, passed quickly from “a single paragraph” in the newspapers to sweep through five and six pages of the biggest newspapers in the world.

The attention of the whole world was instantly turned upon the remarkable young man who guided his plane, “The Spirit of St. Louis,” from the American metropolis to the French capital. The news reel cameramen were alert, almost from the outset.

Lindbergh worked so quietly that the news reels suffer for lack of much that he did in San Diego, Calif., prior to his hop to St. Louis on his great voyage. And the St. Louis record also is lacking. But after his arrival in the New York area, before his final hop-off, the news cameramen never lost the young hero.


Lindbergh’s night landing at LeBourget left much to be desired of that single incident, but the cameramen did their best. Followed the days when the American youth talked with kings and walked with crowds—and the news reels caught every detail.

“Lindy” with the Presidents of France and the United States and the Kings of Belgium and England makes a record for future generations to glimpse with all the admiration that we do, today. This typical American, and that typical young Englishman, the Prince of Wales, will be seen together, by the children of the future. An inspiring lesson!

These news reels teem with romance, high drama, picturesque settings. No star ever made better use of the great open spaces. The mere detail of “We,” the boy and his plane; the charming mother of the fascinating youth; the affection and complete understanding between these two across the miles that separated them; the triumphal entry into Washington and the tremendous welcome accorded him by millions in New York City—all these things place the Lindbergh newsreels among the most valuable records ever gathered through the celluloid medium.

Combined in brief feature form, they will hold patronage in any house a long time after “Lindy” returns to the routine of his air studies.

C. E. H.
Pathe and Fox Set New Records

Twelve airplanes brought the Pathe News pictures of Washington’s Lindbergh reception to five laboratories and congratulatory messages have been received by the company from theatre managers in such cities as Indianapolis, St. Louis and Dallas.

The telephone company at Denison, Iowa, a little town of 3,473, but big in history now as the home of

Clarence Chamberlin, New York-to-Germany flier, notified every subscriber when Fox News’ pictures of the landing in Kottbus reached Denison. In addition the event was broadcast from Omaha by radio.

* * *

Exhibitors Herald, July 2, 1927, p. 39

The News Reel Speaks Again

Movietone and Phonofilm Record Lindbergh Episodes

It is not often that a prediction is fulfilled within a few weeks. In last month’s Short Feature section, in an article “The Eye-and-ear Newsed” by L. C. Moir, the development of the talking newsreel and its popularity was predicted and the symptoms of a hypothetical use given. Among the subjects predicted were the take-off of a trans-Atlantic flight and a public reception. Virtually before the ink was dry the Lindbergh take-off had been recorded by Movietone and shown at the Roxy to audiences who cheered themselves hoarse, and at this is being written the Roxy is showing the presentation of the Congressional Address to Lindbergh by President Coolidge in Washington, recorded by Fox Movietone, while the capital is showing a similar subject made by De Forest Phonofilms.

Perhaps it would be interesting to follow the steps used in filming the latter event by the “Movietone Truck,” or portable outfit, in charge of E. I. Spangled, technical director of Movietone.

The microphones for gathering the sound were suspended over the stage and in front of the speakers, or on the President’s stand at the Washington Monument. From the two microphones, placed one at either end of this tray, wires led through a conduit underground the speaker’s stand to the camera stand at some distance away. This conduit was laid underground in order to insure safety and to prevent interference through accidental causes.

The amplifying chambers were set in a specially constructed small house directly beneath the elevated stand erected for the exclusive use of the cameramen. The Movietone camera and operator held a foremost position on the platform.

Motion Picture News, June 21, 1927, p. 2420
Weeklies Aligned With News Agencies

Pathe News Joins United Press; Paramount’s Affiliation With American Press

The close affiliation of the film and newspaper industries was emphasized this week by the announcement that Pathe News had become a member of the United Press. Paramount News has had an arrangement with the Associated Press for some time, and International News and M-G-M News are, of course, the Hearst screen publications.

By its arrangement with the U.P., Pathe News will have that press association’s facilities in handling and gathering motion picture news and events all over the world.

The largest Pathe bureaus will receive United Press reports directly in their offices, insuring speedy dispatch of their cameramen to scenes of news events.

The Pathe-U.P. agreement was made some months ago, it is stated, and announcement was withheld pending completion of arrangements throughout this country and Europe for delivery of U.P. reports to local Pathe representatives.

Interviewed concerning the important arrangement between Paramount News and the Associated Press, Emanuel Cohen, Editor of Paramount News, stated:

"The deal between Paramount News and the Associated Press is far-reaching in scope. One of the details of the arrangement is that Paramount News supplies Associated Press with still pictures of news events in return for the Associated Press service on news events, the same as is supplied to its membership of over 1,100 newspapers throughout the world.

"In addition, the agreement between Paramount News and Associated Press provides for close contact between the Paramount News staff and the correspondents of Associated Press in all parts of the world. We often work together on stories."

*Motion Picture News, November 4, 1927, p. 1436A*
INTERNATIONAL WILL CONTINUE WITH "U"

Two Hearst Newsreel Services Will Be in Competition with Each Other

Referring to the oft-cited report that because the Hearst News Service had contracted to supply a newsreel service for M-G-M the end of distribution of International through Universal was imminent, R. V. Anderson, sales manager of International, emphatically declared that the latter service will continue to be distributed for many more years through Universal. Anderson made the situation clear in the following manner:

"Though it is quite true that the Hearst News Service is making the new M-G-M News, that company is entirely separate and distinct from the International Newsreel Corp.

"International Newsreel has behind it the resources of the Hearst organization. We have the world's largest 'still' service, distributing each day thousands of news stills for newspapers and other periodicals. Each picture bears the copyright line 'International Newsreel' and this alone is of inestimable value.

"The illustrated poster is another off-shoot of our 'still' department. These are being printed and distributed with the same speed that characterizes the handling of the reel itself so that first-run theaters can display attractive posters while the news items are showing.

The Film Daily, September 4, 1927, p. 18
Ban Put on Reichstag
Film Made for Newsreel
(Special to the Herald)

BERLIN, April 9.—Authorities have prohibited the showing of a film depicting a bitter debate in the Reichstag, made for a newsreel.

Exhibitors Herald, April 16, 1927, p. 29

Sacco-Vanzetti
News Reel Film
Will Be Burned

The Sacco-Vanzetti case is closed, and that means as far as news reel pictures of the events in the case which terminated with the execution of the pair.

The case is closed on the screen, voluntarily. Executives of the news reel companies were unanimous in their decision to eliminate all reference to the matter in their releases.

This announcement was made following conferences with representatives of Will H. Hays, after receipt by the Hays organization of requests from overseas that the motion picture industry do its share in bringing the case to an end by ignoring it on the screen. Films in the vault will be burned.

Exhibitors Herald, September 3, 1927, p. 31 – Moving Picture World, August 20, 1927, p. 532
Newsreels “Biz,” in Acute Straits?

(Continued from Page 5)

the total income from this class is 
$72,500.

On the basis of these figures, the 17,250 customers, who will pay the figures indicated, the total possible income would be in the neighborhood of $113,125.

On the face of it, this sum stands to be divided among six companies. If the division were equal, each newsreel would face a potential income of $18,834. However, an inquiry directed at various newsreel executives indicates that forty-five per cent of the business is controlled by one company; twenty-seven by another; a little over sixteen by a third. Thus eighty-eight per cent of the newsreel business is in the hands of three companies.

This leaves a grand total of twelve per cent, or $13,575 worth of business to be split three ways. If there is an even division this gives each of the three less than $3,650 worth of business.
Public confidence and good will are a newsreel’s greatest assets!

The millions of thoughtful people who go to the movies are quick to recognize basic values, especially as regards screen journalism, in which merit plays such a large part!

FOX NEWS because of its long record of integrity, impartiality and intelligence in its presentation of the pictorial news of the world, is today the “Mightiest of All” in the public’s esteem.

Exhibitors are buying FOX NEWS because the public wants it!

Exhibitors Herald, April 23, 1927, p. 17
Exhibitors Herald, April 2, 1927, p. 11

Exhibitors Herald, April 9, 1927, p. 19

The Film Daily, April, 1927, p. 12
Exhibitors Herald, July 2, 1927, pp. 39-40

Exhibitors Herald, September 3, 1927, p. 32 – November 12, 1927, p. 40
Skilled ‘Cameraporters’ Make Up Editorial Staff of Fox News

Fox News enters the season of 1927-28 with the assurance that it is the only newsreel in the field whose editorial staff is comprised one hundred per cent of former newspaper men.

Believing that news reporting, whether for newspapers or the screen, should be directed by men who knows news and human interest subjects from experience, Truman H. Talley, director-in-chief of Fox News, has assembled about him a group of men distinguished in the field of journalism.

Mr. Talley, before becoming editor-in-chief of Fox News, three years ago, was director of the New York Herald’s European service, one of the most important posts in world journalism, and organized the staff which reported the peace conference at Versailles. He was special correspondent to the New York Times and held at various times important editorial posts in St. Louis and New York. In addition to this Mr. Talley has contributed extensively to magazines, notable World’s Work and McClure’s.

John I. Sturgesson, foreign editor of Fox News, is one of the best known newspaper men in America. As editor of the Philadelphia Public Ledger and Washington Post he was widely recognized as an authority on American and foreign affairs. Mr. Sturgesson organized the New York World staff in Europe at the outbreak of the World War.

Mr. Sturgesson has as European editor Harry Ravenstien, one of the best known newspaper men on the other side of the Atlantic. Mr. Ravenstien maintains headquarters in Paris and personally supervises the assignments of camera reporters throughout Europe. Having formerly been foreign editor of Fox News in New York, Mr. Ravenstien is recognized as an authority on foreign affairs, especially in England.

James Darst, news editor for United States and Europe, is well known for his journalistic work in the middle west and in New York. He was formerly night editor of the St. Louis Globe-Democrat and is noted as a magazine writer.

George H. K. Milford is editor of the Canadian edition of Fox News, with headquarters in Toronto. He is a widely known newspaper man, writer and advertising man and has been associated with the largest Toronto newspapers in an editorial capacity.

Edwin Harvey, editorial assistant of Fox News, assigned to the home office, is a New York newspaper man of wide experience, and was for years a star reporter of the New York Times.

George Garvin, Washington representative of Fox News, has been associated with various news bureaus and news associations in the national capital for fifteen years. He has the reputation of having a wider acquaintance with national and world celebrities than any man in the newsreel business.

“We believe that we have the greatest group of editors ever assembled by a newsreel organization,” said Mr. Talley. “But just as no newspaper can become great unless it has great reporters, no newsreel can maintain its supremacy unless its staff of camera reporters are of the highest caliber. Since they must be both cameramen of high efficiency and reporters with a fine sense of news, we might coin a new word for them—cameraporters.”

“Fox News camera reporters represent the pick of the industry. This is not an accident or happenstance. It is the result of three years’ careful study and analysis of the abilities of men engaged in newsreel work, the selection from time to time of the most able cameramen and the retaining of their services exclusively. Fox News, Fox News has placed under contract every one of its staff experts.”

Moving Picture World, June 4, 1927, p. 352
Fox News
Recent shots from Fox News: the first, at the top, shows the amazing “paper-streit” which filled the air along New York streets during the Lindbergh parade; centre, International Beauty Show in Galveston; Texas; below, the summer White House in the Black Hills.

International Newsreel
Scene of Lindbergh’s welcome to America, as shown in recent issues of International Newsreel, above, the visit to Washington Grant Park; centre, in New York harbor; below, crowded about the automobile among the hosts in New York harbor.

Motion Picture News, June 1, 1927, p. 2424
Fox Beat on Derby Claimed

Fox News won a 300-mile air Derby from Churchill Downs, Louisville, to Chicago with prints of the Kentucky Derby, a news story in the Chicago Herald-Examiner last week stated. Pilots of three other news reels were forced down by storm and darkness, the account said.

The newspaper account continued:

"Fox Film won the race. Its plane, piloted by 'Red' Love, regular air mail pilot, dropped out of the inky, rain drenched clouds to the lighted field at Maywood at 10:49 p.m. (the day of the Kentucky Derby).

"Fifteen minutes later, its rival, the plane of the Pathe service, arrived. But almost by that time Staff Photographer William Story had his films in the office of Fox Film Company, 113 Austin avenue, for he took only twenty-two minutes by automobile from Maywood, and before midnight the pictures were being shown in the Monroe theatre, James E. Darste, news editor, announced.

The Wall Street Journal tells how Editor Ray Hall of Pathé News had a dozen cameramen at the track and accomplished the feat of showing the race Sunday afternoon in New York and Monday in California by means of the airmail plane."
Lindbergh did a great thing for America when he flew the ocean and Fox News did a great thing for exhibitors when it devoted the entire footage of Issue No. 71—a full reel—to the most complete pictorial account of Lindbergh’s arrival and reception in Paris—and delivered to them by plane and train the biggest box-office news subject in newsreel history!

THANKS, MR. EXHIBITOR!
FOX NEWS has been deluged with so many telegrams and letters from exhibitors in all parts of the country congratulating us on the speed and quality of our special newsreel service on the four greatest box-office newsreel subjects in history.

LINDBERGH’S TRIUMPHAL TOUR OF EUROPE
LINDBERGH’S DECORATION BY THE PRESIDENT
LINDBERGH’S GREAT RECEPTION IN NEW YORK
CHAMBERLIN-LEVINE ARRIVAL IN GERMANY

- - that we wish to take this occasion to express our deep appreciation of all the complimentary things our exhibitor friends have said about us - - and to add our promise that FOX NEWS will always remain FIRST IN SPEED AND FIRST IN QUALITY!

The Film Daily, June 2, 1927, p. 5
Exhibitors Herald, June 25, 1927, p. 11
“6,000 persons arose and cheered,” says the New York Times, when they saw and heard Lindbergh’s take-off in Fox News Movietone at the Roxy

The Times in its main news story of the triumph of Lindbergh says:

“The second evening performance at Roxy’s Theatre last night evoked a demonstration during the showing of pictures of Lindbergh. By a recording device, the roar of Lindbergh’s plane was heard as pictures of the ship leaving the ground were shown. The film and sound of the motor, together with the cheers of watchers in Roosevelt Field observing the plane ascend made a powerful pull on the imagination of the audience, and more than 6,000 persons arose and cheered, drowning out the noise of the recording machine.”

Mordaunt Hall, critic of the
N. Y. Times says:

“An impressive feature of the program is the Movietone of the take-off of Captain Lindbergh. The roar of the propellers is heard and when the gallant aviator leaves the earth the cheers of the throng on the field come to the ears of the spectators in the theatre. Yesterday afternoon this short feature not only stirred up enthusiastic applause, but in all sections of the theatre many persons shouted and hurrahed.”

The N. Y. Sun says:

“The patrons of Roxy theatre are witnessing this week the first demonstration of the ‘movietone,’ or sound reproduction machine adopted by the Fox News Service to report timely news. Pictures of Lindbergh’s takeoff from Roosevelt Field are being thrown on the theatre screen to the accompaniment of the roar of the motor and the plaudits of the crowd.”

The N. Y. Morning Telegraph says:

“The first demonstration of the adaptability of the Movietone, the Fox News Service with sound reproduction, came Friday when the take-off of Lindbergh from Roosevelt Field was thrown on the screen of the Roxy Theatre, accompanied by the roar of the motor and the shouting of the crowds.”

Exhibitors Herald, June 4, 1927, p. 13
Roxy Crowd Stands to Cheer Lindbergh

When they saw and heard Lindbergh’s take-off from Roosevelt Field on his successful New York-Paris flight as recorded in FOX NEWS MOVITONE, the audience of more than 6,000 persons at the Roxy Theatre arose and cheered Saturday evening, May 21.

As its main news story of Lindbergh’s triumphant flight, The New York Sunday Times said:

“The second evening performance at Roxy’s Theatre last night evoked a demonstration during the showing of pictures of Lindbergh. By a recording device, the roar of Lindbergh’s plane was heard as pictures of the ship leaving the ground were shown.

“The tinny and sound of the motor, together with the cheers of watchers in Roosevelt Field observing the plane and made a potent pull on the imagination of the audience, and more than 6,000 persons arose and cheered, drowning out the noise of the recording machine.”

On Monday night, May 25, Roxy radioed his show as usual, via WJZ and associated stations, when the Fox News Movitone proved the hit of the broadcasting.

Moving Picture World, June 4, 1927, p. 344

Fox Cameraman “Pulls a Lindy”

How Paul Webber, Fox News cameraman, “pulled a Lindy” was recalled when he met Colonel Charles A. Lindbergh on the latter’s return to New York after Webber had “shot” the St. Louis reception for the transatlantic flier, as well as the Washington celebration. Webber was one of the first to greet Lindbergh at the landing field, at Teterboro Airport, Hasbrouck Heights, N. J.

Webber was in Washington shooting Lindbergh’s reception there when he received a telegraphic assignment from the New York office to “cover” the St. Louis celebration. Hopping into a plane he flew to the Missouri city and was waiting on the landing field when Lindbergh came down. The transatlantic hero looked surprised.

“Thought you were in Washington,” he remarked.

“I was,” replied Webber, gleefully, “but I did a ‘Lindy.’”

The incident brought to veteran newspaper men a recollection of assignments in their day when a reporter hired a horse and rig to cover a story fifty miles away and took two days to bring the copy back.

Exhibitors Herald, July 16, 1927, p. 34
Exhibitors Herald, May 14, 1927, pp. 4-5

Entering the talking news reel. It’s a fine idea if they work it right, but we hope the operator chokes off the mike when some irate copper invites him to “Get to hell over there” or he records his own thoughts as some interested spectator comes between the camera and its victim. The talkie-newsie has infinite possibilities; fascinating possibilities.

Moving Picture World, May 2, 1927, p. 798

It is remarkable what a thrill Movietone puts into the news reel. A football sequence last week was vastly improved by adding the roar from the stands as the plays were made.

Moving Picture World, November 5, 1927, p. 27
THE NEWSREEL HAS NOW LEARNED HOW TO SPEAK

FOX MOVIE TONE NEWS was launched yesterday when the initial issue of the first complete newsreel made its appearance. Preliminary presentations at the Roxy, the Academy of Music and a number of other Fox theaters in New York City have been under way for a number of weeks, but in each instance, only part of the newsreel was treated to the Movietone process.

In order to have a mobile organization equipped to "cover" news events precisely as newspaper reporters and photographers do, Movietone has put into operation a fleet of specially constructed trucks housing the necessary apparatus. A special crew of trained men is assigned to each truck. The fleet will be extended to all parts of the world, cooperating with the organization already established by Fox News.

The European fleet already has demonstrated its ability, by producing a wide variety of subjects. Premier Mussolini's address to the people of America from his garden in Rome is playing at the Times Square theater in New York.

Another subject introduces Lloyd George delivering an address in London. At about the same time Fox Movietone cameramen obtained the pictures and the voice of the Prince of Wales speaking at the dedication of the new British highway from Birmingham to Wolverhampton.

From Berlin came Movietone pictures of the crack military band playing at the fall maneuvers of the army in the capital. There have been numerous American subjects.

TALKING newsreels have been speaking for themselves at the Roxy this week and the public has taken very kindly to the idea. At first impression it would seem that the talking news reel could have no place in the scheme of things. News reels are to record news events in pictures, and the conversational accompaniment did not seem to fit in. It sounded worse than useless before it was shown.

As a matter of fact it would appear that the use of the Movietone device in connection with certain phases of pictorial reporting has a value fully equal to, if not greater than, the reproduction of operatic and vaudeville acts and similar offerings. It gives a vitality to many phases of the news that cannot even be suggested by the printed subtitle.

Imagine, for example, the flashes of the next Presidential inauguration with vocal extracts from the inaugural address instead of a set of gestures supplemented by a few printed words. Think back to the recent George B. Shaw feature and imagine the dramatist speaking what had, perforce, to be printed.

For a time, at any rate, it is probable that the talking newsreel will be merely an occasional Fox News feature, but this use of the sound device should find more rapid development than other forms of its employment.

For a second time the pictures are coming to the aid of the Mystic Shriners. Tom Mix, Bill Hart, Harold Lloyd and Douglas Fairbanks will provide the spectacular features for the session of the Imperial Council at Atlantic City June 14, 15, 16. Two years ago the Imperial Council sat in Los Angeles and the picture population made it an affair long to be remembered. Special credit was given Warner Brothers, whose battery of field dynamos made the night parade a thing of singular beauty.
Movietone Proves Hit on Coast

Fox Talking Film Device Makes Bow at Tower

Captures Los Angeles While Being Used at Third Showing of “What Price Glory”

HOLLYWOOD, Nov. 8—William Fox’s Movietone has taken the West by storm. This new talking picture device was given its first Los Angeles presentation, November 2, at the new Tower theatre and proved an instant hit. This, in spite of the fact that it is well in connection with “What Price Glory,” which is being shown for the third time in downtown theatres.

The Movietone is used for Fox screeners and as a complete orchestral arrangement to the big epic. The synchronization of sound and sight brings new life to the screened and helps immersingly in putting over the spirit of the great war play.

In the recorded the men of Movietone and Harry Fox are heard as the A.F. of the movement in Paris, and for the moment of the audience, stunts, and action. The Movietone talks, walking and talking, is making striking example of its value, with the full range of the emotions coming in.

Congress Travels by Stage Coach, Says Fight Film Editorial

KANSAS CITY, Nov. 4—The “hay” in an official considering the immediate coming. Congress still travels by stage coach.

“The hay, like a good many others, seems to have no purpose except to illustrated here for Congressmen included in the Truths march of the film. It is, we suppose, outside Blossom give you a picture of the fight. While it was going on. It seems to a word picture and was invented

Exhibitors Herald, November 12, 1927, p. 15

The Film Daily, April 25, 1927, p. 1 – April 29, 1927, pp. 1, 6
A New Era in the presentation of the World's News.

FOX Movietone News brings to your theatre a living presentation of the world's activities. Its specially equipped camera units are now busy in Europe and America recording in both sound and pictures the day's events. A partial list of subjects already covered includes:

In Italy:
Premier Mussolini addresses the people of America from his garden in Rome.

In England:
The Prince of Wales speaks at opening of new British highway from Birmingham to Wolverhampton, England.

In New York:
Rating engines and study of walls bored in great fire-alarm fire in New York City.

In Paris:
The consecration of the American Legion in Paris is heard as well as seen.

New York City:
Army to Navy, chosen and sung at Cadets and Medical addresses at annual service classic.

London:
Lloyd George makes an address at the unveiling of statue in London.

Dublin:
Eamon de Valera announces that the Irish people do not regard the treaty with Great Britain as morally binding.

Aberdeen, Md.:
Battle and auxiliary practice at Aberdeen Proving-Grounds.

New York:
West Point Cadets in parade; "Return to Fort Jay, Governor's Island, N.Y.

London:
Historic ceremony of changing the King's Guard at Buckingham Palace, London.

New York City:
Sir Thomas Lipton announces his intention to challenge again for the America's Cup.

Berlin:
The new German Army goes steps in music of old Von Hindenburg music.

All Movietone subjects are recorded and reproduced exclusively with Western Electric Sound Projector System.

For details, apply to:
FOX FILM CORPORATION
WEST 69TH STREET, NEW YORK CITY.
SOLE DISTRIBUTORS

FOX MOVIEtone NEWS
ANNOUNCEMENT EXTRAORDINARY

With its organized units now covering the principal centres of Europe and America, William Fox begs to announce the institution of a weekly news service by

FOX MOVIENTONE NEWS

Through this regular service your patrons can now hear, as well as see on the screen, the world’s principal events as presented by Movietone, the process which photographs on the same film both pictures and their accompanying sounds.

The first issue, Number One, of Fox Movietone News is released Saturday, December 5th, 1927.

FOX FILM CORPORATION
SOLE DISTRIBUTORS

FOX MOVIENTONE NEWS

Exhibitors Herald, December 10, 1927, p. 19
First Fox Movietone News
Weekly Release in Theatres

Fox Movietone News now is appearing on the screens of theatres around the country following the release of the first issue last Saturday. Here is a new development in the realm of synchronized pictures and the trade in general has its eyes focused on those theatres in which the public's reception of the device for giving the world news by sound and sight is being registered at the box office.

Individual Movietone news subjects have been presented in a selected number of theatres before this, and the general response has been commendatory, but not until this week has a regular releasing schedule got underway. Each week will see an issue of Fox Movietone News.

Edward Percy Howard Is Editor

The appointed editor is Edward Percy Howard, newspaper editor and film executive. Hal Stone is news editor, William O. Hurst has been selected as assignment editor and Thomas H. Chalmers is director. Milton Schwartz of Fox Films is in charge of sales.

The camera department is being augmented rapidly and Howard expects the number of completely equipped trucks for the gathering of the news subjects to be doubled within the next month. Continental Europe will be covered in addition to the United States, with much the same organization as the regular newsrec.

Many Subjects Already Made

A number of subjects already have been made, starting with one of Premier Mussolinian addressing the people of America from his home in Rome. This now is being presented in conjunction with "Sunrise" at the Times Square in New York.

Other subjects covered by Movietone News introduce Lloyd George delivering an address at the unveiling of a statue in London, the Prince of Wales speaking at the opening of the new British Highway from Birmingham to Wolverhampton, the crack German Military Band playing at the fall maneuvers in Berlin; the changing of the King's Guard at Buckingham Palace; the animals and birds in the London Zoo; Eamon de Valera.

Then there are such subjects as the Paris convention of the American Legion; notable football games; artillery practice at Aberdeen, Md., Proving Grounds; Sir Thomas Lipton; Ruth Elder's trans-Atlantic flight; a $2,000,000 auto fire in New York; Niagara Falls; the P. & O. Pageant at Baltimore; the county fair at Rutland, Vt.; West Point cadets on parade, and the latest in fashions, described by Mlle. D'Alverry.

Short Feature Releases

WEEK OF DECEMBER 11

"Nothing Flat," Mermaid, Educational, one; "Felix the Cat Hiss the Dark," Felix the Cat, Educational, one; "A Whirl of Activity," How's Hodge Podge, Educational, one; "The Stork Exchange," Krazy Kat, Paramount, one; "Three Missing Links," No. 4 Standard, F.B.O., two; "Newsclip No. 8, F.B.O., one; "Three Missing Links," Standard, F.B.O., two.

WEEK OF DECEMBER 18

"Papa's Boy," Hamilton, Educational, two; "It's Me," Cameo, Educational, one.

WEEK OF DECEMBER 25

"Injun Food-Moods of the Sea," Outdoor Sketches, Educational, one; "Felix the Cat Behind the Front," Felix the Cat, Educational, one; "Hello Sailor," Lupino Lane, Educational, two; "Angel Eyes," Big Boy-Juvenile, Educational, two; "Ricky the Gin," Snappy Comedy, Universal, one; "The Trail of the Tiger, No. 8," Adventure, Universal, two; "The Wild West," Camels No. 8, Special, Universal, two; "Model George," Stern Bros., Universal, two; "The Lone Ranger," Western Featurette, Universal, two; "Newslip No. 9," F.B.O., one.

WEEK OF JANUARY 1


WEEK OF JANUARY 8

"Painting Papa's," No. 3 Standard, F.B.O., two.

WEEK OF JANUARY 22

THE NEWSREEL HAS NOW LEARNED HOW TO SPEAK

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From Berlin came Movietone pictures of the crack military band playing at the fall maneuvers of the army in the capital. There have been numerous American subjects.

As the Movietone organization is expanded there is a process of training obviously, by which the crews will constantly improve their technique and carry the talking pictures into new fields.

Assignments will be cabled from the home office exactly as the newsreel subjects are handled and of course, the individual crews each in charge of capable men, will use their initiative and ingenuity.

The complete organization of the Fox Movietone News department has been effected with Edward Percy Howard, experienced newspaper editor, occupying the chief editorial desk. Hal Stone, foreign correspondent, globe trotter and writer, was selected by Howard to act as news editor. William O. Hurst is assignment editor in direct charge of the camera crews and Thomas H. Chalmers is studio director.

Roxy asserts Movietone News is the most powerful short subject in the annals of the show business. Describing a recent experience, he says: “In the Movietone reproduction of the Yale-Princeton game last week, Fishwick the Yale end, was seen receiving a long pass and running for the winning touchdown. The crowd burst into a frenzy of cheering and for the moment you weren’t sitting in a theater at all but in the bowl at New Haven. It wasn’t just a picture, but the game itself.”
First Movietone Issue Ready
Fox Sound Device Will Become Weekly Feature Covering News Events of the World

Issue No. 1 of Fox Movietone News will be released for exhibitors December 7th, and thereafter will become a weekly feature, covering news events of the world with movietone accompaniment, according to announcement by Fox. For the first time patrons of the theatres will be able not only to see the current news of the day in pictures, but also to hear the sound incidental to the pictures.

The editorial staff has been completed for the handling of Movietone News, and a world-wide organization is being augmented as rapidly as possible. Edward Percy Howard, newspaper editor and motion picture executive, is the editor of the talking news service, with Hal Stone, news editor; William O. Hurst, assignment editor, and Thomas H. Clachers, director. Milton Schwartz is in charge of sales.

The Movietone News department is now functioning at top speed, and the camera staff is being increased daily. A fleet of high powered automobile trucks, each equipped with movietone apparatus, is being used for the gathering of news subjects to make up the weekly news reel. Not only are these trucks covering the big events of the day in America, but Continental Europe, too, will supply its share of material for the weekly issue of the reel.

Already a number of individual news subjects have been presented at a limited number of theatres, but no attempt has previously been made to compile them into a news feature.

Among the first subjects made in Europe was one of Premier Mussolini addressing the people of America from the garden of his home in Rome. This subject has been shown at the Times Square Theatre in New York for some time in connection with the showing of the Fox picture “Sunrise.”

Another subject introduced Lloyd George delivering an address at the unveiling of a statue in London. The Berlin correspondent recently made an unusual reel showing the crack German military band playing at the Fall maneuvers in the Capital.

One of the latest, and what is said to be a most spectacular Movietone picture is that of the Army-Navy football game played in New York last week. It shows the parading bands, trained showing squads, and other vocal and instrumental incidents recorded at this annual classic. Various other subjects too numerous to mention have been completed and are ready for showing. With the reproduction of all sound in connection with the moving pictures of a new event no audience will be all but brought to the scene of the action.

Motion Picture News, December 9, 1927, p. 1809

FlightPictures
Add Prestige to News Reel: Tally

The day is past—if there ever was such a day—when an exhibitor can safely ignore or minimize the necessity and importance of the news reel, says Truman H. Talley, director-in-chief of Fox News, in commenting on the achievements of news reels on the transonic flights of the past few weeks.

Fox News will “talk” when it has something to say, Talley added in considering the effect of Movietone in the presentation of the news reel.

“Whenever anything occurs that can be photographed which will be more interesting and entertaining when accompanied by sound,” he declared, “we will spare no effort to see that it is done.”

Exhibitors Herald, July 16, 1927, p. 34 - July 30, 1927, p. 26

Fox Uses Technicolor In Latest News Reel

A news reel in Technicolor. That’s the latest achievement of Fox News, following application of the Movietone synchronization to long features.

The news reel in Technicolor is “Scouts in America,” showing the gathering of the clans at Round Hill, Conn., with the color photography bringing out the variegated plaid of the Scotch families. Even the blush of Agnes Wallace Ross when proclaimed winner of the bagpipe contest is transferred to the screen.
Fox News Presents Movietone
Shots of Chamberlin’s “Hopoff”

FOX NEWS scored another hit with moving picture fans with a Movietone recording of the takeoff of Clarence D. Chamberlin and Charles A. Levine in their Bellanca plane, “Columbia,” on the flight from Long Island to Germany for a new world’s distance record.

Audiences at the Sam H. Harris and Roxy Theatres on Saturday evening, June 4, were thrilled with the showing of the Movietone news reel showing the departure from Roosevelt Field earlier the same day, accompanied by the roar of the plane and the cheering of the crowd.

Jack Painter, Fox News cameraman, had planted his camera a little ahead of the starting point so that the “Columbia” taxis toward the audience at the start of the reel and runs past with a roar that is almost deafening. The noise lessens as the plane climbs upward just beyond Commander Byrd’s plane, “America.”

Before the takeoff Chamberlin made a short speech from the screen, in which he commended Lindbergh for his great service to aviation in making his flight from New York to Paris.

“When Bert Acosta and I hopped off on our endurance flight of 50 hours,” Chamberlin said in his screen speech, “I wish we had pointed our noses eastward. While this is being taken I am on Long Island, but when you hear it and see it, I hope to be many miles from here.”

Chamberlin’s speech and the sight and sound recording of the takeoff are so realistic that the audience has the illusion of actually being present.

Following the successful recording of the Lindbergh takeoff, this Movietone newsreel gave convincing proof of the practicability of the Fox-Case talking pictures in recording news happenings.

Airplane Accidents
Give Screen Thrills

Another example of the news reel’s pictorial importance to the public is in the recent depicting by Fox News of the near-tragedy in which Clarence D. Chamberlain, air pilot, saved the lives of three passengers as well as himself by skillful maneuvering which prevented a crash. Cameraman Al Brick managed to show the crippled left wheel of the landing gear, the throwing of the impact of the landing upon the good right wheel by the airman, then the sharp swing to the left and the easy stop. The entire story was thus told to the patron as vividly as if he had been on the spot, and much more potently than the printed word could do it.

Kinograms figured in a similar event not long ago when it obtained a complete pictorial account of the crash that disabled Lieutenant Byrd’s craft in a test flight for the New York to Paris air race.

Moving Picture World, June 11, 1927, p. 433

Exhibitors Herald, May 15, 1927, p. 35
“Sunrise” and Movietone

An extraordinary program is being offered at the Times Square Theatre, New York. It is filled with prophecy about the future of the industry; it foreshadows, more clearly than ever before, the way the perfect union of sound and silence will be brought about on the screen.

The preliminaries to “Sunrise” are a glorified news reel. Movietone brings Mussolini face to face with Americans as he speaks through the agency of the Fox-Case mechanism. Lifelike it is; amazingly lifelike. A set speech, of course, but the illusion brings the Dictator right into the theatre.

Building up to this, Movietone goes into the gardens of St. Peter’s in Rome and brings over the Vatican choir; then turns to a graphic sound and sight glimpse of Italy’s military power. Bands play and soldiers march; commands ring out; there are the clatter of cavalry hoofs on the pavement; on the Appian Way troops swing along in double time, singing as they approach you. Songs on battleships; songs in the shadow of the Coliseum.

All these revelations are grouped, with fine showmanship, under the title “Voices of Italy.” A theme runs through the whole thing: genius, nationalism, patriotism; pleasing and impressive; and mightily prophetic of the coming greater destiny of the motion picture.

There is an intermission. Then “Sunrise” follows. Murnau, director and camera magician, calls it “a song of two humans.” You accept his description, because you are already in the mood of music. The first part of the program is carried over into the second because song and music have already been established as the dominating force of this night in the theatre.

Murnau tries the boldest of all screen experiments. He wishes to photograph the thoughts of his characters. To do this, the camera must, and does, become one of the players. It moves about as the characters move, in a thin story. But here the way the thing is done, not the thing itself, is everything.

At first, there is sombre tragedy, as the husband, under the power of the other woman, plans to drown his wife. That is all the “story” there is in the first sequences. He turns away from the crime. Presently, husband and wife realize their love again, after they are hurled into the city on a jolting trolley car down a mountainside. In a flash, and just at the right moment, Murnau switches from tragedy to comedy. Two peasants in the big city, so deeply interested in themselves that they get into all sorts of comic difficulties, including a complete traffic tie-up, as they stand in the middle of the street.

Meanwhile, Movietone, scored to the picture, has gone right along with Murnau’s camera journey. In the traffic tie-up you hear the honks of horns from irate motorists; a touch of realism which brings you up with a sudden start as you realize that these, and similar sound effects, seem perfectly natural in a motion picture. Another prophetic glimpse of the coming greater destiny of the screen.

The march of the camera is taken up again; Movietone goes along, keeping time with drum-beat or love theme or comic note or tragic interlude as occasion requires.

“Sunrise” is an amazing picture. It is totally unlike anything ever done before. Nobody knows what its commercial fate will be. Thrown cold at an audience, it may falter at the box office. But in such a setting as that given it at the Times Square, it may well prove a success. In any event, it is a sincere, wholly artistic film, filled with touches of genius. It challenges showmanship of a new order, because the picture itself belongs to the new world of the screen.

And that new world, upon which the Fox forces have opened a huge window with their program at the Times Square, will be keyed to the perfect union of sound and silence in the motion picture.—Oscar Cooper.
Coast Movietone Opening in Los Angeles Theatre Creates Sensation

By Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent at Motion Picture News

LOS ANGELES, November 10.—Nothing short of a sensation is the initial success of Movietone in this city. H. L. Gumbiner, owner of the Tower Theatre on South Broadway has installed the Fox sound producing device and it has proved an astounding attraction.

There have been long lines waiting each day and at all hours of the day for admittance since the premiere six days ago. Attendance is reputed to have increased suddenly 50 to 75 per cent because of the innovation, and extra shows have been run.

The Tower Theatre is one of the newest in the city. It opened about six weeks ago and has virtually reinstated in this city the film house of small capacity and intimacy. Mr. Gumbiner has relied on his musical program, supplemented by Vitaphone as an added feature. Vitaphone has been a draw and Movietone is now demonstrating itself an additional puller.

The picture is “What Price Glory” (second run) with Movietone accompaniment, in addition to a news reel with sound effects. This reel centers around the convention of the American Legion in Paris, and comprises views of Marshal Foch and General Pershing, as well as a speech by the Legion Commander. The football game between Notre Dame and the Navy is part of the program, and there is one view of youngsters diving into a swimming hole that wins applause when the splash of the water is heard, as well as the cries of the jubilant kiddies.

Mr. Gumbiner will combine Vitaphone and Movietone in his program. Conservatively, the gross for the first week of Movietone will exceed $15,000, it is said. The house was kept open one morning until 2 o’clock to take care of the extra crowds, and increased admission price has been charged for evening performances. The scale varies from 25 cents in the morning to 50 cents evening. The first show starts at 9 o’clock in the morning.

I listened to the preview program and the results obtained with Movietone were exceptionally clear, and blended remarkably with screen action. The news reel seemed a notable innovation.

Another theatre is said to be contemplating early installation of Movietone or Vitaphone. This house is of larger capacity than the Tower.

*Motion Picture News, November 18, 1927, p. 1558*
Exhibitors Herald, February 19, 1927, p. 14
INTERNATIONAL NEWSREEL

Yesterday!  Today!  Tomorrow!

FOREVER!

When the BIG FIRST RUNS want a scoop on competition—they count on International Newsreel!—When the smallest theatre in the land wants a guaranteed 100% NEWSREEL—no padding—it counts on International Newsreel!—Fifty-two weeks in the year, you get it FIRST in International, you get it in snappy AUDIENCE ENTERTAINING fashion!—Hearst news-gathering facilities, Hearst newsreel resources, and years of Hearst’s INTERNATIONAL NEWSREEL EXPERIENCE made the record! FIRST RUNS want the words “International Newsreel” on their screens—because that’s the phrase that is mentioned on thousands of newspaper pages every day in the year—and PUBLICITY builds box-offices!

Twice Each Week
Year in—Year Out
104 A Year
Released Thru
UNIVERSAL

Play safe with UNIVERSAL

INTERNATIONAL NEWSREEL

Moving Picture World, May 2, 1927, p. 786ff
A Word to Beginners!

DON'T CLAIM that you are going to have newscast facilities even equal to the world-wide resources of the HEARST INTERNATIONAL NEWSREEL organization—The exhibitor will laugh at you!—if you don't watch out!

DON'T CLAIM from the cradle, that you can find men equal to the heroes of the camera who provide the thrill the world has marvelled at in the HEARST INTERNATIONAL NEWSREEL organization—The exhibitor will laugh at you!—if you don't watch out!

DON'T CLAIM that infantile blood can seep through the problems that have been met and mastered over a decade by the vigorously adult HEARST INTERNATIONAL NEWSREEL organization—The exhibitor will laugh at you!—if you don't watch out!

DON'T CLAIM that the fans that are kind to babies in arms will provide you publicity value equal to the nation-wide chain of newspapers that daily publicize the HEARST INTERNATIONAL NEWSREEL organization—The exhibitor will laugh at you!—if you don't watch out!

DON'T CLAIM that you are doing any more right than you're doing against hope—YOU'LL DIE LAUGHING AT YOURSELF!

Motion Picture News, April 29, 1927, p. 1606ff

Don't Feel Disappointed!

- Perhaps you expected too much. Mercury, Hokus-Pokus, Legendarium. You should have known better.
- Maybe you're feeling disappointed because you didn't even see a job up to the standards you have been accustomed to. But you shouldn't feel surprised.
- The world didn't change overnight just because somebody waved a magic wand. EXPERIENCE is still King. ORGANIZATION is still important. PERFORMANCE still laughs at pretense.
- There's a dash, a dash of showmanship and news skill about INTERNATIONAL NEWSREEL that you shouldn't have expected to find in the work of beginners. There's no difference here of experience in UNIVERSAL's distribution of International. Universal is a pioneer that you must give the other fellow a chance to equal.
- Give him time. But don't pay for his education.
- Most of you weren't disappointed. You had your feet on the ground!
- Because INTERNATIONAL NEWSREEL issubtype news records in a manner, volume of news, and quality of representation.
- It is inexcusable. Your old INTERNATIONAL NEWSREEL accounts is automatically a new account. Once international, always international.
- And the bigger of circuits and better known names are certain to receive accurate international money at last year in news-getting skill, and keeping competitors to Communism every fine with AUCTION and ENTERTAINMENT value.
- There has been no international INTERNATIONAL NEWSREEL. And their response means that—
- THIS IS INTERNATIONAL NEWSREEL'S GREATEST YEAR!
- For which we thank you.

Exhibitors Herald, April 23, 1927, p. 16 – September 17, 1927, p. 8

WHY Imitators CAN'T Imitate Successfully

WHEN ANYTHING GENUINELY NEW AND REVOLUTIONARY is done with outstanding success in the moving picture business, attempts are made to imitate it.

THE MOST REVOLUTIONARY AND THE MOST SUCCESSFUL innovation introduced during the past decade is the Universal Complete Service Contract.

IT KNOCKED THE HOPS FROM UNDER THE OLD METHODS of selling and it saved the business existence of insurmountable exhibitors.

NATURALLY, ATTEMPTS WERE MADE TO Imitate IT. But without success.

WHY?

WELL, UNIVERSAL COMPLETE SERVICE is more than a mere pleasure or a form of art. It is even more than any own personal desire to provide an intelligent means of booking small theatres. If it were nothing more than that, any company producing short subjects and features could imitate it tomorrow.

BUT BACK OF UNIVERSAL COMPLETE SERVICE is the fact that Universal is the only company equipped with the variety of product that makes Complete Service possible—and a willingness to use that variety in a genuinely helpful way.
Motion Picture News, April 29, 1927, p. 1606ff

Moving Picture World, April 9, 1927, p. 532

Exhibitors Herald, January 29, 1927, p. 10
Unequalled as usual when it's BIG NEWS!

International Newsreel

delivered prints of Lindbergh's Amazing New York-Paris Hop-Off to Broadway Theatres in time for the first show on Friday, four hours after the actual start, and throughout the country as fast as airplanes could take them!

All, of course, at No Extra Cost to Exhibitors!

INTERNATIONAL NEWSREEL

Released thru
UNIVERSAL

Breaking the world's record for the greatest newsreel feat in history!

3½ hours ahead of all competitors

To Broadway Theatres with the thrilling, eagerly awaited pictures of Lindbergh's arrival and reception in Washington

That was the amazing achievement of International Newsreel

whose Pennsylvania Railroad special train made the run of 226 miles from Washington in 3 hours and 7 minutes—breaking International Newsreel's and the Pennsylvania Railroad's former record of 3 hours and 41 minutes made on the Cudahy inaugural and beating all airplanes with complete prints.

Train arrived at Pennsylvania Station at 4:21 and prints were delivered the Broadway Theatres 10 minutes later.

First, two, throughout the country with a great fleet of airplanes carrying negatives and prints.

First always with its big news

INTERNATIONAL NEWSREEL

Released through UNIVERSAL

International's Train Speeds Lindbergh Film

While Col. Charles A. Lindbergh, transatlantic flier, is planning a transcontinental commercial line, the newsreels are keeping pace with his activities. International calls attention to a mark of 3 hours and 7 minutes set by a special train on the Pennsylvania from Washington to New York, one of which had been fitted up as a laboratory for the developing of its pictures of the Washington reception. The negatives were developed, printed, edited and cut and shown in Broadway theatres a few minutes after arrival at the Pennsylvania station.

An International Newsreel airplane hot the race to New York against the speeding laboratory train.

* * *

Pathe and Fox Set New Records

Twelve airplanes brought the Pathe News pictures of Washington's Lindbergh reception to first laboratories and congratulatory messages have been received by the company from theatre managers in such cities as Indianapolis, St. Louis and Dallas.

The telephone company at Denver, Iowa, a little town of 3,475, big in history now as the home of
“International Newsreel Again Displays Its Dominance in the Field,” Says Hall

Washington, D. C., Motion Picture and Dramatic Critic Praises Thrilling “News” Shots From Chinese Battlefield

A WHOLE VOLUME filled with words of commendation of one’s own efforts, is not half as convincing as a couple of brief paragraphs uttered by some wholly disinterested person. In three short sentences Leonard Hall, who writes of motion pictures and the drama, in the Washington Daily News, said a whole volume-full, writing in the Monday, April 4, issue of that publication, which, incidentally, is one of the Scripps-Howard chain of newspapers. He was reviewing a program of one of Washington’s leading motion picture theaters and declared:

“Again International Newsreel displays its dominance in its field. International Newsreel is miles ahead in the news game at present. This week it clammers over the opposition with stunning shots of the latest Japanese spooks.”

Leonard Hall is known as the most “hard-boiled” critic in Washington and his fame has extended to every part of the country. It is therefore particularly gratifying to International Newsreel to have him declare, over his signature and to his widely-read column, the fact that International Newsreel is miles ahead in the news game and that it again displays its dominance in its field.

When Mr. Hall declared that International Newsreel AGAIN displays its dominance he was harking back to a few weeks previously, when he paid an almost equally remarkable tribute to International Newsreel. At that time he was reviewing a program at one of the Washington theaters, which was presenting, at the time, a widely publicized and highly-anticipated feature, the first showing of the much-dreaded talking motion pictures. And here is how Mr. Hall closed his review:

“I have reserved for the last, mention of what seems to me the finest thing on the bill, and that is the sequence of International Newsreel shots of the resort in Harlow, China, and the attack of the yellow boys on the evacuated British concession in that great city. This will stand, I am sure, as one of the outstanding camera achievements of 1926-27. It is one of the most exciting news shots ever photographed.”

It is an impossible, as well as a most curious thing for a news reel to attempt to outline what it intends to do in the future. Once upon a time, within the past year in fact, one news weekly laid much stress on the great news it proposed to offer its public during the following few months. A check-up at the end of that time was a sad and ghastly thing. The average of actual achievement was somewhere in the neighborhood of one-half of one per cent. Not one of the unfilled promises was of exclusive pictures of the Byrd and Amundson North Pole flight. How International Newsreel went to the world the first picture of the departure from Spitzbergen of Commander Byrd, and his return to that point after plunging the North Pole, is not known, but it is expected that theatres will pay handsomely for exclusive rights to see the first news story of the expedition.

International Newsreel gave to the world the first and only pictures of the signing of the Locarno Treaty, and kicked up so much excitement by doing so that the French Foreign Office, with Dr. Stresemann, with Premier Mussolini, with M. Briand, and probably with “Doc” Cook, all to the end that International Newsreel’s enterprise and its great achievement was publicized in a score of different languages from Tsimlyak to Land’s End.

No matter where it happens or when, it is the business of International Newsreel to get it, if and while it is news. It was not by mere chance that International Newsreel was able to secure the historic news by the Byrd expedition, any more than it was chance that International Newsreel was able, for two months, to present practically the only motion pictures of the rebellion in China, one of which, Mr. Hall insists, stands as “an outstanding camera achievement of 1926-27.” Almost two years ago Edgar R. Hattick, in charge of all the William Randolph Hearst’s motion picture interests, sent his world-famous cameramen, Ariel J. Verges to China to await the day when the lot would show off. It was a long time in coming but when it did come some of the greatest pictures ever shown were given to the public exclusively by International Newsreel. It was one of these pictures that Quinn Martin, in a column review in the New York World, devoted wholly to International Newsreel, referred to as “the most absorbing of the new output of motion picture subjects.”

It required courage, too, for John A. Rockhurst to fly over the remains of the Navy Armada at Lake Denmark, New Jersey, while the explosions were still going on so actively on the Western front during the World War, but Rockhurst not only made the first pictures that the public viewed of this memorable disaster, but also performed a great service to the Government, whose officials were unable to direct the rescue work after having viewed Rockhurst’s hastily-developed films.

One of the many of the day-by-day demonstrations of enterprise, during and remarkable courage, that have placed International Newsreel miles ahead in the news game, as Leonard Hall has aptly observed.

International News

A street procession in Shanghai during the week of March. An international fleet passes through the streets of Shanghai to impress upon the great nations of the world the strength and importance of international peace. International Fleet's visit to China.

Motion Picture News, April 13, 1927, p. 1340
World's Fastest Moving Laboratory

How International Newsreel and the Pennsylvania Railroad Broke a World's Speed Record to Tell the World About Lindbergh

Another world's speed record was shattered on Saturday, June 11, when a special train over the Pennsylvania Railroad operated for International Newsreel over the 196 miles from Washington to New York in 187 minutes, or three hours and seventeen-sixtieths. The previous record was three hours and forty-four minutes.

The special brought International Newsreel's pictures of Lindbergh's reception in Washington, which were developed, printed, edited and cut in a specially equipped laboratory in a baggage car, and delivered to the leading Broadway theatres and shown ten minutes after they reached Pennsylvania Station. The record-breaking train left Washington 1:14 P. M. daylight-saving time, and reached the Pennsylvania Station in New York at 4:21 P. M.

The International Newsreel special made the trip without a stop, except at Manhattan Transfer to change to an electric engine. The fastest mile on the record-making trip was made just east of Baltimore when a mile was covered in the amazing time of 33 seconds. The train was in charge of E. J. Aherne, conductor. The engineer was Harry Andrews and the fireman A. L. Haiden.

For more than a week William Pedrick, Jr., General Passenger Agent of the Pennsylvania Railroad and Sam B. Potter, District Passenger Agent, worked out the elaborate plans for the record-breaking run. It meant clearing the tracks of all other traffic and securing special dispensations from half a dozen counties—Maryland, Delaware, Pennsylvania and New Jersey—in which speed limits for railroads are rigidly maintained.

The laboratory car was fitted up by International Newsreel in the Sunnyside yard and went to Washington on Thursday night. The train, which consisted of the engine, laboratory car and a day coach as ballast, was made up on Saturday morning and held in readiness at Pennsylvania Station at Washington for the motion pictures of the great Lindbergh reception, which were made by staff of fourteen International Newsreel cameramen. It included: J. C. Brown and George Dorsey of the Washington Bureau; Norman Alley of the Chicago Bureau; Nelson Edwards of the Baltimore Bureau and the following members of the New York staff: Herman Stockhoff, John Rockhurst, Jerry Frankel, Jack Lieb, William Hearfield, Jack Whipple, Clarence Albers, Charles Fetter and Charles Mack.

As soon as the special pulled out at 1:14 o'clock a staff of four developers and printers under Charles Trexel, took the great quantity of negative which, when developed and printed, was edited and cut by four members of International Newsreel's editorial staff, S. T. Moore, C. R. Collins, Leonard Mitchell and Norman Reinhart.

When the Pennsylvania special left Washington, an International Newsreel airplane also left Rolling Field in Washington for New York, with undeveloped negative, in an effort to get prints of the special motion pictures to Broadway ahead of those brought in by the special train.
Exhibitors Herald, April 2, 1927, p. 27
Chinese Riots
In International
Newsreel Shots

Pictures of the riots and pillaging in the foreign concession at Hankow, China, the event that brought about the present crisis, are being shown exclusively by International Newsreel in the current issue, No. 12.

Thus again a speed record is established by International, in getting motion pictures of this historical event from the interior of China to all parts of the United States, in less than thirty days. To the left below is a photograph from International showing an exciting moment during the trouble.

The Yellow Horde storming one of the buildings in the Foreign Concession at Hankow.—Motion and still photos by Ariel L. Varges, International Newsreel cameraman in the Far East.

News Reel Shows Speed

There is plenty of what the newspaper gentry call “leg work” in getting news reels to the public. Take International’s job on the pictures of China’s rioting at Hankow. Ariel L. Varges, who had been with Chang’s army, got to Hankow when the rioting started. He sent his reels down the Yangtze river 600 miles by boat to Shanghai, where they were placed on the SS President Grant.

All modern appliances of warfare, including field telephones, are being used in the Chinese uprising. Ariel Varges, International Newsreel cameraman, is shown here with an Eyemo camera in the trenches in Honan with General Wu Pei Fu’s army. Universal distributes the newsreel.

Moving Picture World, February 12, 1927, p. 501

Exhibitors Herald, February 26, 1927, p. 52. 26
International Gets Spot Shots of War in Interior China

Camerman Vargas, on Ground in Hankow When Rioting Began, Sends Film 600 Miles by Riverboat to Steamer for Vancouver

NEW YORK, Feb. 22.—International Newsreel is presenting unusual and timely motion pictures of the stirring scenes of the uprising in China while newspapers throughout the world are featuring stories from that vast kingdom of unrest.

MORE than a year ago International Newsreel assigned Ariel L. Vargas, its "wandering" cameraman, to the Chinese territory, against the day that was sure to come when the lid would blow off. Vargas gathered around him several native cameramen and a few months ago, when it became apparent the crisis was fast approaching, Vargas himself proceeded northward to Honan and Shantung Provinces, arriving there just as the time when the trouble began. Vargas was in Hankow when the Cantonese "Reds" attacked the British concession and obtained thrilling pictures of the yellow horde in action. These were the first of a remarkable series of pictures sent from the center of activities in the interior of China.

Film Sent 600 Miles Down River

There are no railroads running out of Hankow to Shanghai, and Vargas sent the pictures by boat down the Yangtze river to Shanghai, a distance of more than six hundred miles, where they were placed aboard a steamer for Vancouver, B. C. In the latter city the films were taken off the steamer and sent by air plane to New York, with the result that they were shown in motion picture theatres throughout the United States in a little over three weeks from the time the disorders started.

Meanwhile other International Newsreel cameramen in China were covering the arrival of the British, French and United States troops at Shanghai, and have been sending in vivid pictures of the defense of the city, in expectation of the attack by the "Red" armies. The series, therefore, covers all angles of the war now raging, from trench life, with all of the modern methods of fighting, including the use of mortars, to the depredations of the mobs.

Probably the most terrible part of the war, as pictured by International Newsreel cameramen, is the plight of the refugees fleeing before the advancing Cantonese, seeking food and shelter wherever it may be found. These scenes are pathetic in the extreme. Thousands of children and aged Chinese are living in the open or in rudely constructed grass shelters.

McConville and Navarre Named F. B. Heads

Joseph A. McConville, Columbia's franchise holder in Boston, has been named president of the New England Film Board of Trade.

Guy Navarre, United Artists is the new president of the Kansas City Film Board. The other members are Harry Taylor, Universal; C. A. Schultz, F. B. C. E. C. Rhodes, Midwest Film Distributors, Inc.; Roy Churchill, F. B. O., and John Nolan, Fox.

Firemen Killed, Benefit Given in Columbia Tieup

LOUISVILLE, Feb. 22.—A benefit performance for the families of two firemen who lost their lives in line of duty was put on by M. Boxwell, manager of R. F. Keith's National, and Lee Goldberg, Columbia branch manager, during the showing of "The False Alarm." The Louisville firemen cooperated.
International’s Chinese Views

A mad jumble of soldiers, homeless refugees, wandering children, bewildered thousands, seeking safety behind the barbed wire barricades of the foreign zone, such is Shanghai, China, a city of chaos, as pictured exclusively by International Newsreel, in its current issue No. 26.

The pictures arrived in New York by airplane from Vancouver on Thursday evening, having reached that city thirty-six hours earlier, from Ariel L. Varges, head of International Newsreel’s bureau in China.

The pictures show the terror that reigns in Shanghai, and the wild scenes of confusion as the besieged city awaited its fate.

Varges’ “Shots” Of Chinese War In International

The seriousness of the situation in war-ridden China is well illustrated in the current issue of International Newsreel, which contains most thrilling motion pictures of the evacuation of Nanking.

These pictures, made by Ariel L. Varges, International Newsreel’s chief cameraman in China, and his native assistants, were brought to New York by airplane from Vancouver, and were the first to reach the outside world.

They are now being shown by International Newsreel at leading theatres through the country.

Evacuation of Nanking Seen in International Reel by Ariel Varges

NEW YORK, April 19.—Evacuation of Nanking and the wrath of the Chinese soldiers against the foreigners as well as the latter’s terror in their flight for safety are shown in the current issue of International Newsreel.

The pictures, made by Ariel Varges, were brought to New York by airplane from Vancouver.

Ariel Varges, International Newsreel cameraman in China, is shown in the trenches of the Nationalist army. The pictures of the civil war obtained by Varges are released by Universal.
Exhibitors Herald, September 3, 1927, p. 32

Moving Picture World, May 2, 1927, p. 782 – The Film Daily, April 27, 1927, p. 5 – May 1, 1927, p. 14
Internat’l News Cameramen Die in Attempt to Film Seattle Blast

A GREAT wave, caused by hundreds of tons of rock falling into the Columbia River last Friday afternoon took the lives of three men, two of them International Newsreel cameramen, when their boat was engulfed by the gigantic blast of Bunker Hill Cliff, on the Ocean Beach Highway, twenty miles below Kelso, Wash. The dead are: T. G. Rudolph, working for International, of Seattle; E. H. Randolph, also employed by International as a cameraman, and Arthur Bassett, an amateur cameraman and a driver for Monticello Hotel bus at Longview, Wash.

The cameramen had engaged a boat with Bassett to obtain a close-up of the explosion; they miscalculated their margin of safety and the great wave quickly swamped their boat. The bodies of the two Randolphs were recovered by grapplers on Sunday. Mrs. E. H. Randolph witnessed the tragedy from the bank. Randolph leaves two children, in addition to his widow.

T. J. Randolph had been in charge for seven years of International’s Seattle bureau. William Randolph Hearst, in a telegram to Edgar B. Hattrick, vice-president of International, expressed his sorrow at the deaths and issued instructions that provisions be made for caring for Randolph’s widow and children.

Cameramen Drown

T. G. Randolph, International Newsreel cameraman; F. H. Randolph of Seattle, his brother, and Arthur Bassett, an amateur photographer, were drowned on April 22 in the Columbia River, Stella, Wash., when waves from a huge blast of rock swept them off the ledge on which they had set up their camera.

Cameramen Killed as Rock Tips Boat

Tragedy, as well as romance and adventure, sometimes dogs the footsteps of news reel cameramen. The latest instance to come to light is noted in dispatches from Kelso, Wash., telling of the death of two photographers in line of duty.

T. G. Randolph, cameraman for International Newsreel out of Seattle; F. H. Randolph, also a photographer, and Arthur Bassett, bus driver, were drowned when a wave swallowed their boat. They were taking pictures near the scene of a blast on the Ocean Beach highway. The wave which engulfed the craft was caused by hundreds of tons of rock plunging into the Columbia river.

Film Tribute Paid to Cameraman Killed by Blast at Seattle

A tribute to T. G. (Shorty) Randolph, International Newsreel cameraman, who recently lost his life while making a picture of a blast on the Columbia river near Seattle, has been sent to International’s home office by R. V. Anderson, Chicago representative.

The tribute, signed by 79 executives, exhibitors, cameramen and salesmen in Seattle, was brought to the recent Universal sales convention in Chicago by Matt Aparton, Seattle branch manager.

Exhibitors Herald, April 30, 1927, p. 41 – May 28, 1927, p. 46

Motion Picture News, May 6, 1927, p. 1668

Moving Picture World, May 2, 1927, p. 780
T. G. Randolph, International Newsreel cameraman, was killed with his brother, E. H. Randolph, and a friend, while taking shots of the dynamiting for a new highway at Kelso, Wash. Falling rock overturned the boat in which the Randolph Brothers, both International cameramen, were filming the event.
Newsreel Used in Play

The International Newsreel current releases will be used in “The Spider,” a mystery play soon to open on Broadway, as a regular part of the legitimate show which calls for a vaudeville show setting opening with a newsreel.

The Film Daily, February 27, 1927, p. 1
Newsreel: Kinograms

THE window to the world's events is thrown open to your patrons by Kinograms. And there is nothing to dim the view. For Kinograms has no interest except to get the news. It is the only truly independent news reel.

AND while, under the keen eyes of Kinograms cameras, the world's pace grows faster and more gruelling—and your patrons want laughs more than ever before—Educational's comedies and novelties furnish a never-failing supply of laughter and wholesome amusement.

Exhibitors Herald, September 10, 1927, p. 7
HOW DO YOU PICK YOUR WINNERS?

Only by Past Performances

KINOGRAMS is now going into its tenth winning year with a higher percentage of first run houses than any other news reel -- Five news reels have come and gone in ten years while KINOGRAMS, the veteran, leads in quality, reliability, and consistency.

KINOGRAMS
IF YOU WANT TO SEE THE ONLY PICTURES TAKEN OF THE BYRD AIRPLANE CRASH AND THE GREATEST MOTION PICTURE OF ITS KIND EVER SHOWN IN ANY NEWS REEL YOU MUST SEE KINOGRAMS No. 5284

Every detail of the catastrophe from start to finish...

The giant machine first stalling, then crumpling, like an enormous bird and then smashing, Byrd, Bennett, Noville and Fallek in the wreckage.

One of the most vivid tragedies of the air ever filmed and taken exclusively by Kinograms cameramen.

A tragic story in pictures of the shattering of the hopes and plans of Commander Byrd, America's hero, to be the first to fly to Paris.

STILL ANOTHER BIG NEWS SCOOP FOR KINOGRAMS OUT TODAY! No. 5284

The Film Daily, April 20, 1927, pp. 4-5
Kinograms Cameramen “Snap” Accident to Byrd’s Airplane

WHAT is claimed to be the outstanding news reel scoop of the year is appearing in Educational’s news reel Kinograms, No. 5264, in which is pictured the crash of Commander Byrd’s airplane in which he expected to hop off to Paris. Two Akeley cameras were focussed on the ‘plane when the accident occurred, producing in every vivid detail the turning over and collapse of the giant Fokker machine.

Supplementary pictures show the removal of the wounded men, Byrd, Bennett, his pilot, and Noville, assistant, the police driving away the crowds that swarmed to the spot.

The pictures are exclusive with Kinograms by reason of the fact that twenty-four hours earlier this news reel had been granted the exclusive right to photograph Byrd’s flight and preparations. In the face of feverish competition Kinograms was awarded the contract and immediately went to work to gather pictures preliminary to the flight. In the news reel the pictures show the finishing touches to the ‘plane, and then a trial flight which was successful.

Then comes a second test, and after the descent of the ‘plane it is shown taxiing along the field. While still traveling at terrific speed the landing wheels are seen to sink into a gully, tilting the ‘plane forward until the whirring propellers strike the soft earth. Then the whole machine goes over on its back with a terrific smash. About 400 feet of the pictures are used in Kinograms, or about half the entire length of the issue.
Pictures of Siamese and Chinese life have been made by the score by Donald C. Thompson, war correspondent and photographer who just has been signed by Kinograms to take charge of the newsreel work in the Orient. On the left are shown the armed guards protecting caravans on the way to Peking from bandits. Middle: Another type of guard—images—watches over the temples of Siam. Right: Mrs. Thompson gets her letter from the fortune teller. Educational believes the acquisition of Thompson by Kinograms is a ten-strike.

Exhibitors Herald, December 24, 1927, p. 51

Thompson Trip For Kinograms

ANNOUNCEMENT of one of the greatest tie-ups for foreign service ever made by a news reel, was made this week from the office of Kinograms, Educational's news reel, regarding the acquisition of the services of Donald C. Thompson, famous war correspondent and photographer, and one of the world's greatest all around motion picture cameraman. Mr. Thompson has signed a long term contract with Kinograms to take charge of Kinograms work in the Orient, where he is to reorganize the Kinograms staff.

With headquarters in Shanghai, China, Mr. Thompson will also establish camera centers in other important cities, in Japan, the Philippines and Siam, and in other Oriental locations. As soon as the reorganized Oriental staff is fully established, Mr. Thompson accompanied by his brave wife, who has been his constant companion on his adventurous trips ever since their marriage, will make an expedition into the most remote parts of East India and then into Africa, with Kinograms holding exclusive rights to all news pictures taken on the trip.

Thompson recently completed a daring expedition through Asia, on which he made some of the most remarkable motion pictures that have ever come from any part of the world. His feature news pictures for Kinograms include Oriental life and customs never before shown in motion pictures. These unique special news pictures will be shown in Kinograms at intervals during the near future.

Kinograms Signs Up Thompson To Rebuild Staff in Orient

NEW YORK, Dec. 6.—Kinograms, Educational's news reel, has acquired the services of Donald C. Thompson, noted war correspondent and photographer, to take charge of Kinograms work in the Orient and rebuild the staff so as to give complete coverage for important news developments in that part of the world. This move is one of a series by which a foreign service ranking with the best has been achieved.

Thompson, considered one of the world's outstanding motion picture cameramen, has signed a long term contract and has designated Shanghai for his headquarters. He will establish camera centers also in other important Chinese cities, in Japan, the Philippines and Siam.

If the new Oriental staff is in working shape, Thompson and Mrs. Thompson will make an expedition into the remote parts of East India and then into Africa, with Kinograms holding exclusive rights to all motion pictures taken on the trip.

He has just completed an expedition through Asia which is said to have brought forth some startling revelations of Oriental life. These will be shown from time to time in Kinograms releases, starting within a few weeks.

Around World 17 Times

Thompson has been around the world seventeen times and has a rich store of experiences. He sacrificed his left eye in the trenches at Terni, while serving in the World War for Leslie's Weekly. And the pictures sent back record when shown at the Rialto in New York. Two years later he sped across Russia on the Trans-Siberian express, then to Japan and to San Francisco to bring in his pictures of the Russian revolution. He was with the expedition into Ekeberg with General Guiza in the ill-fated hope of saving the Czar by taking him through Siberia to England.

In Balkans at War's Start

He took many war pictures in the Balkans, in Serbia and in Rumania, he flew by airplane across the Great Wall of China and followed General Feng's army in the field. Then he went to Siam.

Thompson has been correspondent for a number of publications and governments.
Newsreel: MGM News

Exhibitors Herald, May 21, 1927, p. Coverff
Exhibitors Herald, April 9, 1927, p. 18 – April 23, 1927, p. 20

Exhibitors Herald, April 23, 1927, Cover
Appendix 19 – 1927

Moving Picture World, May 2, 1927, p. 774 – August 6, 1927, p. Coverff

The Film Daily, September 23, 1927, p. 5
PARDON ME WHILE I LAUGH

M-G-M NEWS
At Leading Theatres for
FIRST PICTURES
of LINDBERGHS TRIUMPHANT ARRIVAL
in MEXICO

WHILE others talk, talk, talk—
M-G-M News
QUIETLY steals a march
ON the newsreel field
AND delivers!

NO wonder that
M-G-M News has
WON thousands of
SATISFIED customers!
WITH typical
M-G-M dash and
DARING, YOUNG Blood has
BECOME within a
FEW months the
MARVEL of the whole
NEWSREEL field.

METRO-GOLDWYN-MAYER
Appendix 19 – 1927

Moving Picture World, October 22, 1927, p. 471

E. B. Hatrick Explains M-G-M’s New Newsreel

The statement that Metro-Goldwyn-Mayer will issue a newsreel and that this newsreel will be made by the Hearst organization has caused some confusion in view of the fact that International Newsreel, released by Universal, is made by the International Newsreel Corporation, owned by William Randolph Hearst. A statement issued by E. B. Hatrick, who has full charge of all Mr. Hearst’s film interests, clears the atmosphere.

“The Metro-Goldwyn-Mayer newsreel,” said Mr. Hatrick, “will be made by the Hearst News Service, Inc., and will be operated as independently from the International Newsreel as it will be from any other newsreel in the field. The M-G-M newsreel will have an entirely separate camera and editorial staff. It will, of course, be organized along the same lines as International Newsreel, as these lines have proven to be the most successful.”

Moving Picture World, March 5, 1927, p. 11 – The Film Daily, August 21, 1927, p. 4
M-G-M News to Be Made Like a Feature
Says Fred C. Quimby

A new enterprise designed to elevate the quality of newsreel production to the highest point possible will be made by Metro-Goldwyn-Mayer under a new Short Subject Program, according to Fred C. Quimby, recently appointed to handle sales for the M-G-M Studio Department.

In a recent interview, the M-G-M News, Mr. Quimby outlined the key policies which Metro-Goldwyn-Mayer plans to carry through in the line of production standards and sales distribution, placing special emphasis on the News Reel which will be issued twice weekly, beginning August 27 of this year.

Asserting that the new M-G-M News Reel would be "The Big Parade," of its class, Mr. Quimby declared:

"Metro-Goldwyn-Mayer likely to invest several hundred thousand dollars in a new production and marketing staff to secure more exposure to meet a highly competitive, maintained profit market which has been assimilated of merchandise which will properly back up expensive sales effort."

The immense resources and comprehensive news-gathering facilities of the Hearst organization were suggested as an inside guarantee of the quality and service of the News Reel. Twenty-seven newspapers throughout the country, with a combined circulation of more than 30,000,000, are now operated by Mr. Hearst. More ex-

Motion Picture News, April 13, 1927, p.1341
Hearst Backs News Reel

The Metro-Goldwyn-Mayer News will be launched with the resources for news-gathering of the Hearst organization as a guarantee, and production force and personnel will be separate from any other producing company.

The Hearst newspapers have a combined circulation in excess of 10,000,000, while the Hearst-controlled magazines have a huge circulation. The Hearst special news reel laboratory was completed only last January.

As Fred C. Quimby, in charge of sales for the Short Subject Department, recently pointed out, the M-G-M News will be in just as direct competition with any other similar service as any two newspapers could be.

U. S. and Foreign Nations

Two general editions of the News will be published; one, the American edition, to be issued from New York; the other, the foreign edition, to be issued in Paris. There will be a constant interchange of material. Each of the head departments has a large number of producing and assembling sub stations, there being 45 in New York City alone. There will be general and local service.

The news cameramen are employed directly by M-G-M. E. B. Hattrick, general manager in the East for Cosmopolitan Productions, is now in Europe arranging complete foreign distribution of the News Reel.

M-G-M News Has Premiere At New York Capitol

M-G-M NEWS was given its premiere at the New York Capitol, on Wednesday afternoon last, when views of President Coolidge and Governor Smith, greeting the newest news reel, were applauded.

President Coolidge, in his Black Hills summer rendezvous, is seen cranking a camera with which M-G-M news cameramen gather their news shots. The President does his work in an adept manner, and, if he chooses, there seems to be no good reason why he should not turn to camera craft after March 4, 1929.

Governor Smith’s letter of congratulation to the Metro-Goldwyn-Mayer offices got a big hand.

The news gleansings were all good, but two items, however, stand out with the best shots of recent months. Shooting the rapids in the Grand Canyon of Colorado, in Utah-Arizona, a little expedition of nine young men in three specially constructed small boats, headed by Clyde L. Eddy, furnished several thrills. They lost a boat during the exciting voyage, but all hands reached Needles, X. M., in safety. The other big item was a steeplechase near Paris, France, where Bon Ami, a game little colt, having lost its rider, continues in the race; takes every barrier and water jump, catches up with the leaders, and finally sports ahead to beat the other horses under the wire. The rules, however, disqualify a riderless horse.

Gene Tunney, in training for the big fight in Chicago, next month, with Jack Dempsey, came in for several rounds of applause. The West Point Cadets, at drills, and several additional shots, round out a fine program.
Free With Your Booking!

This sprightly looking lobby, attractive in all the well known pulling devices of a printed ballyhoo, is representative of what can be done with the material available free to all exhibitors to inaugurate the booking of M-G-M News. Already many exhibitors have taken advantage of this offer, and it is always open to others whenever they start with the M-G-M service.

The Film Daily, September 4, 1927, p. 21

M-G-M News Shoots Thrilling Auto Spill

(Special to the Herald)

NEW YORK CITY, Oct. 18.—When Samuel Wohl was warming up for an auto race at the Donegan Fair Grounds he struck a rut while traveling 75 miles an hour and his car jumped fifteen feet, somersaulted twice before striking the ground, slid across the track and finally was stopped by an embankment, probably fatally injuring the pilot. Jack Lieb, M-G-M News cameraman, standing a few feet away and in the path of the car, obtained thrilling views of the accident.

Exhibitors Herald, October 22, 1927, p. 34
Newsreels: Paramount News

Exhibitors Herald, May 7, 1927, p. 82ff
Exhibitors Herald, May 7, 1927, p. 82ff
Exhibitors Herald, August 6, 1927, pp. 3-4

Exhibitors Herald, October 8, 1927, pp 3-4
The Film Daily, September 27, 1927, p. 4

The Film Daily, October 18, 1927, p. 4ff

Moving Picture World, October 29, 1927, p. 535

Exhibitors Herald, December 24, 1927, p. 5
**Paramount News and “Shorts” Make Debut Throughout Country**

During the coming week the first issue of Paramount News and the initial releases of Paramount short features from the type of material ordinarily interpreted in a news reel. First let it be known that messages of congratulation from excited patrons will not be reproduced on the screen but instead will be a short dedication to the public written by Estes Ralston, Editor of Paramount News. The release of the first point of Paramount News marks the crystallization of an idea conceived in the mind of Estes Ralston some fifteen years ago when he pioneered the screen newspaper. At first this news reel was a sharp profit tool, but justly so, as a "kicker" in picture programs. It was hard, slow work to assure the financial backing necessary in the building up of an adequate organization for the gathering and distribution of news because of the lack of data available upon which to base an estimate of the available market.

Early in 1927 Paramount made known its intention of delivering in edited form a 100 per cent program comprising a feature picture, short comedy, a novelty film and a news reel. Looking about Paramount executives decided Estes Ralston was the logical man to direct the department which would be formed for the handling of production of the short features. This resulted in the appointment of James L. Lady, in the duties of Assistant International Sales Commissioner of Paramount Pictures, as manager of the new department, which will be equipped with the most modern facilities to enable the department to discharge its duties to the best advantage. From the feature length product will be removed 30 Christie comedies, Z Edward Everett Horton comedies, 10 novelty subjects produced by Max Florence and 100 hours of news film.

Staged throughout the world over 150 established offices manned by news men who have a normal week service over a period of years. In New York City is a newly created laboratory, a news studio building, which becomes the chief editorial and technical staff. The staff is a group of editors equipped with modern facilities that enable it provide a perfect air conditioning system that expedites the flying of films.

**Paramount News Makes Debut** (Continued from preceding page)

Exclusively devoted to the development and printing of Paramount News, the laboratory is capable of running on a roll of 24,000 feet of film per week. Furthermore, a finished print may be had in 25 minutes after the negative has been received.

The 4 principal necessities in the production of a top notch news reel are, as announced by Mr. Cohen: A reliable camera staff, competent editorial staff, efficient in the development of material, rapid printing of positive, quick distribution of prints and last, but equally important, bookings sufficient to return a revenue large enough to pay costs and profits.

"The life of a news reel is three or four weeks at best," states Mr. Cohen. "Without a sales force capable of procuring maximum representation in the theatres of the country within a month from date of issue, the purpose and continued production of the news reel is of no avail. I am happy to say that Paramount News is not, nor will ever be, in that position. Our initial issue will be shown in several thousand theatres and I prophesy that by the end of the year every theatre throughout the world will screen Paramount News."

Other releases scheduled for distribution on August 1 are an Edward Everett Horton comedy in two reels titled "No, Publicity" and "Selling Whales," a Krazy Kat one-reel cartoon. On August 15 will be released the new Paramount twofilm dramatic subject called "The Ethel" and an all-black one-reel cartoon comedy "Koko Plays Ball."
First Paramount News Has Thrilling Scenes

The First Paramount News made its bow in Chicago last week at the Oriental theatre. It was an auspicious premiere. The way in which it went over with the audience proved its merits better than any written praise can do.

It offered hard riding cowboys, Mussolini reviewing his country’s battle fleet, the marriage of “Bud” Stillman and other news items, each of which were both timely and absorbingly interesting.

And for a breath taking climax one of the most spectacular airplane features ever filmed was offered. This feature had been planned in advance, but it turned out to be the real thing. It showed Gladys Inge making an airplane transfer. After the transfer had been completed, the airplane from which she transferred caught fire. When the pilot attempted to jump, his parachute caught on the plane and left him dangling in mid air. In the nick of time it tore loose and the pilot floated safely to earth. An automatic camera on the plane kept grinding all the time photographed every detail of the thrilling spectacle. Luckily the films were not destroyed when the plane crashed.

The second Paramount News had the same fine appeal as the first. It also contained a feature for the end. This one was of aquaplaning. It scored many laughs from the audience. Judging from these first two films, the Paramount News is headed for success.

Paramount News Dedicated; First Issue Is Released

A short message by Editor Emanuel Cohen dedicating the Paramount News to the public prefaces the first issue of the news reel, which appears for the first time on the screens of theatres this week with the initial releases of Paramount’s short feature comedies. Another highlight of the news reel is the showing of an aviator escaping by parachute from a blazing plane.

Emanuel Cohen

Cohen’s first news reel creation, Pathe News, was the outcome of a long fight to obtain sufficient financial backing to build up a screen newspaper more than fifteen years ago. That same persistence in carrying out an ideal is reflected in the Paramount News.

Cohen went into action early in April at the head of the new short features department of Paramount and a staff of cameramen soon was at work all over the world, with 150 offices established, and now a four-story laboratory has been erected in New York.

The negative is received on the first floor of the laboratory, passed to the second by dumbwaiter and there developed and dried. On the third are the assembling, editorial and projection rooms. The production department is on the fourth.
Paramount Uses Plane to Speed News Film Arrival

(Continued from Page 1)
The plane met the ship 100 miles out.

In addition to this feat Paramount News delivered to the Associated Press 280 prints of the parade pictures 17 minutes after the negative was received at the Paramount News laboratory in New York City. These pictures were shipped all over the country by night mail. These news pictures were shown in the New York theaters a full day before the steamer that brought them could arrive in New York.

The Film Daily, September 27, 1927, p. 5

Dave Oliver, Paramount News staff cameraman, takes to the air to film the famous Bellanca plane during its test flight over New York. For details of Paramount's short features plans for next season see Pages 64 and 65.

Exhibitors Herald, May 27, 1927, p. 36
Newsreel: Pathe News

*Moving Picture World*, July 16, 1927, p. 142ff

Exhibitors Herald, November 19, 1927, p. Coverff

Exhibitors Herald, September 17, 1927, p. Coverff
"Something Just As Good"

Try and Get the Public to Believe It!

You can't fool the public!
It has many times heard the words "Something Just As Good." It knows that it is the cloak used to hide an imitation,—that the imitation is the best evidence of the success of the original and its popularity.

Business on the Pathé News has never been better than right now.

Contracts are pouring in. The many warm exhibitor friends that Pathé News has made during the sixteen years in which it has created motion picture history, by signed contracts, word of mouth, by letter, are telling the story of a devotion and a loyalty such as the business has never seen.

These exhibitors know, their public knows, that there can only be one best, and that is the first of all news reels, the one that today represents the accumulated experience of sixteen years, the expenditure of vast sums of money, the united labors of an incomparable staff that is intact, loyal and world wide in its scope.

Competition is nothing new to the Pathé News. It has met it again and again in the past, and is still the best. That others now seek to try their hand does not alter the situation. Pathé pledges that the Pathé News will continue to be the best.

Box office values, news reels and popularity with the public are not created over night. Just try and get the public to believe that something else is "just as good" as the Pathé News!

ELMER PEARSON

Vice President and General Manager

PATE EXCHANGE, INC.

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To the Public There's Only One News Reel—Pathé News

An exhibitor friend writes one of our branches as follows:

"I have gladly renewed my contract for the Pathé News. Common sense, plus five years' experience with it, tell me that the rooster will continue to be able to crow over the world's best news reel."

We are glad to promptly and publicly express to our friend our appreciation for his confidence and patronage. We assure him that his confidence is not misplaced. We promise him that the Pathé News will continue to be all that he expects,—and more. For his information, and that of the many other friends of Pathé News, we submit the following:

Cameramen of Pathé News

Today a larger staff than ever. Eighty per cent of the old force, in spite of other offers, remained loyal. The stars, Fasold, Harde, Donohue, Balfanzell, Hollahan, Delevan, Flanagan and others remain. To them have been added the best news cameramen anywhere,—Sears, O'Brien, Traynham, Blache, Nichol, Zimmerman, La Voy and many others.

The Pathé News staff today is the finest in its history, hand-picked, experienced, enthusiastic. It would be impossible to assemble another like it.

Editorial Staff of the Pathé News

Seventy per cent of the old force intact, to which have been added new men with ideas, vigor, experience.

We are satisfied that the new editor, Ray Hall, and his assistants, de Rochefort and Cour, cannot be equalled anywhere. Their caliber is shown by the News today. You know that it is better than ever.

Competition is nothing new for the Pathé News. It has met it in the past, and still remains the best. It will continue to be best, and to the Public there's only one news reel—the Pathé News.

ELMER PEARSON

Vice President and General Manager

PATE EXCHANGE, INC.
The Trade Mark That the Public Knows

A film salesman may be able to sell you another news reel—

BUT

Will he be able to sell your public?

Why is it that Colgate's toilet preparations, Shredded Wheat, Gillette safety razors, Ivory Soap and a multitude of other commodities continue to increase their sales year after year, in the face of greater and greater competition, in spite of extravagant claims by competitors?

Because the public knows them, knows they are good, knows their quality is backed up by powerful organizations with reputations to sustain, and knows the fallacy of the competing salesmen's argument, "something just as good."

The public knows the Pathe News, wants it, loves it. We know of a number of instances where an exhibitor has attempted to substitute "something just as good," and has received public protests of a number and vehemence that have amazed him.

The staunchest customers that Pathe News has are the exhibitors who have taken the trouble to find out what the public thinks of the world's first news reel. Pathe News has always been just as good as money and the best brains could make it. It will continue to be the best.

The public will continue to want to see the reel that they know.

It will continue to be the standby of the exhibitor who wants the best.

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.

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The Champion!

Which would you rather have for a personal appearance in your house, the Champion himself or his challengers? The conqueror with a record or the Tom, Dick and Harrys who brag that they can lick him?

If mere claims brought championships, a flyweight could have Tunney's crown.

A champion doesn't just happen. He becomes one on performance.

It's the champion that draws the big gates at fabulous prices. It's the champion's name that is on everyone's lips. It's the champion that people want, that multitudes fight to see.

Pathe News didn't get the championship by claiming it but by earning it.

For sixteen years it has been on the very top of the motion picture heap, and by the grace of God, hard work and brain power it's going to stay there.

It's easy to claim; but to expect something bigger and better in news reels over night is akin to expecting babies to be born 16 years old, equipped with a college education.

When you book the Pathe News you're getting a news reel, with a name that's worth millions of dollars to the exhibitors of the United States.

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.
Exhibitors Herald, June 11, 1927, p. 21 – The Film Daily, April 8, 1927, p. 2

The Film Daily, August 21, 1927, p. 2 – Motion Picture World, June 4, 1927, p. 319
Busy Business Men Attend
City Hall Theatre
just to see PATHE NEWS

Pathe Exchange, Inc.,
1600 Broadway,
New York

Gentlemen:

We have been showing the PATHE NEWS first run every Wednesday and Saturday in our City Hall Theatre ever since our first opening day in October, 1916, and have always made it a permanent part of our show.

As a matter of fact, many of our patrons who are busy business men, because of lack of time, come into our theatre for fifteen minutes only every day just to see the news reel, and especially the PATHE NEWS because it stands pre-eminent and is always up to the minute.

As you know, we have always been a hundred percent customer of yours in regard to all of your product, and we hope to continue as such for many years to come.

With all good wishes for the continued success of PATHE NEWS, we are

Very truly yours,
THE CITY HALL THEATRE,
Jack Devick, Manager.

The Film Daily, October 19, 1927, p. 9

The Film Daily, September 8, p. 3 – 11, p. 4 – 12, p. 2 – 13, p. 2 – September 14, 1927, p. 2

The Film Daily, September 29, p. 2 – October 2, p. 4 – 3, p. 2 – 4, p. 2 – October 6, 1927, p. 5

The Film Daily, October 9, p. 7 – 17, p. 8 – November 3, p. 4 – December 2, p. 4 – December 7, 1927, p. 2
The Film Daily, December 12, 1927, p. 5

The Film Daily, April 1, 1927, p. 3

Pathe News Speeds Earthquake Films

A Pathe News cameraman near the scenes of the newest Japanese earthquake tragedy got in on the ground floor for pictures and soon had them on a Pacific liner from Yokohama to Seattle. The shots were shown on Broadway at the early shows last Wednesday and in Chicago Thursday morning. This was a bit more than a week after they were taken in Japan.

The negatives were developed at the Pathe laboratory in Seattle and a few hours later positives were sent to Los Angeles, San Francisco, Salt Lake City and other Western cities. A total of 134 prints were shipped to the Midwest while another negative already was on its way to New York.

Exhibitors Herald, April 9, 1927, p. 46
Exhibitors Herald, May 14, 1927, p. 36

Moving Picture World, May 7, 1927, p. 43 – October 22, 1927, p. 479
Establish Contact With World Figures

Contact of cameramen with individuals of world note and thereby also providing that intimate contact between public and such individuals is another form of the usefulness of the news reel. An incident along this line in which Harry Harde, Pathé News cameraman, figured, is an example. The Prince of Wales, Prince George and Henry Bate of the Dawes Reparation Committee entered a supper club in Paris, where Harde now is stationed, and seated themselves at the table next to the one occupied by the cameraman. The Prince addressed Harde and said his face seemed familiar. Harde replied that that was not unlikely because he had followed the Prince all over America on his last visit. The Prince asked Harde to join his party and plied him with questions about the latest news of the States.

Exhibitors Herald, April 23, 1927, p. 42

Pathé News Leads

An analysis of number and variety of subjects covered reveals that Pathé News leads. For instance, the following is a comparison of the September 3rd issues of six different news reels:

- Pathé News . 29
- 2nd News Reel . 13
- 3rd News Reel . 12
- 4th News Reel . 11
- 5th News Reel . 10
- 6th News Reel . 8

Pathé News covers more than twice as many subjects in one issue as its nearest competitor—with the lowest registering only eight as against Pathé News' twenty-nine.

Race” Recalled

How Pathé and Vitagraph “raced” to place the first American news reel on the market, is told by G. L. Charnier, superintendent of Pathé laboratories, who has been with Pathé News since its inception in 1910. The first issue, he says, was composed entirely of foreign material, and when finished proved to be a procession of kings and queens. However, it served the purpose, and the contemplated news reel project of Vitagraph was abandoned.

In 1911, the Pathé News put out two issues a week. Thirty prints covered the country. The era of “specials” started in 1912. Production of the so-called features was carried on in a little open-air stage at Jersey City. In the winter the studio party moved indoors to the old Edison Studio in New York. In 1916, Charnier took charge of the Bound Brook and Jersey City laboratories, and in addition was in charge of studio work. He has been general superintendent of laboratories since 1916.

Pathe Joins U. P.

To facilitate handling of news, Pathe News has become a full-fledged member of the United Press. Although the agreement was made several months ago, announcement was withheld pending completion of arrangements for delivery of United Press reports to Pathe News representatives throughout the United States and Europe.

The Film Daily, October 2, 1927, p. Coverff – January 2, 1927, p. 4 – October 23, 1927, p. 1
Motion Picture World, February 19, 1927, p. 574

Motion Picture World, July 16, 1927, p. 180
Appendix 19 – 1927

Moving Picture World, December 31, 1927, p. 14

Ray Hall, on Pathé News

Following are the highlights of an interview, conducted by “Mike” Simmons before the mike at Station WPCH, Hotel McAlpin, New York City, with Ray Hall, Editor of Pathé News:

SIMMONS: Will your company broaden the function of the news reel as a source of news?

HALL: There has been little change in this respect. We have over 500,000 readers of Pathé News, but we do not plan to alter the content of our material. We have always been interested in providing news for the general public.

SIMMONS: What is the present tendency of development in the news reel field?

HALL: I would say that it is of an international nature. We are trying to make Pathé News available to world-wide audiences, and we have already made arrangements for this purpose.

SIMMONS: Do you have a wide selection of films from which to pick the Pathé News?

HALL: Yes, we have a wide selection of films which are available to us. We are always looking for new and interesting material.

Moving Picture World, December 24, 1927, p. 11

Ray Hall Will Give Pathe News’ “Inside”

Ray Hall, editor of Pathé News, will be interviewed at Station WPCH by “Mike” Simmons, in a radio feature which will take fans behind the scenes of the vast structure of organization that constitutes the Pathe Newsreel, next Thurs. at 6:45 p.m.
Broadway’s Newest Star—Pathe News

By Rutgers Neilsen

While the general utility of the news weekly has long been recognized, the topical film has found a new application this season when three Broadway productions are employing Pathe News in a manner which provides universal exploitation for this subject. Should any of these productions later gain the road or be played in stock, exhibitors in that community would be wise to call attention to this recognition of the part played by the news weekly in modern life.

Pathe News, plays an important part in the dramatic action of “Spread Eagle.” Jed Harris, latest success, now current at the Martin Beck Theatre, and it is also featured in a scene in “Chicago,” the assured comedy playing at the Music Box, and in a humorous scene in “Honeymoon Lane,” Eddie Dowling’s latest musical comedy triumph at the Knickerbocker Theatre.

The presentation of a special Pathe News film in “Spread Eagle” is a highly important link in the development of the play. It is believed that this is the first time a news film has been used as an actual part of a dramatic stage production. The motion picture theatre scene, at the close of the second act, carries over important incidents which have been established in the opening act and which are continued in the third act. The program runs: Scene 1—A Broadway Motion Picture Theatre, six weeks later—and below: Motion Picture Effects by Pathe Exchange, Inc.; News Films by Pathe News; Cartoon by Paul Terry of Annap’s Film Fables. The special Pathe News film shown in “Spread Eagle” is composed of an animated cartoon by Paul Terry and specially photographed scenes, together with stock shots which illustrate the theme of the story.

The New York dramatic critics expressed enthusiasm over the effective use of the Pathe News. Just how important the news film is to the dramatic progress of the play is evidenced by the recognition given it by the metropolitan critics in their review of “Spread Eagle.”

A scene from the special “Pathe News” used in the action of “Spread Eagle,” in a Broadway legitimate playhouse. (Continued on page 2092).
BROADWAY'S NEW STAR--PATHE NEWS

(Continued from page 2076)

The author of "Chicago" states that she chose Pathé as the news reel for her courtroom scene because she knew it was the oldest, and best known of the news reel services.

The script of "Chicago" covers the Pathé News scene as follows:

It is the big moment in the courtroom. Rosie Hart (Francine Larrimore) is on trial for her life, a self-confessed murderess of a man who was her lover, but decided that he liked his wife and kiddies better than she did! Rosie Hart. Rosie's husband, Annes Hart, has just stepped off the stand. Now all is ready! The court clerk arises, the judge suddenly awakens, the jury's countenances seem to be lighted with that strange light that comes into every man's eyes at the sight of a pretty woman.

"Rosie Hart," cries the court clerk.

"Rosie Hart ascends to the stand. The photographers and reporters are ready. "Lights," shouts one of the photographers, as the huge Kleig lights are turned on, illuminating the scene, and, at the same time, the smiling faces of the pretty defendant, the prosecuting attorney, the defending attorney and His Honor, himself.

"Everything ready and is everybody ready," inquires a news photographer.

"Then let's shoot!"

And then, in a special request, the photographer asks:

"Pathé, are you ready?"

"Righto," answers the man who is managing the Pathé camera.

And the camera grinds away.

Still further proof of the place Pathé News holds is evidenced in Eddie Dowling's delivery devised repartee in "Honeymoon Lane."

In discussing this scene, Mr. Dowling stated that he built this gag around Pathé. Because it is the one concern that he can remember that has been in existence since the inception of the motion picture. This clever author and star claims that Pathé News is his favorite screen news reel and that the rooster is the one trademark that predominates in his mind.

This is how Pathé News is brought into play in "Honeymoon Lane":

Toward the end of the first act, Pauline Mason as "Mary," says to Gordon Dooley, who is toting the news camera:

"Go on, Mr. Pathe; tell me something about the movie."

Then Eddie Dowling, as Tim Murphy, says to Mary:

"Did he tell you he was Mr. Pathe?"

Dooley, as "Mr. Pathe" retorts:

"Yes; what about it."

Whereupon Eddie Dowling turns and says to Mary:

"Don't you believe him, Mary; Pathe is a rooster."

Undoubtedly the effective tie-up of Pathé News with these three current Broadway successes is something quite new in the field of exploitation and it is to the credit of this reel that astute showmen recognize the prestige of tying in the pioneer news film with their winning stage attractions.

MOTION PICTURE NEWS, MAY 27, 1927, P. 2076, 2082

PATHE NEWS FEATURED IN THREE BROADWAY PLAYS

THREE reigning stage successes in New York employ Pathe News in one way or another in their action--"Spread Eagle," "Chicago" and "Honeymoon Lane." The latest of these to open is "Spread Eagle," the new Jed Harris production, in which a reel specially prepared by Editor Ray Hall of Pathe News, a news reel showing the first six weeks of a hypothetical war, is a vital link in the action, billed on the program as "Scene 4--A Broadway Motion Picture Theatre, Six Weeks Later."

In "Chicago" a Pathé News cameraman figures in the trial scene, while in "Honeymoon Lake" a sketch is played in which one of the comedians plays a cameraman known as "Mr. Pathe."

MOTION PICTURE NEWS, APRIL 22, 1927, P. 1450
Pathe News Plays Big Role in Three Stage Plays on Broadway

**Exhibitors Herald,** April 16, 1927, p. 44

Left to right: Ray Hall (wearing glasses), editor of Pathe News, hands to Jed Harris, producer, the special Pathe News film comprising the fourth scene of the second act of "Spread Eagle" at the Martin Beck theatre. New York. Middle: Editor Hall photographs Francis X. Lamy, star of "Honeymoon Lane" at the Knickerbocker. In front of the camera are (left to right) Eddie Dowling, author-star; Pauline Mason and Gordon Dooley ("Mr. Pathe").

The Pathe News is playing a prominent part in three Broadway stage successes through a novel exploitation. The news reel is featured in the dramatic action of "Spread Eagle," Jed Harris production now playing at the Martin Beck theatre, and in "Honeymoon Lane," satirical comedy at the Music Box, and a Coast theatre, and it is also emphasized in a humorous scene in Eddie Dowling's latest musical comedy, "Honeymoon Lane," at the Knickerbocker.

**RELEASES**

**WEEK OF APRIL 3**

The Film Daily, November 30, 1927, p. 4

**The Spider**


Just another instance of Pathe News recognized supremacy.
A Showmanship Product

By HARRY SCOTT
General Sales Manager of Short Features

Pathé starts its twenty-fifth season better equipped than ever to supply exhibitors with the best in screen entertainment. Past performances are film and box office history. Pathé leadership this year will be maintained and strengthened through its increased ability to deliver showmanship product.

We cannot help feeling that Pathé is justified in believing that in the coming season the sale of short subjects, two-reel comedies, serials and news films will exceed those of any previous season.

Exhibitors are recognizing the entertainment value, and, in many instances, the box office value of short subjects. In consequence, they are devoting a considerable part of their advertising space to heralding these important units of their programs.

For many years Pathé has specialized in this class of product. The best evidence of its success in selecting its programs is that we are distributing successfully practically the same product we started with several years ago.

The Pathé News has long been recognized as the world’s greatest news film. The Pathé Review has appeared on the screens of the majority of the leading theatres of the country season after season. The same applies to Aesop’s Film Fables, Topics of the Day, Grantland Rice’s Sportlight, etc. They are as well established with the theatre-going public as the Saturday Evening Post is with the readers of magazines.

This season we are adding another single reel release to our short subject program—the “Rareoits” series—depicting unusual things, unusual places and unusual happenings. “Our Unofficial Ambassador Abroad” series, featuring Will Rogers, has proved most successful.

In our product announcement is given a complete list of the short features we will distribute.

The Pathe Short Feature

By J. E. STOREY
Short Feature Production Manager

A good short subject, built upon the firm foundation of quality and showmanship understanding adds essentially to the completeness of an exhibitor’s program, and can weather all competition.

The thought recalls the story of the house built upon the rock and the house built upon the sand. The exhibitor who builds his program, including good shorts, builds up on a rock foundation that can easily weather the keenest competition.

The Pathé short subjects production department functions along these lines: With a real foundation-idea as the basis for film, with proper development of that idea by skilled production personnel commanding ideal performers and staging facilities, a showmanship attraction of maximum entertainment values is brought into being.

Pioneering in news films, serials and other short subject offerings, Pathé has always built upon ideas born in the minds of the showmen. Charles Pathé, founder of the great house, is the rightfully proud parent of Pathé News, now the world’s best known film, at the youthful age of 16 years. Pathé News has always continued to be the leader in the most competitive field the motion picture knows. It has weathered the arrival of newcomers and has seen many imitators come and go. During the past few months Pathé News has speeded up as a news gatherer. It has eclipsed its own glorious records. The new editor is Ray Hall, a man of wide experience and vision.

Pathé Review was founded upon the idea that a screen magazine should prove nearly as acceptable in the theatre as the screen “newspaper” — the news reel. The success of the Review attests convincingly to the basic showmanship idea. Pathé Review, too, has taken a “Lindbergh hop” ahead in entertainment qualities within the last few months. Upon the belief that a showman should be able to build this magazine reel to meet the continual needs of showmen.

(Continued on page 55)
The Pathé Short Feature by J. E. Storey

Laying the Production Foundation
For Pathe Exchange’s Short Subjects

(Continued from page 74)

MOVING PICTURE WORLD
July 16, 1927

three serials are: Alloro Fox, Larry Kent, Walter Miller, Calleau Landis, Eugene Gilbert, Jean Arthur, Thomas Holding, Frank Lackeen and William Norton Bailey. The production value and box-office appeal of Pathé serials is known to every exhibitor.

Two-Reel Comedies

Pathé two-reel comedies are the product of proven producers with the foundation of years of successful experience in catering to the “funny-bone” of the movie-goers of the world.

Mack Sennett “went on his own” in the days of the old Biograph and gambled on his idea that funny films would click at the theatre till. His idea had a foundation—people like to laugh—and today, as the dean of comedy producers, his name is a guarantee of laugh-producing qualities to the last fade-out. This year they will give you a new series in addition to the regular Sennett Comedies featuring Madeleine Hurlock, Billy Bevan, etc., and the Smith family, series with Raymond McKee, Kevin Hart, and the little juvenile star, Mary Ann Jackson. The new series will be known as the Mack Sennett Bathing Girls and when Mack Sennett says “Bathing Girls” he means just that.

Hal Roach learned his trade through apt apprenticeship and his comedy product brings joy back to the exhibitor and to the audience. Roach is a man of ideas of basic showmanship origin. Take, for example, his “Our Gang” comedies, presenting happy youngsters in good-natured pranks. For five years this series has held a bright corset on the theatre screen. This season Roach will release four “Our Gangs” through Pathé. Star names in short comedies is another Roach idea and the new season will find eight rollicking Hal Roach Star Comedies available at Pathe exchanges. Also, Charley Chase will appear in three two-reel lather under these.

Domestic Features

“Humph and Polly Comedies”—featuring Taylor Holmes and Leah Baird—have been developed along the lines of the great success of Mr. and Mrs. Sidney Drew. That the new series of two-reelers will equal its predecessors in the domestic comedy field is a foregone conclusion. Two stars ideally suited for their roles are being presented in proven plots, under the guidance of Roy L. McCullough. The subjects are carefully produced and staged in accordance with the Pathé standard production values.

Spotlights—a name synonymous with the name of Gertrude Rice, one of the greatest spots of the screen. This real has no competition, it is in a class by itself. Another example of a film built upon a real foundation—the fact that we are living in an age of sports, indoor and out. There is no more interesting subject to the average red-blooded American male or female, than the subject of Athletic Events. Mr. Rice prophesies that the years 1927 and 1928 will be two of the greatest “sports” years of the world has ever known. So far 1927 has proven this contention. This means greatly increased public interest in a reel of this nature. J. L. Hatchinson, co-editor, has spent the greater portion of the year on the

continental collecting new material with which to give this reel more color and variety. No exhibitor can afford to pass up such an accepted attraction.

Aesop’s Fable Fables trace their foundation to the wisdom of ancient Aesop back some two thousand years. A moral, properly sugar-coated, will entertain to a high degree. That’s old Aesop’s idea, and that’s the idea that has made this film series a hit. Cerebrated cartooning, cleverly gagged, provides the sugar-coating to the basic theme that hits home—in the humorous regions.

Topics of the Day is a sure-fire hit idea—the presentation of tried and proven wit and wisdom from the world’s press. This little reel is in its tenth year, fifty-two times each year and still going strong. There is no guess work about the contents of each reel. Even after cutting the gems of wit from the published efforts of the world’s best present day humorists, the editors try every real before audiences before finally admitting any paragraph to a subject for release.

Unofficial Ambassador

Will Rogers is the world’s jester. Whatever Will does is news—therefore of interest. When Will went to Europe, C. S. Collier conceived the idea of making his antics in foreign climes. What a showmanship idea! “With Will Rogers, Our Unofficial Ambassador, Abroad.” This idea, garnished with Will’s wit as titles, provides a birthright for any audience.

“Rare-Bits” are a new idea in film fare. Taking an idea of interest, each subject of the series develops a particular thought through intriguing scenes with an entertainment element that is most satisfying. Take, for example, “From Soup to Nuts,” one of the new “Rare-Bits” subjects. It shows the sources of all the components of a good meal. What a mouthful of interesting information, and to boot, fun, too, as entertainment. Ruth Brown, with a record of three hundred editing jobs to her credit, is preparing the “Rare-Bits” for the Pathe program.

I have endeavored to give, in other or less detail, the foundation-ideas back of the short subjects in the 1927-1928 Pathe program. Our department is also interested in the Monty Banks feature comedies and some fifty-two Western features, as well as other full-length productions. All of these productions are produced on our new foundation-idea and show showmanship lines as the short subjects I have cited in more detail.

I honestly believe it is axiomatic that the screen attraction, built upon the showmanship foundation-idea, develops into an attraction for real showmen who cater to today’s discriminating audiences.

Pathe’s Announcement

Read the announcement of Pathe Exchange’s 1927-28 product in this issue of the Moving Picture World, on pages 187 to 188 inclusive.
Supplementary Material
Real Reporters and Movie Reporters

Photoplay Magazine, February, 1928, p. 48
It was while I was a reporter on a Los Angeles newspaper that I was inveigled into playing the rôle of a reporter in a motion picture. The casting director looked at me with the critical eye that some casting directors assume in order to hold their jobs.

“Won’t do,” he announced curtly. “You don’t look like a reporter.” This happened in 1924, when Clarence Brown was making “The Goose Woman” for Universal. When the casting director made his statement I laughed. He looked at me in amazement, for no one had ever laughed at him before. He was so upset, that instead of ringing for a flunky to throw me out, he asked me what was wrong.

“Nothing at all,” I replied, still chuckling, “except that that’s quite a joke on you.”

“On me?” he demanded.

“On nobody else,” I said. “For whoever saw a reporter that looked like a reporter—especially in the movies?”

Mr. Brown interceded, of course, and saved me from the flunky. I was to work for one day. Something went wrong and I worked for five.

Photoplay Magazine, April, 1928, p. 64

Moving Picture World, March 19, 1927, p. 179 – The Film Daily, October 10, 1927, p. 5
Santa Ana Register, California, June 17, 1927, p. 7

New York Daily News, July 30, 1927, p. 49
Reporters are not the humble worms they are pictured. A group of them waited at a certain Park avenue mansion to question the autocratic master about a rather personal and embarrassing matter. When he drew up in his car and stepped out, they surrounded him. "I'll have nothing to say to you rotten scavengers," he blustered.

"All right," said a member of the clan, but at least you will remember one of us"—and he promptly stepped forward and socked the great man in the eye.

Novels and the stage have popularized a certain type of reporter which can not be uprooted. He is a grim, seedy-looking individual with an extremely cynical manner with a pencil poised over a notebook and a flowing bow tie. The reporter has always been as well-dressed as the average man and has a sense of humor or he would not be a reporter. If he takes notes, he usually borrows a pencil and makes them on the back of perhaps the latest statement from his tailor.

The good reporter is not easily bamboozled. He has been trained to detect deception. He usually listens with a bland attitude of acquiescence and many have believed they completely fooled him—until they pick up the paper the next morning.

Talley Marshall, if memory serves, is the only actor I ever saw who played a reporter part as it should be played. He acted like an ordinary human being.

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The newspaper reporter who considers his dignity to cover any but the most important sort of an assignment is called, in the parlance of the trade, a prima donna. Prima donnas are rather common in newspaper offices. The star reporter frequently dislikes to look after any story which has not first-page possibilities. But prima donnas are not confined to newspaper offices. They exist in every large corporation. They may be head clerks or vice-presidents. Their distinguishing characteristic is a heartfelt dislike of anything that is beneath their dignity.

If they are asked to do much work, they usually manage to get someone else to do it for them. Sometimes they are even willing to pay their substitutes to do the task that they could do if they had a little less dignity.

Of course, prima donnas are usually devoid of a sense of humor. If they had one they would realize that nobody has any real dignity.

I think it was Mark Twain who said that while everybody is offended when people fail to respect him, no intelligent man really resents himself much.

I have known a number of prima donnas. I never liked any of them. They were always hard to get along with. They had to be considered whenever any unpleasant work had to be apportioned.

If it became necessary to ask them to do anything unpleasant or irksome, it was by no means certain that they would do it. Even if they had agreed to do it, the work would not be done. And while I listened to their explanations I would know that it had not been done because it was "undignified."

It has been said that no work is undignified. I don't know that I quite agree with that statement. But I do know that not nearly as much work is undignified as the prima donnas think.

Because a person has attained to some position does not, I think, entitle him for any labor which does not call forth his fullest capacities. The head waiter should not object to serving a table if that became necessary, any more than a bank president should disdain to take over the cashier's job if the latter became ill.

It seems to me that the person who holds a good position can well afford to perform the tasks which his subordinates are doing without losing caste.

Most prima donnas did such tasks before they became prima donnas. Why should they feel disgraced if they are asked to do them again?

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The Marion Star, Ohio, December 13, 1927, p. 6
The Evening News, Harrisburg, Pennsylvania, August 29, 1927, p. 18
The Dispatch, Molina, Illinois, July 21, 1927, p. 16
Appendix 19 – 1927

The Warren Tribune, Warren, Pennsylvania, January 21, 1928, p. 4
Moving Picture World, January 19, 1927, p. 333
INFORMALLY—No. 1: Yesterday’s Assignments

By Genevieve Forbes Herick

Would you believe in the girl has failed them all?

A Contestant

American tournament. 

Would you believe the girl has failed them all?

A Contestant

American tournament.

Would you believe in the girl has failed them all?

A Contestant

American tournament.

Would you believe in the girl has failed them all?

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Would you believe in the girl has failed them all?

A Contestant

American tournament.
INFORMALLY
Feminine Pallbearers in Newspaper Work
By Genevieve Forbes Herrick

WHAT WOULD YOU SAY?

THE B. AND C. AND THE DUKE
Vacation Captures Out the Open Roads for Resort Life

IMPORTANT NOTES

THE SAY-SO OF HOLLERAN YELL

500 Sample Hats
Fallen Crackers with Some Combinations

Chicago Tribune, July 17, 1927, p. 24
THE GIRL REPORTER

It may be encouraging to those women who actually will attend the fight with their hearts skipping beats to hear the tale of a seasoned New York newspaper woman, who was given an assignment to cover a fight as a feminine sports page feature. Though she had been a reporter for seven years, had chased police patrols and sat in vermin infested cells with murderers, this supposedly granite hearted “sob sister” shrank like the first snowbound violet when she received the brace of tickets from the city editor.

She gulped a couple of times, attempting to stall him into giving her some instructions, but, seeing it useless, she set off with trembling knees, unfortedified by a friend. She forgot she had the extra seat.

Arriving late at the Garden, she edged her way through the crowds, not at all as she was accustomed to edging through a morbid mob of curiosity seekers at the county jail. Suddenly she found herself at the bottom of an incredibly steep flight of stairs, the aisle. With knees trembling, she finally made the seat the usher showed her, only to have her new fall hat, fall from her hand to the floor and down the steps almost into the ring. An obliging neighbor rescued the hat, returning just in time to catch the hard boiled reporter as she collapsed at the first sight of blood dripping from the swollen face of one of the fighters.

Amid repressed curses from fight fans she was carried below, where first aid was given, and as soon as she was able she staggered into the office. Her assignments from then on led, needless to say, into gentler meanders.
CHARLES CHAPLIN, the greatest laugh-maker of the age, has become a man of sorrow. His domestic difficulties have been the means of dragging his private life into the public eye, bringing k兩人's anguish to such a temperance as that of Chaplin. The figure of the great fun-maker has become almost an object of pity and during the next few weeks he will be subjected to much gnawing upon the gridiron of public criticism.

Chaplin's responsibility for his predicament will be decided officially by the courts and unofficially by public opinion. In the meantime the motion picture trade, in which Chaplin has long been a conspicuous personality, can best serve itself—and avoid an injustice to Chaplin—by withholding judgment. We subscribe to no theory that genius may consider itself unawares to the dictates of propitiosity, but neither do we believe that genius and fame are not entitled to the right of trial before being pronounced as guilty and blame-worthy.

Neither the motion picture industry nor the acting profession of the industry are in any way whatsoever on trial in the Chaplin case and any effort on the part of trouble-makers to involve the industry or its personalities in the case should promptly be branded as ridiculous. The personal fortunes of a great personality in motion pictures naturally is a matter of great interest to the general public and if there is a hint of scandal in them, then, of course, certain sections of the public will sit up and take keenest notice. Likewise, it may be expected that representatives of the radical reform element—who are generally characterized by a desire to regulate their neighbors' affairs—will seize upon such an incident as the Chaplin case as an occasion to bring out their knowledges of calumny and attack upon the business.

But the jeopardies of occupying such a prominent position in the public eye as that which the motion picture and its personalities have gained must be accepted along with the advantages incident to this position. Mr. Chaplin may wonder why his personal affairs must be bathed in the limelight of public notice and at the same time those of an obscure private citizen may meet the changing fortunes of circumstances without attracting attention hardly outside a small list of acquaintances. Celebrities have often issued pleas that their personal affairs be kept private, but the plea are always in vain. In good fortune and in the attention of the public insist upon following its inventions.

A few cases of official indignation over the Chaplin case have come to light. It is important to note that these cases do not in any way represent popular indignation because no popular indignation exists. It is a flag upon the spirit of fair play of the American public to say that it would condem Chaplin before he has had his day in court.

Chaplin's days as a great entertainer may be shortened by this case, together with the efforts of a number of capable candidates who have been seeking his mantle, but in consideration of all he has meant to motion picture entertainment for many years he is now entitled to an attitude of sympathy on the part of industry.

It is only because of the excellent conditions making for the safety of patrons that exist almost generally in American theatres that the Montreal theatre disaster did not cause a storm of investigation and legislative enactment to sweep across the continent. Therefore, the Canadian disaster was hardly an influence upon conditions or the business.

But it must be remembered, under all conditions and at all times, that the exhibitor's greatest responsibility is to insure in every possible way the safety of his patrons. The presence of large numbers of children render the problem a more difficult one and add to the responsibilities. But theatremen know or should know precisely the safety conditions of their theatres. They must realize that to tolerate an unsafe condition, whether it is officially objected to or not, is an indefensible thing to do.

THE HERALD takes great pleasure in introducing this week a series of portrait drawings of leading figures in the motion picture industry from the pen of Karl E. Johnson, famous New York portrait artist. Sketches in this series will be published weekly. The likeness of Mr. Adolph Zukor has been selected as the inaugural portrait in the series. The picture is printed elsewhere in this issue.

THE record of "Abe's Irish Rose" as a stage production has been the outstanding sensation of modern theatre history. The play is now to be made into a picture by Famous Players and the probable fortunes of the pictorial version afford ample grounds for interesting speculation.

Attendance figures at the play leave no doubt as to the subject's popular appeal. Stories somewhat akin to it have been made into several outstanding motion picture successes during the past year, notably, "The Cohens and Kellys," which was pronounced by HERALD readers as the second greatest money-maker of the past year.

A VERY interesting recent development has been the industry's changed attitude toward motion picture titles. At one time—not so long ago—it was thought that for motion picture purposes a picture should have a colorful alluring title, regardless of the story's original title, however, well known it may have been. Less importance is now being attached to the title and there has decided tendency to maintain original titles unless they happen to be essentially objectional for motion picture purposes.

Charlie Chaplin, looking more like his old self again, visited the Newspaper Club on Old Timers' Night last Saturday with Nathan Burkan, his host and attorney, and received a wonderful ovation. He thanked the newspapermen present for the consideration shown him in his recent domestic difficulties and then, by special request, gave his famous imitation of a Spanish bullfighter. It can alas, never reach the screen, because so much of it depends on the Chaplin voice as well as the Chaplin pantomime, but it stopped the show.

No newspaperman there will ever be able to write of Chaplin in future without thinking of it and inwardly again applauding this peerless laughmaker.

Martin J. Quigley, Exhibitors Herald, January 22, 1927, p. 20 – February 5, 1927, p. 412
The Stuff that News Is Made Of

A Reportorial Tip To The Exhibitor

With Sketches by the Writer

By Guy Fowler

January 8, 1927

Moving Picture World

Any a good picture flopped from lack of printer's ink. By the process of inverse reasoning, not a few failures came to life under the reviving influence of type and played a merry tune on the box office cash register chimies. Every exhibitor, from the very nature of his business, should have at least a rudimentary knowledge of publicity. That is to say, he should know instinctively what news is. Oddly enough, the great majority of them lack this knowledge. Nor is it altogether their fault. The exhibitor accepts the press book material sent out by the producing company and lets it go at that.

The intention of this article then, is to suggest certain methods by which exhibitors may win a warm smile from worn city editors and in due time, a stick or so of space that may mean the difference between empty seats and the S. R. O. sign.

It can be done. Every newspaper man demands press agents and longs for the day when he can become one. It isn't the press agent he hates, but the stuff he turns in under the guise of news.

Sometimes there's news out of town.

For the purpose of getting down to a case in point, consider Dick Potter, who owns the Columbia Theatre in say, Paducah, Kentucky. Potter has "The Grey Ghost," a picture of the Civil War. From the district exchange he receives his press books which have been prepared in the New York offices of the producing company. Potter clips out a likely story and sends it around to the city editor of The News.

The city editor, worried about a reduced staff, increasing rent and other things that newspaper men always worry about, writes a two line lead over the copy and sends it to the composing room. The story appears on the theatre page and those who happen to see it read it, or don't, as they feel at the moment.

On the day after the picture opens, Potter is clearing his desk and runs across the clipped press book. On the front cover he reads that "The Grey Ghost" was adapted from a story by Irvin S. Cobb. And come to think of it, Irvin S. Cobb was born and raised in Paducah, Kentucky. In fact, he's the man who made the town famous. If Potter had taken the trouble to study his press book and consider news values for a moment, that story of his would have reached the first page, probably, and he would have scored another record.

That may be an exaggerated instance, but it serves to illustrate the point. It is no difficult trick to get the local angle on nearly any picture that is made.

One of the cast may be a native of your town, or your state. The picture may deal with some historical, or political incident which has a bearing on your territory. The money spent on a telegram of inquiry to the publicity offices of the producing company, would be well invested if it turned out that you gathered a local angle on the picture.

Producers Will Do It Sooner Or Later

The time will come when producers will instruct their publicity departments to provide local angle stories on all pictures wherever it is possible. When that time arrives, newspaper men will be less inclined to refer to motion picture publicity as hokum and the overworked juniors in newspaper buildings will have less waste paper to clear up when the staff has retired to the Dutchman's over on the corner.

Within the past year an enterprising exhibitor in Laconia, N. H., discovered the value of the local angle. He was showing William Fox's production, "The Iron Horse." It so happened that a Laconia girl had written some of the publicity for this picture and the exhibitor learned about it. He not only billed the fact, but stepped up on his stage before each performance to announce it. The Laconia (Continued on page 145)
The Stuff That News Is Made of Today

(Continued from page 103)

Democrat mentioned it with a ring of local pride. The house was packed for every performance.

News is a commodity that has never yet been defined. An editor was credited with the remark that when a dog bites a man that isn’t news, not when a man bites a dog, it is. However, what is one man’s news is another man’s hokum. Anything that has a bearing on the community in which it appears is pretty apt to be news. The human race has never overcome its clan instinct. A schooner built in New Bedford goes down by the head off Cape Hatteras and it’s a local story in New Bedford.

A motion picture written in New York and produced in Hollywood, with a title mentioning Fort Wayne, Indiana, is a local story in Fort Wayne and it’s worth extra mention in Indianapolis. It is up to the exhibitor to dig out that local angle and play it up.

In the large cities the motion picture theatres employ their own publicity writers and these chaps, usually clever newspaper men, get every slant on every picture. They overlook nothing. They even originate stories and now and then, fake them. Not so many years ago, it was the consensus of opinion in newspaper offices that only a press agent could be elected president of the Ananias Club.

Gradually, that stigma is being wiped out and legitimate news now takes the right of way. More newspaper men are becoming press agents and they are carrying with them into the new field some of the fine old traditions and something of the code which governs reporters.

But the problem for the small town exhibitor is to ascertain the stuff that news is made of and then to use it to the mutual advantage of himself and his newspapers. The city editor never remained long on a desk who was not eager for local news. It is the elixir of his life, the air he breathes, his food and his drink.

When an exhibitor gets a reputation for bringing in publicity stories with human interest and the local angle, he’s going to be as popular in the city room as the cashier on payday.
Two Sides to a Story

What the Producing Company’s Press Department May Rank as First Rate Copy Sometimes Draws a Blank From the Showman—There Are Ways to Get Together Under the Spell of Printers’ Ink

By GUY FOWLER

With Sketches by the Writer

Very soon and then some writer in a motion picture publicity office turns out a gem of a story. It has the three essential factors of a good yarn—a clever start, an interesting body and a strong finish. It isn’t burdened with superlatives and bloated with quotations from the producer. In short, it’s a story without “hoo.”

The copy is broadcast, either in a press book, a clip sheet, or by telegraph. When the clippings begin to come in at two cents apiece, the director of publicity finds that the story “got a ride” all the way from coast to coast. He sometimes congratulates the writer and sets him down as a likely candidate for other jobs of writing.

But when the same young man undertakes another assignment the result is not so good. The story may read well enough, but it doesn’t sound convincing. It has words, but lacks feeling. It has facts, but they don’t bristle with sincerity. And on that one the clipping service makes little or no profit.

A little investigation may reveal the cause. In the case of the first story the writer in all probability, had some first hand knowledge of his subject. In the second he was writing to fill space because the chief called for copy. Take an example—say, a publicity story for a picture dealing with court procedure. The writer had been a court reporter and he understood the shades and tones that filter into the dry atmosphere of justice. He wrote a story, then, which described a thing he knew about and did it in such a way that others read it and understood.

But when the second assignment came along it had to do with a picture of the South Sea Islands and he had never been there, nor had he bothered much to read the Saturday Evening Post. Accordingly, his story about the tropics was about as convincing as warm ginger ale on the following morning.

It will be contended that no producing company could expect to have a specialist in the worked well was a specialist in that line of work. And a really good, businesslike newspaper man can write specials about any subject that ever sprang into the mind of the most imaginative scenario.

The trouble in the publicity departments is in writers who lack experience, who have traveled little and read less—who have observed nothing as they went along. There aren’t many of them, thank heaven, but there are enough to turn out some painfully unintelligent press books and some woefully impossible copy for newspapers, magazines and the trade press.

In time of heavy production publicity writers have to work swiftly under pressure. For that particular reason it is pointed out that newspaper writers have to do the same thing three hundred and sixty-five days a year. Time, tide, taxes and a printing press stop for no man. Why, then, should any but a trained news writer be expected to produce material for newspapers under conditions that virtually parallel those in a newspaper’s ordinary routine.

The producers are paying salaries that are superior to those paid by most newspapers for ordinary reporters. A superior reporter in New York City draws from a hundred to a hundred and fifty dollars a week. If he’s extremely good he spends about twice

(Continued on page 296)
Two Sides To A Story

(Continued from page 253)

that much. A publicity writer of any particular merit draws a hundred, but only a few of them could get that much in newspaper work. The really high priced men are good for two and three hundred dollars as publicity writers and they earn it.

So much for that side. It seems to indicate that producers will come closer to the public, they will get quicker and better action, and at much less wear and tear on their publicity directors by hiring first rate newspaper people to do their stuff.

But there is another side to the story. Unless the exhibitor knows how to handle the stories that are sent to him, they can be worth less than nothing. The showman who clips at random from a press book and sends it hortly to his local newspaper, should not be surprised when the sheriff calls to serve his papers. The case is on record of such an exhibitor who sent to a newspaper the admissio sent out by the producer.

There was much laughter when the clipping reached the New York publicity office. It read:

"Don't overlook the publicity in this press book. Read the stories and select those which should have the greatest appeal to your newspapers and the public of your town."

A weary copy deck man in the small town newspaper office had sent the clipping down to the composing room without reading it. He took it for granted that coming from the exhibitor it would have no news value, but should be run on account of the advertising account.

In a press book, or a clip sheet, the exhibitor who knows his business may discover many an item of particular interest in his own town. Lacking that, he may find suggestions from which he will be able to build good publicity for this theatre, the picture and himself.

And if there are any showmen in the world who have lived this long without distributing passes liberally to the newspapers, they may register now for entry as exhibitors in the Smithsonian Institute. The others already know that a pass to the theatre is often the rarest of box office results.

Some day a shrewd New York producer is going to be missed the clever press agent of his acquaintance. And when they finish lunch in the Hunting Room at the Astor, the press agent will be on his way around the circuit, assigned to meet every showman, branch manager and newspaper editor on his own.

The circus publicity departments do it. And if you've ever noticed, when the circus comes to town, it usually gets a paragraph or so in the news.

if the big shows, visitors to New York find all the comics that are produced.

The recognition of short features by the big Bills as well as the big houses in the largest cities, has a reflex action among Education's 13,000 theatres."

Mr. White said, "and with the increasing interest in short features, aided by the Laugh ".

3. No exclusives. Only Sunday feature stories will be exclusive. If an editor gets a story and telephones for verification, his confidence will not be violated.

No personal publicity. Each star has a representative.

No statement made without authority cited.

No story released until official, with contracts actually signed.

No editor is asked to run any story as a personal favor.

No advertising will be withdrawn because of sincere viewpoints in criticism.

No expense account for entertainment.

No editor who violates a release date will receive any news thereafter.

No previews in projection rooms, without music, will be given any reviewers on United Artists.

Policy Change in Publicity Is Made

By United Artists

Even Specifies Previews Must Have Music

Victor M. Shapiro, director of advertising and publicity of United Artists, reports the conclusion of a year's investigation among newspaper and magazine editors and a crystallization of policy. Twelve rules, inspired by answers to inquiries and by a recent editorial in the Editor and Publisher, center on the basic thought that the story stands on its own feet as a piece of news.

United Artists' news stories, then, will be characterized by the following innovations:

No superlative adjectives.

No editorializing in news stories.

No news occurring, no stories will be issued.

No exclusives. Only Sunday feature stories will be exclusive. If an editor gets a story and telephones for verification, his confidence will not be violated.

No personal publicity. Each star has a representative.

No statement made without authority cited.

No story released until official, with contracts actually signed.

No editor is asked to run any story as a personal favor.

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No editor who violates a release date will receive any news thereafter.

No previews in projection rooms, without music, will be given any reviewers on United Artists.

United Artists Adopts Approved Publicity Rules

(Special to the Herald)

NEW YORK, April 19.—United Artists announces adoption of the following rules governing policy in handling news stories. The rules are based on a year's survey among editors and their adoption is inspired by an editorial in The Editor and Publisher.

1. No superlative adjectives.

2. No editorializing in stories.

3. No news occurring, no stories will be issued.

4. Only Sunday feature stories will be exclusive, although if editor gets story and telephones for verification his confidence will not be violated.

5. No personal publicity. Each star has a representative.


7. No story released until official, with contracts actually signed.

8. No editor will be asked to run story as personal favor.

9. Advertising will not be withdrawn because of sincere viewpoints in criticism.

10. No expense accounts for entertainment.

11. No editor violating release date will receive any news thereafter.

12. No previews in projection rooms without music.

Moving Picture World, January 22, 1927, pp. 255, 296 – Moving Picture World, April 23, 1927, p. 705

Exhibitors Herald, April 23, 1927, p. 38
Twelve Rules on News Stories Announced by United Artists

As a result of a year’s investigation among editors United Artists this week announced, through Victor Shapiro, the crystallization of its policy on all news stories. Twelve rules have been formulated inspired by answers to inquiries by the company and by a recent editorial in Editor and Publisher in which the functions of a press department were listed. The rules to be observed follow:

1. No superlative adjectives.
2. No editorializing in news stories.
3. No news occurring—no stories will be issued.
4. No exclusives. Only Sunday feature stories will be exclusive. If an editor gets a story and telephones for verification, his confidence will not be violated.
5. No personal publicity. Each star has a representative.
7. No story released until official, with contracts actually signed.
8. No editor is asked to run any story as a personal favor.
9. No advertising will be withdrawn because of sincere viewpoints in criticisms.
10. No expense account for entertainment.
11. No editor who violates a release date will receive any news thereafter.
12. No previews in projection rooms, without music, will be given any reviewers on United Artists Pictures.

Motion Picture News, April 29, 1927, p. 1579
Newspaper Cooperation

Thorough-going cooperation between theatres and newspapers is a wholly sound arrangement which is distinctly advantageous to both parties. Many instances may be cited in which a working plan of cooperation exists between theatres and newspapers and in every case both the theatre and the newspaper find themselves materially benefited.

Hardly ever is a theatre man found who does not appreciate the value of having a newspaper working with him on a sound cooperative plan but it is only in the exceptional cases that exhibitors are applying all of the necessary and proper means to create and maintain such a plan.

We have met exhibitors who maintain that with the advertising space which they buy and with the circulation-building motion picture news which they supply for publication that the newspaper should actually feel indebted to them and should put forth voluntarily every possible effort in the way of cooperation.

Regardless of the theoretical merits of his case it appears to us as the wisest plan for the exhibitor to meet his location situation as it may exist. With respect to the advantages which he is able to obtain under a sound cooperative plan it is well worth while for him to waive the theoretical rights he may be entitled to as a customer of the newspaper and settle down to a consideration of ways and means which he might employ that would encourage the newspaper to make special concessions on his behalf.

Practically all newspapers regularly or from time to time foster the collection of funds for some particular charity or in support of some relief measure. These are cherished undertakings of the respective newspapers and they are particularly interested in making creditable showings. Such cases afford theatre men opportunities to cooperate, and very often plans may be worked out which result in little or no out-of-pocket expense to the theatre.

This is but one of many ways in which exhibitors can render a type of cooperation to the newspapers which will cause the newspapers in the natural course to feel obligated and when the occasion comes be willing to reciprocate.

There is a great deal which a newspaper may do if it is kindly inclined toward the theatre besides the mere printing of publicity. In fact this is one of the distinctly lesser things which a newspaper may do, yet in a great many cases exhibitors continually make such demands for free space that they earn a bad name for themselves and their enterprise in the newspaper office.

For all practical purposes the matter of publishing publicity should be left entirely to the discretion of the newspaper. There are many favors which the exhibitor may properly seek from the newspaper but the publication of exorbitant amounts of publicity is not one of them. The publicity supplied to the newspaper should be left to sink or swim on its own merits as interpreted by the newspaper.

If the publicity contains legitimate news stories then the newspaper is as anxious to print it as the exhibitor is to see it in print. But if it is legitimate news then the exhibitor is not under obligation to the newspaper. If it is just sheer publicity it is an imposition upon the newspaper to ask for its publication.

All matter supplied to a newspaper should be as brief as possible and should be stripped of everything that smacks of advertising.

The disposition of the newspaper toward legislative restrictions is an influence of great importance upon the stability and even the existence of the exhibitor's business.

A right attitude of cooperation on the part of the exhibitor—and no effort whatever on the part of the theatre man to impose or attempt to impose upon the newspaper—will do much in determining what the newspaper's disposition on these matters will be.

* * *

Exhibitors Herald, December 17, 1927, p. 22
Breaking In Is Not So Tough

By BILL CUDDY

(Publicity Director, Saxe Amusement Enterprises)

It is a common fallacy to presume that the publicity man is looked down upon and regarded as a nuisance by the great dailies. On the contrary, he is held in the highest esteem and is still regarded as a brother craftsman in good standing in the union.

It is not unusual for Marvin Creager, managing editor of the Milwaukee Journal, to call by phone, with words similar to these:

"Now, never mind talking advertising to me, Bill. If you had given me that story I'd have it on page one with art showing the contortionist's foot in his mouth. Might even have given you a layout with the doctor posing on the stage."

"Well, it's over now, Marvin. But next week I'll give you two good column stories on the new theatre we're building, described from soup to nuts, and that ought to even things up—what do you say?"

"Fine, Bill, I'll have the city editor reserve space on page one of the city section and be ready for you. Drop over soon and we'll go out to lunch together."

I cite these personal points merely to prove to journalism students that the publicity man, the press agent of director of public relations, is regarded as "okay," as "A No. 1" and as a great aid to the press in assisting in editing a newspaper on days when murderers are lazy, vampire drivers not getting their quota, or love nests not being inhabited.

Of course, if you are not a selfish or dying-in-the-wool egotist, you can't always expect the editors to call you, as they are sometimes busy.

Recently I ran a big contest with the Wisconsin-Neues. We were then going ahead after new theatre patronage and I hoped that this contest would arouse interest among the farmers within at least a 100 mile zone, as well as in the suburban towns and cities where there is still a distinctly rural atmosphere noticeable to motorists in open cars.

We offered $100 for a trained cow—this was in connection with a wild animal show then playing as a stage attraction. We went on to show how highly trained all the animals were in this particular act and then deplored the fact that there was such a dearth of trained cows. Much to the surprise of both Herman Ewald, city editor of the Neues, and myself, 121 farmers had or presumed they had, trained cows. We couldn't put 121 cows on the stage for judgment without comment from an audience and the critics were too numerous for a picture strip.

We got out of this dilemma by holding the contest on an estate near Milwaukee. We lined the 121 cows up at one end of the field and their 121 farmer owners and trainers at the other. Each farmer vigorously shook a bushel of corn and called "Come boss, come boss," the natural conclusion being that the first cow to reach her respective farmer would be the most highly trained. Oscar Wilde, from near Sun Prairie, won. This was a great rural circulation stunt for the Neues and my organization was most favorably regarded by farmers and in the editorial mention given the stunt all over the state.

The publicity man must not over dress, in that it excites envy and jealousy. I let days go by without shaving when I am leading up to a conference with Claude Manley, Milwaukee publicist.

Publicity conferences should not be in the city-room. If the managing editor's office is not available, there is nothing like a good room in a hotel. As in the great field of diplomacy, there are often certain formalities to be observed—the young journalist must not lose sight of them. If you are visiting a strange editor, say in Madison or LaCrosse, it is well to meet him in the hotel. These are but a few jottings, not a manual for publicity pupils, and not set down in any sane order. For, after all, there is only one way to get publicity and that is to apply yourself studiously to scientific research of the problem at hand, to think up ways and means that your contest or stunt or story will be of reader interest or promotion value to the newspaper using it—and then—oh then—try and get it!
Exhibitors Herald, November 5, 1927, p. 45
Publicity for Pictures

Facts Cost No More Than Fancy and a Publicity-Fed Public Is Best When It Doesn’t Suffer From Indigestion Superinduced by Propaganda

By GUY FOWLER

With Sketches by the Writer

NEwSPAPER men are prone to doubt everything about press agents except their fabulous salaries. It is a bromide of the city rooms that a thirty-five dollar a week police reporter now draws a hundred for writing publicity fables for pictures. Old timers shake their heads and philosophically recall the days when they carried passes on all the railroads. It’s their only consolation.

There is considerable truth in the charge of the Fourth Estate that “press agent copy” floods the desk. There is truth, too, in the beconic allegation that “most of it’s crap.”

It is only in recent years that publicity methods have come to take on the dignity of legitimacy in the world of news. The flak in press agent stories is finding it more difficult to get a job and he is “knocked off” in a newspaper office about as speedily as an old confidence man in the police line-up in Mulberry Street.

To that time-honored order “make it brief” there is added now the additional caution, “make it news.” Gradually, the motion picture producers are adopting this code for themselves. The process at the start is difficult, for they are on strange ground and not long since it was enemy territory.

A glance at the great proportion of publicity that comes from the Hollywood studios and the New York offices of the producers, is sufficient to convince the layman that much of it is extremely interesting to the picture-going public. On the other hand, a trained newspaper man, in a similar glance, might conceivably decide that the public would prefer to read murder stories, divorce scandals, and all the other pleasant little diversions of a swift-moving world.

They’re both right from their own standpoints.

The problem of the producer, then, is to make his news interesting and true. The fact that Gloria Swanson is studying for a new production is news. The Associated Press, most conservative of all the news agencies, concedes that. But a press agent’s story to the effect that Miss Swanson had lost a million dollar string of pearls would be another thing. Even if she had lost them the newspapers would doubt it until Miss Swanson who pay to see them. These same millions unquestionably want to read about them.

Accordingly, then, as motion picture producers go deeper into the study of human nature in general, and newspaper nature in particular, they are going to alter their methods. Carbon copies are going to be abolished in all publicity offices. It means more work for the publicity writers, but they get paid for it. For example, a story of importance “breaks” in a producing company. The existing method is to have a writer prepare a story in carbon lots and the same copy goes to all newspapers, ground out on a multigraph like Hamburg steak.

When the producers learn more about newspaper individual stories will be written for each publication. What press agent friends I have will send me their choice domestic brands of wood alcohol for this, but it’s a fact and down in their lucky hearts they’ll admit it.

In the matter of press books, written in the offices and shipped out to exchanges, there is opportunity for vast improvement. Some companies run to three-color covers and expensive drawings. Others, who have gone a bit farther in their study of newspaper methods, get out press books of straight news and feature matter, well written, concise and totally lacking in hucksters. A superlative in a stick of press agent copy has the same effect on a newspaper man that a stiff jolt has to nitroglycerine. He explodes.

(Continued on page 188)
Publicity for Pictures

(Continued from page 379)

Press books, eventually, will be written by newspaper men for newspaper use. On the front cover will be the actual biographical records in very brief form of the players, director and others engaged in the picture. This will be for the benefit of the editors in all the cities and little towns of the country, wherein some person in the picture was born. It will give him “the local angle.” Equipped with a local angle, the average editor or reporter can inject into the sickest story sufficient strength to make it stand up on the page.

It may be argued that the newspapers rewrite the copy that is sent in, making it inconsequential whether or not they receive carbon copies, or individual stories. It has been my experience, on the contrary, that they are glad to receive individual news story. Moreover, they accept the press agent’s word for it that no other newspaper has a similar copy. In New York, where the aristocracy of newspaperdom is presumed to exist, this is their method and it is the same in many other cities.

Clean copy, straight news, a knowledge of “dead lines” and at least a fragmentary understanding of newspapers and newspaper people—these and the confidence that ability behets will solve the problem of publicity for pictures. Two or three experienced newspaper writers could accomplish more towards it than a corps of “journalists,” battalion of “authors” and a regiment of high-priced “specialists in public relations.”

Your newspaper man knows his public. So, too, do the girls of the city room, lord love them. They’ll feed the public facts that go down easily and have no uncomfortable after-effects. It seems better that way than to face a public suffering from indigestion superinduced by press agent propaganda.

PUBLIC RELATIONS DAY. Go over your advertising and publicity for the past year. Has it been up-to-the-minute with a real selling message or has it been just copy? Are you on friendly relations with the newspaper boys of your town? Do you invite them and their families regularly? It is important that you take part in all community drives and that you occasionally work with local organizations as a matter of mutual benefit. If you print a program see that it is attractive enough for the patron to take home. Sloppy, old-fashioned programs are worse than none at all. Check up your mailing lists. Dead names cost many postage stamps and extra printing. Make it a point to question your patrons for ideas. If you get one good one out of one hundred it is worthwhile.

Moving Picture World, January 15, 1927, pp. 179, 188 – The Film Daily, July 3, 1927, p. 4
What Publicity, Advertising and Exploitation Really Are
And Why They Play so Great a Part in the Success of the Moving Picture Industry

By R. H. COCHRANE
Vice-President of Universal

It is a rank motion picture man, indeed, who doesn’t admit that in the matter of advertising he is learning the new brains, discarding old rules, every single day of his motion picture life.

This is only natural, and for reasons aside from the youth of the industry. We deal with an immaterial product—oeuvre—its hidden meanings, to the obvious currents of its meanings, and to the subconscious plays of the inner psyche that tomorrow may bring.

We are doing a continued boundless hop, skip, and a jump—while at the same time our feet are anchored to the ground by the demands of good business sense, by the necessities of world-wide marketing machines, and a complicated method of getting to market, and by the fundamental tenant of sound advertising practices that apply to all fields.

I can give you no rules. The man who feels that he has the business of motion picture advertising, publicity, and exploitation reduced to a fixed and final formula is a fool and a dreamer. It is the dreamer of such formulas as those, clothing, etc. In this branch we have traveled in physical growth, in business growth, and in method, evolved, past the milestones that would probably tell the history of competitive advertising for the past half-century. From a point less than twenty years ago when the industry’s chief aim consisted of little more than the statement that he was in business and the business was fact, that he had a product available for the market we have reached a high degree of organization. I feel safe in saying that in numbers and quality of personnel the advertising departments of any one of a dozen or so companies will compare favorably with general advertising agencies handling the accounts of manufacturers in different lines.

It is under the heading of ‘publicity’ that the motion picture industry has probably reached its most individual development. While publicity work can be readily defined as the dissemination of news, and the greater part of motion picture publicity is that and nothing more, it is probably wiser to the broader truth to define publicity work as the dissemination of interesting information.

In a dim and distant sense our publicity departments are an install of the theatrical side of our business. But it is a fact from the press represent,ive of the theatrical, with his one theatre and one play to publicity, to the present-day motion picture organization with a score of plays and players to keep before the public eye and with its reach every corner of the country and every section of the community. Some figures may give an idea of the present magnitude. The Universal Pictures Corporation’s payroll charges alone for publicity work in the New York Office and Los Angeles studio averages $3,500 a week. The cost of operations may be gauged from the fact that the portrait and photographers sufficiently large to get out a good-sized campaign.

We come to the third phase of our work of creating interest in our product—publicity. The position of publicity in the industry is in a transition stage, but a very definite of difficulty. You might get an idea of the background when I say that the first exhibitors have been the men who devised the idea of having the circus parade before the performance. That was nothing more than a means of advertising the show that was about to open, and it was the publicity in the sense that the public was supplied with the information that the circus would be at the theatre.

A few years ago the work of motion picture exploitation could well be understood from that reference to the circus parade. The exploitation man was a huckster who had the knack of burning up rivers and painting towns red, until everybody knew about his picture and the theatre at which it was playing.

Out of the job of that individual there grew up a definite service, an important branch of our business, the manufacturing lines—exploitation. As the job of helping the dealer move his pictures in his city and into the hands of new owners. Its operation is two fold. In the field the task is that of helping the retailer—the city theatre owner—after the goods have been sold. For the purpose the leading companies maintain staffs of twenty or more men stationed throughout the country. In its broader aspects, as directed from New York, the work of exploitation is to create in advance the things that will eventually sell tickets. When the public is ready to see the picture, the result is that exploitation, for the cooperation of the theatres and the expenditures made in advance, will be the show itself.
The Movie Missionary

How a Trained Press Agent Might Carry the Doctrine of Publicity Into the Great Wide Open White Spaces of Rural Newspapers in America

By Guy Fowler
With Sketches by the Writer

WHEN you say “press agent” to a newspaper man, smile. Even then he might assail you with his verbal bulldozer. No, it is he without pretty fair reason for his feeling about it. Press agents have lamed brains with stuffed shirt collar until the average editor shies at even the familiar initials “pa.”

But the problem of motion picture publicity goes much deeper than the purely personal problem of the press agent. The big league editors accept an enormous amount of “press agent copy,” because it is good stuff. The buncombe seldom gets a break in type. But out in the great wide open white spaces of country journals, the situation is far different.

Out there they receive the stuff that comes from press books. Not one story of a thousand that appear in these press books would be sent around to the New York newspapers. On the other hand, the copy that gets by in the big town would not be practicable for the journals out beyond.

The average American newspaper man thinks motion picture publicity is holiness. He uses it because the exhibitor buys advertising space. The result is indifferent publicity that frequently leaves a public equally indifferent to the picture.

There is a vast misunderstanding between newspaper men, producers, press agents and exhibitors. The newspaper man, though four great camps of people occupied a certain territory—misunderstanding one another, motives and flinging a wicked shot one at the other from behind trees.

Out there in that region a missionary, with a knowledge of all four camps and a big desire to effect a working agreement, would face one almighty job. He'd have to run the gauntlet in all four camps and never be able to have a hand raised except to clinch a book in his path. But if he was wise enough and determined, he might succeed. No real cause ever was won without a struggle.

Accordingly, with the producers and the Hays office, perhaps, working in union, what about a little band of missionaries to take up the problems of picture publicity?

Perhaps, as has been suggested by G. Horace Mortimer, the exploitation are just back from Europe, a good start might be made with better press books.

“I'm not certain whether it's ever been done,” he told the writer, “but it isn't difficult to build a press book in such a way that it becomes a practical thing for the small exhibitor, who runs a picture one night can scarcely ever use the same exploitation that is suggested for the long run. It seems to me that a page, or an allotment of space should be devoted entirely to the problem of the small-town exhibitor.”

Mortimer smiled reminiscently and continued, “I wonder how many press books ever solve definitely what kind of a picture it is. The New York office doesn't seem to know the type of man who shows pictures. It's easy enough to say that the exhibitors don't make a study of their business. It's a clinch to put them all in a single classification with the remark, 'They don't even read their press books.'

‘Admitting that a large percentage of them don't—that's where the missionary comes into it.’

Mortimer laughed outright. "This missionary," he went on, "will have to be a showman, a newspaper man and a lawyer. It will take him a year to make a dent. But I agree with you that the dent can be made. Not all the brains of the country are concentrated in New York by a long shot. And with a little missionary work among the exhibitors and the newspapers, an enormous lot of good could be accomplished."

In a few words, the missionary's task would be to visit every exchange in the country. He would carry with him a new type of press book containing publicity and exploitation written specifically for the exhibitor in the one-night stand town, with another set for the larger exhibitor. From the exchange he would go to the individual exhibitors.

In one town he might get into the understanding of his showman in a single night. That's where his judgment of human nature would enter. In another town he might have to stay three days, and in another, a

(Continued on page 484)
The Movie Missionary

(Continued from page 478)

week. But wherever he stopped, the “movie” missionary would explain to the exhibitor the value of well-handled publicity, good exploitation and consistent advertising. He also would meet the editors and endeavor to explain away that age-old charge of hokum.

“But don’t overlook the fact,” countered Mr. Mortimer, during the discussion on this subject, “that just as soon as your missionary got out of town the exhibitor would forget all he had been told about publicity and everything else. He’d go back to his old method and clip out what first came to hand—or, maybe nothing at all. He’d get all interested in this missionary stuff while the good lad was on the ground. But when the missionary disappeared the exhibitor would revert to type.”

“Is that true of all of them?” was the question. “Wouldn’t a certain percentage learn and help the picture business?”

“Oh, yes. Quite a few of them would.”

“Well, then, if the missionary kept on making the rounds wouldn’t the results gradually make his job worth while on all sides? It took a long time to introduce fireless cookers in South Africa, but they say the cannibals roast their victims on them now.”

“Yes,” replied Mortimer, “they’d learn eventually. And maybe, if they did, they’d be like the cannibals. They’d roast the producers and the poor missionary would be first to go up in smoke. But even at that,” he concluded, “we admitted to begin with that the missionary would have to be a martyr.”

In the mail there comes from Harry Reichenbach, the New York press agent de luxe, a statement which he titles “The Press Agents’ Show-Case.” Oddly enough, without any knowledge of this article, Mr. Reichenbach offers the very best argument for a “movie” missionary.

“Ho, hum,” he writes. “What’s the difference? There are press books and who cares where they come from?

“Press books are like love-making. You can’t tell which is the most efficient material—or how the stuff is impressing the other person.

“Certainly you can’t—from a distance—any more than you can woo a girl by wireless and keep her away from the other boys. Mr. Reichenbach is certainly right.

More power to the lover who is on the ground and the “movie” missionary who is on the job.
Baby Talk

Concerning the So-Called Infant Industry Which Now Wears Galluses—And Incidentally, More About That "Movie Missionary"

By Guy Fowler

With Sketches by the Writer

The movie missionary would cost some venturesome producer about ten thousand dollars.

FREQUENTLY, even yet, one hears of the infant industry as applied to motion pictures. It is painfully reminiscent of the days when boys with cracking voices wore Little Lord Fauntleroy costumes and curls that reached to their shoulders.

Unless you quit the smiling baby talk to a child it’s apt to continue on a milk diet indefinitely. In a month now, Moving Picture World will be observing its twenty-fifth anniversary as guardian of, and spokesman for, this vast baby of business and art. There were motion pictures even before that.

So, if the infant industry isn’t wearing galluses by now, there’s something wrong.

This leads up to the eternal charge that motion picture producers, baby-Biz, are looking only for the instant dollar. It carries on into the bridle that exhibitors aren’t showmen and can’t ever be taught to become showmen.

In the days of infancy, perhaps both of these charges were true. The business was a gamble. There was no art in it, of the sort that is known now. But there was genius and there were men with far-seeing eyes.

And now, in every city, town and hamlet there is an established business as an integral part of the motion picture industry. Exhibitors are substantial citizens in their communities, paying taxes, raising families, contributing to the general welfare of their fellow men. Producers are men of keen intellect, many of them artists as well as business men. And yet, somewhere, there is an odious gentleman of unscrupulous shadings in the cordwood.

Nine out of ten producers, facing a flop on a favorite picture, will say: "Rotten exploitation—rank publicity." That, they say, causes the flops. On the other hand, the same percentage of exhibitors will say that they will not run our pictures three days, or a week. The copy is written for big town newspapers, as well as for the country papers. There is individual exploitation arranged that way, too. One kind for the small town—another for the city.

"I want to show the exhibitor that he can advertise without mortgaging his theatre. We’re offering him a little ad, cuts and type ads that will draw the eye and they won’t cost much, either. And if he wants the big display stuff, here it is.

"Before I start, I know that I’m going to run into a few stubborn shirts who think they know it all and who won’t listen to me. I’ll just write a few letters to them and take them over to the editor myself. If they’ll allow me to do it, I’ll try out a little exploitation stuff. By and by they’ll draw cards with us, or I’m a rotten guesser."

This, in effect, will be the "live" the missionary will carry. He’ll have to be a go-getter and a good worker. He’s got to know his groceries. No one but a card-newspaper man, and a good one, could begin to handle the job. No slick-haired Adonis will do. He’ll have to be a be-man, dependable in emergency, straight with himself and with his fellow men, but he must be hard-boiled.

Little by little, day after day, exhibitors will learn how to use the press books the producers send them and the sense for which the good Lord is responsible. Editors will learn that motion picture publicity is being constructed for newspaper use by newspaper writers. And the producers will learn that the exhibitors aren’t such nincompoops as they might be.

Unusual the missionary is worth at least a hundred and a quarter a week he isn’t worth having. His expenses should cut up the balance of the thirty-five hundred and at that he’ll probably go into his own for incidental costs on the circuit. Oh, yes. He’ll have to be that kind of a bird. A man who favors human nature as well as he won’t be the sort who counts pennies. But he’ll count results, and if this humble opinion is worth anything, he’ll wear the baby.
Press Agent Pulchritude

There Are Leading Ladies in the Writing Trade
Now and It's Up to an Editor to Choose for Himself as to Which, If Any, Are Misleading

By GUY FOWLER

With Sketches by the Writer

IT'S getting so that an editor has to
work his problems. Since feminine press
agents came into the picture one of the
most difficult tasks of any man on a
copy desk is to say "no," with that well
known firmness which is supposed to mark
the dominating male.

In the old days when writingweren't nearly so
good as some folks would have us believe,
writing was a simple matter and a pleasure
to turn over to a man who was one of the few
who sought publicity for this, that, or the other.
His stuff had to be good or the editor didn't take it.

Of course, it's entirely another matter to speak with the same
bravado and carry the same ring of
determination when the receiving
ear is pink like a shell, as the
romantic writers put it, and when the
editor has to face a pair of appealing
eyes owned by some pulchri-
tudinous press agent.

The girls have come into the press
agent business and they continue to
come. No office is complete with
out one, two, or more. And if
there is a newspaper film editor, a
fan magazine slave, or a trade paper
mechanic, who hasn't had contact with
one of them, he's been kidding
his time away in that little place
around the corner instead of stick-
ing at his desk.

It's a new stunt—as the years go
—this girl press agent thing.
But it works. In the first place,
there is the psychological angle. An editor, getting the
feminine angle nowadays, is learning
things about "art" in pictures and if he isn't a blind man he ought to be dis-
covering other facts.

And so, after a very belated fash-
on, comes the charge. A majority
of the girls doing press agent work are
clever writers. They're even better at "plac-
ing" their material. No story is a good story
today unless it is scented with what is called
the feminine angle." But the charge, after
all the rocky roads, is this. Most of the pul-
chridinous press agents know all about
Elmo Glyn's picture "It."

Haltingly, painfully, with fear and trem-
bly, "It" is sex appeal.

And by the holy pink-toed prophet, as
Irvin Cobb would say, they use "it."
Oh, boy, how they use it. They approach the
editor with just that proper manner of hesi-
tancy that appeals. Here is a little girl from
Oshkosh in the big town trying to make her
way. In a few minutes she's showing him
the still pictures and talking.

If he's the average editor at all, he selects
some prints and agrees with everything the
girl p.s.a. says. If he's above the average
he looks at the pictures and chooses the
good ones. If he's one of these superhuman
men he skims through the selection rapidly,
tosses them aside with a contemptuous grunt
if they're poor, and says: "Nothing in that
mess I want."

However, it isn't exactly square-
shooting to say that feminine press
agents alone use this thing called
sex appeal in order to boost their
jobs into the ranks of high pay.
Nearly all women do it. Of course,
there is the angular spinster named
Cynthia Efficiency Straightlace.
She has been in the office since they
used the old single-entry system of
bookkeeping. But you seldom find
her in a motion picture office.

Just look what you find! Usually,
they're young. They wear
Paris and Fifth Avenue on their slender
figures, their hosiery is sheer and
they're excellent conversationalists.
You'd think that "selling" copy and
pictures was merely a side line with
them. But when one of these dam-
sels quits the office, she leaves behind
her a faint, sweet scent, a
strange, uneasy feeling of something
lacking in life—and a large stack of
copy and still pictures. Thoughts
come of the Algonquin and lunches.

The point of the story is simply
this: moving picture producers
learned about women from the
stars, and it began in dawns on them
(Continued on page 362)
Press Agent Pulchritude

(Continued from page 328)

that feminine publicity experts would be equally as important to the till. They made no mistake. There is no wail to the effect that women are usurping the places of men. They have as much right in the world of work as the men—perhaps more. Most of us would rather loaf. But just the same, many an old-timer twists a dead cigar to the other corner of his toothless mouth and growls:

"Sure I'm done. I can't compete with these dolls. I used to be able to sell an editor by telling him one he'd never heard before, or buying him a drink. But his office is below the freezing point to me now. All the warmth is reserved for the sweet little thing from Springfield who's making her way in the world."

Perhaps there are some of the fair ones who deny that sex appeal is their weapon. Maybe they think they could wear plain clothing, cut out the cosmetics and cover the feminine angles from the gaze of editorial eyes, and still do their stuff on the basis of efficiency. Should this come to the notice of any such, a reply would be appreciated. But it must be understood that the "defense" limit itself in each case to a reasonable length of argument. Otherwise, go as far as you like girls, but you certainly need "it" to get by.

Moving Picture World, January 29, 1927, pp 328, 362
The Fair Reply

Press Agents

To

Guy Fowler

"What Of It," Asks One, "If We Do Rely On Sex Appeal?" Another Says—"But, We Don't"

With Sketches by The Plaintiff

Once upon a time a fool man started an argument with a woman and won it. But all good fairy stories start with "once upon a time."

In MOVING PICTURE WORLD last week it was gently contended that the girls who handle picture publicity depend considerably on the thing called sex appeal. It was admitted, of course, that they have ability.

The principal assertion in the article was that men, in the same positions, could not get equal consideration from editors, nor would they expect it. In short, the yarn was one of those sudden ideas which come to a trade paper writer who is casting about for a subject.

The replies are arriving. The first two take the original article as their objective, but they employ a flank attack that is altogether disconcerting. One admits that the fair p.a.'s use sex appeal in their profession and quaintly asks, "What of it?" The other issues a general denial on the grounds that when a girl carries a brief case her sex appeal vanishes.

The answers then, follow, the first coming from Miss Paula Gould, of Warner Brothers.

I read your article on Pulchritudinous Press Agents in MOVING PICTURE WORLD, and I wish I might agree with you in everything you say about me and my girl friends.

When you say we have ability, and know how to write a trade or fan or newspaper story I agree with you wholeheartedly, and I am sure Beth O'Shea, Virginia Morris, Hortense Schorr and Eve Bernstein will concur with me in my learned opinion. We couldn't hold our jobs if we didn't! There are so many beautiful stenographers and clerks in the film organisations for a boss to care whether his press agent is attractive or not.

When, however, you say we are the lucky owners of sex-appeal, and "it," and everything else that makes for the downfall (?) of the stronger sex, I am afraid you are either flattering or gently kidding us.

I agree with you that we are young. I again agree with you that we wear good clothes. They don't always come from Paris or Fifth Avenue (don't you think we're smart to create that imported impression?). Of course, our shoes are sheer, but so are every other woman's nowadays. Why limit this phase of feminine adornment to the half dozen feminine press agents in the picture industry? I again agree with you that we are good conversationalists. Why shouldn't we be? Haven't we been taking lessons for years and years from our bosses, directors of exploitation and advertising and publicity, the greatest salesmen in the business?

But I must take exception to your statement that we possess "Sex-Appeal." Sex-appeal, I grant you, is in the eye of the beholder, and how can any man think a girl attractive, no matter how pretty her face, how beguiling her form, how smart her chaff, if she comes into his orderly presence heavily laden with a brief-case? Is there, I ask you, anything romantic about a brief-case? And surely, a background of romance is essential for that lucky female who wishes to be classed as the possessor of "it"? Think about it for a moment. . . . A brief-case.

Ergo, I cannot agree that the girl press-agents sell their stuff through sheer sex-appeal! Would that we could! Ability to write a good story, yes. Ability to convince you that the story is a good one, and worth publishing, yes. But sell you a story on the strength of our sex-appeal? Never! Simply because, with that darn brief-case in our hands, sex-appeal vanishes into thin air the moment we leave our offices.

And from Miss Beth O'Shea, of Fox Films, comes this:

It's a little difficult to determine whether your article on "Press Agent Pulchritude" is meant to be a charge, a complaint or a compliment, but, though you've clouded the issue as to your own particular reaction, it's evident that you believe we girl press agents are more or less proud possessors of the well known and much discussed "it."

To all of which we might reply briefly, "Well, what of it?"

Because, since you don't come right out and say we have no right to use that quality in lubricating the way of our copy through formidable editorial barricades, what argument do you leave us in self-defense?

If I read between your lines correctly, however, I believe I do detect an implication that we're not playing the game according (Continued on page 458)
The Fair P. A. Replies

(Continued from page 408)

to masculine “Hoyle,” and therein lies the challenge.

For surely it’s well within our prerogative to play the publicity game with any weapon that comes to hand in this man-made world.

We must assure ourselves first, though, that it is a weapon. With some editors it may be; with some it certainly is not. Our job, as I see it, is to study the brute and make mental note of what bait is likely to get the best results with each.

If he’s susceptible to sheer silk stockings, we should, by all means, drag those out of the drawer on the morning we expect to “make” his office, even if it happens to be a rainy morning, when they’re likely to get generously spattered with New York mud. If he likes Paris hats and coy smiles, it certainly is our job to see that he gets them, if they are within our power to produce.

However, at the risk of being thought lacking in this “It” which you consider so potent, I must confess that I have found its effect too transitory to be very valuable as a business asset.

I’ll grant, if you like, that, under the influence of this “faint, sweet aroma” you mention, an editor may allow us to leave a larger sheaf of copy on his desk, but always comes the cold, grey dawn of reason when he boomerangs back to his original state of hard-boiled practicality. That usually happens on make-up day, and by that time, the chances are ten to one that he’s forgotten who brought the story, the selling talk that went with it and the “aroma” that pervaded the whole transaction. The only thing that concerns him then is whether it’s a good story and whether or not it will fit the space.

And so the “little girl from Oshkosh” learns, as time goes on, to save her smiles for her social shies, and give her editors the stuff that good magazines are made of.

Famous Last Words

“Don’t let no newspaper men on our lot.”

* * *

Moving Picture World, February 5, 1927, pp. 408, 458
Ray Murray, Retakes, Exhibitors Herald, September 3, 1927
Moving Picture World, February 26, 1927, p. 627
Things Your Press Agent Can Put Across

A consideration of the good and bad in picture theatre publicity from the angle of the theatre and the public and second in a series of three articles dealing with the exploitation, advertising and publicity phase of the theatre management.

By Vic Gauntlett

Advertising Manager John Hennick Theatres

With Cartoon Illustrations by the Author

Catalina Island once was famous for coral reefs and glass-bottom boats. Now it is noted for "non-press" bathing suits and salt grease. Publicity did this. This brings me to my second article for "The Showman," namely, the press agent and his value to the show business. Publicity is all powerful. However like everything else you will find in publicity the good and bad. Good publicity has turned unknown actors to stars; bad publicity has made stars into "bums" as far as the public was concerned. Good publicity has turned many poor-paying theatres into gold mines while bad publicity has turned many theatres into second-rate garages.

Publicity is the life blood of the show business. When you speak of publicity and the show business you naturally think of "press agents." In some cases they have more "highfalutin" all with less pay, but to the newspaper boys they are known as "P-A's." It's up to the press agent to keep this "life blood of the theatre" in a good healthy condition. I wonder how many theatre owners would go to a "quack doctor" to cure their physical ills — not very many. I'll wager and yet many of them have a "quack press agent," who knows nothing of the show or newspaper game, poisoning the life-blood of his business with the improper sort of publicity. If your business is sick, call in a specialist and not a quack.

Besides being thoroughly familiar with the entire workings of the newspaper game, the press agent has to be a high-grade salesman and also a great little analyst of the public as well. It is up to him to analyze the condition of the public day by day; to keep his head on his pulse and to find out just what the dear fickle public expects the most. After he has done this then it is up to him by good publicity to sell the necessary stimulants to the news columns of the newspapers in order that the public can obtain them. Good publicity is not necessarily the kind that gets the most space. I remember one instance in regard to this, that happened to me; and I am going to dwell on it briefly as a means of illustrating this point.

Where a Big Stunt Failed

The theatre had booked a rip-roaring melodrama, very much in fact and with a dime novel title. I sold one of the newspapers an idea to have a local girl duplicate all the dare-devil stunts and breath-taking thrills that the heroine was supposed to go through during the making of the picture. The newspaper got so excited over the stunt as I did. They turned over their feature writer and a staff photographer to work exclusively on the idea and put it over in a big manner. Page one publicity and special set was nothing. For ten days the stunt "hugged" the columns of the paper. All the town was buzzing about it. The managers on Main Street were putting me on the back and telling me what a success I was, and then the picture opened to wonderful "claps."

Up to this time I figured that the newspaper story and the newspaper picture the bigger would be the result in the box-office. However, the failure of the publicity stunt opened my eyes to the value of analyzing and giving careful consideration to all publicity ideas before placing them in the newspapers. What I really did with this idea was to thoroughly change the notion that it would bung up every newspaper and have them write up the story as though we were one of the leading theatres in the State of Washington, when in fact we were "Humores Wrecks."

Value of Local Influence

After getting into the town and giving up the situation, I was no use to me in what I really put to get the big "knock-out." According to the paper the biggest stunt in the town was the editor of the largest of the three daily newspapers. The editor of the other two newspapers was about the same. He was a kind man and he took me nearly three days before I got a chance to have a boy-to-heart talk with him. I finally got what I was after and was to give him a private showing of the picture, without even the manager of the theatre knowing anything about it. After he viewed the picture I saw that he was deeply impressed with the powerful screen that the picture presented. I suggested that he let me put the picture on the screen would be a valuable one for the community. On the opening day of the picture he broke both with a double headline, signed editorial on page one, with what I think was the most printed article ever printed. It was the same big "Knockout" printed out in print, and as a result the theatre cranked house records.

I realize that only a few of the better theatres are in a position to afford the services of "press agents." However, the managers have the thing that can slip from the press books only wherein that they themselves feel will be a paying pull. The excitement that they feel to get into the list of just heading an entire press book to the newspapers. The circulation seems to rise.
Things Your Press Agent Can and Cannot Put Across

(Continued from page 1137)

newspaper men having no showmanship experience will inevitably just print as curious any stories without any regard to their values as business matters. Another thing of importance is—don't go entirely on the suggestions of the press books. Remember the boys who get out these books do so in a general manner as they have to cover the high spots of the entire motion. Your community may be different while different ideas and stories will appeal to them more so than in some other town. You know your town better than they do. Use the press books by all means—but as an aid in your campaign and not as the campaign itself. You'll find that careful thinking along this line and not just hurried clipping and pasting will bring in larger results in the check-up at the end of the run of the picture.

A manager or a press agent in many cases will have to stretch a point or two to the public, but they should never mislead the boys of the press. If one breaks faith with the newspapers they will have a hard time in it. Tell them the truth about a picture or of a big break that's coming up on any exceptional news story. They will like you a whole lot better and treat you whiter in the long run. Better than whenever it is necessary and "hound" them for publicity right along, but never lie to them. If you get an original idea on a publicity stunt go after the papers for all you are worth until you get it plugged with one or the other of them. Best bet is in your own mind that the stunt has the big "kicker," punch it in and will get the business in your box-office and not drive it away. If it doesn't stand up to this case analysis—don't pull it. I think after all is said and done that the best publicity is "straight publicity." By this I mean carefully written stories that have nothing last the selling pitches of the attraction with cuts from the picture, or the stars of the picture, illustrating the articles. Sell thoroughly the show with straightforward facts and the business will take care of itself, but sell the show every single day and not just the opening performance—remind them that you still have it day by day.

I think that one of the greatest handicaps in picture theatre publicity is the over-selling of forthcoming attractions. If the manager is over-molded on a forthcoming attraction, which by the way, he has not seen, and the picture name along and turns out to be a side show instead of "the greatest show on earth," he has been led to expect, he passes the buck along to his power-agent. Resulting that he has a racket because he informs the press agent to tell them as punch lines through the columns of the papers. This is bad. It runs contrary to the public to have little faith in theatrical publicity and kills one of the greatest assets for pulling houses that the theatre has.

I fully realize that all pictures won't be "the greatest show on earth," and I also realize that the managers have to work hard to get some of the money back on these "wet" ones. But when you know they're not so big, don't pile on the glowing adjectives. A picture that's a " flop" from the time it leaves the cutting-room is a " flop" until it returns to the junk heap again. I have known some managers and a few press agents who are so opinionated that they will tell you that they can put over any picture. I have watched these "handouts" of the show game, and there have been no yet to see them perform any of their marvelous miracles.

Appendix 19 – 1927

Ventilation
WHERE
you
need
it.

COOLS
Every Part of
the Theatre
Without Ducts

Arctic Nu-Air provides complete control of air-distribution without the use of expensive ducts. A simple adjustment of its ingenious outlet control at the time of installation assures a uniform distribution of air throughout the house at all times. The Dual-Directional Deflector is the secret of air-direction control that no other system can give you. It is an exclusive feature of Arctic Nu-Air, invented by our own engineers and fully protected by U. S. Letters Patent. With it you can direct the air up or down, to the right or left, or diffuse it in all directions. Without it you must resort to costly ducts or concentrate the output of air on only a small section of your theatre with resultant discomfort to most of your patrons.

Get the Facts
Priced as low as $175 and sold on convenient terms. Arctic Nu-Air soon pays for itself out of profits.

There are additional facts in our ad on the two preceding pages—but get all of them by sending the coupon.

Arctic Nu-Air Corporation

16214 No. 420 St. Manayunk, U. S. A.

P.O. Box 809

PHOTOGRAPHS

Motion Picture News, April 1, 1927, pp. 1137, 1156
Space Grabbers

"Get Air" from

L. A. Editors

By EDWARD C. OFF

Editorial Staff, Los Angeles Evening Herald

It was interesting to note, recently, that while one of our leading actresses was making her latest vehicle, she was sued for $100,000 on a charge of "swatting" a scenario plot.

A few days later, headlines told the nation that another plot was on foot to kidnap her.

Not so long ago a nationally known "screen lover" got national publicity when he was jailed for the night on charges of disorderly conduct.

These instances are isolated, however, and only a press agent of real, honest-to-goodness ability can do them successfully.

Probably the most often tried blurb is this:

"Miss Carlotta Filbrito, noted motion picture actress, today lies seriously ill at the Blotto Hospital with a complication of diseases, brought about by her devotion to duty. Although stricken with a week ago with this, and the other thing, Miss Filbrito, against the advice of a corps of physicians, continued with her work to keep on schedule.

Last night she collapsed while in the midst of a love scene with Rombo Passionflower, the noted screen lover, in the production of "One Idle Moment," an S. O. S. production directed by Bill Megaphone. She attempted to continue, but again collapsed. Physicians said that if she had halted her work and rested a week ago her life would not be hanging in the balance today.

The city editor tells a rub reporter to find if Miss Filbrito really is in the hospital; to learn the name of the physician in attendance and just what is the matter.

If everything is as represented, the story will get about eight lines, minor reference to anyone else and usually the name of the production. Adjectives will be eliminated.

Another stock story is the plunge of some noted film star from his horse while on Beverly Hills bridle paths. This gives the sensation-seeking public a picture of the star as a "society teller"—you know, horseback riding and that sort of thing.

The Vanity actually did exist, anxious to "make" the newspapers, is spending money to get a few lines of bluff, blotto and blarney in the motion picture section of the local daily newspapers.

About all the good this does the star can be added in fractions. A few personal friends note the line. The general public of Los Angeles looks, sneers, scoffs and says:

"Oh, is that so? Where are they going to can this stuff out of the paper? Who believes it?"

(I. e. Ninety percent of the newspaper reading world thought Rudy Valentino was joking until he actually had passed on. The country is scotching at the truth.)

Now these silly tales have hit only Los Angeles. They haven't gone all over the nation. They haven't hit the people who count, in the eyes of the stars. The stars have spent a lot of money.

Some of the actors and actresses are getting very nervous about these newspapers. They are now investing money in national publications buying advertising space to tell the public, the producers, the exhibitors and the distributors about themselves.

"I'm mighty sick of this drivel that's getting into local newspapers about me," one prominent star told me the other day.

"I can't see where my income is increasing because a few local people have read in the newspapers that I am drinking sanguine juice to keep my figure; that I am building a yacht to make a trip around the world; that I have discovered that certain exercises make my cheeks pink, or that I've bought a complete boudoir costume in Honolulu. None of it's true—and it doesn't prove I'm an actor."

On the other hand, newspaper people have learned to respect many publicity men who have a reputation for sincerity. Many of the Wampus boys know publicity values and do not confuse their efforts to local newspapers.

Exhibitors Herald, July 16, 1927, p. 8

TWO recent "cold fakes," labeled as "news," calls attention to the fact that there is still a lot of housecleaning to be done in this industry in a branch of it that at one end contains some of its highest and most ethically minded and intelligent men and at the other, some of the most unscrupulous fakers who can be found in any profession.

Moving Picture World, September 24, 1927, p. 235
Newspaper Tommyrot

Last week most of the daily newspapers carried an impressive story telling that the picture producers were planning to abolish the present roster of stars and eventually to replace them with cheaper stars of their own creation. It was all very plausible and convincing—also alarming. The fans feared to lose their favorites.

Of course the trade dailies promptly scoffed at the suggestion, for no one with any knowledge of the business supposes that established stars can be wiped from the picture heavens by any gesture of the production autocrats, but the daily press was not interested in the denials. The original statement was picturesque and interesting; the denial was neither.

Ever since the famous ten-per-cent. announcement, the daily papers have been running any story treating with the economy situation. This most recent story is but one of a dozen or more that have gained wide circulation to the picture-going public. And it is doing the pictures no good. To the contrary, there is being established the suggestion that the pictures this season will be cheaper and less attractive because of these economy moves. There will gradually be established the belief that the pictures will be less worth while. Eventually the credulous will stay away.

This insidious propaganda is based entirely upon misunderstanding of the situation, but you cannot blame the news editors for playing up the sensational stuff when the producers themselves laid the groundwork of the structure by announcing that a ten-per-cent. cut was necessary to permit the business to endure.

The cut was not made, and yet the business continues, but the impression has been created, and nothing has been done to counteract the effect of the original announcement. And until something is done, it is to be expected that some sensational story will break into print every little while.

Nothing can be accomplished so long as economy is given such undue stressing in and out of the studios. It could if the business heads put the industry back on a normal basis, making judicious conservation without publicity, but not flaunting each move in the vain hope that it will impress the players into accepting new contracts.

It does not scare the actors, but it does scare the public and it fills the newspapers with misleading and hurtful publicity. Cut out the high salaried overlords and the players’ salaries will take care of themselves. Then this hurtful publicity will gradually dwindle, but it will not cease so long as it is fed new material.

Newspaper Stories

For the same reason that you like to talk about motion pictures (which reason is because you like them) newspapers like to print stories about motion pictures. Knowing you know so much as you do about pictures, the newspapers feel they must make their stories extremely interesting to hold your attention. If they have to stretch a point to make their stories hold you, that’s considered fair. It isn’t, of course, but anyway—

Out of this circumstance arises a great many yarns that have one percent truth to ninety-nine percent fiction. Some of these stories have to do with elaborate behind-the-door plans supposed to be manufactured by picture millionaires for one purpose or another, it doesn’t much matter what, stories about trick agreements, high powered deals of novel nature, in short, stories that rival the picture stories themselves in picturesqueness and romance.

Not a great deal of harm is done by these exaggerations and hastily taken assumptions. It isn’t possible to harm a genuinely substantial and meritorious institution like the motion picture by use of a little smudgy ink. The facts are set down here merely for your information and (as the newspaper stories themselves) because they are rather interesting.
1915 — Exploitation — 1927

Every year at this time we older members of the staff, and older in that case means ancient, try to outdo each other in recalling highlights of the years that have gone, busy and not uneventful years dotted here and there with climax and crisis. Usually a get-together is thrown, as they so slangily put it, and if this issue gets out of the way without loss of life or limb no doubt something of that kind will ensue. Meanwhile, there is the remembering to be done and so we’ll have at it.

It is, as you must know by this time, some twelve years since this publication brought initial happiness to the reading exhibitor. It is but nine years, however, or maybe it’s ten, since this department sprang to the rescue of the business that has since dragged in enough funds to build bigger theatres than anybody had dreamed of theretofore. While this department claims but little responsibility for dragging all this dough through the wickets, it is of exploitation that we speak at this moment nevertheless.

Exploitation isn’t the terrible word it was back in those days. Remember how the trade used to juggle the syllables? How this fellow and that ducked it as long as they could, each eying the other with apprehension lest the emphasis be misplaced or the meaning confused? Well, it’s not only become common but it’s almost gone out of commission. And perhaps as well. It never was the word itself that meant anything.

The methods of exploitation current in 1915 are pretty well standardized, if in use, and about forgotten if not. The advertising hasn’t led the pictures in improving, but it’s gone along in pace. In fact, at several points along the road the studios have had a pretty tough time living up to the billing. Now both are far enough along so that no further concern need be felt on this point.

Today the newspaper is about the only avenue of publicity that the picture people haven’t rebuilt. Billboards aren’t what they used to be, nor heralds, nor mailing pieces nor house organs, but the newspaper is pretty much as was. For reasons nobody seems able to decipher, the theatres are being represented by ads not much unlike the 1915 output. This despite the fact that theatres, pictures, and even newspapers, have changed mightily.

But this isn’t a season to shout for this or that improvement. This is, rather, a season to shout with joy for the good that has come and with greater joy for the good that is at hand. Beyond the brink of yon hill (a favorite phrase) no one doubts lies bigger and better business, although if it gets much bigger there’s not a ghost of a chance that it will get much better. For this the exploitation men are well prepared, the cellar is full of good ideas that haven’t been used recently and the means of getting them into application seems to be trickling through the window in fairly steady flow.

Now it may be that in twelve more years we can look back at this time with the same sort of reaction that now is ours as we look backward to 1915. It may be that the industry will go forward as far in the next twelve years as in the past, but it’s doubtful. If theatres grow at the same rate, for instance, each will serve a county and there aren’t so many counties. If pictures go on at the same rate, each picture will run for six months or a year and that won’t require enough pictures to make it interesting. If exploitation goes on gaining steam, a one-sheet will bring in enough shekels to buy a Rolls and the exhibitor will roll away to other fields.

But all this cannot happen. Fatal for everybody if it did. Instead—

We’ll go on finding things that need fixing, fixing them, then finding more things. The decay that gets the human animal will get the cinema (slang for motion picture theatre) and there’ll be things to be done about that. If the decay hits Hollywood there’ll be plenty to do. Most of it will be exploitation.
What’s Bein’ Done for ‘Em Some of Which You May Find Uses for

Having exhausted the mental reservoir last week in behalf of exhibitors who like to fill up their house organs with such trivial trifles as your reporter is able to droll up into printable routine, this charming week (it is still raining) this space will be given over to “Deeds, not words,” as somebody pointedly phrased it, and it may be that in connection with some of the pictures that have been exploited recently you will find exploitation means which will be useful to you in your efforts to type the box office demand for these or other entertainments.

It’s always the idea that’s important, in exploitation as in anything else human or otherwise, and for that reason the excess baggage is cut away from the exploitation news at hand and effort is made to get the ideas across to you as briefly and as pointedly as possible. It is more than likely that the titles to which the ideas are appended will tend to steer your eye away from them in such cases as the pictures are not among those you anticipated running. You shouldn’t permit this if you wish to gain maximum benefit (which may not be so great at that) from the page.

THE FIRE BRIGADE—W. F. Fawcett, Griffin Woodstock, Canada, held contest for children over 12, those making most words from letters in title getting free ticket, while Boy Scouts sold tickets for medal and firemen sold at ten cent commission per ticket.

SLIDE, KELLY, SLIDE—Baseball extra, with advertising sold, were distributed by girls in uniforms at American League park by Kunskey theatres in Detroit, with Y. M. C. A. tie-up on “spirit of sportsmanship” and special screening at Hotel Statler for sports writers.

ROOKIES—R. O. T. C. schoolboys marched to Ohio, Indianapolis, in uniform and formation. Newboys were overseas caps and for a week a “Rookies” squad had drilled and cut capers on downtown corners.

SLIDE, KELLY, SLIDE—In tie-up between J. McManus’ Valentine, Toledo, and “Toledo Blade,” each newboy bringing new subscription received a cap entitling him to admission, and questions were printed on sports page, free tickets being given to those answering most. Teaser ad with space increasing from ten to 40 inches was run.

THE FIRE BRIGADE—Five animated window displays were used by Ernst Moule, Temple, Brantford, Canada, and a new fire truck made special runs carrying banners. Firemen placed cards on hydrants reading “No parking—see ‘Fire Brigade.’”

ROOKIES—J. McManus, Valentine, Toledo, had an “awkward squad” parade streets, letters on back spelling title, a bugler on marquise blew lowering of colors, and on opening day, at twilight, a squad of 12 fired 1,000 rounds blank ammunition.

CAMILLE—Oil painting of star as Camille placed in Fifth Avenue window during showing at Globe, New York, while mannequin wearing star’s costume also appeared, small cards announcing title and theatre.

THE SHOW—Tie-up between merchant and Palace, Fort Worth, placed photos of stars in store window with caption, for example, “If Renee Adorée, feature player of ‘The Show’ now playing at the Palace, were in Fort Worth, her shopping choice would be The Fair.”

SLIDE, KELLY, SLIDE—August Ilg, Ohio, Lorain, O., got hardware store to put baseball display in window with sign advertising show and 200 baseball caps were given to high school pupils.

THE FIRE BRIGADE—On day of opening at W. R. Kaszteter’s Cozy, Columbia, Mo., fire department paraded through business section and truck parked before theatre for one hour.

TELL IT TO THE MARINES—American Legion drum and trumpet corps paraded and played in front of Paramount, Ogden, Utah, and Legion had booth in lobby giving information about membership.

THE FIRE BRIGADE—Fire department furnished presentation and the fire marshals of Toronto went to Oshawa, Ont., and addressed audience on opening night, talked to children at special matinee and telephoned every teacher asking that pupils be urged to see the picture at the Regent theatre.

LUNATIC AT LARGE—Cuckoo clocks were concealed in lobby of Orpheum, Everett, Wash., and timed to go off every fifteen minutes, while “lunatic” patrolled street in front handling pedestrians a card attached to a peanut, card reading, “Compliments of The Lunatic at Large, the nuttiest gink you’ve ever seen. You’ll laugh for weeks. Orpheum theatre, now playing.”

THE BLONDE SAINT—Alvin Hostler, Strand, Altoona, Pa., staged a parade led by motorcyclic policeman, who was followed by Miss Pittsburgh in white roadster and Hostler and the mayor in second car, ten cars being used through tie-up with local motor company. Made first page of local papers.
EXHIBITORS HERALD

August 27, 1927

NEWSPAPER AID PUTS OVER SERIAL

When Local Daily Makes Children Guests at First Chapter of Serial, 800 Attend

When Sol Samuels, manager of the Rialto theatre, in Orlando, Fla., recently started the Universal serial "Whispering Smith Rides," he employed a newspaper tieup which opened the serial with a bang. Eight hundred children saw the first performance.

The tieup was made with the Evening Reporter-Star. The newspaper advertised that every boy and girl under the age of 15 would be the guests of the paper at the matinee showing of the first chapter of the serial. A coupon run in newspaper ads admitted the children to the theatre.

First page stories were run in the paper for several days prior to the opening, together with four-column ads announcing the free matinee. In these stories excellent publicity was given the serial.

The ads instructed the children to meet at the Reporter-Star building at 10:15 on the morning of the matinee, and to march in a body to the theatre.

Long before nine o'clock the youngsters began to arrive, each clutching a coupon torn out of the paper. Just when the street was crowded to the curb, despite a something man, a truck arrived from the theatre bringing banners for the children to carry in the parade. The truck also bore two mounted 6x9 sheets and preceded the procession down the street to the theatre. The procession of children was headed by the newsboy band, which played in front of the Reporter-Star building and the theatre, after.

"This exploitation gave the serial a big send-off," declared Samuels. "It kept the serial before the public for almost a week, and the parade from the newspaper building to the theatre created an enormous amount of attention."

Such exploitation is good from many angles, and it is especially good for serials. The important factor in running serials, of course, is to get as many people as possible to see the first chapter, and it appealed to the very class that enjoys serials most which is children.

And such exploitation such as this creates good will, and the good will of children is one of the most valuable things a theatre can have. If children like your theatre, it usually holds true that their parents do also.

In this exploitation stunt, the newspaper derived as much benefit as did the theatre, which of course made the exploitation all the more successful. The next time Samuels plans a newspaper tie-up, he will probably have little trouble in getting the newspaper's co-operation.

It is usually true that the more people an exploitation benefits, the more successful it will prove to the theatre. Everyone is constantly hearing some exploitation man say that he can't get the co-operation of the newspapers in his town, that the papers won't break. When you hear that, you can usually be safe in saying that the man is a poor publicity man. He is looking for a break, rather than offering the newspaper some means of helping itself as well as the theatre.

One of the best ways to get newspaper co-operation is to plan exploitations that will increase the paper's circulation at the same time that it helps the theatre. The exploitation above is a good example of this. No one was admitted unless he had a clipping out of the newspaper. That meant that at least 800 children bought newspapers.

Now will any paper turn a deaf ear to your exploitation if it contains an element of real news? If you have real news to offer them, they'll grab at it.

So it is a good idea when you are planning a newspaper tie-up to keep this in mind always, and ask this question of yourself: "Will this stunt help the newspapers as much as it will my theatre?" If it doesn't then plan it so it will, and you will get the co-operation you want from the newspapers.
**Motion Picture News, April 8, 1927, p. 1265**

"Slide, Kelly, Slide" (M-G-M)

A woman who writes the society column in local paper was given a theater party. In return she gave the picture notice in the society column announcing it as a woman's film. Monday following the opening various expressions were published from representative women in town, who attended. Twelve baseballs autographed by William Haines were thrown from the top of the theater to the kids assembled in front for the children's matinee Saturday afternoon. One hundred newsboys wore "Slide, Kelly, Slide" caps one week in advance. — R. C. Thayer, American, Terre, Haute, Ind.

**The Film Daily, May 29, 1927, p. 11**

"Rookies" (M-G-M)

On morning of opening day, a special newsboys' party and parade was held in connection with "The News" and "The Journal" Circulation and Amusement Departments. Sixteen hundred newsboys representing the distribution force of both papers paraded from the newspaper plant through the business section to the theater. Six automobiles harnessed to a team of two horses buzzed through the streets. "The Dallas News and Journal Newsboys like everyone else are going to see "Rookies" at Palace News." Special sandwich bannons with standards and bearing the same copy were carried by boys and scattered at proper intervals throughout the parade, which was headed by newsboys' band. The parade was unusually effective due to the noise created by the boys en route and because the parade broke about a half a block from its terminus and the kids with the bannos stalling traffic in front of the theater. — Palmer, Dallas, Tex.

**October 10, 1927, p. 8**

"Lovers" (M-G-M)

Replicas of a tabloid newspaper were distributed on the streets as extras; the newsboys shouting out the sensational headline, "Husband Killed in Tragic Love Duel." The papers advertised "Lovers," and also mentioned the name of theater and play dates. — George T. Craven, Palace, Lockport, N. Y.
“My Best Girl” Stunt

Credit Vic Shapiro of United Artists with one of the big exploitation splashes of the year. In 13 cities, he tied up with 13 newspapers to select 13 “best girls” for a 13 day vacation at the Mary Pickford studio, where “My Best Girl” is being filmed. The papers were given their own choice of the manner of selecting the town’s “best girl.”

The newspapers splashed the story big over the front pages, and in a majority of the cities the affair was made a civic event. A United Press correspondent is to accompany the party to the Coast, so continuous publicity is assured, and the girls are to write their experiences for the home town newspaper. Then when the picture plays, it is expected to have the local winner make an exploitation aid to the production. The stunt thus secures practically six months’ publicity. Exhibitors are hooking up to the stunt, the proportions of which have increased as the competition progresses.

Eastern and Middle West girls will assemble at Chicago, where a round of entertainment and functions have been provided, including films by the news weeklies.

Hold Theatre Men for “War on China” Stunt

(Special to the Herald)

Hot Springs, July 12.—Sydney M. Nutt, owner of three motion picture theatres here, and his press agent, Charles Hefley, have been bound over to the grand jury on a charge of fraud, resulting from an advertising stunt last week for a picture at one of the Nutt houses. Across the top of page looking like a newspaper, a headline stated that war had been declared on China. Hefley said that Nutt was not informed that synthetic hostilities would be featured in the “newspaper.”

The Film Daily, July 20, 1927, p. 6  Exhibitors Herald, July 16, 1927, p. 14

The Film Daily Self-Exploitation, October 9, 1927, July 10, 1927, November 13, 1927 on covers
Supplementary Material
The Critics and Criticism of Film and the Critics

August 26, 1927

God Bless the Movie Critics!
Statement of a Real Problem About Which Something Has Got to Be Done—A Practical Matter of Dollars and Cents to Exhibitors and Producers

By WARREN NOLAN

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For some years Warren Nolan was a member of the staff of "The New York Times," and for two years he was employed on the staff of "The New York World," prior to that time as motion picture editor and critic. He was educated at St. Vincent College and Georgetown University.

It is this generation's foremost dramatic critic, Mr. George Bernard Shaw, who epitomized in the first volume of his "My Memoirs" the essence of the present problem of newspaper motion picture criticism, a practical matter of dollars and cents to exhibitors and producers in the film business. G. B. S., refusing as ever to his favorite protagonist, wrote:

"When I criticized, I really did know what I wanted. Very few journalists do."

No Standard Yet
Here in America, the drama is criticized by others who know: admittedly, competent judges like Gilbert W. Gade of The Sun, George Jone Nation of The American Mercury and half a dozen other publication, including the World of The Field, and Percy Hammond of The Herald Tribune. James Gibbons Huneker has some forward-moving critics like Pitta Santer, Arthur P. Short, Howard Paine, Durand, and Douglas Gibbons. Art has Thomas Craven and Arthur Watson. Literature is criticized by H. L. Mencken, Carl Van Doren, William McNiff, Louis Bromfield, Harry Hoover, and Sherwood Anderson. Until recently their only critics included Stuart Sherwin of the University of Illinois and the Herald Tribune's "Reden," and Amy Lowell of New England and others black mark signs. Let's look at the motion picture. What have they done? They have been, of course, much critics as John S. Cohen, Jr., of The Sun, whose reputation is due to the fact that his father is publisher of The Atlanta Journal; and Rosen McIlwain, former critic of the New York Daily News, and Richard Watts, Jr., of the Herald Tribune, all of whom sought their critical jobs because they actually filmed motion pictures.

The N. Y. Critics
Cohen was a reporter on The Sun and for a year wrote a book on the renunciation and under the influence of "The Morganists," seeing new pictures Saturdays and Sundays, and returning to his regular reporter's desk. McIlwain, a mild-mannered man forty-two years old, was writing editorials on The Daily News at an excellent newspaper salary. When he switched to movie criticism he approached his new job in the most of put-in perspective: modestly and frankly admitted he knew little of picture-making and had asked many questions about production and distribution. He tried to be thoroughly grounded in pictures. McIlwain was a critic who kept close to his readers' average intelligence—work without patiently and thoughtfully to learn. Watts, who had been a critic for one quarter-century, wrote his columns for the New York Tribune, to remain a critic. Cohen, who declines handsome propositions from Mr. Paul Bern of Metro-Goldwyn-Mayer and Mr. Walter Wanger of Famous Players, sees two double the salary he is paid on the Herald Tribune, to remain a critic. Cohen, when he wrote this, was at the peak of his career. The three individuals are cited to show that it is possible to attract and retain people who like movies and take a pride in their jobs.
God Bless the Movie Critics!

II. Who Reads Critics?

Managing editors have no interest in motion picture criticism because they estimate that only 5 per cent of the total readership looks at a critic's remarks, and that in New York fully a fifth of that 5 per cent is to be found in the motion picture industry. A managing editor does visit prize fights and plays. Usually he has married a feature writer who likes to attend concerts and operas. But in their private lives New York managing editors, with two exceptions, do not pay much attention to movies; hence they do not know one critic from another.

The motion picture editor of the second largest New York evening paper spent five months last year trying to induce his boss to manage his own paper. The result was that the New York critic was fired and replaced by someone with a photographic memory. This editor persisted in attending the movies, and after a month he fired the critic. In the interim he had begun to read his critiques.

Another publishing house discharged a movie critic on one day's notice because his name was plastered in ten feet lights on the facade of a Broadway theatre, endorsing a picture. Until it had been up two weeks, the critic had not even seen his name. The publisher believed someone must have "stolen" his critic—though the film in question had been praised by half the reviewers in New York and nationally in a box office hit.

One managing editor believes movie audiences, like his tabloid's readers, are mindless and that another household should write for them; he says unabashedly and unashamedly that no intelligent person would read a film critic, anyway. Hence this editor does not bother particularly about his selection, merely shifting someone from another department to write picture reviews.

Heavily costed since long since discovered the wisdom of training people to get movie news. Yet his critics, who are in themselves smart women, amount to little in criticism because it is apparently difficult, even for a clever woman, to keep a dispassionate, reportorial attitude in reviewing a picture after she has been dancing as a reporter for a month in advance with the star and director concerned.

Raishe Their Pay!

The reply? A minimum salary of $100 a week should be paid motion picture critics in New York, so that they will dispense with free lunches and press agent dinners, and writing autobiographical Securities that only embarrass producers. Every press agent in New York has a sneaking admiration for Quino Martin because he delivers to attend their functions.

Next, a writer who is to be made critic should be sent to Hollywood for six months to infect the studios and learn how pictures are made, so that his criticism will not demand effects that he knows and presently impossible of achievement. (Consider the pronounced improvement in the criticism of James O. Spearing in the Times for two weeks recently, following his production experience.)

After that, the prospective critic should serve as assistant reviewer for half a year, covering lesser openings and minor pictures. During this time he should be writing according to his publisher's previously defined standard of criticism, whether that be of straight reporting, personal reaction, establishment of interest, or more opinionated writing (which, however, should be tolerated only in a man who has by five years of sound criticism made his opinion interesting per se). After two years of first-string movie criticism, a man should be changed in other work for a year and then allowed to return. Every critic in New York naturally is stale now, after looking at ten pictures a week for a year or more. Further, this summer many of the films have been bad indeed. The more viewing of so many pictures in so short a space of time tends to remove a critic from his readers, who are not so hypercritical, since they see but one film a fortnight.

No dramatic critic in New York started cold as first string critic, he having served an apprenticeship. Every film critic did. Is that—since?

III. Modus Operandi

Only at night should reviewers see films. After a comfortable dinner, the critic should attend one film in a night—and in the same spirit in which he would go to a Mahan; with a genuine desire to enjoy the show. Any critic (and there have been some) who attends a film as part of his job, should be fired.

Critic should arrive on time and see the film from its beginning. He should not sit quietly in the orchestra or (better still) the balcony, among patrons who read the papers, or among the audience of two and three critics should be disjoined by themselves, as similarity between reviews is the inevitable result of viewing pictures in pairs or triplets, and subsequent chatting about merits of films and faults. The resemblance between certain reviews, in methods of approach and factual contents, are so palpable as to be earth-shaking. Many critics read every other reviewer is town—so that their own articles contain less original thought than unconsciously assimilated views of others. Critics should buy their own seats (as does Mr. Percy Hammond and as did Mr. Stuart Olivier, Publisher of The Telegram-Mail in 1925) and in every way possible be made to forget that they are critics by divine right, set apart from other human beings looking at the film. Viewing three pictures on a Sunday afternoon is bad for the second and third picture the critic, and the newspaper readers. With ten films to be reviewed every week, it is simply hard to have but one reviewer in a paper.

No preview without union should be given critics, since it is apparently difficult enough for them to estimate a film's drawing power and worth in a theatre under ideal visual and acoustical conditions, without being left alone in a projection room with a film.
God Bless the Movie Critics!

Film Reviews in the New York Newspapers Fall Far Short of
What They Should Be, With a Few Exceptions---Some
Ideas Toward Solving the Problem of Genuine Criticism

By WARREN NOLAN

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W hen first I became a critic all of us sat on the chairs, piano and floor of a projection room in a friendly way. Every Friday noon and made smart cracks (or so we thought them) about the titles; actors and (especially) the producer. Through all the babble, Hall of the Times, who takes his job seriously, vainly tried to make notes. Martin of The World rarely or never came. Something to the effect that the director, Ted Shane of The New Yorker was my idea of a witty fellow in those days. Lassie Parsons, the other queen of the May. Then I did not know, but in retrospect it seems to have been sheep, unfair and rather stupid. I think we wrote for one another and pitied each other on the back for smart lines and pithy allites.

Some poor souls had laid out $200,000 to make a picture; this was their break from New York papers reaching six million people.

IV.

Reporters and Critics

As a general thing, good reporters do not make good analytical critics, and the same is true conversely. The duties should devolve on different critics, as they do on the Press and the Graphic. A critic should not know stars and directors intimately, because thereby he must be influenced unconsciously---if not consciously, as is manifest in some cases---by the friendship. Of course, a reporter should know them all . . . which is doubtless why the New York papers assigned to the Valentine and Chaplin news stories reporters who would not have known either gentleman in private dress had he bit him in the eye.

Now, why is it that the drama, which does not attract in two months to thirty theatres as many New Yorkers as films have to ten theatres in a single week, and whose sponsors do not advertise so extensively as film companies and theatres now do, should in every instance have a newspaper department of two, three or four men reporting its activities, while films have one, who is both critic and reporter? It is because that which has been done in the past has proved that the way in which the criticism was being done. It's a fool's game. Even the circulation-boasting demise of Rudolph Valentino last August did not stop managing editors in the eye with the words in novels. Nor does the fact that 2,000,000 fan magazines are sold every month remind of their newspapers mean anything to New York newspaper publishers. Still, the same data is available to daily papers.

One might be city and title specific cases of this or that reporter-critic's obvious bitterness against a star, actor or director, as registered in reviews and traceable for origin and first cause to previous columns written by that reporter-critic. This lamentable condition reflects only on the petty-mindedness of certain reviewers, mostly women; but if managing editors had reporters AND critics for motion picture pages the condition could and would not arise. So long as critics have to come into daily contact with picture folk in the course of their reporting those meetings will be unaffected by reviews.

Leonardo Illustrates

It is exactly as though Thomas Craven, art critic of The American Mercury, in his hypothetical dual capacity of reporter and critic, visited the galleries to gather news items and at the Anderson Galleries had run across Leonardo da Vinci. Perhaps Leonardo might have told Craven:

"It's none of your damned business, old timer, what pigment I'm going to use and why I am painting six feet on the man's figure. Nor is it any of your affair how I choose to employ lighting."

Paralleling certain film critics' antics, Craven, the critic, would in private Craven, the reporter, by rapping the coloring and lighting in Leonardo's subsequent effort. Even with men like Craven, Wootsell, Dukas, Sandborn and Henderson it would be difficult to separate the Jekyll-Hyde character of reporter and critic---so why hope for it in present film reviewers?

In Hollywood, I am told, this angle is vicious. Credits given assistant directors, carpenters, make-up men and electricians in some reviews reflect reportorial associations of critics.

V.

Does Criticism Exist?

As an academic question in practical journalism:

Should the current analytical type of motion picture criticism be published in New York daily newspapers?

Audiences (composed wholly of newspaper readers) attend films with a non-professional purpose to be amused or emotionally stirred; in any case, to be entertained through activities in the psychological mechanism of which they do not insincerely inquire. A film is good or bad, liked or not, in total. If that total effect of an infinite number of individual reactions resulted from conscious design and artistry of the actor or producer upon achieving an predetermined, contemplative emotional effect, that is food for a psychologist or analytical critic such as John Grierson, Ralph Flitt, Evelyn Gerstein, John S. Cohen, or Robert E. Sherwood to discuss in an esoteric magazine read by artists similarly concerned in playing upon emotions of audiences.

The public neither knows nor cares, so long as the fare it gets is not dragged into a serious situation by the seat of its pants. Perhaps it's impossible. Every man is strong enough to be a cinemagoer, but strong enough to be a critic? As nearly as it is possible, these groups are finding vacillating between the two.

Two daily newspaper critics now are trying to prove by queer gauges of their own why certain films are not good. The news fact is the reception spontaneously accorded a film by patrons who have spent money and time in a willful desire to like a picture. Discussion of the psychic causation therefore has no place in a daily paper's news columns---the more so since movie critics are hardly competent to determine it.

The purely 'highbrow' type of film critic---Mr. John Grierson is the high priest of this cult---should write for magazines, not newspapers. A newspaper reader wants to know he is going to like a picture enough to part with his cash. Once I suggested to Grierson at lunch that he was criticizing directors for things that they never heard about; that most film directors do not consciously insert rhythm, tempos and mood into their films. He agreed it would be awfully nice if they did.

"You're quite wrong," said the distinguished Scotch student, "King Vidor directs with a mestonome at hand."

And HOW?

VI.

Practical Suggestions

A review in a New York daily newspaper, then, should contain the following information, pending some ultimate definition of motion picture criticism subsequent to much discussion of the subject:

1. The full program of the theatre, including the divertimientos (which interest parts of the audience, even though they do not interest the critics). While it is necessary to hope for some kind of summary, it will be the only fare in movie theatres, the fact is otherwise. The length of the show, time of the feature picture and the complete billing of every producer, director, etc., should be stated. The list is now done by the Times, World, Herald-Tribune and some other papers. Further, though it is not done now, a review should list scheduled hours for showing of the feature film, so that persons particularly interested may see the picture in fifty minutes. Lunch hour attendances at film theatres would be increased and the reviewer be serving his readers.

549
God Bless the Movie Critics! - Continued

2. The plot of a picture should be received in one paragraph, not to exceed in length seventy-five words. Movies are not so different in themes that a reader cannot tell the type of film from an obscure synopsis. Long paragraphs of stories are boring. Furthermore, if all surprises are eliminated, why cause play to?

3. If the picture is a comedy, that fact should be stated; and if the laughter of the audience was pronounced, then that is the news of the review to future audiences. Then the comedy must have been funny. Critical diagnosis of visual flow, essence of cinema, dynamics and rhythm is needless and superfluous. "They laughed their heads off!" is true journalistic criticism at present. It is a canon of every critic to judge any creation in terms of its maker's apparent objective. If D. W. Griffith wants to make them weep and they do, and like it, his is a successful and entertaining picture. If Harry Langdon wants to make them laugh and they do, and like it, his name is true.

4. Be fair. The critic is entitled to his opinion. He should state in a single sentence, at the end of his review, whether or not he liked the picture and why, but he should make the audience's evidenced opinion the vital news of the criticism. It is not, strictly speaking, accurate to say that readers do not care about a critic's opinion. One usually follows the same news his mother sends in her newspaper. He gets used to his turn of mind and his theories of picture-making, and when he doesn't agree, the matter seems, on the side of a weather case.

5. A review should state to what type of audience a film is most apt to appeal. "This picture will delight the kiddies." "The Register is safe with the older side, for itself and the whole family will gobble up the beef stuff in this one." Etc.

6. There is no place in motion picture criticism for the vapor prevalent type of at the sacrifice of substance, sincerity and even truth for allegedly witty lines. The criticism frequently borrowed at certain New York reviewers, that they would rather be unabashedly true, is absolutely erroneous. Sit with them at a party and you will hear: "That's a swell line, m'dear. Mind if I borrow that tomorrow?"

Then a paragraph or even a review is written around the line. The same is true of at least three dramatic critics. A review, should, contain definite statements made with reservation or self-consciousness and after honest thought. Incidentally, and in conversation, one critic who is not merely reporting but saying his say all through a review should not hedge and evade the issue, nor play himself or no on a picture. Straddlers abound.

Discussion of Style

7. Reviews should be written brightly, quaintly, with the thought that they must read easily. The theory of visual flow should be applied to reviews. As a general rule, editors in New York papers are even inferior to editors by both critics on women's pages. Brevity, platitudeous phrases are dunted off and planked down countless times; metaphors are mixed as readily as cocktails.

Allan Tobey, who was working on the World six months ago, would write splendid interviews which made delightful reading. She introduced style into motion picture criticism, and her Sunday interviews were so good that they were praised in books. She was the first to judge any creation in terms of its maker's apparent objective. If D. W. Griffith wants to make them weep and they do, and like it, his name is true. If Harry Langdon wants to make them laugh and they do, and like it, his name is true.

VII.

Don't Pick on "Graft"

It is a little silly and very much unfair to New York critics and not particularly constructive to cite the petty "graff" incident to their jobs. It isn't so much as it's cackled up to be. We used to get together and chuckle over cheap perries and rotten cigars sent by companies and individuals as Christmas gifts; generally the next review would see it as sending a1 mile back in an effort to stand erect, so that the gifts had a reservation the exact reverse. Occasionally a star or producer bound for the coast leaves his hat at the disposal of a New York critic, or scores centre in the day after an unknown director has been "discovered." Once a very popular showman, whose large theatre is quite a factor now, sent a large array of flowers to another editor on The Telegram for a signed article I had written about him. Another time a producer (who is much joked about) insisted upon waving himself into the good graces of Dick Watts of the Herald-Tribune by explaining as he met him:"

"Dick, I read your articles in The World every Sunday!"

As for the "graff," critics rarely pick on it because it is so easy to do. They are better informed and better situated to admire. Critics also feel that the same film magnates because they don't do this. It is perfectly true that our popular pictures by making fortunes." The next day: "There should be no movie criticism. Newspapers ought to carry a column, giving six lines to a new picture and reading like this: "The Judge's Little Brother." At the Grand Theatre from Monday to Friday.-A sentimental mother-love story about a drunk husband who spends all his money on his wife's share. "Daughter! Please come out through them there swinging doors." Eight reels, colored in one sequence in the third reel. Featuring Lizzie Glu, Joe Gump and Baby Maggie Murphy. Direction of H. LeRoy Turner-Wall." Not being the worrying kind, the first and fourth critics at not even the slightest about the matter. No, the less never held them in their hands; they just taught the first things about a picture that came to mind. Would they pen a picture with a star had similar reviews, or sent back a scenario? Why! Of course not!

The fifth critic said he believed critics could read and that he felt he could do the art of criticism by pointing out defects in construction. So he had never worked in a studio. He never had constructed a film himself.

My last witness is the present motion picture editor and editor of an evening newspaper. He does not like movies at all and he is intellectually honest enough to say so. He had to get work and the job was offered him.
two critics in New York who have accepted payment for writing publicity for producers. They do this in itself a criminal practice, but a most unethical one. These individuals only injure the class, destroy public and trade confidence, and lower the standard.

Nearly all of the New York critics are honest. Several of them are very intelligent men with considerable background; at least two would hold their own no matter who uttered the words of motion picture criticism. Those of the present lot are made of wealthy parents, and work are independent of their salaries and able to possess their critical souls.

It is not so much the alleged “craft.” It is the ugly appearance of it that loses confidence.

FIII. Cooperation by Industry

The A. M. P. A., the Americans, the Motion Picture Academy of Arts and Sciences, the Motion Picture Producers and Distributors Association should develop motion picture criticism by one of several means:

1. By cooperation with the American Newspaper Publishers Association, American Newspaper Editors’ Association and United Press men, Editor and Publisher, and other newspaper forces, defining daily newspaper criticism of motion pictures or designing to eliminate analytical critiques in favor of reportorial reviews.

2. By offering, through a similar agency, prizes employed in awarding the best article. Prizes for new criticism, novels and reviews, substantial cash and medal prizes for most excellent criticisms of motion pictures during a year.

3. By selecting in each city the best critic of the year, motion picture reviews, who hold all criticisms, which the public does not, being best suited to judge. If a sufficient amount of honor attaches to this award, it will be sought and better criticisms thereby induced. Nowadays a man using a fine criticism and not even his wife notices it. That doesn’t encourage good criticism.

4. By training, individually, from bitter criticisms of editors who publish adverse reviews are in strict accord with a film’s lack of merit. All “tricks” make any critic’s accomplishment valueless. There must beByxels to be killed.

IX. Bump the Ego!

For the advancement of motion picture criticism, it is essential that the ego of the critic be suppressed. Perhaps this is a quixotic hope, since it is ego-gratification above all else, which inspires a man to write criticism.

The permission of quoting critics by name outside New York, where their names mean nothing from an advertising sales standpoint, should be stopped. Critics naturally like to see their names stuck up on billboards and quoted in ads, especially when they are writing on the side and the advertising helps to build up the literary name. They do not realize that they are being killed because of the importance of the paper which employs them. As a result of these visits, they fall in with the fallacious idea that no effort is made to increase their prestige. The movie critics in New York are deliberately

given rights one out of three times, with the best the newspaper reader’s language.

Compare these figures with Gilbert’s .305 average on plays. Surely no one will argue that out of the total number presented, a higher average of good plays comes to Broadway than of movies. Gilbert, then, is hitting the public squarely on the head 20 times out of 100, and Gilbert is one of the most proficient, genuinely highest critics on the drama in America. For eight years he criticized music, for five the drama. When he was a poet at Williams he was the prize of the great Jim Hunkers. Gilbert’s, whose rectitude is supported by the money-spending theatregoers of New York nine times out of ten, possesses a better-rounded knowledge of the arts than any six movie critics in New York put together. Yet he does not consider his attitude of tossing wisdom from Underwood and Remington clickers on Olympus.

Press Agents Can Help

To level the ego, press agents should not fan its fires. Critics don’t like it, anyway. The whole thing is a 50-50 proposition. So more writing in the column got out a column if press agents agreed to blacklist him and withhold their news. Few stories are published as personal favors to press agents. There is no reason why the honest public man, who submits his stories on their worth as readable news, should be treated like a hired beggar by the blind egotists, the egoists, who are the life, the soul of newspapers.

A few publicity men have slapped critical backs in such degree that it had a considerable number of figures in the broadsheet to straighten up some of the gentlemen. But this is not the case with the press critics, dramatic critics and music critics, as classes. Why the movie reviewers? Perhaps it is because the critical ego has never been nourished by publicity men for so long a time that motion picture critics-reporters do not get up with dramatic reporters like George Kaufman, Ward Moreen, Frank V. Kuehn, Alice Winter, and Alson Smith. Perhaps, too, that is why movie reporter-critics are frequently incapable of getting stories themselves, and must rely on threatening publicity men with no subsequent breaks unless certain stories are released. A favorite device for one lady along this line is:

“You give that story to me and I’ll give you the story of a生涯.”

The thing for a press agent to do, and it has been often done, is to reply: “Ladies, you should have papers! Everybody gives it at once.”

As in reporting, the critical ego flows through reviews. It is:

“These tired eyes have never viewed so many eyes in years.”

“This battered helmet is dished to director McSulks who has, in your correspondence’s, kindred, opinion.”

“Since I discovered Harold Lloyd, I have not been so enthused about a comedian as I am about one. I liked the same immensity and nearly fell over in my next laughter, and that’s all.”

“C)}}

Appendix 19 – 1927

Motion Picture News, September 2, 1927, pp. 645-647
Comment on “God Bless Movie Critics!”

Publication in Motion Picture News of Warren Nolan’s articles, “God Bless the Movie Critics!” has drawn comment in many quarters in and out of the industry.

Robert E. Sherwood, editor of Life and famed movie critic, devoted his entire column in the New York Evening Post last Saturday to a discussion of Mr. Nolan’s views. The Sherwood articles are syndicated by the Bell Syndicate to about thirty of the biggest newspapers in the country.

Typical of comments in the industry is the following letter to William A. Johnston from Samuel Spring, secretary-treasurer of First National:

“May I not send you a word of congratulations on the excellent article entitled ‘God Bless the Movie Critics!’ which appeared in the last issue of your valuable Motion Picture News? Mr. Warren Nolan has written with courage and discernment, and to my thinking he is entirely sound in his point of view. No artistic creative work has ever attained marked success, without the guidance of sound, thoughtful standards of criticism, and I think that you and Mr. Nolan are to be congratulated in pointing out that all of us engaged in the field of motion pictures can well afford to give our thought toward aiding those who are criticising our pictures in indicating those standards.

‘Unquestionably motion picture critics must be free from the slightest suggestion of control or subsidy. They have valiantly carried on their work despite many difficulties; but if the industry can use its influence to persuade the newspaper proprietors to take the field of motion picture criticism a bit more seriously and to aid by better pay and more favorable conditions of employment those whom they assign to that work, I am certain that our industry will be greatly benefited. After all, no one wants poor pictures, and higher standards of criticism make for better pictures.

‘Kindly call upon me for anything I can do to aid in this valuable work.”

The author of the articles has received this letter from Joseph McElliott, film critic of The New York Mirror:

“A proof of your article in Motion Picture News has been sent me. It appears to me that this is an excellent commentary on my own, and, as your article indicates, your former job.

“Nor will be out of place for me to write you to that effect.”

In his article for the Bell Syndicate, Mr. Sherwood took exception to Mr. Nolan’s point that critics should report audience reactions rather than their own personal opinions. Mr. Sherwood said in part:

“If a critic is writing for a trade paper which goes to exhibitors whose one thought is for possible profits, he should view a picture simply and solely as a piece of merchandise and judge it accordingly. But if he is writing for a newspaper or magazine, whose readers are looking for his advice, he should crusade vehemently for that which he thinks is right and against that which he thinks is wrong. The thought that a picture which he dislikes will appeal to an enormous number of people should carry no weight with him whatever.

“This sounds like an arrogant point of view, and the sound is not deceptive. Every worth while critic in every branch of art has been arrogant; he has assumed that his opinions are better than the opinions of any one else. His fellow critics included.”

Motion Picture News, September 9, 1927, p. 760
Nolan Articles Interest Critics

Sherwood Writes Second Extended Comment; Bahn, of Syracuse, Agrees With Author; Critic Pans Press Agents

WARRICK NOLAN'S article, "God Bless the Movie Critics!" continued to stir up sentiment, some advance, some favorable, in newspapers and letters from critics themselves.

Robert E. Sherwood, editor of Life and well-known film critic, devoted his entire article in the New York EVENING POST for the second time to a reply to Mr. Nolan. This article is syndicated to many important newspapers: throughout the country, by the Daily Syndicate.

Chas. H. Bahn, dramatic critic of The Syracuse Herald, discussed the Nolan view at length in his issue of September 4.

And Ethel F. Drake, photography editor of The Memphis (Tenn.) Evening Appeal, wrote a striking letter to her fellow critics discussing several things, including press agents. The letter from Mr. Drake to Motion Picture News follows in part:

Critic Presses Agents

"Of all the mess of press agents who pour in on us their flood of incomprehensible blather, Warner Nolan has hitherto seemed to write mostly with some sense and feeling. Probably he is, but where does he get the idea that a byline will take the place of ten or fifteen dollars a day? Personally, I am so disgusted at times with having to write about a movie which I would not pay to see myself.

"Now, a critic may hand out a press agent's notice without his saying, if there are any press agents in any lucky motions. Mr. Nolan, of course, is getting big money. In this town, however, there is only so much income I know who has ever made a dollar more than I get. In Denver, where I happen to be acquainted with some director, an assistant director now performs as an interview writer as much as the ordinary press agent.

"Who gives a damn if Douglas Fairbanks says he's made a name? I have met many movie stars and, with the exception of about three, I could not to this day relate their names to their faces. Generally speaking, I never take to another movie star. Most of them are good fellows, it's true, but I prefer to do my drinking with cotton-money, honest money, and the last word about the screen is left to those who rate down as the ordinaire press agent.

"Mr. Nolan has given me a check. As soon as I can, I will have a sign: "Wanted: No Press Agents Ever!"

"Once, I go to lunch with press agents, they bombard me with suggestions, and instead of lunching with anybody I am alone and have to sit there and look at the screen. When press agents come to me, I tell them of the places in town where they can eat.

"Mr. Nolan's instance of H. L. Mencken demanding a ticket to the Vulture Festival is nothing extraordinary. The spectacle it afforded must have furnished any critic with material galore, over which he could lick his chops with glee.

"What, I ask you, has a critic got to do with the drawing power of a picture? That is the business of the writers for your and other trade publications.

"For the most part, the motion studio is exactly the treatment they need. It is usually better-shelter, hodge podge, horrible, sordid, uninformative and even illiterate. Truth to tell, all are the movies. Even some of the productions of the highbrow Chaplin, the ponderous Lubitsch, the film-eating von Stroheim, would not rate very high in a Boyt Intelligence test.

"Only the other day, a press agent came into my office. Said he: 'I've got a great story for you boys. I write for many newspapers, so, you see, I'm in a position to say nothing of the worry and time.

"Some day, I hope to write for Mr. Meek's a little piece entitled, 'Prest Agent Follies.' It will consist of little anecdotes and cutouts from the blurbs. It could be of any length. I ran out of space in the Bob Woodruff papers. I would have liked to see the shoe and it would have cost me as much as the price of the house—say nothing of the worry and time.

"It would be unfair to pay any own ticket and then be relieved of the strain of holding back from supposing and would when I am convinced that the show which I have failed to land to the skies I came to see on a free ticket.

"The more I see of the movies, the more I am convinced that the sooner those press agents are taken out by newspaper publishers the better."

Syracuse Critics Appear on Nolan

In his comment for The Syracuse Herald, Mr. Bahn wrote:

"In the Motion Picture News he good fellow, Warner Nolan, commandeered newspapermen and cinema critics asks a very pertinent question:

"'When some effort has been made in the past 15 or years to erect any structure of sound, fair motion picture criticism, and to advance it in the world's chess, sex, and entertainment men who are on a neutral level with those employed in criticizing other art forms?'

"The answer is negative; and it is quite obvious. From time to time, in this department, I have had some things to say about the byline state of criticism, with specific reference to the Nolan article. Mr. Nolan's article, "God Bless the Movie Critics!" continues exactly that the same situation, only worse now, exists in the metropolis."

Excerpt from "In New York City motion picture critics have been made from dried-up editorial writers, wistful young ladies from the writing rooms of advice given to the harassed, sports writers, ex-epitaphs, police court report-ers, none of English melodrama and 18-year-old cub reporters."

"Verily, a sifting indictment of those who pass upon the cinema for the presumed benefit of millions of theatre patrons, and whose names are heralded far and wide by the trade advertising."

"Mr. Nolan's text is 'Something Ought to Be Done.' And it should.

"If the drama, with its restricted clientele, is entitled to serious critical consideration, the cinema, with its universal appeal, is much more a need for which an exciting editor who takes the movie critic's job to Tom, Dick or Mary, and let it be that of, are dark, distasteful and, even more, is to blame.

"But the heart of the problem, I believe, is the definition of just what should constitute cinema criticism. Once we establish the standards, we may cut our critical chaff to the point."

Reporting 'vs. Criticism'

"Personally, I feel that a picture, in a newspaper and should be reported rather than criticized. That is, the reporting angle should be stressed always. The critic, of course, has a double duty; first, to see the picture through the eyes of the audience, and secondly to apply his own analytical measuring rod to it and note the result. Obviously, the latter verdict will be as intelligent and honest as man can no more, no less.

"It is equally logical, I believe, that the critic's real usefulness is to some col-lege institutions, but actually the cinema playground and, if anything, the cinema workshop. Mr. Nolan says, 'A man who is to make his critic should be sent to Hollywood for six months to inspect the studios and learn how pictures are made, so that in criticism he will not demand effects that he should know are precisely impossible achievement.' Agreed, I doubt if that hope will ever become an actuality. And Mr. Nolan, as an erstwhile working newspaperman, knows why.

"I have said before, and I say again, that the real cost of a picture is whether it supplies entertainment for its intended public. All its elements are skillfully arranged by the producer, from the script to the playing of the stars, and from the music to the dialogue. That, in this respect, is the final verdict. Mr. Nolan—reviews should be written brightly, entertainingly, and with the thought that the director has placed in the hands of the producer.
The Critic Bends

By Epes W. Sargent

An English Reviewer Who Finds Good in the Movies—Even American

Generally when the American film critic of the daily newspapers is moved to write words, he divides his time between expressing his contempt of all things pertaining to the business which provides his bread and butter and proving his superiority. Nothing is good; unless it be a handful of UFA’s, and he proves his critical ability by finding fault with everything. It is refreshing to turn to criticism of the films by an English writer. Inez Barry, motion picture critic of the Spectator, the Daily Mail and the Weekly Dispatch, who writes interestingly of her viewpoint in “Let’s Go to the Movies,” recently issued by Payson and Clark in an American edition. Miss Barry is a film critic. That’s bad. She is a woman critic. That’s worse. She is English, which would seem to put the American picture out of the running. She is appreciative—and that’s truly remarkable.

You may not be entirely in agreement with Miss Barry. We confess we are not, for she condemns “Our Gang” with “away with them into the utter darkness of the cellars where junk film lies forgotten.” If Miss Barry does not like “Our Gang” she is one material point short of clear vision, but she writes with remarkable clarity on many things, and her views always are of interest. She may not see Hal Roach’s clever youngsters, but, on the other hand, she does not consign all comedies to the same oblivion. She understands.

That really is dreadful stuff,” she writes after detailing the story of a comedy, “yet it was saved, as farces generally are, by the generally hard-working people who appear in that type of stuff—for they are not ordinary film stars but acrobats. That, really, makes all the difference between intolerable vulgarity and entertainment.”

Evidently Miss Barry has a keener slot on the comedians than our own overlords of public opinion who seldom or never condescend to notice anything under five reels. She finds even Felix the Cat interesting as appealing to our anthropomorphic peculiarities, but Felix, nor yet Pat Sullivan, will not mind that since Felix is bracketed with Aesop, Swift and Lewis Carroll. To be in such good company is worth even being called a toon.

In the matter of art, she finds the cinema no poor second to painting when expertly done. This is somewhat negative since she argues that the cinema should not be defended merely because it is photography and not painting, but the argument is sound, and she advances more examples to prove that pictures may possess the artistic quality, though many lack the saving grace.

It is evident from the chapter on subtitles that Miss Barry has not yet suffered from the recent accession of wisecracking leaders; she would have been more emphatic in her statement that titles should be terse, informative and characteristic. She does, however, take a deserved crack at a couple of horrible examples. A book might be written on this topic alone.

In the matter of players, she finds that personality counts for more than mere acting ability, and cites Norma Talmadge, Dix, Metzphan and Sils as among those who are popular because they are themselves, while Raymond Hatton, Louise Fazenda, Donald Crisp, Zara Fitch and the late Willard Louis are brought forward as examples of those who can act. She draws the conclusion that many films permit only the expression of personality rather than demonstration of acting ability. This is a phase of which other writers have spoken little or nothing, but the argument is sound. It’s only another way of saying that types are better than players who can assume types; a condition the pictures have carried to the speaking stage. In a later chapter she makes more specific mention of Mary Pickford and Charles Chaplin as sellers of personality rather than as players of parts. Miss pickford she views as presently retiring from the screen to assume production, to reappear “in another ten or fifteen years,” when the little girl roles shall have been forgotten, to make a new appeal in more mature parts. The speculation is at least interesting.

Just what the Russian player will think when she reads the indignant think of Nazimova, a real actress being compelled to play bad girl parts at fifty or more,” is not for us to say. Several pages are taken in cataloguing the players and their abilities. There will be some raves and a few swelled heads where the book gets out to Hollywood.

Her chapter on comedians is largely given to Chaplin, with passing mention of Lloyd, Keaton and a near little banquet for W. C. Fields. Her plea for more of Will Rogers, “one of the few people no intelligent film goer could afford ever to miss,” has been answered by the new Pathé series. She mentions a new name to Americans in Nicholas Kolma, of the French stage.

Naturally she takes her stand at the hard-boiled conventions of production and lists seven of the most outstanding, the first three of which are that a woman can make a man out of any cad, even if she had to get cast away on a desert island with him. The other four are equally trite, and, not mentioned by number, are some others, including the actress who gets pi-eyes on a single modest drink, though Miss Barry should remember to make allowance for the devastating effects of our modern bootleg. Sometimes one drink will do even that.

Evidently the saw-it-in-the-movies flourishes in England as well as here for she writes that “every three months journalists spring up to attack the cinema on the grounds of morality,” attributing to the picture almost every evil. She holds that the child in the cinema is better off than roaming (Continued on page 558)
The Critic Bends

(Continued from page 555)

around the streets or lingering near the drinking resorts. She also hits the nail on the head when she remarks that “our elders —magistrates, editors, and busybodies—who see so much harm in certain kinds of films and plays and books, perhaps enjoy being unpaid censors.” Human nature is the same the world around.

In the matter of film handicaps, she finds the lack of good film stories and the meddling of many minds the chief objections. That too many cooks spoil the artistic broth is apparent far east of Hollywood.

She further objects to the overemphasis given to character drawing, and does not feel that cruelty is fully characterized by kicking at a dog any more than scant and luxurious robes should be the hallmark of easy virtue. She would have the character more carefully built up, but finds a strong movement in the right direction here.

Her appraisals of the producers are as interesting as her estimation of the players. It is well worth reading.

It is impossible to more than skim the cream in a review. It would be unfair to the author to try and do more. She is entitled to full reading, for she has sought earnestly and intelligently to appraise the pictures, finding more good than bad, more hope than discontent; an example our own daily press writers might well follow were they less intent upon demonstrating their own superiority. Miss Barry understands and appreciates the movies. She is neither ashamed of nor above her profession. In the language of the day, she knows her onions, and therefore she is interesting.

“Critic’s Pictures”

NEwspaper criticism of motion pictures remains in a highly deplorable status. The practice itself is particularly rampant in New York City and it is there, with deplorably few exceptions, that newspaper criticism of motion pictures may be seen at its very worst.

Criticism in its higher usages is, of course, expected to afford something in the way of guidance; to offer a word of encouragement when encouragement is merited and rebuke when rebuke is in order. Newspaper criticism must, perhaps, be something of an echo of popular thought but still any critic who is worthy of the name should have some principles to be guided by; should have a knowledge and vision with respect to the subject matter with which he is concerned and should have tastes which, at least, do not assay lower in the scale than those of the average reader he is writing for.

New York newspaper criticism, aside from certain conspicuous exceptions which we have noted, is about equally divided between wisecracking and expressions of personal whimsies. Valid critiques are foreign to these departments. When a picture comes along that is not out of the conventional mould these so-called critics become obviously quite at sea. However, if it happens to be “foreign” or there is something in it that has a Greenwich Village approval, then they take their tip and wild effusions become the order of the columns.

The recent New York premiere of “Sunrise” was a trying moment for these critics—or most of them. In “Sunrise” they beheld something quite out of the beaten path; something quite serious and purposeful; something that was obviously very good or very bad. Without any principles to guide them and without any genuine understanding of what they mean by better motion pictures, they floundered about piteously. Miss Harriet Underhill of the important Herald-Tribune, for instance, missed completely two of the only three important characterizations in the picture.

Hereafter when one speaks of a “critic’s picture” he should mean something very simple and conventional.

Moving Picture World, April 9, 1927, pp. 555, 598 Exhibitors Herald, October 8, 1927, p. 16
**Critics**

CONSIDER the poor critic. After months of strenuous and nerve-racking toil spent, for the most part in the comfortable loges of the modern picture palaces, he finds himself being criticized by some of our presuming executives and even by some of our most sedate publications. Of all things! Criticizing a critic. We are frank to say the controversy has us bewildered. Why is a critic? Ask yourself that question Mr. Reader. If you are in no mood to ask yourself have your stenographer ask you. If she is too modest to ask you phone the Hays office. They are always asking people questions anyway. The trouble with most people is that they take criticism too seriously. After all, criticisms like editorials are one man’s opinion, at the time he writes it, of something he does not know a terrible lot about. It is manifestly impossible for critics and film editors, even in this business, to know everything. That’s silly. Critics are human after all. If they prefer pie for breakfast that’s their business.

**Free Tip to Exhibitors**

And to you, Mr. Exhibitor, if your local critic comes out in cold type and says that in-so-far as he personally is concerned the picture you showed last night was intermission, don’t get sore and challenge his entire editorial staff to a duel. Slowly count ten and then smile. Reasoning with a critic is like playing with spools. There’s no sense to it. Remember the critic has his duty to his readers, his public. They never rule ‘em off for trying and many a good soldier has been incarcerated in the hoosegow for not leveling.

**Good and Bad**

That there are some real critics in this business, worthy of the name has been demonstrated compellingly over a period of time. The true appraisal of a criticism is the standing of the man who writes it. His background, his experience, his ability to analytically appraise true values is a soundest. Many self-styled critics hide a superficial knowledge behind a smoke screen of playfully constructed sentences. They do more harm than good. Honest criticism is helpful in many ways, especially if it is constructive. Give a big hand to the poor abused critic—but—don’t take him too seriously.

ALICOATE.

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*The Film Daily, July 5, 1927, p. 1*

*Moving Picture World, October 22, 1927, p. 502*
The most highly paid, the most deferred to person in any studio should be someone with a real knowledge of what motion picture stories are and should be; not some highly paid novelist, nor know-it-all dramatic critic, but someone who knows the very elementary rules of picture-making.

Moving Picture World, August 20, 1927, p. 520

Exhibitors Herald, February 19, 1927, p. 45

Harry Hershfield was made an honorary member of the organization. Announcement was made that the directors have voted to establish a permanent sick fund and that William De Mille has contributed $100 for aid of a publicity man who is seriously ill. Four new members were announced as follows: Herbert Voight, Frank Wistack, Morris Meyer and Charles Mintz.

Moving Picture World, January 22, 1927, p. 256 – The Film Daily, January 14, 1927, pp. 1, 4
MOVING PICTURE WORLD
March 26, 1927

REVIEWING pictures has much in common with the story of the small boy who
mowed the lawn in the sandy snow; but when he landed a job behind the counter
found it was something else again.

The movie fan can take his pick of the pictures and see the ones he thinks he will like
under favorable conditions of hours that suit his convenience and sit back and give himself
up entirely to being entertained. The reviewer must take the pictures as they come, the
good with the bad, look at many more in the course of every week than the most ardent
movie devotee would desire, view them often under varying conditions at all sorts of hours,
and watch them with a much greater degree of concentration, for he must take into
consideration a number of different angles in formulating his judgment. Last, but by no means
least, the fan can proceed to dismiss the subject from his mind when the final credits
come, while the last fade-out marks nearly the halfway mark with the reviewer who has still to
crystallize his thoughts and put them down on paper for the benefit of his readers.

Although the reviewer can and does see many pictures in the de luxe performances in the
movie palaces, the pressure of business usually makes him take his visits as he sees the
remonds of the show. The greater proportion of the product, however, is generally seen
in company projection rooms without the benefit of resale or any opportunity to observe
the audience reaction. Due to the enterprise of the publicity men, this outline is sometimes varied
and pictures are shown to the critics aboard steamships and railroad trains, in hotel
balconies sometimes with the accomplishment of dressing and feeding and even aboard
airplanes, in fact, about the only place they have not tried to show a picture is in the subway.

As to the shows, we have one thing to be thankful for, that at least six hours out of the
twenty-four, from 2 A.M. to 9 A.M., are still sacred. Trade showings in projection rooms are
held at any time, and frequently on a few minutes notice. From the latter hour until time
for the night performance to start, with the reviewer trying to catch refreshments in between.
Film openings are usually held at night and every now and then a special performance is
put on after the night show with the picture starting around 1 A.M. and lasting until about
three. Then the reviewer has nothing to do until the time comes for an early showing the
next day. The trade paper reviewer can usually sit at least one picture each morning and
afternoon, with another one in between almost every day, double feature showing occasionally
and all of this to be fitted in between the big openings and special showings, leaving him to
the serious work of catching up on the important angle of writing his reviews at odd
moments. In addition there is the matter of writing around, telephoning, etc., to secure
necessary information as to the casts and screen

By C. S. Sewell

REVIEWERS FOR TRADE AND FAN PAPERS
Top Row—Mary Howe, Photoplay Magazine; Lilian W. Brown, Film Daily; Louis Weisberg, Motion Pictures Today, Second Row—C. S. Sewell, Moving Picture World; Delight Evans, Screenland; P. S. Harrison, Editor of Harrison’s Reports. Bottom Row—Norbert Lusk, Editor of Picture Play Magazine; Henri Shueh, Morning Telegraph; Laurence Reid, Editor of Motion Picture Classic and Reviewer for Motion Picture News.

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Moving Picture World, March 26, 1927, p. 324
MONEY.
—seldom have the newspaper critics agreed so unanimously on a box-office hit.

READ THESE REVIEWS! USE THEM IN ADS!

HARRIETTE UNDERHILL
—N. Y. Herald-Tribune, says:

"OUR advice is if you haven't made out your last of the 10 best pictures of the year don't do it until you see 'The Fire Brigade.' One of the pleasantest surprises of the season. 'The Fire Brigade' takes you straight through a night of fighting the flames from the moment the siren is sounded. It is one of the most exciting, inspiring, breath-taking pictures it has ever been our good fortune to sit through. Each member of the cast deserves to be decorated, and Will Nigh, the director, has kindled a fire that will not soon be extinguished. Don't fail to see 'The Fire Brigade.'"

ROSE PELS WICK —N. Y. Journal, says:

"THE Fire Brigade' dashes thrillingly into the Central. 'The Fire Brigade' stopped traffic at the picture last night. The picture is packed with thrills. The heroic firemen are at last glorified in celluloid."

MAC in Daily Review, says:

"UNQUESTIONABLY the greatest fire show picture yet produced. 'The Fire Brigade' is a showman's delight. I have witnessed many a first-run showing on Broadway, and never have I seen a picture that has received a finer reception."

Metro-Goldwyn-Mayer have got a picture in 'The Fire Brigade' that merits the word special, if any picture ever does. That spells roadshow and showmanship. The question is not will it make money, but how much will it make. It's a sure winner."

ARTHUR JAMES
—Motion Picture Daily, says:

"THE Fire Brigade' a hit. Daily press unanimously in praise of the picture. At times the audience became so excited that it broke forth with cheer and prolonged applause. Absolutely no doubt about the box value of this picture, and it looks as though it will have a Broadway home for some time."

WILELLA WALDORF
—N. Y. Even. Post, says:

"STIRRINGLY presented. Unflaggingly interesting and full of thrills. As exciting as the historic chariot race in 'Ben Hur.'"

ROScoe MCGOWEN—Daily News, says:

"THE Fire Brigade' volcno of heroism and thrills. 'The Fire Brigade' not only keeps with 'The Big Parade' but is worthy of a portrayal of the heroic deeds of firemen as is one of the best. 'The Fire Brigade' is the real thing and done by real firemen. It is a glorious picture and worth everybody's while to see. The love scene ranks as one of the best. I think I'll have to see more of this film later. Meanwhile see it for yourself. There's not a dragging moment in it."

FRED SCHADER—Variety, says:

"THE Fire Brigade' a darn good special. It is by far the best of the fire pictures on the screen to date. A lot of fire fighting is shown. It is sure to please. It is an out-and-out hokum thriller of the type mass audiences eat up."

DOROTHY HERZOG
—New York Mirror, says:

"THE Fire Brigade' is the greatest thrill picture ever. The terrific climax lit up a first night audience to its feet applauding and cheering with a sustained enthusiasm. 'The Fire Brigade' is a stirring tribute to the men who protect the public's welfare but who seldom win recognition. Put it on your most list and book it with your Christmas tickets."

HERB CRUICKSHANK
—Morning Telegraph, says:

"YOU are here and now guaranteed a 'lick' of your life at the Central Theatre, where 'The Fire Brigade' will light the flames for many a day and night. Will Nigh has directed a masterpiece. Hand-bolted or soft, you will stand up and cheer when old Bert Woodruff guides his three-dashing steeds at break-neck speed to the orphanage fire. To me the three horses supply the biggest thrill. There are others in abundance. A smashing melodrama that will make you cheer through your tears."

METRO-GOLDWYN-MAYER

The Fire Brigade—Tell It to the Marines—The Scarlet Letter

THE $2 HITS THAT ARE AMAZING THE INDUSTRY!

Exhibitors Herald, February 5, 1927, p. 6ff
Official Washington joins with the rest of the world in calling

Armored Cruiser

P O T E M K I N

"the greatest picture ever made"

Sect. of Navy Wilbur
Admiral Grayson
Speaker Longworth

Ambassador from Brazil
Minister from Canada
Senator Curtis

and hundreds of other leaders of social and diplomatic circles saw the film on the opening night.

Leonard Hall, of the Daily News, said:

"I have seen ‘Potemkin’ five times, and am more and more convinced that it is a masterpiece among masterpieces—as the National Board of Review said, ‘the perfect re-creation of an event.’ It stands solid, complete and fine—a great cinematic monument to honesty, genius, power and a burning memory. ‘Potemkin’ goes out with our gratitude. We have seen something great.”

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Greatest Year in Film History Is Predicted by Leaders of Industry

"Maintain Ideals"—Coolidge

THE WHITE HOUSE
WASHINGTON

Let us maintain all the high ideals which have been characteristic of our different races at home. Let us keep our desire to help other lands as a great and broad principle, not to help in one place and do harm in another, but to render assistance everywhere. Let us remember also that the best method of promoting this action is by giving unalloyed allegiance to America, maintaining its institutions, supporting its Government, and, by leaving it internally harmonious, making it externally powerful in promoting a reign of justice and mercy throughout the earth.

CALVIN COOLIDGE

[The President's message to the American people appears in Number 1, Volume 9 of International News Recalls.]

Prosperity Ahead In 1927 Declare Statements Of Executives

Confidence in 1927, which they predict will be the most prosperous year in the history of motion pictures, is expressed by leaders of the industry in statements prepared for the 1927 Film Year Book. The optimistic statements are based upon nation-wide surveys conducted by the various companies and accurately reflect the business situation throughout the nation. Following are excerpts from statements issued:

WILLIAM FOX
President, Fox Film Corp.

The outlook for 1927 for the motion picture industry could not be better for the individuals and the companies that can measure up to the responsibilities and opportunities that our business now requires and affords.

CARL LAEMMLE
President, Universal Pictures Corp.

It is a significant fact that on the threshold of 1927 we must take the world market into consideration in any attempted prognostication more than we ever did before. I don't anticipate any upheaval or unusual development. I feel confident that all well entrenched companies are planning to entertain their admirers.
The Film Daily, January 3, 1927, pp. 1, 6
Hays Urges Constitutional Amendment for Free Screen

Calls Censorship an “Affront to Conscientious Men” — Shows Clashing Prejudices of Members of Boards—Patronizing Good Pictures Begets Good Pictures

(Special to the Herald)

NEW YORK, March 29.—Federal guarantee of the freedom of the screen by Constitutional amendment, as in the case of speech and press, is proposed by Will H. Hays, president of the M. P. D. A., in the April issue of Review of Reviews. There is no doubt that such inalienable rights would have been granted the motion picture when the Constitution first was written, if the motion picture then had been known, Hays says.

Calls Censorship an Affront

“To release the product of one’s brain only after it has been strained through the sieve of a censor and has received his imprimatur is a discouragement and an affront to conscientious men,” Hays charged.

The industry, in its endeavor to live up to its public responsibilities and always aim at higher standards, must have the same protection for its interests as accorded churches, he holds.

“The tendency to censor motion pictures, books, and all forms of expression, is a mark of the times,” he explains. “The passion, on the part of a small minority, for regulating and directing other people to their will, has become almost a national pastime.

“Censors have their own prejudices, their own likes and dislikes, which are not necessarily the likes and dislikes and prejudices which govern their neighbors. One censor board has a lawyer among its members and the lawyer objected to the showing of any picture in which an unattractive or ‘crooked’ lawyer appeared. An Indiana state prohibited the display of girls in bathing suits; while a seacoast state, which boasts one of the finest beaches in America, did not see impropriety in such scenes.

“Scenes of strike riots were ordered eliminated from news reels in one state at the same time its newspaper were using photographs of the exact incidents recorded in the film.”

Hays declared that “the public, having its attention called to the matter, realizes that censorship is the wrong method of protecting the people from real and fancied danger. Censorship has proved an ineffective in operation as it was unnecessary in actuality.

“For instance, the city of Chicago passed a city ordinance twelve years ago providing for censorship of motion pictures. For twelve years Chicago censors have eliminated from the cinema reference to crime, holiness, carrying of firearms, bootleggers, etc. And does any one say that Chicago has become a more model city because of these prohibitions than its sister cities where such practice has not obtained?”

Hays declared that “the only time the people themselves had an opportunity to express an opinion on censorship of motion pictures they voiced a thunderous ‘No!’ Then it explained that the Massachusetts legislature passed a censorship bill. Coolidge, then governor, vetoed it. A later legislature passed it. At the polls a majority of 344,921 voted censorship.

Freedom for Pictures

Mr. WILL H. HAYS recently took occasion to re-state the principle that the motion picture as well as newspapers and other publications is entitled to share in the Constitutional guarantee of freedom of the press. We wish that everyone in the industry would familiarize himself with this principle and the reasons which justify it because it is only by means of getting for the motion picture the guarantee it should have under the Constitution that the screen can be kept free from the peril of political interference. Although the tide of censorship agitation has turned and the immediate future looks hopeful there is always the chance of new trouble of the kind breaking out.

Briefly stated, the arguments supporting the contention that the motion picture is entitled to the safeguards of the free press provision of the Constitution are as follows:

The motion picture is a form of publication, telling its story in pictures instead of in type. No then known form of expression was excluded from the free press guarantees of the Constitution and it is therefore logical to assume that had the motion picture been in existence at the time the Constitution was drawn it, too, would have been given similar protection.

All of the reasons justifying the protection given to the press apply in the same manner to the motion picture. The free press provision is intended to safeguard the liberties of the people—not any particular group of the people but all of the people. The motion picture is now an unequalled power in publicity and in propaganda and to impose a censorship upon it might easily, under conditions of national stress, do violence to the liberties of the people.

The day may be far off when the national constitution and the constitutions of the various states may be rewritten to give the motion picture the freedom of expression it is entitled to possess but this generation of the people in the motion picture business can leave no richer legacy to those who will follow than to get well under way this movement which—because it is right—must some day lead to victory.

Exhibitors Herald, April 2, 1927, p. 29

April 16, 1927, p. 28
Pictures and People—Continued

“...The board of one State eliminates certain parts of a picture and the board of another State eliminates different parts, and so on through the whole list of censorship boards, wherefore a producer cannot know what kind of picture to make to meet the requirements of the censor or what kind to appeal to the preferences of the public, or what kind of incidents properly to include in his production or what kind to omit.

“...The whole system of State censorship is a completely and expensive failure—expensive to the public in maintaining something that is needless to them—expensive to the industry in compelling all kinds of eliminations and alterations in the picture, which accomplish nothing of practical value.

“The only kind of censorship which could operate successfully is Federal censorship, our important national board, composed of representatives from every State. These representatives should be intelligent, educated, experienced men and women, with moral but liberal minds.

Mr. Hearst introduces nothing new in the argument that Federal censorship would do away with film inquisition by the States. That argument is at least fifteen years old, and is just as invalid now as it was then. In the first place, the States do not so easily resign their powers, particularly in the matter of the regulation of industries. Mr. Hearst must know, for example, that the Federal Anti-Trust laws have not superseded, nor will they, anti-trust laws in the States. It is all very well to claim that the State censurships would be abolished. Frankly, we do not believe, in the light of past history, that they would be. Furthermore, it is not at all improbable that the passage of a Federal law would bring about new State censurships. For the very good reason that this sort of thing is contagious; and, if it weren't of its own accord, the professional reformers, with whom Mr. Hearst is now lined up, would see to it that it was.

Nothing that Mr. Hearst says in his long editorial can change the fact that censorship is wrong in principle, un-American and illogical. It would be too easy if administered by one board.

As to the statement that producers don't know what kind of pictures the public prefers; do we understand that Mr. Hearst is suggesting that Federal censorship will tell them what the public wants? How is a censure board to know anything more about it than the producers do? Or as much?

Some pretty bright people in this industry work long hours trying to make pictures the public wants. They don't always succeed, of course; but they work at the job, and they find out at the theatre public box office what is wanted and what is not.

All you would actually get, from a censorship board composed of representatives from all States, would be the opinions of a few people and nothing more. These might be valuable if they were the opinions of average. But a censor is a censor: He is not, and cannot be, endowed

with any supernatural insight into picture quality. Would Mr. Hearst like to have a censor board of forty-eight tell him how to run his newspaper?

We are surprised that Mr. Hearst, as the publisher of two seven news weeklies, should lend his great influence to advocating censorship. A news weekly is a screen newspaper, printed on celluloid, instead of being printed on paper. As Mr. Hearst's other newspapers are. Of course, Mr. Hearst would not want his weeklies censured. On that point, his argument would no doubt be that the weekly is in a different situation. It would be unfair to censor newspapers. So it would be.

But the photoplay—which is what Mr. Hearst wants censured—is also a form of publication. No less than the news weekly. One is news; the other fiction. The photoplay corresponds to the fiction magazine, and is most certainly published when it is shown on the screen. And Mr. Hearst himself is, or has been, a producer of photoplays.

Curiously enough, Mr. Hearst also publishes fiction magazines. Do we understand that he wants them censured? Oh, no! that is different. But how is it different? In order for a story to be published it does not have to be printed on paper; it can be, and is, also printed on celluloid. Both are publications, one no less than the other.

The screen photoplay as the publication of a fiction story, is subject to the same libel laws that govern newspaper or magazine publication. So are the news weeklies.

Mr. Hearst gets himself into the inconsistent and absurd situation of advocating censorship for one form of publication in which he is engaged and opposing it for the other. Coming from a great publisher, this is rather ridiculous.

THE BATTLE OF HOLLYWOOD,” by which is generally meant the studio folks vs. the producers on the question of salaries, goes on merit. James Kirkwood, well-known player and director, declares the producers won’t win the fight.

“Producers would have you believe stars fix their own salaries. Nothing could be more preposterous,” said Mr. Kirkwood in an interview in Kansas City.

“IT'S purely a question of supply and demand. The stars can ask a high salary if he means money at the box office. The producer may be a player. He may give him a thank less role and put his name in small type on the title, but if that player is the biggest drawing factor in the film the theater owners who buy that product will emphasize his appearance and their emphasis will be but a reflection of the popular preference.

“The movie industry never will get away from the fact it is selling personalities. It is selling stories, of course, but it is selling those stories expressed through actors.”

November 4, 1927

Motion Picture News

Mr. Hearst Advocates Censorship

In a signed editorial recently appearing in the Hearst newspapers, Mr. William Randolph Hearst makes an appeal for federal censorship. Nothing more surprising—and inconsistent—has taken place since the dawn of the question of motion picture censorship.

Mr. Hearst is—or has been—one of the outstanding intellects of his generation. As a publisher, and one of the world’s greatest, the question of censorship in the abstract is one with which he should be thoroughly familiar. As a motion picture producer, which he has been directly and indirectly for many years, it would be expected of him to have an intelligent understanding of the question of censorship and motion pictures.

But Mr. Hearst in his pronouncement for federal censorship reveals himself in an almost inconceivably absurd position: He acknowledges the failure of all forms of censorship which have yet been tried, yet bases hope on a miraculous performance by a board constituted under federal auspices. He says that censorship has failed because it has been “discouragingly unintelligent.” Yet he would give to censorship a greater scope and authority, apparently on the assumption that it would suddenly and magically become intelligent. He states that in censorship there is always the tendency to eliminate something of no matter how wholesome the picture may be, “the idea apparently being that a censorship board must censor under any and all circumstances.”

This latter point, eloquently proclaimed by Mr. Hearst, would seem to be an argument lifted out of the text of a tract against censorship; but no, it is incorporated in his plea for federal censorship. It would almost seem that Mr. Hearst, a towering genius for more than a score of years, is beginning to get a little wobbly.

Mr. Hearst’s voice, now added to the shrill pleas of the professional reformers for federal censorship, is a particularly unwelcome annoyance at this time. His pronouncement for federal censorship is a severe blow to the industry and it could not come at a more inopportune time.

Mr. Hearst must know—unless the fiction writers’ picture of Hollywood has left a devastating mark upon him—that federal censorship would only add to the abuses of the practice without any corresponding benefits either to the public or to the industry. It would, of course, standardize to some extent the abuses of censorship. But standardized abuses strike us as no more desirable than unstandardized abuses.

Mr. Hearst, who has always been a great advocate of the sanctity of state’s rights, would now take this right of censoring motion pictures away from the several states. But here again the old Hearst intellect does not seem to be functioning: the states are sovereign in their police powers and even with a censorship law on the federal statute we would have the same old state and local censures, only added to the expense and machinery of a national board.

Censorship, in principle, is either right or wrong; sound or unsound. Censorship has failed because it is an impossible human task; because it is an attempt to legislate morality into the people and because it tends to make the world’s greatest instrument of entertainment a political football. Censorship is wrong in principle and it is unsound in every operation it ever has had and ever will have. By merely changing its form from city to state to national dose in no way does it in any new righteousness.

If Mr. Hearst’s word prevails and we have a federal censorship law the industry will face a trying day. All the political abuses of censorship will be multiplied. In addition to national censorship we will not only have the existing local and state censures but we will have a great many more. Every community will argue that if it really needs federal censorship it also should have its own local censorship. The producer’s job will not be half done when he has only made his pictures conform with the national regulations.

In the midst of all of this there will be the same old evasions open to producers who make stuff that the censor object to. The censor boards will be influenced by court orders or by other means and the cause of wholesome entertainment will be handicapped instead of promoted.

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We believe that Mr. Hearst is genuinely interested in promoting the cause of wholesome entertainment, but he is taking the wrong means to this end. The record shows that throughout his production activities he has intensified upon sound entertainment to the exclusion of the questionable. So Mr. Hearst’s sincerity, so often questioned, may be assumed in this case.

In his argument for federal censorship Mr. Hearst introduces the name of Mr. Louis B. Mayer and refers to Mr. Mayer’s recent statement on the desirability of purer films.

This leads us directly into an added word to Mr. Hearst, lest he suspect that we believe there is nothing wrong with the present moral standard of pictures because we are opposed to censorship and want to see rather less than more of it.

We do not question Mr. Mayer’s sincerity in pronouncing for cleaner films but if we did not know him as well as we do we would be driven to the belief that when the producer of “The Flesh and the Devil” and “Twelve Miles Out,” for two passing examples, makes a statement on cleaner pictures he is talking for effect.

Pictures need cleaning up—and a lot of it—but at Hollywood and not Washington. Producers are naturally impelled primarily by the seal to make greater entertainment. This seal must be tempered by a realization of moral considerations.

The effort which Mr. Hearst has put forth on federal censorship could with far greater profit to the cause of more wholesome entertainment be expended within the motion picture company with which he is affiliated, leaving censorship agitation in its accustomed place in the hands of professional reformers.

“The Trade Practice Conference,” by Martin J. Quigley—Page 17

Exhibitors Herald, October 22, 1927, p. 14
Five Studios Close to Visitors to Save Cost Reaching Thousands a Week

M-G-M and Warner Brothers Are Latest to Issue Ban—Paramount, Fox and First National Restrict Sightseeing

(Special to the Herald)

HOLLYWOOD, March 29.—Out-of-town visitors to the big studios hereabouts are going to find it difficult to see their favorite players at close range hereafter. Following the ruling of Paramount, Fox and First National, the Metro-Goldwyn-Mayer and Warner Brothers studios in Culver City have closed their gates to all visitors.

For several years M-G-M officials have attempted to accommodate a limited number of requests and have allowed tourists to view the inside of the huge plant, but a survey of costs, it is said, involving thousands of dollars weekly, has compelled them to withdraw this courtesy.

Fox Restricts Visiting

Paramount has been closed to all but newspaper and magazine writers for some time. Fox recently issued orders that visitors’ requests must be made through the publicity department or heads of departments.

At First National studios a visiting hour—10 o’clock—was established, and guides were assigned to take visitors through. No one was allowed on the sets, however, and there is little to be seen on this or other lots except exterior sets.

The reason for the loss, it is pointed out by studio executives, lies in the fact that few motion picture artists can work when onlookers are standing about. When visitors appear on a set the players cannot give their best, it is said, with the result they “go through the motions” and when the gallery has left they re-enact their scenes. This involves holding up the entire company and in the instance of one star, it is said, it cost the company $2,500 a day.

Warner Brothers has followed suit after long contemplation, according to Harry M. Warner, and last Friday the closed-door policy was inaugurated.

Exhibitors Herald, April 2, 1927, p. 29

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Making Movies For Women

By Beth Brown

ENTERTAINMENT was once limited to the Garden of Eden. Ever since that choice was closed to the audience, mankind sought other means of enjoyment. From this era, many many ways were used to fill the needs of the Greek market—some worth while, others of doubtful worth. From beeswax to celluloid, the media of entertainment grew.

And, when a new entertainment developed, it was soon made entertainment for men. Just so, because at first, the audience was, in the majority, men.

Where were the women?

In the kitchen with the dishes, in the parlor with the children.

Then science beamed on the electric and the vacuum cleaner—men’s affairs.

And women unthinkingly took their lot in the movie theater.

That’s how it was for audiences everywhere. Now we find that 53 per cent of motion picture patrons are women. But they are not going to the movies just because the experience is new.

I don’t argue that men can’t make entertainment for women.

Men make pictures for women—and successfully—but they never forget that they’re making them for women. Church and merchants operate separate departments, knowing that their success depends upon their appeal to women.

But, with the motion picture, I’ve been very, very near the women. Women’s main interest is in clothes, clothes clothes.

And women’s main interest in clothes is not the latest, the palest, the brightest, but the comfort of clothes. And women’s main interest in clothes is for women.

Women notice details more readily than men, especially details of material, finish, design, color. With women it is not the latest thing but the best thing.

... (Continued)

Moving Picture World, March 3, 1927, p. 342
Western and comedy lead, Hays states

Western and comedies lead in preference of the public for features, according to Will H. Hays. In the short subject field, the survey has first honors with comedies.

"And by westerns we do not mean the rough and tumble shoot-em-up stories on bad men and cowboys," he explains, "The day of the crude western story and cattle rustlers and dance halls has passed. Pictures of that kind have been succeeded by splendidly produced stories of the West as it really was and really is."

The immense popularity of the old Broncho Billy pictures was an early indication of the public’s interest in the romance of the old west. Then came Bill Hart, who was followed by other men who loved the West, and who actually lived the West—Tox Mix, Hoot Gibson, Ken Maynard, Fred Thomson, Jack Holt. Tim McCoy and a host of others. A few years ago the historical Westerns came into being: ‘The Covered Wagon,’ I believe, was the first. The success of this picture encouraged the producers and brought to the screen ‘The Vanishing American,’ ‘North of Thirty-Six,’ ‘The Iron Horse,’ ‘The Last Frontier’ and ‘The Vanishing Frontier.’ In much the same class are the Western pictures starring dogs and horses, like Rin-Tin-Tin and Rex.

"No automobile race ever possessed the thrill of a thundering body of horsemen. Studio sets seldom equal the grandeur and glory of real Western canyons, deserts, forests and mountains.

"That the people like these stories is proved by surveys made for the last two years. Theater owners throughout the United States reported for each year the 104 pictures that had been attended by the most people. Of the 208 pictures listed, 60 were Westerns.

"Forty-three of the 208 were comedies—feature length comedies. This survey did not check the popularity of short comedies. Only thirteen out of 208 could by any stretch of imagination be classified under the heading of ‘sketch,’ flapper and society drama. The others were sea stories, spectacles, war pictures, sports stories, mystery, dramas, dramas of small town life, etc.

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Films on railroads

Moving pictures on trains would eliminate much of the tedium of travel in the opinion of H. L. Mencken, editor of the American Mercury, who recently completed a tour of the country.

Some trains and many ships already have motion picture service. Pictures are shown in the club car of President Coolidge’s train whenever he travels and the time will probably come when trains are operated as “moving moving pictures.”

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The Film Daily, July 14, 1927, p. 3 – Exhibitors Herald, February 5, 1927, p. 42
Timely Plot Best Comedy Bet, Al Christie Says

Uptodate plots are proving most successful in short comedies, Al Christie said Saturday prior to leaving for Hollywood. His company, he said, lately has found best ideas in the newspapers “because the things people are reading in the newspapers are the new things people are talking about and are interested in.”

“Airplanes are everywhere,” he declared. “The air is full of flying things as well as radio waves. While no claim is made that aero-stuff in a movie comedy is something new, as we have done them many times, yet for the current season we made an aero-thrill comedy with the latest stuff in stunts, and bring it out at the time of the peak of interest in flying.”

“Another thing people are reading in the newspapers is all about flag sitters. So we are having Billy Dooley do his stuff as a champion flagpole sitter, which tricky position is rich in comedy material. I wonder what will be next, a couple dancing from Maine to California, or a fellow sleeping for a week in a basket on a radio aerial. Anyway, whatever it is, the comic possibilities will be taken into consideration.”

“We have heard much lately of a new era in motion pictures,” he continues. “New experiments in motion pictures which have hit exactly the desire of the public for something new in screen entertainment. We have seen the unusual picture like ‘Chans’ catch on like wildfire and please the public taste and we are seeing examples every day of pictures which break old motion picture traditions and superstitions breaking house records—because they are true to the minute—and different.”

“The comedy has always had to fall into step, more or less with the modern trend in feature pictures. A few years ago when feature-length comedies first became generally popular, the makers of the short two-reel comedies took the hint and geared up their action in the same comedy to keep pace with the feature. They had a job on their hands because to get laughs the funny stuff in the two-reeler had to be just as funny as the high spots in the feature comedy or it was passed up without a giggle.”

“In the comedy of today the people and types have to be the modern, breezy folks who are everywhere in the cities and towns. We present Bobby Vernon as a fresh college type, an exaggerated type it is true. No claim is made that he typifies a real college youth because we know he does not. But because it is comedy we present something nearer the comic type of college youth.”

“In the public the plot is not satisfied with just a lot of bathing girls cavorting on a beach in meaningless capers which have nothing to do with the plot. You have to present girls who are clever and who can do something. We feature a girl like Anne Cornell, who is capable of stepping back and forth from feature picture leads to short comedies, in breezy fast-action force. We present in a new Dooley comedy called ‘Easy Curve’ an ultra modern multi-shoe fashion show headed by Vera Steadman as the modern girl and Lorraine Eddy as a comedy character showing the style of the girls of the more or less gay nineties—hacked by an ensemble of pretty girls. That is a good way of showing pretty girls, where they are not drugged in by the heels but given a legitimate excuse as a needed background to the particular plot.”

“Ye Movies of Ye Olden Days”

A 20-Year History of the Motion Picture Art, 1893 to 1913

Equal in interest to any feature ever made.

From the “Peep Box” To The Screen

At the Hippodrome, one of the most valuable collections of pioneer films.—Motion Picture News.

A great hand was given a novel film at the Hippodrome. It was “Ye movies of the olden days.”—Moving Picture World.


A veritable treasure chest of celluloid.—Morning Telegraph.

It shows the progress of Motion Pictures from the first films.—N. Y. Times.

This historical section of the Pictures that makes it most interesting and valuable.—N. Y. Herald Tribune.

Book ‘Em and Get a Real Novelty

It will bring them in and get the money.

ACME EXCHANGE

341 West 44th Street, New York City

The Film Daily, September 13, 1927 p. 4 – Moving Picture World, March 26, 1927, p. 435
WHAT PRICE LAUGHS!

A CAT is said to have nine lives, but Stephen Roberts, Educational drama comedy director, has exceeded this quota in his quest for laughter. It seems that Roberts has had more escapes than his share. He has escaped sudden and complete extinction in dynamic and gasoline explosions, airplane falls, roller coaster crashes and attacks by lions and tigers.

What price laughs!

A lioness pounced upon him three times while he was directing a jungle scene. He spent six weeks in a hospital recovering from 57 bites and scratches. He learned about lions from her.

Despite every precaution against accident a powder explosion in a scene hurled a 4x5 timber directly at the director. It hit him square between the eyes, knocking him cold, but it did not break his glasses. He might have been blinded.

While doubling for a camera man, he fell out of an airplane while the pilot was doing a stunt. He caught the camera and pulled himself back. While not particularly affectionate, he kissed the property man who wired that camera to the plane.

Even tragic moments have their humorous side. While directing another jungle scene, he accidentally sat upon a box which contained meat for the tiger. What that tiger did to the director was nobody’s business.

WHAT PRICE LAUGHS!

EXHIBITORS HERALD

September 10, 1927

University on Coast Installs
Film School with Hays’ O.K.

Elaborate Course Offers Fame Struck Youths a Run for Their Money; Fake “Movie Schools” Invent New Means of Frisking Hollywood Yokels

(Special to the Herald)

HOLLYWOOD, Sept. 6.—The University of Southern California, which is located here, has digested the newspaper reports of the chief of police in his war on fake movie schools and last week announced that it would do its part in providing a school for film-struck adolescence. Rufus P. von Kleinschmidt, president, has obviously concluded that since there are hundreds of people with a hankering for the screen and since they are long on theory and ready to pay for it, his university can do no better than give them a real school.

Will Give Them Run for Their Money

He is engaging good instructors and outlining a course that will at least give them a run for their money.

Subjects to be taught include motion picture architecture, decorative arts, science and technique in cinematography, composition, literature and criticism, with emphasis on motion picture writing and continuity.

Establishment of the motion picture curriculum followed conferences with Douglas Fairbanks and Milton Sils, president and chairman respectively of the Academy of Motion Picture Arts and Sciences. Will Hays also has endorsed the course.

Requirements Rigid

Requirements for admission to the course, and this is the only misfortune, will be the same as apply to the College of Liberal Arts and other departments of the university.

During the past few days an entirely new scheme for nudging the unwary has been discovered in Hollywood. Several small concerns, without financial backing or experience, have rented space in independent studios heretofore and announced themselves as independent producers of motion pictures.

Solicit Dancers

They then obtain a list of graduate or pupils attending dancing schools of the city and by correspondence or direct selling talk, these classic dancers that their opportunity to get into pictures has arrived. It is then explained that if they wish to enter pictures to play bits, or atmosphere, it can be arranged for a very nominal sum, up to $250. If, however, they are more ambitious and want bigger parts for $500 they can be given important roles or featured parts. Anyone with $1,000 can be made a star immediately.

This, of course, means that they will be used in these cheaply made pictures, which have no market values and have no releasing outlet, save a few wild-cat theatres here and there which play double bills.

**Promise Share in Profits**

The naive.salesman for one of these companies also promises these embryo stars a share in the profits of the picture, if any, thus they will get back part or all of their original payment.

Business has not been so good with one of these concerns and when the independent studio found out that they were not only low in finances, but were working a scheme that was not strictly on the level, they were ordered out. Legislation has been suggested to curb not only the movie schools of California but also these “fly-by-night producers” who encourage people to work for them and in some cases out of ten fail to make good.

Niblo to Direct Fifth
Colman-Banky Picture

(Special to the Herald)

HOLLYWOOD, Sept. 6.—Samuel Goldwyn, producer, announced yesterday that he had made arrangements with Joseph P. Scherck, of Niblo, to obtain the services of Fred Niblo, who is under contract to him, to direct the fifth Ronald Coleman-Vilma Banky production to follow “The Magic Flame.” Niblo has not completed “The Enemy,” starring Lillian Gish. Other films whose excellence may be attributed to his skill include, “The Harbinger,” “The Mark of Zorro,” “The Three Musketeers” and “Cauille.”

Ronald Coleman will be co-starred with Vilma Banky in this next film, as yet untitled.

“Rough Riders” Breaks in San Antonio

SAN ANTONIO, Sept. 6.—

Breaking by far all records of theatre attendance in San Antonio, the Texas theatre literally jammed them in for one solid week with the showing of “Rough Riders.” Paramount’s epic of Roosevelt’s famous horsemen. The huge attendance is explainable because the picture is shown entirely entirely entirelm in San Antonio, with many of its citizens taking part.

The pictures, and last week at the Texas, and a state record was made for 50c top price houses. The house Records have over $500000 dollars more than its previous record, since the opening in December.

Dorothy Farnum Goes on Continental Tour

(Special to the Herald)

HOLLYWOOD, Sept. 6.—On the first leg of a whirlwind European tour, Dorothy Farnum, Hollywood scenarioist, will leave Los Angeles Saturday for New York, where she will sail Sept. 10, on the “Rhe de France” for the Continental. Maurice Barry, her husband, head of the Cinema Finance Company, of Hollywood, will join her abroad in November. Miss Farnum will tour France, England, Italy, and Egypt on the trip. She has taken leave from Max Mayer, who has a contract for her services.

Exhibitors Herald, September 10, 1927, p. 9
There is one phenomenal individual in Hollywood today, who, it seems to me, is a pretty clear index to picture production as it now stands.

I refer to the sub-title writer.

One is reputed to get a salary larger than any writer I know of in the world; and pretty generally, I believe, the salaries are large enough to make one gasp.

Why?

This very question was put to me on the train coming East by a newspaper man of considerable proportions. And I had a rather difficult time explaining it. The usual reply of "Oh, well, it's the movies, you know," didn't appease my friend.

"No employer pays much more than he has to," he replied. "even in the movies."

"Another thing," he added. "pictures are supposed to express themselves. Why pay a man so very much to put words in them?"

So, at length, I found myself giving a large discourse on picture production in general; and arrived at some conclusions such as these:

The sub-title writer is the plastic surgeon of production. When the picture workmen do their job too hastily and inexpertly, he lifts the drooping face of the picture here and there with lifegiving words.

His is a sort of hypodermic needle shooting a stiff tonic into flabby muscles, etc., etc.

And the results, often, are weird.

Sometimes the picture is mostly sub-titles; or else the latter stand out so violently as to be absurdly inconsistent.

Now, the low and run down condition of the picture may be the result of bad studio organization.

Or, it may have to be turned out too fast on account of this confused equation of high salaries. After any producer, these days, looks at the salary portion of his cost.

(Continued on page 2057)

Hollywood's Responsibilities

(Continued from page 2055)

Moving Picture World, August 6, 1927, p. 390
A. P. Photo Service Soon

With the approximate perfection of instruments that transmit photographs over wires and through the air, it is a recognized fact that the Associated Press will eventually—within a few years—supply rapid service in live news photographs. The sending of photographs over wires will be perfected first; the perfection of radio photographs will follow very shortly. Wired photographs will be "still pictures, radioed photographs can be motion pictures.

Hearst is looking toward sole control of radio photographs for his great string of newspapers. He holds the largest number of memberships in the Associated Press and he is out to cinch enough votes, through the acquisition of proxies, to dominate the A. P. So is Ochs. If either one of them succeed, they can show motion pictures of a world series outside their newspaper offices or in auditoriums—with or without admission charge—and thus add to the name of their newspapers an incalculable prestige. Success would bring many other benefits.

*Moving Picture World*, February 5, 1927, p. 402
General Electric Announces
New Talking Pictures

Talking motion pictures in which the simultaneous timing of action and sound is all times assured have been announced and demonstrated by the General Electric Company. The process, the result of several years of experimenting in the General Engineering Laboratory of the company, means but slight change in standard motion picture projectors, since it involves only the addition of a sound-reproducing attachment and a loud speaker suitable for auditorium use. Both the picture and the sound are recorded on the same film.

One of the demonstrations has been with music to accompany feature films, the music being by a full concert orchestra. Development of this field requires no change in the technique of making the original film. After the original picture film has been made and titled, the accompanying music is played by a concert orchestra and is recorded on a film. The picture and sound records are then printed on one film in the proper time relation.

Another type has been the showing of singers and instrumentalists while they are presenting programs. Thus, when an orchestra is shown on the screen, it is possible to follow the playing of each musician, and see his actions on the screen and hear him. Even cymbals—among the most difficult to reproduce faithfully—sound like cymbals. Similar demonstrations have been made with vocal and instrumental soloists, with string and with vocal quartets, and with speakers.

To the casual observer the talking film does not differ from the usual motion picture positive. It is of standard width, but along the left margin there is a strip a small fraction of an inch wide on which is a series of horizontal light and dark bands and lines, of varying widths and intensities. It is this series of bands and lines which produces the sound. The film is passed through the reproducer at constant speed, and, as these light and dark bands pass rapidly before a tiny slit in an optical system, the amount of light is varied. The ever-changing amount of light is received by a photoelectric cell—the electric eye—which is extremely sensitive to any change in the amount of light striking it. The more light received, the more current it will permit to pass through its circuit. This current is amplified and changed from electrical to audible energy by an amplifier and speaker.

At this early date it is not possible to define the fields in which this new type of talking motion pictures will be of use. One
What happens when the power goes off?

Do you refund admissions?
Do you try to get the audience out of a dark theatre safely?
Would you wait until the power comes on again—if it comes on?

No need to do anything, if you have the Roth Emergency Lighting System to protect your electrical equipment. The Roth System carries lights, projection machines, and any other electrical equipment, through an entire program if necessary.

This protection is instantaneous and automatic, safeguarded against all failure. The change-over to the Roth System is so quick that nobody knows that the power has failed, except the electrician. The Roth System is completely automatic, even to maintaining itself in perfect readiness for any emergency.

Capacity can be provided to meet any individual requirements. Roth Systems can be furnished large enough to carry an entire program as well as operating fans, motors, projection machinery and other electrical equipment.

Send for the complete description in Bulletin No. 900.

Roth Brothers & Co.
1409 West Adams Street
Chicago, Illinois

One power failure is the middle of a performance cost more than a Roth Emergency Lighting System installation.
Vocafilm
Longacre Theater

A consensus of New York newspaper criticism of Vocafilm, new synchronization device for sound and action, follows:

DAILY MIRROR—Sounds from some acts could barely be heard. Others were deafening. Strange hoots, squeaks and assorted howls came from behind the curtain. The notes quivered and fell, with nonchalant disregard for the score.

DAILY NEWS—When ninety-five minutes’ worth of discordancy had been spent on the talking screen, one by one and two by two and many by many the occupants of 511 seats began to exit the theater. Perhaps the best numbers rendered were those by Ciccolini, the tenor, who sang “Ce leste Aida,” and an aria from “Pachtäciel,” and the ‘cello renditions of Yasha Runchik of the Capitol theater staff. When the static squealed and the instrumental notes ran flat, not to speak of the discord in voice, the audience howled, taking it all as one grand joke.

EVENING JOURNAL.—Unfortunately, Vocafilm wasn’t quite ready to be presented. There were squawks and squeals and static and shrill blasts and a whirring back-stage that almost convulsed the audience. To say nothing of the times when the talking part of the film simply curled up and passed out completely.

In justice to it all it must be stated that the synchronization of sight and sound were all right, but something was wrong with the recording. Sometimes the voices were too low, sometimes too high, often too loud and a good bit of time the music was off-key.

GRAPHIC—The audience, which occupied a considerable portion of the orchestra chairs, marked all each couldn’t survive an hour of Vocafilm preceding the feature picture. It is an inferior form of entertainment.

POST—Strange squeaks and squalls were emitted at the worst possible moments during some of the selections, printed subtitles appeared noon the screen apparently by mistake, at odd moments.

SUN—Squawks were emitted when the Vocafilm emitted strange, unearthly noises at the most inopportune times, and more squawks were emitted when a Vocafilm singer’s voice, which had been issuing forth in a thin wisps of sound, suddenly became both nasally and a trifle basso. However, at other intervals the sounds were quite lifelike, and no sound with a little more time and a bit more patience the inventors will be able to bring Vocafilm up to the aesthetic level of its predecessors.

TELEGRAM—At times the musical pictures hesitated, masked in the manner of an expiring phonograph, and ever and again stopped altogether. On other occasions the

The Film Daily, July 27, 1927, p. 5
Warners and Jessel Clash on Vitaphone

The first clash between producer and artist over acting in non-silent screen drama has occurred between Warner Brothers and George Jessel, according to news from New York, and it is doubtful if Jessel will play in the Vitaphonic screen version of his highly successful stage play, "The Jazz Singer."

The actor claims, it is said, that there was nothing about singing for the Vitaphone in his contract to play in the piece and that there should be some added compensation. Much interest attaches to the solution of the controversy as it will undoubtedly establish an important precedent.

Jolson Will Appear in "The Jazz Singer"

WARNER BROS. announce that Al Jolson, will make his debut on the screen in the title role of "The Jazz Singer."

During the filming of "The Jazz Singer," Jolson will be both seen and heard in a number of specially selected songs.

He will be the first artist in the world to be both seen and heard in a feature picture by the aid of the Vitaphone, which will be one of the incidental features of the production of "The Jazz Singer."

Jolson is now in Hollywood, and starts making "The Jazz Singer" immediately.

Exhibitors Herald, May 21, 1927, p. 15 – Motion Picture News, June 3, 1927, p. 2209
HOW THE VITAPHONE ENTERS IN

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LAN CROSLAND, Warner Brothers’ director, who is now filming “The Jazz Singer,” starring Al Jolson in the title role, recently explained the details of the method by which full Vitaphone vocal numbers will be introduced for the first time into the action of a photoplay.

To begin with, it must be borne in mind that one reel of film is accompanied by just one sound record. The film can be cut, rearranged, shortened or anything desired—when not accompanied by Vitaphone—but since the record cannot be altered, once a thousand feet of film has been synchronized with a disk it must remain in precisely that form and length.

This means that if a “talking movie” throughout were being made it would be necessary to film a thousand feet at a time, synchronized with the record of the voices and used just in that form. Such is not the case with “The Jazz Singer,” however. Songs will be introduced only at those points where they come in naturally and there will be no talking.

In Reel One, for instance, three songs are to be Vitaphoned in at three different points. During the other portions of the reel there will be a synchronized orchestral score. The method which Crosland will have to employ in filming is this:

First, all those portions of the reel which do not call for singing will be filmed. Then the reel will be assembled and cut, titles and all. The singing scenes will have been carefully rehearsed and timed to the second, and in the places in the reel where these are to go, blank film of an equivalent length will be placed.

Then, in the Vitaphone studio sets will be erected side by side for all three singing scenes. In the corner will be placed the accompanying orchestra for the picture with the projection machine to run it off, as is usual in “scoring” a picture for Vitaphone accompaniment. There will be four microphone circuits—one for each of the three sets and one for the orchestra.

When all is in readiness, the projection of the incomplete reel will start with the leader conducting the orchestra in the synchronized score which will be picked up by the first microphone. At the instant when the blank film flashes on the screen indicating the place for the first singing scene the orchestra will stop, and the microphone on the first set will be switched on while the first scene is recorded. As it comes to an end, one of the scenes previously filmed will flash on the orchestra’s screen and the orchestra will resume the score. This process will be repeated for the second and third vocal numbers. All three sets must be lighted and ready, the timing must be perfect, and the players must be ready to make quick changes while the orchestra scores intervening scenes.

Jack Garbarino, the crack pistol shot, has been cast in one of the principal roles of “The Hawk of the Hills.”

In her first light comedy for Warner Brothers, Dolores Costello will have William Collier, Jr., as her leading man. The film is a screen version of George Ade’s “The College Widow.”

“Fire of Youth,” with John Gilbert and Jeanne Eagels, is now being produced by Monta Bell.

David Wark Griffith has engaged Tully Marshall to play the rôle of a jester in his picture, which was tentatively named “A Romance of Old Spots” and now is known as “Drums of Love.”

By MORDAUNT HALL

A L JOLSON himself can be chatting with a friend on a Broadway corner while his image is working hard at Warner’s Theatre in the Vitaphoned picturization of “The Jazz Singer.” The popular entertainer can even say that he’s going to hear himself, and, what’s more, anybody could shut their eyes and the effect of his shadow singing would be as if Mr. Jolson had stepped on the stage. It is a marvelous result that is given in this production, for it is not merely an ordinary reproduction of the songs, but one that exudes the Jolson personality. On the opening night one almost forgot that the real Jolson was sitting in a box listening to his own songs, for it seemed as though in the darkness Mr. Jolson had crept behind the screen and was rendering the songs for his black-and-white image.

Film actors may frequently be affected by their own performances, but here was a case of a singer stirred to tears by his shadow and the reproduction of his voice. Of course, it might be argued that the rousing reception that the black-and-white Al Jolson received from the audience was enough to bring a tear or two from Jolson in the flesh. But Mr. Jolson, in witnessing the work he had done months ago before the camera and the Vitaphone, also observed on the screen a story quite like that of his own life, and the incidents may well have touched him.

Those who delight in handsome heroes may possibly discover that they are not quite satisfied with Mr. Jolson’s acting on the screen. But those who are genuinely interested in a sympathetic performance will not find much to criticize adversely in Mr. Jolson’s playing. The story is quite sentimental and the situations are not infrequently stressed. Nevertheless, it carries with it something that has its quota of truth, and there probably was nobody on the opening night that did not find a certain charm in the episode wherein Jolson’s image renders across the footlights to his stage mother his song. “Mammy,” Mr. Jolson singing without the advantage of a crowd but for a crowd has succeeded in making this one of the golden moments of the Vitaphoned production.

“The Jazz Singer,” in film form, is, of course, dependent upon Mr. Jolson’s work for its success, and therefore the importance of other roles, especially that played by May McAvoy, is minimized. However, Warner Oland gives a masterful portrayal of Cantor Rabinowitz and Eugene Besserer is gentle and natural as Jack Robin’s mother.

Television, however, transmits a complete picture in less than one-tenth of a second, thus making practical the showing of motion pictures. Various intricate processes which, for detail, cannot be described here, have been developed by C. F. Jenkins of Washington, Dr. E. W. Alexander of the General Electric Co., John L. Baird of London, Dr. Herbert E. Ives of the A.T.&T. Co., as well as by many minor experimenters, of which the writer is representative, who have carried on that research lacking the financial assistance essential to success.

The recent television achievement claimed in country-wide headlines was that of Dr. Herbert E. Ives. Although the facts were splendid, it is interesting to note that it was only possible to clearly transmit a picture two inches square by two and one-half inches wide. The slightest enlargement resulted in blurriness and distortion.

Thus it can be seen that television is yet an embryonic development. The established processes developed by the above named pioneers depend upon the improvement of two factors for their perfection. The first is the increased tube of mechanical speed; the second is the development of a super-sensitive photo-electric cell, which is the name of the mechanical eye used. The advancement of television will go on only as fast as this photo-electric cell is perfected.

There is little doubt that the introduction of television into the motion picture industry will materially affect every branch of it as well as allied industries.

Television, broadcasting motion pictures, will accomplish the greatest thing ever done for the motion picture. It will bring the movie directly into the homes, reaching the eyes of at least seventy-five millions daily, instead of the present nine millions. What minds can grasp this! It means increasing the range of business more than a fold. With the greatly increased number of motion fans, picture tastes will be sharpened. A demand for superior pictures will assert itself. More thoroughly technicians—directors who are a dynamic combination of artist, author and composer—will be behind the scenes.

The name of television, which can be easily coupled with radio, makes talking pictures a perfectly synchronized achievement. It makes symphonic accomplishments practical at all times. It promises third dimension pictures in color.

Television will revolutionize the newspaper, delivering world-wide news with the speed of our modern newspapers.

Television will mark the universal establishment of a recognized curriculum of educational education in the schools, creating a demand for educational films of various types.

The cast size of television will start advertising interest in the how of gigantic radio-motion picture-advertising combinations.

Television, which can broadcast a drama, operating in a vaudeville show as easily as a motion picture, will gain a new momentum that has never known between three various types of entertainment.

One might ask how the revenue could be derived from broadcasting motion pictures. The question is a worthwhile one and one which will move many hardheads within the industry.

There are five ways in which revenue might be collected and a few are suggested. First, radio, motion picture programs could be sponsored and paid for by national advertisers, much the same as we have various "radio hours" at present. Or, receiving machines could be leased under and, instead of oil. Care would necessarily be essential to prevent printing of manufacturer. Either of these, or a combination of both methods, could undoubtedly be made to operate successfully.

Is television, then, a dream or a promise? • • •

It is both. The key men of any of our great industrial giants today are men who started with these respective industries at the inception, and with an unusual amount of vision grew with them. Adolph Zukor, Marcus Loew, William Fox and Jesse Lasky are familiar examples. Television is now in its inception. That it will materially affect the commerce of the entire motion picture industry is manifest.

To those who have the commercial vision to truly appreciate the future of television and who will harness it to the interests of the industry a golden future is ahead. To the short-sighted, the conservative and the dollar-minded directors television foretells ruin.
Phil M. Daly S-E-Z, feature of *The Film Daily*. Here are his observations on the film industry:


January 2, p. 8 – February 1, p. 5 – February 2, p. 2 – February 3, 1927, p. 2

February 4, p. 7 – February 10, p. 2 – February 14, p. 5 – February 16, p. 2 – February 18, 1927, p. 2

February 23, p. 2 – February 25 p. 2 – March 9, p. 6 – March 11, p. 2 – March 15, 1927, p. 5
The Film Daily, September 9, 1927, p. 8 – Sept. 23, p. 6 – October 7, p. 6 – Oct. 18, p. 4 – Oct. 19, 1927, p. 2

The Film Daily, October 21, 1927, p. 4 – October 26, p. 4 – October 27, p. 8 – November 14, 1927, p. 13


