Appendix 21 – 1929

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

Appendix 21
Annotated Bibliography 1929-1930
Encoded Films 1382 to 1517

Joe Saltzman
Professor of Journalism and Communication
Director of the Image of the Journalist in Popular Culture (IJPC)
A Project of the Norman Lear Center
Annenberg School for Communication and Journalism
University of Southern California
Los Angeles, CA
saltzman@usc.edu

Across the Atlantic Via Zeppelin (aka Across the Atlantic Via Zeppelin with Lady Drummond Hay) (1929) – Silent plus Sound Interviews

Across the Atlantic via Zeppelin with Lady Drummond Hay (silent newsreel footage and sound interview), A Metro Movietone Act, 3 reels, PT. Copyrighted March 5, 1929. Review; V, February 20, 1929. Comment: “Value of this number is the first part, studio-staged with Lady Drummond Hay, the woman passenger [on Graf Zeppelin].”

ACROSS THE ATLANTIC VIA ZEPPELIN
With Lady Drummond Hay
1-G-M MOVIETONE
3 Mins.; Special
Lexington, New York

Whatever the causes of the delay in completing, or releasing, thisumber will materially reduce its rawpossibilities. Graf Zeppelin made across in October. The first New York play date on the Hearst-M-G-M “Exclusive” was Feb. 14. Many hints throughout the unspooling that the seat of the trouble was probably technical. It’s never better than fair in recording. A long stretch of film is without synchronization of any sort and the sound volume at other points is very faint and uneven in quality throughout.

M-G-M previously had a mop-up with “40,000 Miles with Lindbergh,” assembly of newsreel stuff that added in heavily on the time element, which has been very largely lost in the Zeppelin case.

The stuff shot by the Hearst cameraman during the trip across and which entailed so much elaborate secrecy turns out to be pretty ordinary for a special; hardly much more than the newsreel at the time contained. The value of this number is the first part studio-staged with Lady Hammond Hay, the woman passenger. For this Nils T. Granlund, radio announcer N. T. G., acts as interrogator and m. c.

Lady Hay is a very attractive personality with a high registry on intelligence. At moments it was apparent she was a bit nervous, presumably through insufficient rehearsal. However, she carried through excellently. Granlund, too, showed smartly, chiefly distinguished for the strong and tactful support he contributed.

Following the semi-silent newsreel stuff, the picture jumps back to the studio, whereupon Granlund, again speaking into the microphone is at a radio station, introduces Dr. Hugo Eckener, the Zeppelin’s sponsor and commander. He speaks briefly in quite good English. This should be a high light, but unfortunately the lighting of the scene, as well as the sound, leaves much to be desired.

Interest in the subject is inherent. Although too late to capitalize the first publicity, it will have no trouble piling up circulation. Running time is too lengthy and could be sliced five minutes easily.

Land.
Graf Zeppelin "Talkie" To Be Shown at Rialto

Across the Atlantic via Zeppelin! That's the thrill in store for you. In a three-reel talking motion picture which will be at the Rialto theater, Metro-Goldwyn-Mayer, in conjunction with Hearst newspapers, reveals life aboard the giant dirigible as it recently sailed majestically over the Atlantic ocean.

"Across the Atlantic via Zeppelin" has as its central character Lady Drummond Hay, the only woman who has ever crossed the Atlantic ocean from east to west by air. The titled British gentlewoman not only appears in many of the scenes aboard the airship during its epochal journey but she describes the thrilling scenes and incidents that happened aboard the airship.

Another of the outstanding characters is Dr. Hugo von Eckener, intrepid commander of the Graf Zeppelin, who also contributes dialogue in this remarkable sight and sound picture.

The pictorial record of the flight of the Zeppelin across the Atlantic was made by Robert Hartman of the Hearst newsreels, and the only cameraman who has ever flown over the ocean and recorded the amazing scene for posterity.

"Across the Atlantic via Zeppelin" is a complete record, with dialogue and sound accompaniment, of the most talked of aerial trip since Lindbergh made his daring journey.

Talkie Shows Zeppelin Trip

"Across the Atlantic via Zeppelin," a talking screen travel film of the Graf Zeppelin's transoceanic travels, with short talks by Commander Hugo Eckener and Lady Drummond Hay, and Fannie Brice in her all talking comedy, "My Man," are the units on the all-talking bill being shown at the Hippodrome theater until Tuesday.

"Across the Atlantic via Zeppelin" is the first release of a sound film showing the trip of the dirigible from Lakehurst with all the incidental sounds of the big air liner's voyage across the seas. Dr. Hugo Eckener, commander of the dirigible, explains the operation of the huge sky liner, and Lady Drummond Hay describes the thrills of being one of the passengers.

5,680 Lines of Newspaper Ads
To Put Over Zeppelin Audience

(Special to the Herald-World)

NEW YORK, Feb. 5.—An advertising campaign, totaling 5,680 lines in the
Hearst newspapers, has been arranged by M.G.M for “Across the Atlantic via
Zeppelin,” talking picture, featuring Lady Grace Drummond Hay and Dr. Hugo
von Eckener.

This campaign consists of a series of ten
advertisements for advance and current ad-
vertising. The ads vary in width from two
columns to five columns and in lineage
from a total of 480 lines to 640 lines an
advertisement. The total lineage of the
complete campaign is 5,680 lines, and
M-G-M calls it the largest and most com-
prehensive campaign ever placed behind
any short feature.

The many interesting angles of the pic-
ture are forcefully portrayed and described
in this series of advertisements with their
ten pieces of copy appearing in all Hearst
newspapers throughout the country.

Complete mats and proofs of the entire
series of ads are available to all exhibi-
tors of the picture in cities other than
those in which the Hearst newspapers are
published, M-G-M says.

“Across the Atlantic via Zeppelin” is
a talking picture of the thrilling, world-
famous flight of the Graf Zeppelin from
Germany to America. It features Lady
Drummond Hay, the only woman aboard
the ship on the western flight and the first
of her sex to fly the Atlantic from East
to West, and Dr. Hugo von Eckener, com-
mander of the great ship on its epochal
journey. The production is scheduled for
release Saturday.

Louise Fazenda to
Star in Two Short

Exhibitors Herald-World, February 9, 1929, p. 56

Zeppelin Film A 3 Reeler

“Across the Atlantic via Zeppelin,”
described as the complete story in
sound and talking pictures of the trip
of the Graf Zeppelin from Friedrich-
shafen to New York, will be released
Feb. 2 by M-G-M as a 3 reeler.

The Film Daily, January 31, 1929, p. 2
San Francisco Examiner, February 18, 1929, p. 13

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Nils T. Granlund, Robert Hartman)
Ethnicity: White (Nils T. Granlund, Robert Hartman)
Media Category: Newspaper
Job Title: Reporter (Nils T. Granlund). Newsreel Shooter (Robert Hartman)
Description: Major: Nils T. Granlund, Robert Hartman, Positive
Description: Minor: None
Alias Jimmy Valentine (1928-1929)
Newspaper. Crooks read newspapers to keep up with news about their activities.

Safecracker Jimmy Valentine and his pal Swede are in the process of planning a "bank job" with Avery and other thieves, but Jimmy falls in love with Rose. Deciding to go straight under the name of Randall, he retires to the small town where she lives with her father. His cohorts try to dissuade him, and Doyle, a police detective who suspects his motives, tracks him down; but finding him on the level and about to marry Rose, Doyle relents. When Jimmy risks suspicion by opening his employer's safe to rescue a child, Doyle is certain he has reformed. American Film Institute Catalog of Feature Films
“ALIAS JIMMY VALENTINE”
CORKER IN 1928 TREATMENT

Haines and Barrymore Fine in Talkie Version;
Titles Funny, Direction Clever.

By IRENE THRIRER.

“Alias Jimmy Valentine,” a Metro-Goldwyn-Mayer production,
directed by Jack Conway and presented at the Astor theatre.

THE CAST:

Jimmy Valentine: William Haines
Doris: Leila Hyams
Rose: Margaret Kobe
Viv: Kay Dane
Avery: Tully Marshall
Mister Laun: Howard Hickman
Bette: Hilly Justice
Little Sister: Evelyn Mills

A 1928 treatment of Paul Armstrong’s eighteen-year-old comedy-
drama of crook life, proved, at an Astor Theatre premiere last evening,
that “Alias Jimmy Valentine” is as good as new—funnier and just as
engrossing as it was years back,
and considerably enhanced by the talkie sequence
run at the conclusion of the film.

For this delightful cinema stuff, worthy of
three stars out of our four, we
must credit, first of all, Director Jack Conway,
who does a
snappy jolly, altogether entertaining piece of
work. Then we’ll give Lionel
Barrymore all the honors he
deserves. His interpretation of
the hard-boiled detective, Doyle,
is scintillating,
and his moving-
tone voice we still regard as the best we’ve
ever heard. Now put down Joe
Farnum for a
fair share of
plaudits. Joe wrote titles which are gems, almost every one in itsel.

And now consider the fact that William Haines, Leila Hyams,
Karl Dane and Tully Marshall give dandy performances (Bill’s at his
best ever, except for a couple of scenes wherein he gets kittenish), and
you’ve the reasons why “Alias Jimmy Valentine” should pack them into
the Astor.

Certainly this is one movie which theater audiences in broad
line of business should see.
Certainly this is one movie which they've succeeded in bringing up to date without bringing anything old-fashioned or stereotyped along with it.

You probably know the tale. Maybe you saw Bert Lytell in his film version of it. Or maybe you saw H. B. Warner perform the title role on the stage.

* * *

Here it is in brief, anyway:

Jimmy Valentine, crackerjack safe cracker, can crash into any vault at all, because of his marvelous sense of touch. He practices his art along with two companions, Avery and Swede.

After a heavy haul in New York the trio quits these parts (with Detective Doyle on their trail, despite the swell alibis Jimmy invariably manages to have on hand regarding their whereabouts when the safes were robbed) and settle down in points west.

There Jimmy meets the daughter of the local banker and falls in love with her. When he discovers her father's position, he replaces a load of cash he had already stolen from the bank, and determines to go the straight and narrow. Swede sides with him, but Avery doesn't.

The result is that Avery's killed, in an attempted robbery.

Jimmy gets a job as clerk at the bank, rises in six months to the position of cashier. And all of a sudden, Doyle turns up in town.

Valentine really succeeds in proving to Doyle that he didn't commit a certain robbery of the past (which he really did) when there's a cry from below and it's discovered that the girl's little brother has locked his tiny sister in the vault. There's no way of opening it and the child would be left to die, if Jimmy didn't come forth and use his miraculous sense of touch, which he does.

It all concludes nice and peacefully.

"So long, Mr. Randall" (that's Jimmy's alias), says Doyle. "Glad to have met you." And off he goes without making an arrest. Then as he passes through the corridor of the bank and sees Swede acting as porter, he exclaims:

"Some bank!"

And the movie fades out.

Barrymore, Haines, Leila Hyams and Howard Hickman are given a chance to talk in the dialogue sequence. All voices register well. And the lines written for the players—adapted from the stage play—are interesting and good humored. You'll like the idea of the talkie sequence concluding the picture, instead of being sandwiched in the middle (as in lots of previous films), thus creating a strange atmosphere.

This is one we heartily recommend for laughs and a couple of tears. Don't miss it.

The musical score arranged by Dr. William Axt and David Mendoza of the Capitol theatre is well synchronized. And short subjects which precede the film's unreeing are worthy of mention.

They include a movietone talk by some of M.G.M.'s famous stars—Ernest Torrence, John Gilbert, George K. Arthur, Joan Crawford and Norma Shearer; George Dewey Washington, colored tenor, in song selections, and Van and Schenck doing their ditties via movietone. All good.

* * *

New York Daily News, November 16, 1928, p. 312
Mordaunt Hall, New York Times, October 16, 1928, p. 28
hasn’t sufficient poker face to make the O. Henry character true to his environment. But Haines kids along and *Jimmy* is not a half-bad skate at all. It is when the talkie sequence is introduced at the climax that he is eclipsed by Lionel Barrymore as his nemesis, the detective. The scene is fairly tense, but Haines is self-conscious and Barrymore’s stage presence comes to the rescue and saves the entire situation.

There’s considerable hokum. For instance the shots of the small town where the crook worked out his redemption. Too much hooey is injected into burlesquing a country church. One minute you think you’re in a fair-sized town and the next you read on an awning—General Store. The voices register with too much volume—and too much “hot potato” in the throats. It is satisfactorily staged and tells its story evenly and progressively enough. It should do business. Tully Marshall makes a rich character sketch as the hero’s pal, but Leila Hyams appears lost in the talkie scenes.

**Drawing Power:** Should go well through title and popularity of star. Suitable for all types of houses. **Exploitation Angles:** Tease title and use song for musical setting. Play up Haines, Miss Hyams and Tully Marshall. Also Barrymore. Feature as new talkie version of famous story and play, the story having been written by O. Henry.

**Theme:** *Melodrama of crook who reforms under the spell of love.*


**The Cast**

<table>
<thead>
<tr>
<th>Actor</th>
<th>Character</th>
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<tbody>
<tr>
<td>Jimmy Valentine</td>
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<tr>
<td>Doyle</td>
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<tr>
<td>Rose</td>
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<td>Swede</td>
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<td>Avery</td>
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<tr>
<td>Mr. Lane</td>
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<tr>
<td>Little Sister</td>
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<tr>
<td>Bobby</td>
<td></td>
</tr>
<tr>
<td>William Haines</td>
<td></td>
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<tr>
<td>Lionel Barrymore</td>
<td></td>
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<tr>
<td>Leila Hyams</td>
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<tr>
<td>Karl Dane</td>
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<tr>
<td>Tully Marshall</td>
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<tr>
<td>Howard Hickman</td>
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<tr>
<td>Evelyn Mills</td>
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<tr>
<td>Billy Butts</td>
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*Motion Picture News, November 24, 1928, p. 1599*
“ALIAS JIMMY VALENTINE”

The stage did this old, reliable crook play many times; it served the silent pictures more than once, and now it becomes M-G-M’s first talkie. The play today is none the worse for its hard usage and M-G-M is quite some bit better off for having used it again, because the resurrected Jimmy Valentine still knows the heart combination.

The picture is silent, synchronized with sound and music, until the climax comes; then it goes talkie and all the characters speak. William Haines carries the show through its silent sequences and then, when the picture goes talkie, Lionel Barrymore steps in and the picture is his from there on. I like the picture in its silent parts because the habitually silent actors are just about as good as I have ever seen them. Here I’m speaking of Bill Haines, Karl Dane, Tully Marshall and Leila Hyams. I liked the talking part because Lionel Barrymore is just about perfect as Doyle, and it’s real pleasure, folks, to hear him talk out of the corner of his mouth.

Haines goes through this picture without making me want to kick him in the pants, and more than once I felt like going up to the screen and congratulating his shadow for his fine work. And right here I’ll congratulate Jack Conway for his splendid direction. The picture has suspense and holds it right up to the last. The trick of hiding Jimmy’s friend in the room where Jimmy is having a hard time persuading Doyle that he is not Jimmy is great stuff. Every moment you are afraid the friend will step out of his hiding and ruin everything. That one little trick puts a keen edge on the suspense.

This latest “Jimmy Valentine” is all wool and a yard wide.
"Alias Jimmy Valentine"
with
William Haines, Lionel Barrymore
(Silent Version)

M-G-M Long: Silent, 7142 ft.
Synch., 7803 ft.

OLD STAGE MELLER MAKES
GOOD FILM FARE WITH
HAINES AND BARRYMORE
KEEPING THE SUSPENSE GO-
ING. NICE PROGRAM.

Crook melodrama. This was
adapted from the stage play by Paul
Armstrong. It has been modern-
ized in directorial treatment and
holds very well with steadily
mounting suspense. The love
interest is well handled, and a good
vein of comedy runs through-
out, chiefly contributed by the work of
Karl Dane. Lionel Barrymore as the
detective lends the production a lot
of class with his finished per-
formance. William Haines in the name
part gets little chance for his smart
aleck stuff, and is all the better for
it. As a serious performer, he han-
dles the role with distinction. The
climax is tense and gripping, with
Jimmy Valentine forced to disclose
his real identity as the crook in order
to save the child who has been im-
prisoned in the time-lock vault. A
safe booking for the popular crowds.

Cast: William Haines, Lionel Barrymore,
Leila Hyams, Karl Dane, Tully Marshall,
Howard Hickman, Billy Butts, Evelyn Mills.

Director, Jack Conway; Author, Paul Arm-
strong; Adaptor, A. P. Younger; Scenarist,
Sarah Y. Mason; Title, Joe Farnham; Edi-
tor, Sam S. Zimbilist; Cameraman, Merrit
D. Gerstad.
(Reviewed as sound version
Nov. 18, 1928)

Metro-Goldwyn-Mayer

Directed by Jack Conway

Story by A. P. Younger, Sara Mason

Featuring William Haines,
Leila Hyams, Karl Dane, Lionel

A GREAT PICTURE UN-
TIL IT STARTS TO SPEAK
AND THEN THE INTEREST
DIVES A BIT. WELL WORTH
PLAYING ANY HOUSE AND
WILL GET PLENTY OF
MONEY. EXCEPTIONAL
CAST.

Metro-Goldwyn-Mayer have gone
the limit on this one and will, no
doubt, cash in on it. The picture
as a whole is good but would have
been much better had the talking
sequence (running about 30 minutes
towards the end of the picture) been
left out, and this in view of the
fact that the talk is good and done
by fine actors with perfect record-
ing voices. But the last part of
the picture does not measure up
with the first part in general
interest.

The titles of Joe Farnham are
excellent. Jack Conway has a good
job out of the direction and the
cast is the best that money could
buy. Leila Hyams looks good.
Haines, Barrymore, Karl Dane and
Tully Marshall are perfectly cast
and give exceptional performances.
Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
L’Argent (aka Money) (1928-1929) France
Reporter Huret (Jules Berry as Huret, un journaliste) is the idealistic aviator Jacques Hamelin’s urbane journalist friend. Pack Journalists. Newspapers.

Huret introduces Hamelin and his wife, Line, to the financier Nicolas Saccard who comes up with a publicity stunt involving aviator Hemlin’s flying across the Atlantic to Guyana and drilling for oil there. Hamelin is duped by Saccard’s devious financial scheme. Huret is there with Line when the blind Hamelin returns to discover how he and his wife have been deceived. In the court, Hamelin is vindicated, Saccard is jailed but not defeated.

Reporters mob the aviator who is about to take off on the biggest transatlantic crossing in history.
The Tokyo Stock Exchange reports that the aircraft of Jacques Hamelin has crashed in the ocean and exploded in flames and the news causes a stock market panic around the world.

It turns out Hamelin is not dead. The aviator arrives home to a loving wife realizing that he has been deceived by a business tycoon and has lost everything. At home, the businessman tries to seduce the aviator’s wife without success.

The business tycoon Saccard is arrested for his manipulation of the stock market, and the aviator, suffering from temporary blindness returns home also ending up in court. Meanwhile, Huret comforts Mrs. Hamelin.
The business tycoon Nicolas Saccard is nearly ruined by his rival Gunderman, when he tries to raise capital for his company. To push up the price of his stock, Saccard plans a publicity stunt involving the aviator Jacques Hamelin flying across the Atlantic to Guyana and drilling for oil there, much to the dismay of Hamelin's wife Line. While Hamelin is away, Saccard tries to seduce Line. Line finally realizes that she and her husband were pawns in Saccard's scheme, and she accuses him of stock fraud. Will Gilbert, IMDB summary

“Money passed through like a cyclone.”

Marcel L’Herbier’s dazzling assault on capitalism updates Émile Zola’s 1890-91 novel Money, part of the Rougon-Macquart series, from the 1860s to the 1920s and, alas, remains current. The plot turns on the rivalry between Saccard and Gunderman, two financiers. They operate in a world that reeks of money—wealth without bounds or taste; Saccard is a plump, brutal speculator, a financial Id, and Gunderman a lean, cooler, more ultimately conniving and controlling financial Superego. (The reception area of Saccard’s office sports a circular world map indicating his rival’s holdings—an image of the world domination that both men pursue.) Saccard arranges a stunt to benefit his Universal Bank: Jacques Hamelin’s flight to French Guyana (a parody of Lindbergh’s 1927 solo flight from New York to Paris), where, engineer as well as aviator, Hamelin will exploit natives for
the rigging of Saccard’s oil drilling operation. Hamelin is a dupe, whose perfectly symbolical trouble with his eyesight helps get his signature on a document that ties his legal fate to Saccard’s fraudulent schemes; meanwhile, in Hamelin’s absence, Saccard pursues Hamelin’s wife. Inspired by Abel Gance’s *Napoléon* (1927), L’Herbier has created a stunning, opulent 2¼-hour spectacle that brings a rich variety of avant-garde techniques into mainstream filmmaking, as well as dynamic use of mobile camera (including cuts between different traveling shots), a breathtaking variety of camera angles, and a deliberate rushing back and forth between the prosaic and bursts of poetry. Many of L’Herbier’s techniques, including point-of-view shots, amidst colonialist exploitation, showing Hamelin’s foggy vision, destabilize frames to suggest the exploitative, self-delusional, sandcastle-building nature of money-pursuit and Mammonism. Zola called money “the dung on which life thrives.” L’Herbier: “[M]oney was really the bane of all filmmakers, since we couldn’t do anything without it.” Dennis Grunes.


Variety, February 13, 1929, p. 30

**MONEY**

*French Made*

Paris, Jan. 20.

It is about 40 years since Emile Zola wrote “L’Argent.” This story is the history of a crooked banker exploiting the public savings by dishonest combinations.

Zola’s novel remains modern, although it was not the pricking of the Madame Hanau bubble which prompted a screen edition just released by Cine-Romans.

Marcel L’Herbier, one of the best French producers, was inspired by the book for the realization of a thrilling picture which he has laid in our post-war days, bearing the original title of “L’Argent.” Thus we find the use of the aeroplane amply propounded in L’Herbier’s scenario, quite unknown in Zola’s days.

Nicolas Saccard, the banker, is almost ruined by gambling on the local Wall Street in Caledonian Eagle Petroleum stock. Alphonse Gunderman, another magnate of international finance, is determined for spiteful reasons to ruin his rival, Saccard. In this maneuver he is encouraged and assisted by Countess Sandorf, former mistress of the broker who is almost broke.
Status: Print exists
Viewed

Type: Movie
Genre: Drama
Gender: Male (Huret). Group-3.
Media Category: Newspaper
Job Title: Reporter (Huret). Pack Journalists. Unidentified News Staff-2
Description: Major: Huret, Positive
Description: Minor: Pack Journalists, Unidentified News Staff-2, Neutral

**Around the World Via Graf Zeppelin (1929)**

MGM Cameraman Robert Hartman riding on the Graft Zeppelin shows life aboard the dirigible and panorama views of the countries and seas. Shot on silent film but later converted to sound with an invisible reporter-narrator explaining everything. Radio Reporters and Pack Journalists cover the event.

A compilation of sights and incidents of the Graf Zeppelin 's tour around the world. The vessel is shown leaving Lakehurst, New Jersey, sailing over Germany, leaving the hangar at Friedrichshafen, flying over Russia, and landing in Japan. We see the passengers in the Graf Zeppelin ‘s dining room enjoying music from a phonograph while looking out on floating clouds and the shimmering sea. A narrator describes what happened on the world tour aboard the dirigible and the experiences of the passengers going through an electric storm over the Pacific. At the end of the voyage, Lady Drummond Hay, the only woman aboard, talks about her experiences while traveling on the craft. *American Film Institute Catalog of Feature Films*
TALKING PICTURE EPICS, INC.
FRANK R. WILSON, President  11 W. 42nd St., New York City

Presents an Astounding Chronicle in sight and sound of the most stirring event in recent history
An epochal voyage destined to go down in history as a parallel to the achievements of Columbus, De Soto, Magellan; visualized by motion pictures and described by the voices of the voyagers themselves

PRODUCED UNDER AUSPICIES OF THE HEARST NEWSPAPERS

AROUND the WORLD via GRAF ZEPPELIN

READY NOW ROAD SHOWS — FOR LEGITIMATE THEATRES
RELEASE FOR MOTION PICTURE THEATRES

"Splendid — carries dramatic punch — BIG B. O. VALUE
—they have been jamming them in all week"
Film Daily

"Most comprehensive of flight pictures — to be continued for at least another week. It has created a sensation"
Exhibitors Daily Review

WRITE — WIRE — PHONE
M. J. Weisfeldt, Director of Distribution
AROUND THE WORLD

VIA GRAF ZEPPELIN
(SOUND—Inserted)

M-G-M release, presented in association with Hearst newspapers. Combination of ground newsreel shots and record of the trip made by an M-G-M photographer aboard the Zeppelin. At Cameo, New York, week Nov. 2. Running time, 52 mins.

As the first complete pictorial and sound chronicle of an historical "first time," this picture indubitably is of great value, and will be much more so in the future, as an educational record. But as a commercial venture for today, to be shown for its full running time it is best suited to small downtown wired houses to be exploited in the same manner as pictures of other explorations.

There is a market among deluxe houses for the film in shortened version, to be run in conjunction with a regular feature. Interest in the Zeppelin's feat as a current event item has not yet expired.

Trouble with the 52 minutes of film is that quite a portion has been seen in newsreels. Shots from the ground as the Zeppelin passes over various cities, and Dr. Eckener getting the glad hand from native dignitaries, are the only authentic sound records in the picture. For the most part they are ordinary news clips.

Remainder is taken by the M-G-M cameraman from the Zeppelin, showing life aboard the dirigible and panorama views of the countries and seas. These were made on silent film, later converted to sound with an invisible speaker explaining everything in a continuous spiel.

Variety, November 13, 1929, p. 4
Around the World by Air.

AROUND THE WORLD VIA GRAF ZEPPELIN, a compilation of scenes pictured aboard the dirigible and presented with others on terra firma; Van and Schenck in “A Pennant-Winning Battery of Songland”; “Bits of Broadway,” a film medley directed by Nick Grinde, at the Cameo Theatre.

A most interesting compilation of film scenes depicting some of the sights and incidents of the Graf Zeppelin’s tour around the world is now at the Cameo Theatre under the label of “Around the World via Graf Zeppelin.” In the subtitles Dr. Hugo Eckener is referred to as “a modern Magellan.” Lieut. Commander Charles L. Rosendahl, U. S. N., who was the United States observer during the journey, is heard and seen giving an account of the dirigible’s memorable feat. He calls attention to the course of the Zeppelin and emphasizes the dodging of bad weather. This talk was, of course, recorded after the film had been assembled; the scenes aboard the great airship are silent.

There is also a vocal description of what happened on the world tour during the screening of incidents aboard the dirigible. At the end there is a talking picture of Lady Drummond Hay, the only woman passenger on the journey.

Several of the passengers are shown and now and again one has a glimpse of silhouetted heads looking out from the gondola. The most thrilling bit is that where one of the crew is seen crawling along the top of the great Zeppelin as she was making her way across the Atlantic. It is explained that this man is careful to cling to a rope, for the ocean is 3,000 feet below.

The passengers are depicted in the Zeppelin’s dining saloon and also enjoying the music from a phonograph. There are some fine flashes of clouds and others of the shimmering sea. The vessel is depicted leaving Lakehurst, N. J., sailing over to Germany, leaving the hangar at Friedrichshafen and speeding through the air over Germany and Russia and landing in Japan.

The unseen lecturer describes experiences of the passengers going through an electric storm over the Pacific and the inoffable delight of all aboard at finally seeing San Francisco’s Golden Gate harbor.

There are also scenes of the voyage from Los Angeles to Lakehurst, and some illuminating views of Chicago, which looks extraordinarily pleasing from a couple of thousand feet in the air.

Dr. Eckener is heard in a short address in English and he is also seen receiving hearty welcomes in various places.
"Around the World Via Graf Zeppelin"  
(Synchronized)  

SPLENDID PICTORIAL ACCOUNT OF THE HISTORIC ZEPPELIN FLIGHT CARRIES DRAMATIC PUNCH. TREAT AS A SPECIAL. BIG B.O. VALUE.  

This is the official motion picture record of the recent around-the-world flight of the Graf Zeppelin. It is presented in association with the Hearst newspapers and the record of the trip is from the camera of the M-G-M man officially appointed for the trip. Although many of these shots have been shown in the newsreels, the historic flight is so significant and the air-minded fever so strong in the public mind, that with proper publicity this can be built up to big box office possibilities. At the Cameo theater off Broadway they have been jamming them in all week. Views all along the trip from Friedrichshafen to Lakewood are presented, with talking scenes of Commander Eckener and the American Navy Commander Rosendahl. Beautiful camera record, real punch.  


Status: Print exists  
Viewed on YouTube

Type: Movie  
Genre: Documentary  
Media Category: Newsreel  
Description: Major: None  
Wishing to assure the sale of a book of wartime experiences written by an anonymous aviator, Brooks, a publisher, and Brown, his publicist, decide to credit authorship to Robert Street, a highly successful writer. Though he detests aviation, knows nothing about the book in question, and finds the situation socially embarrassing, Street agrees to lend his name to the publication; he then retreats to a fashionable resort. Brown arrives, however, with Street’s friends John and Grace Douglas, and he is thoroughly lionized; Street consents to pose for photographs in an airplane on the flying field. Frightened by the camera-flash, he accidentally starts the plane, creating an incredible demonstration landing in a haystack. A race is arranged between Street and Gaillard, a French flyer, and after a series of hair-raising and hilarious complications, Street gives up his pose for the charms of Grace. American Film Institute Catalog of Feature Films
THE AVIATOR

ALL DIALOG

Robert Street.....................Edward E. Horton
Grace Douglas....................Patsy Ruth Miller
Hobart............................Johnny Arthur
Brown..............................Lee Moran
Gordon............................Edward Martindel
Major Gallard....................Arman Kaliz
Sam Robinson.....................Kewpie Morgan
John Douglas.....................Phillips Smalley
Brooks..................William Bailey

Edward Everett Horton is ideal for these impostor parts. A few months ago he was released in “The Hottentot.” Now it’s aviation. Scripts are one and the same and some of the dialog and gags are identical. Peg this as a good one and two-day affair in the majority of houses.

Patsy Ruth Miller has the same love for aviators that she had for horsemen. And, as Grace Douglas, she insists upon daring and plays dumb to excuses. In order to get Horton into a plane, the script has him lending his name to a technical book on aviation to save the publishing house’s press agent from losing a job.

Despite the foolishness of it all, a novice and air hater suddenly being alone and aloft in a pilotless plane, Horton’s grimaces in the closeups and some long ones on stunt flying make an audience uncomfortable enough to settle down to concentration.

Like in the steeplechase in the horse affair, Horton, as the aviator, must find a competitor for air honors, so Arman Kaliz is summoned to take care of that end. Again, this time knowingly, Horton goes aloft: Adapters had to overwork for the landing, but finally get Horton safely into a tree minus a scratch.

Motion Picture News, January 11, 1930, p. 81

“The Aviator”

with Edward Everett Horton, Patsy Ruth Miller
(All-Talker)

Time, 1 hr., 15 mins.
Fairly entertaining
With well timed laugh
sequences. Horton and
Lee Moran carry burden
of weak story.

Comedy—A weak story rather
loosely put together, but the generous
use of snappy dialogue manages to
round out some good entertainment.

While some of the air plane scenes
prove to be effective, the real amuse-
ment of the picture is gleaned from
the clever repartee between Horton
and Lee Moran. Both Horton and
Moran easily carry off the lion’s
share of the credit, with Patsy Ruth
Miller looking beautifully in a small
part. The picture is centered around
Horton as the author of a book on
aviation and his attempts to uphold
the abilities of the hero of the story,
which he did not write. But to please
his publisher he allowed the use of
his name for a selling campaign. Roy
Del Ruth directed, but the lack of
material prevented any demonstration
of unusual skill on his part.

Cast: Edward Everett Horton, Patsy Ruth
Miller, Johnny Arthur, Lee Moran, Edward
Martindel, Arman Kaliz, Kewpie Morgan,

Director, Roy Del Ruth; Dialoguers, Rob-
ert Lord, Arthur Caesar; Editor, Wm.
Holmes; Adaptors, Robert Lord, Arthur
Caesar; Author, Based on the play by James
Montgomery; Cameraman, Not listed; Moni-
tor Man, Not listed.

Direction, fair. Photography, good.

The Film Daily, January 19, 1930, p. 10

The Aviator
(Warner Bros.—All Dialogue)
Fast-Moving Comedy
(Reviewed by Alvin Meyers)

GOING UP was a good silent in 1923—
“The Aviator” is a good talker today.
This is as neat and as fast moving a comedy
as you will find on any program offered. In
it, Edward Everett Horton as the author who
hates airplanes, but who is forced to ride them,
takes every opportunity available in the laugh-
getting line. In sequence after sequence of
the air stuff there are innumerable laughs.

Roy Del Ruth handled the direction with a
deftness and appreciation for the possibilities
that keeps the pace at a high keel. Patsy Ruth
Miller, Lee Moran and Armand Kaliz, in the
supporting cast, all do notable work. There is
a spirit to the whole picture which will prove
infectious to almost any audience. While the
effort carries no particular weight and never
impresses, its purpose, which is to entertain,
is accomplished. You can make promises for
this—to the kiddies particularly—and the
picture will bear you out. The latter angle is
important. If you overlook it, you overlook a
bet.

Use musicals or novelties.

Produced and distributed by Warners. Story by
James Montgomery. Directed by Roy Del Ruth.
Adaptation and dialogue by Robert Lord and Arthur
Caesar. Edited by William Holmes. Photographed
by Chick McGill. Length, 6,743 feet. Running

THE CAST

Robert Street....................Edward Everett Horton
Grace Douglas..................Patsy Ruth Miller
Gaillard............................Armand Kaliz
Hobart...........................Johnny Arthur
Brown..............................Lee Moran
Gordon............................Edward Martindel
John Douglas...................Phillips Smalley

Berg

Comedy-drama. To boost the sales of wartime books of flying experiences, Brooks, the publisher, credits the authorship to Robert Street, ignorant of aviation. Street gets into all sorts of trouble in attempting to carry out the ruse.


Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Robert Street, Publisher)
Ethnicity: White (Robert Street, Publisher)
Media Category: Newspaper
Job Title: Reporter (Robert Street). Publisher (Publisher).
Description: Major: Robert Street, Transformative Positive
Description: Minor: Publisher, Negative
Beach Babies (1929) -- Talkie
Newspaper. Bathing beauty (Evalyn Knapp) loses her clothes and ends up dressed in a newspaper.

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 Bellamy Trial (1929)

An unnamed red-haired female reporter for the Philadelphia Planet is covering her first big trial. An unnamed male reporter (Edward Nugent) for the New York Sphere fills her in on procedure and a romance develops.

Newspapermen and Betty Bronson Working
M-G-M's “Anita Page,” who received pages and pages of good space in Western journals following the company's discovery of her for a role in “The Bellamy Trial,” has been found unavailable for the part. Her screen trial is said to have proved her desirability for another role.

So, instead of her in the picture, you will see little Betty Bronson as the girl reporter. Betty's reporting boy friend of the story is Eddie Nugent. They are a good team.

In the other newspaper roles you will see players who are actually newspapermen and whose “copy” you have undoubtedly read from time to time. They include “Herb” Cruikshank, formerly of Moving Picture World; Jack Woolridge, syndicate editor; and Ray Murray of Motion Picture News. Unfortunately, many of the newspapers and trade papers refused to permit their men to accept the ten-day job, although the ten “berries” a day was very inviting.

* * *

Exhibition Herald-Moving Picture World, April 21, 1928, p. 24

MONTA BELL AGAIN RINGS THE BELL
Monta Bell found himself back in his old newspaper days when he began work on “The Bellamy Trial,” from the magazine serial. In one of the sequences a huge staff of newspaper men was retained to appear as bona fide reporters. Anybody who has ever tried to argue with a newspaper man after the paper has gone to press can sympathize with Bell. Everything he wanted done was “all wet.” In one part of the courtroom scene a spectator fainted and was carried out. “Say, Monta,” said one of the scribes, “in a real trial a reporter would follow this guy out and get his name and address.” “All right,” said Bell, “you follow him out and then come back and give me his real name and address.” This took the reporter out of the picture. Pete Smith, who used to be a New York newspaper man, watched the proceedings with the cynical air of a Richard Harding Davis or Charles Dickens.

Exhibitors Herald-Moving Picture World, April 28, 1928, p. 76

20 REPORTERS CAST FOR PARTS IN M.-G.-M. FILM

By GEORGE SHAFFER.

Hollywood, Cal., April 6.—Twenty newspaper reporters from Los Angeles dailies have been cast for

parts in “The Bellamy Trial,” now shooting at Metro-Goldwyn-Mayer’s. The reporters work days at the studio and nights on their accustomed jobs.

The studio is expending considerable energy and money on this picture, which has Leatrice Joy and Kenneth Thomson as the co-defendants, Eddie Nugent as the reporter, and Anita Page, Harry Tew’s former protege, as the gushing journalism school graduate with whom he falls in love.

Margaret Livingston, who is cast as Mimi Bellamy, the dead woman, has a queer sort of role. Her whole part in the picture is a flashback from the court room murder trial to the murder itself. Thus Margaret is a living dead woman. Monty Bell is shooting the film. Actors to play the roles of judge, prosecutor and defense attorney are not yet chosen.

Real Reporters in Movie Sequence

When Monty Bell started directing “The Bellamy Trial,” he recruited a flock of real live newspaper men to act as the reporters in the courtroom scenes so that critics couldn’t condemn his reporters for not looking like reporters. And then he turned right around and made them do things that no self-respecting newspaper man of this day would even think of doing.


Reporter Joins M-G-M

“Speed” Kendall, “Los Angeles Times” reporter, has turned actor and is making a Movietone trailer for “The Bellamy Trial” and also is seen in the role of a reporter in the picture.

The Film Daily, October 8, 1928, p. 7
Of good entertainment. The Bellamy Trial is the movie version of the bestselling murder mystery that ran in the Saturday Evening Post and made strong men and women readers begin biting their nails and picking at the coverlet while waiting for the next chapter. The big-hearted movie producers give it to us all in one picture. They come right out with it instead of teasing us along with "See Next Instalment for the Solution." Just one more reason why the movies are my favorite form of entertainment. Movie fans can get all the murder mystery they crave in one dose, and I think they should express their appreciation by refusing to tell their friends just who really did kill Cock Robin—or in this case, Mimi Bellamy.

Monta Bell presents The Bellamy Trial on the screen, with Leatrice Joy as Sue Ives, Kenneth Thompson as Stephen Bellamy, husband of the murdered lady; George Barraud as Pat Ives, and Margaret Livingston as the luckless Mimi. It is a faithful transcription of the novel up to a certain point. The story is told in the court-room from the testimony of the witnesses, just as it is in the book, with flash-backs as the characters explain their actions preceding and during the night of the murder. "Who killed Mimi Bellamy?" is the great question, and everyone who has not read the book will have

The humor and romance in "The Bellamy Trial" are provided by these two charming youngsters, Eddie Nugent and Betty Bronson.

Screenland, July, 1928, pp. 10-11
Photoplay, August, 1928, p. 56

Photoplay, August, 1928, p. 135

Motion Picture Magazine, October, 1928, p. 62
Books for Fans

"The Bellamy Trial" comes to the Screen

By Monta Bell

Screenland, July, 1928, pp. 10-11
"The Bellamy Trial."

O NCE it is tempted to say that "The Bellamy Trial," now at the Embassy, would have been quite as good an entertainment without the speaking episodes that are introduced in the latter part of this picture. It is, even with its audible failings, a good entertainment with nicely sustained suspense and a sensible conception of comedy.

In this adaptation of Frances Noyes Hart's novel, through the inclusion of sound there occurs something quite strange. You are listening to testimony in a murder case—hearing the wrangling of lawyers, a judge's solemn decision, looking at the jury—when the utterances cease and you hear music, inserted by synchronization to cover up what was evidently thought to be a queer hush. It happens that this music is much more jarring on one's nerves than would be a period of silence, for you find yourself wondering where the orchestra is, which might not be the case if the music were running all through the screening of the picture.

Monta Bell, director of this film, who is now in charge of the Paramount's Astoria studio activities, has done a good piece of work. His casting of players for this film and incidental idea of detail are especially interesting.

The climax is not particularly strong, but it has been covered in quite a clever fashion. The manner in which the story is approached is quite subtle: One is looking at news reel scenes and after a while there come to the screen views of the court room and the general interest caused by the Bellamy trial.

When the witnesses give their testimony their story is an adroitly accomplished flashback, irised-out gradually so that one does not lose sight of the fact that the scenes are court-room testimony.

Capital performances are given in this murder mystery by Betty Bronson, Leatrice Joy, Edward Nugent, Charles B. Middleton, George Barraud and Charles Hill Mailes.


*Exhibitors Herald-Moving Picture World*, February 2, 1929, p. 26
 house and start of the trial. Informative slides follow ending of picture.
Whatever the picture does, and its spots it is going to do very well, even if not at the Embassy at $3, for it's nowhere near a $3 picture, the credit should go to Monta Bell, its director. His direction, aided by skilful cutting, seems to be the entire picture, rather than the vague value of the dialog.

Dialog is so placed here, toward the end of the court scene, that the picture, held tense by the direction until that time and continued, could also continue under the same tension. Silent. That's quite a feat. It must bounce back upon the director, as so much his faculty of holding an audience despite what looks to be an ordinary court room trial.

A prolog, following the acquittal of the two defendants on trial for murder, reveals the actual murderer, in a confession made after the trial to the presiding justice. A sentimental bill is pushed in here, but if the entire prolog had been left off, this picture might have started the discussion. Metro appeared to want: who did kill Mimi Bellamy? A slide note at the finish requests the audience not to divulge the identity of the murderer, who is entirely foreign to everyone’s minds while the trial is in progress. As the judge is summing up, a new director, unannounced, walks into the picture and the witness chair. He almost steals the entire thing for himself. Various scenes. Scene as it is.

As the judge is summing up, a new director, announced, walks into the picture and the witness chair. He almost steals the entire thing for himself. Various scenes. Scene as it is.

The judge is summing up, a new director, announced, walks into the picture and the witness chair. He almost steals the entire thing for himself. Various scenes. Scene as it is.

WOLF OF WALL STREET

(Continued from page 35)
In the old-time movie player, he is the protecting attorney and always a protector. Lawyer, by one of the defendants, for two. The case of a good man who justifies and appears to be the subject of the tale of the director of the picture. Here it looks like the director.

Undoubtedly George B. Stearns did a bit like and work as Stephen Bellamy. Betty Bronson as a journalist school reporter and Edward Nugent opposite, were used for slight comedy purposes. Some of the scenes, though, were enhanced by the cinematography of these actors. Reminiscent of the silent period was the scene where the hero is taken to the court for trial. The trial judge is a bit like the old-time judge in the silent period. The court room is a bit like the old-time court room. The judge is a bit like the old-time judge. The trial is a bit like the old-time trial. The trial is a bit like the old-time trial. The trial is a bit like the old-time trial.

THE BELLAMY TRIAL

(DIALOG)


All right as a regular program release to those wanting variety and seeing it on display. The “Bellamy Trial” has a couple of possibilities. It’s one long court scene, with interruptions by switchbacks.

Opening is through series of M-G-M news clip leading up the court. The M-G-M news clip leading up the court. The M-G-M news clip leading up the court. The M-G-M news clip leading up the court.

Amy. Betty Bronson as a journalist school reporter and Edward Nugent opposite, were used for slight comedy purposes. Some of the scenes, though, were enhanced by the cinematography of these actors. Reminiscent of the silent period was the scene where the hero is taken to the court for trial. The trial judge is a bit like the old-time judge in the silent period. The court room is a bit like the old-time court room. The judge is a bit like the old-time judge. The trial is a bit like the old-time trial. The trial is a bit like the old-time trial.

Variety, January 30, 1929, pp. 22, 26

Variety, January 30, 1929, pp. 22, 26
The Bellamy Trial
Guilty of Making a Fair Talkie
(Reviewed by Freddie Schader)

NOW don't get this confused and think that Madge Bellamy is on trial. She isn't because she has left Fox. This is another Bellamy trial altogether. It was made by M-G-M and it's a talkie. And what a talkie. Just talk, talk, talk and then some more talk. The net result is a talkie that is fair, but has too much talk and not enough action. Monte Bell is responsible for that and the reason is that he took for his form in making it the one that was devised by Edmund Goulding a long, long time ago. Maybe "The Bellamy Trial" was made long ago, that is ahead of "Alias Jimmy Valentine," for the latter picture which was released before the "Trial" has much better form. But the chances are that with the craze on the part of audiences to go to see and hear talkers regardless, this one will do fairly well at the box office.

The management makes the request of the audiences not to divulge the solution of this murder mystery. We won't. Go and see it for yourself and suffer.

At any rate, Mimi Bellamy, played by Margaret Livingston, was murdered. Her husband, together with Sue Ives (Leatrice Joy) are suspected of the crime and are on trial for the deed. The whole action takes place in the courtroom, except when those on the stand are relating their movements on the night the crime was committed. Then while the voice of the witness continues the action is shown, but those sitting in the audience are not following the picture, they are listening to the words being uttered and are still sitting in the courtroom. That at least seemed to be the general audience reaction. Finally the jury brings in the verdict of "Not Guilty" and the audience is relieved, but there still remains the little item of solving the mystery. In the book it was accomplished through the medium of a letter to the Judge trying the case. In the picture one sees who committed the crime making a confession to the Judge, with His Honor at the end pretending that he was asleep and didn't hear a word of it. Then you sitting in front feeling all the while that the dead woman got what was coming to her get up and walk out of the theatre saying, "Well, what of it?"

Leatrice Joy gives a good performance, but little Betty Bronson and Edward Nongent sitting in the newspaper section at the trial take the honors away. Everyone was hoping that here was really something that was going to develop between these two as the picture went along. The more the pity that it didn't.

Drawing Power: Just tell 'em it's a talker, that seems to be enough these days.


THE CAST

Sue Ives..........................Leatrice Joy
Girl Reporter........................Betty Bronson
Boy Reporter..................Edward Nongent
Pat Ives............................George Barrand
Mimi Bellamy........................Margaret Livingston
Stephen Bellamy...................Kenneth Thomson
Mother Ives.......................Margaret Seddon
District Attorney..............Charles B. Middleton
Defense Attorney.............Charles Hill Mailes
“The Bellamy Trial”
M-G-M
Length: 8000 ft.

COUNT THIS IN WITH SUSPENSEFUL MURDER MYSTERY PLOT, SKILLFUL DIRECTION AND SURPRISE KICK IN ENDING.

Cast...Honors pretty well divided, with Leatrice Joy as the defendant and Charles B. Middleton as the prosecuting attorney getting the strong bits. William Tooker as the judge and Jack Raymond as a professor rate special mention as do Betty Bronson, Edward Nugent. Others Peggy Moran, George Barraud, Margaret Livingston, Kenneth Thomson, Margaret Seddon, Charles Hill Mailes.

Story and Production...Mystery drama. Chiefly clever for the intelligent manner in which director Monta Bell built up suspense. Opens like a newsreel with shots of scenes outside courtroom. Adds greatly to realism. Story told in skillful flashbacks. Courtroom technique unusually good. Highlights are a dramatic scene between Leatrice Joy and the prosecutor; the professor as a last-minute witness kicking the prosecutor’s case to pieces; a surprise kick in ending which is intensely human. Gets along slowly at first, due to too many subtitles. Then the dialog and suspenseful drama snap it into tense entertainment. Good dialog sequences.

Direction, Monta Bell, skillful; Author, Frances Noyes Hart; Scenario, Monta Bell; Editor, Frank Sullivan; Titles, Joe Farnham; Photography, Arthur Miller, often spotty.

‘Bellamy Trial’

SUSPENSE and surprise, twins of necessity in any well developed mystery yarn, hdd the board in “The Bellamy Trial.” Opening like a newsreel and then getting at once into the courtroom scenes, the story is told almost entirely by flashbacks to the end with a surprise finish which few will be able to dope out in advance.

The courtroom sequences are fine. Dialogue steps in towards its end and lifts the picture out on wordy stretch of subtitles. All of which makes for a nice piece of entertainment. It’s fare geared to the popular standard and that, we take it, assures this picture a successful box-office jamboree.

Hot Thermometers

The Capitol here in New York is gog in for rubber walls. Business is at good. The Year Book has anched us in cement right to the office chair, but the reviewer tells us “A Woman of Affairs” is unusual in office. A whitewashed version of “T: Green Hat,” you know. And Garbo! She is immense.

The Film Daily, January 27, 1929, p. 3 – January 24, 1929, p. 1
When Mimi Bellamy, a young wife whose conduct is not entirely above reproach, is murdered, two persons are placed on trial: her husband, Stephen; and Sue Ives, a beautiful young girl. The two suspects are brutally cross-examined by the district attorney, but the jury finds them not guilty. A man not previously heard in the trial then comes forward and testifies; this witness is a married high school teacher who had been philandering on the night of the murder and whose testimony clears Stephen and Sue of the slightest suspicion of guilt. *American Film Institute Catalog of Feature Films*

Popular silent-screen star Leatrice Joy made an adequate talking-picture debut in MGM's *The Bellamy Trial*. The film was based on a novel by Frances Noyes Hart, which in turn was allegedly inspired by a true story. Told in flashback form (à la Elmer Rice's *On Trial*), the story concerns the events leading up to the brutal murder of two-timing temptress Mimi Bellamy (Margaret Livingston). As Sue and Pat Ives (Learice Joy and George Barraud) fight for their lives in court, a pair of intrepid reporters (Betty Bronson, Edward Nugent) fall in love. Charles Middleton -- best known for his full-bodied performance as Ming the Merciless in the Flash Gordon serials -- delivers the most impressive performance as a ruthless district attorney.

Completed as a silent film, *The Bellamy Trial* was partially reshot as a talkie -- the second MGM release to undergo this treatment (the first was William Haines' *Jimmy Valentine*). Hal Erickson, *Allmovie.com*  
https://www.allmovie.com/movie/v84746

Exhibitors Herald-Moving Picture World, September 8, 1928, p. 46
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Media Category: Newspaper
Description: Major: Female Reporter, Male Reporter, Positive
Big News (1929) — Sound


Even before The Front Page received its first screen adaptation, other stage works with a newspaper setting were being adapted for film. This entry features Robert Armstrong (Steve Banks) and Charles Sellon (Addison) as the battling reporter and editor. Sam Hardy (Reno) as a crooked speakeasy owner and Carole Lombard (then billed as Carol - Margaret Banks) as Banks’ wife and a reporter for a rival paper. Steve Banks is first seen sleeping off an apparent hangover in the newspaper office and is on the outs because Margaret scooped him on a story about a woman involved with narcotics. Steve claims he went to a speakeasy to investigate the same story, but he got drunk and was thrown out after insulting a prominent advertiser in their paper. To add to his problems, Margaret shows up at the paper to ask for a divorce and tells Steve, “You’d be one of the best newspapermen in the town if you’d only quit drinking.”
The movies’ newly discovered voice allowed to more verbal sparring between reporter and editor, as indicated by the confrontations between Steve and Addison. One such discussion eventually degenerates into an incoherent shouting match and Steve leaves the office announcing that he has been fired. The rest of the staff is clearly used to such claims because one observes that it is the third time Steve has been fired this month, and a staff member later tells Margaret that Steve and Addison “have these fights about twice a week just to prove they’re not effeminate.”

Steve goes to Reno’s speakeasy after leaving the office and implies that he has evidence against Reno he has left with Addison. The story is fabrication, but Reno, who is a major advertiser in the paper, goes to see Addison. When Steve returns with actual evidence, he tells the editor he is going to give it to a rival paper, but agrees to come back to the paper when he is offered a raise. After Steve leaves, Reno enters Addison’s office and kills him. Since Steve left by a back way and was not seen existing by the staff, he is charged with the murder. The finale calls attention to the new potential for sound in films by having Steve clear himself with the help of a Dictaphone record that was running when Reno committed murder. Reno is arrested and Steve and Margaret are reconciled when she discovers the flask he is drinking from now contains only tea.

If the occasional rapid-fire dialogue and the use of the Dictaphone record suggest possibilities for the addition of sound to the medium, these novelties do not overcome the stage bound feel of the film. Much of the story, including the entire investigation of Addison’s death, takes place in the newspaper office and betrays the work’s theatre origins. Nevertheless, the film helps to establish characteristics of the genre. Besides the continual references to the reporters’ drinking and the battles between reporter and editor, the journalists show contempt for the law, as demonstrated by a running gag involving spelling a policeman’s name wrong. A general lack of compassion is displayed when Addison is found murdered and, as soon as the death is confirmed, the city editor tells the staff to get to work and get out a story on it. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 652

Reporter Steve Banks is fired from his job and threatened with divorce by his wife, Margaret, for inattention. Actually Steve is investigating a dope ring headed, he believes, by Reno, owner of a speakeasy and a friend of Addison, the newspaper owner. Banks elicits a confession from Rose Peretti, one of Reno’s agents, and deposits it with Addison. Reno murders Addison, destroys the confession, and leaves evidence that implicates Banks. A Dictaphone record Addison was making when he was struck down exonerates Banks and convicts Reno. Banks is rewarded with the restoration of his job and the return of his wife. *American Film Institute Catalog of Feature Films*

Much of the action takes place in the newspaper office – the editorial room and the editor’s office. Journalists show contempt for the law, as demonstrated by a running gag involving spelling a policeman’s name wrong.
Reporter Steve Banks (Robert Armstrong) of The Express is almost always drunk and fired almost on a daily basis. Hensel, the advertising manager, finds him asleep under newspapers and threatens to have him fired (again). Banks tells Hensel: “Listen, Hensel, there are seventeen hundred and ninety newspapers in the United States, and I’ve only worked on sixteen of ‘em.” Steve Banks is first seen sleeping off an apparent hangover in the newspaper office and is on the outs because Margaret Banks, Armstrong’s wife and a reporter for a rival paper, scooped him on a story about a woman involved with narcotics. Steve claims he went to a speakeasy to investigate the same story, but he got drunk and was thrown out after insulting a prominent advertiser in their paper. To add to his problems, Margaret shows up at the paper to ask for a divorce.

City Editor Art O’Neill (Wade Boteler) tells Banks: "Here's a story in the Morning Herald by your wife. Looks like she beat you to it." Banks' wife, Margaret Banks (Carol Lombard) is a sob sister and Steve’s rival. The two are also having marriage problems because of Steve's drinking: "You'd be one of the best newspapermen in this town if you'd only quit drinking." The mannish Society Editor Vera (Cupid Ainsworth) s usually dressed in a suit and tie.

The movie’s newly discovered voice allowed for more verbal sparring between Steve and Editor Addison. One such discussion eventually degenerates into an incoherent shouting match Editor Addison (Charles Sellon) and Steve have a screaming fight. Banks tells him:

“I’m sick of this bum racket anyhow. It isn’t even a racket. It’s a disease that gets into your blood and wrings you out like an old mop. What are newspapers for? ... Something to put under carpets. Plugs for ratholes. Wrapping paper for bootleggers. Bed quilts for bums in the park, and a lot of other things.”

“You’re a quitter. You’re yellow. And, worst of all, you’re not even a good newspaperman. ...Throwing mud at the honorable profession of journalism. And why? Just because you fell down on a news story?”

“You can’t talk to me like that. I’ve forgotten more about news than you’ll ever know.”

“Sent out on an assignment and what happens? Drunk and disorderly in a cheap speakeasy.”

“Well, where do you suppose news comes from, the old ladies home?”

“Oh, bah, your wife’s a better newspaperman than you are.”

Banks leaves angry to get a story that will blow the city apart and make the editor beg him to come back.
Steve leaves the office announcing that he has been fired. The rest of the staff is clearly used to such claims because one observes that it is the third time Steve has been fired this month, and a staff member later tells Margaret that Steve and Allison “have these fights about twice a week just to prove they’re not effeminate.”

Steve goes to the speakeasy after leaving the office, confronts the criminal Joe Reno and ends up getting an exclusive bombshell of a story.

Editor Addison and Steve have screaming fight. Steve says he has the story of a lifetime but won’t give it to the *Express* because he was fired. “I scooped the whole town on this story on my own time. And I’m gonna have it published, too. But not in your punk sheet. I’m gonna sell this to a decent newspaper.” The editor finally mollifies Banks, offers him a raise and calls him the best newspaperman he knows.

After Steve leaves, Reno enters Addison’s office and kills him. Since Steve left by a back way and was not seen exiting by the staff, he is charged with the murder. As soon as the editor’s death is confirmed, the city editor yells at the staff to get to work and get out a story on it.
Banks clears himself with the help of a Dictaphone record running when Reno committed the murder. The film is one of the first sound films and make dramatic use of this audio evidence. Reno is arrested and Steve and Margaret are reconciled when she discovers the flask he is drinking from now contains tea.
“Big News” at the Colony Is Breezy 
Talkie With Bright Repartee.

BIG NEWS, with Robert Armstrong, Carol Lombard, Sam Hardy, Louis Payne, Robert Dudley, Gertrude Sutton, Fred Fehrle, Herbert Clark and Colin Chase, directed by Gregory La Cava, from an adaptation of the play by George S. Brokaw; sound comedy and newsreel. At the Colony.

In spite of such old stand-bys as a recording dictaphone which traps the real murderer, and efforts of a reporter to “get” the leader of a narcotic gang, “Big News,” at the Colony, manages to hold its own as a breezy newspaper play with amusing repartee. The picture possesses a tempo accented by an engaging ribaldry that makes it good to look at and easy to listen to.

The characterizations are expertly drawn, especially that of the reporter who spends his pay check in the speakeasy and whose wife, a sober sister on another newspaper, wants to divorce him because of it. Robert Armstrong, in the rôle of the reporterial sot, is a credible type of the itinerant journalist who remarks upon being discharged that, “there are 1,800 newspapers in the country and I have only worked on sixteen of them.”

The story concerns the successful efforts of this newspaper man to effect the capture of a narcotic gang whose leader is catalogued as an “oily” individual. The gangster murders the editor-in-chief of the paper, who has a written confession indicating the guilt of the ringleader, and “plants” evidence implicating the young reporter. The dénouement comes about through the dictaphone, which, as in so many other films, has been going throughout and has recorded all the choice and incriminating bits of conversation.

But the story is hardly important, considering the admirable way in which the spirit of a newspaper office has been brought to the screen. The men in the story seem really to work for a living and have as much fun as possible at the same time. The production lacks mobility and seems more of a photographed play than a motion picture. Carol Lombard, as the female reporter, is a step above the ingénue firm heroine and manages her part with sufficient restraint. Sam Hardy, the gang leader, is competent.
Variety, October 9, 1929, p. 41
Glorifying the American Newspaper Man; or, The Boy Reporter at Bay. When I see Robert Armstrong ornamenting a movie newspaper office I want to write my own theme song, entitled: “Sob sisters, why are you blue?”

Mr. Armstrong is one of my favorite actors and I have not been at all backward about declaring myself. He may not be handsome; his Irish profile falls far short of the godlike; but he is so human, so disdainful of manners and cheap tricks, that I raise my chapeau to him in all kinds of weather, cold in the head or no cold in the head. “Big News” is his latest, and it is good entertainment—not brain-taxing, not spectacular, but melodramatic, amusing, and never dull. Armstrong is a young ‘old newspaper man’ whose pretty wife, Carol Lombard, leaves him because of his general unreliability—though that really isn’t fair of the girl, because she could always find him at his pet speakeasy. Soon after this jolt comes another; the boss fires him, and he walks out—into the sweetest little story ever told, a nice murder. Our Robert solves the mystery, reveals the murderer, writes his best story—and wins back his wife. And you get the impression that such goings-on are mere child’s play compared to what the real newspaper man goes through as he pursues his daily duties.

My only quarrel with “Big News” is that they have fallen for the fallacy that most newspaper women wear funny clothes and flat-heeled shoes and go about slapping everybody on the back. I worked on a newspaper once and I was always catching my high French heel in the headlines. It isn’t fair.

Carol Lombard, being a Mack Sennett School graduate, needs no advice as to how to look beautiful; but I do think she has something to learn about dramatic art. Gesture Six is a good gesture; why stick to Gesture One?

Screenland, December, 1929, p. 85
Appendix 21 – 1929

Continued from page 96

him to be fired, but does not dull his suspicions of the complicity of Reno, proprietor of a speakeasy, in a drug ring. Steve, the reporter, snaps out of it sufficiently to get a signed confession from Reno's victim. When he shows it to the editor he is reinstated with a raise of salary, but before the story can get on the presses the editor is murdered and circumstantial evidence points to Steve. Of course he turns the tables on the real criminal.

All this is engrossingly set forth, with no end of suspense and unexpected twists and turns, to say nothing of first-rate characterizations. Robert Armstrong, in the leading rôle of the reporter, distinguishes himself with a splendid job—his first audible rôle of any length. Sam Hardy is his match as Reno, quite the best performance he has ever given, and I note with pleasure that Carol Lombard, who used to be just a pretty figurante, has developed a charming, cultivated voice which enables her to make the rôle of Steve's wife stand out. The dialogue throughout is believable, because it is thoroughly typical of the characters. Altogether, I'm sure you will like "Big News."

Newspaper Life Melodramatized.

"Big News" is the best melodrama of the month, or was until a dictaphone was introduced to solve the mystery of the newspaper editor's murder. This was an expedient unworthy of all the originality that had gone before. But perhaps you will not regard the dictaphone with the same resentment that I do. To me the contrivance stands for the same weakness of inventiveness as a deathbed confession, when I have become all wrought up over who poisoned Miss Letitia's tea.

But there is neither poison nor tea in "Big News," but much stronger stuff. It is dished in the city room of a newspaper and concerns a star reporter whose taste for drink causes

Continued on page 98

Picture Play, January, 1930, pp. 96-98
Big News

Satisfactory Talker Comedy
(All Dialog)

Reviewed by Hunter Lovelace

This shapes up as pretty good entertainment for your customers once you get them inside. Pathe has taken the familiar plot of the reporter who gets fired because of too persistent shellacking of his interior, afterwards regaining it because of scooping the town with the big dope expose, and, by a liberal injection of the wisecracking repartee of the "Is Zat So?" school, has evolved a comedy that elicits a string of laughs. You can't go wrong on it unless your patronage is composed of hardboiled newspaper men.

The direction is very good, utilizing, as it does, about three sets while preserving motion and space so well that the impression of more is gained. So deft is it that even the old gag of allowing the villain to destroy what he thinks is the evidence, but what the hero proves to be only a copy by producing the original, produced a diaphragm shaker from the audience which saw this picture in first preview form.

Of course, it slips in places, particularly in the spacing of dialog quite a few lines being lost in the chuckles of the audience, but this can be forgiven in view of the naturalness of the delivery of most of the players. Another point, and one on which this reviewer would like enlightenment, is the disappearance within an hour of a very well defined black eye from the pugnacious physiognomy of the hero, played by Robert Armstrong.

Motion Picture News, July 13, 1929, p. 200

Drawing Power:


THE CAST

Steve Banks................Robert Armstrong
Margaret Banks.............Carol Lombard
Hensel......................Louis Hayne
O'Ne Ill.....................Wade Boteler
Addison.....................Charles Sellon
Joe Reno....................Sam Hardy
Ryan.........................Tom Kennedy
Philips......................Warner Richmond
Vera.........................Capez Ainsworth
Pells.......................Herbert Clark
Helen.......................Gertrude Sutton
Peke.......................James Donlan

AD TIPS—As indicated by the title, this is a newspaper story in which underworld activities and a murder mystery play a part but it is different in that the murder takes place right in the newspaper office. There is a drunken husband, a reporter, and his conscientious wife, also a reporter. The newspaper office is typical to the small town and there are other realistic phases, with speedy dialogue and comedy relief. The story holds attention but adults will like to see it rather than children.—Imperial, Ray Tubman, Mgr., Ottawa.

"Big News"—Pathe. All dialogue. Story of reporter accused of murdering editor, but real criminal is exposed. Good until dictaphone is introduced. Robert Armstrong, Sam Hardy, Carol Lombard in fine characterizations.

Picture Play, February, 1930, p. 118 — Motion Picture News, November 23, 1929, p. 39
“Big News”

with Robert Armstrong and Carol Lombard
(All-Talker Version)

Pathé Length: 5995 ft.

SLIDES EASILY ACROSS THE AMUSEMENT PLATE. FAST-MOVING, SNAPPY NEWSPAPER STORY.

Comedy-drama. Ranks among best newspaper stories filmed since sound arrived. Bob Armstrong plays a rum-fond reporter whose first and last reason for living is his love for the profession. Discharged regularly twice a month, he succeeds in running down a dope ring and proving that the murder of the editor in his own office, framed on him, was really perpetrated by the mob leader in order to secure an incriminating confession. Good performances abound, particularly a funny drunk played for all it is worth—which is plenty—by James Donlan. Dialogue snappy, action zippy and newspaper atmosphere that in the main, is authentic. The central situation wherein the editor is bumped off right outside his own city room is piling it on a bit thickly, but entertainment values are not hurt.


Director, Gregory La Cava; Author, George S. Brooks; from his stage play, “For Two Cents”; Scenarist, Walter De Leon; Adaptor, Jack Jungmeyer; Dialoguer, Frank Reicher; Editor, Doané Harrison; Cameraman, Arthur Miller.

Direction, breezy. Photography, very good.

“The Film Daily, July 28, 1929, p. 8 – July 24, 1929, p. 1
"Big News"—don't know what it is all about but anyway it’s a scene from Pathé's "Big News" and Robert Armstrong is talking the matter over with Carol Lombard; what “matter,” we cannot say but perhaps it's a scoop. Robert's pose might indicate that he was the subject in question and again, Carol's right hand is an indicator to something which is not to be seen. I got it—we'll see the picture and find out.

Exhibitors Herald-Moving Picture World, September 14, 1929, p. 25

Another young reporter gets hysterical over a big scoop and renounces the newspaper racket. Are there no happy journalists? Although this lacks the sincerity of "Gentlemen of the Press," is obviously just a movie, and presents a false picture of the press boys, it will, no doubt, delight picture fans because there are dope rings and murders and high times generally. Robert Armstrong is excellent and Carol Lombard has a pleasant voice. All Talkie.

Photoplay, September, 1929, p. 129
RIVOLI PRESENTS
ROBERT ARMSTRONG
AS STAR REPORTER

"Big News," Pathé all-talking film, directed by Gregory La Cava, at the Rivoli with the following cast:

Steve, a reporter

Robert Armstrong
Margery, a society editor. Carol Lombard
Ryan, a policeman. Tom Kennedy
District Attorney. Warner Richmond
O'Neil
Wade Boteler
Lovelorn Editor. Cupid Ainsworth
Addison, publisher. Charles Selton
Deke
James Donlan
Reno
Sam Hardy

It's a hard task, we're put to when a real good, snappy newspaper picture with authentic detail comes to town. The setting being dear to our hearts, we may be prejudiced in the film's favor. Prejudice or no prejudice we maintain that "Big News" is highly entertaining. It should be as diverting to the general public as to the gentleman of the press themselves. There are many reporters in the world like Steve, and Armstrong's impersonation is decidedly well done.

Steve has printer's ink in his blood. Once a newspaperman, always a newspaperman, he believes that. They fire him. They take him back with a raise. He's clever, likeable, he wouldn't harm a fly if he knew it. And he's fond of hard liquor. His ups and downs, his bad "breaks" and the thrill of his job make him an appealing fellow. The audience is with him through thick and thin.

So is Carol Lombard, who plays his wife. Carol is also a reporter. She finally makes up her mind that it's hopeless to convince him that drinking is a mental habit and that tea is much more stimulating. She tells him that the only thing for them to do is to get divorced. But they both love each other. She worries over him as though he were a child. The city editor tells Carol that she is miscast. She should have been his mother.

The sum and substance of the plot is that the editor of Steve's newspaper is murdered. They hold Steve. He had been fired and taken back on the staff that morning. He and Addison have indulged in some snappy dialogue. The rest of the city room attest to that. Steve is the last whom the city room saw enter the editor's office.

But it seems that there's a "menace" in this play too. Reno is a leader of a narcotics gang and he's implicated in the "scoop" that Steve presents to Addison that morning. Rather than have Addison print that story, Reno proceeds to cut the gas pipe that causes the editor's death by asphyxiation. A dictaphone saves the day for the reporter. We were glad there was no court room scene. Steve proves his case in the city room.

So ends the fullsome day in the life of a reporter, or a little later when he pours a glass of tea from his flask to convince Carol that he's serious about reforming. It would be a pity to omit mention of the Lovelorn editor, Cupid Ainsworth. She's immense, in more than one sense of the word. See for yourself if we've underrated "Big News."
Mystery and Suspense in Editor’s Death

Murdered in his office while he was dictating a teletype message to the office of the District Attorney, in circumstances that pointed to Steve Banks, a discharged reporter on the Herald, who worked behind his office desk. The investigator of the Herald, aware of the recent conflict between Mr. Addis and the editor, as well as of the editor’s personal life, found the body of the editor in his office surrounded by papers and a teletype machine.

Banks had been fired.

It appears that Banks, who was living in the editor’s house, was discharged by Addis for disregarding orders. The editor had ordered Banks to leave the house but Banks refused. The editor then called the police, who arrived too late.

With this revelation, Banks appeared at Mr. Addis’s office, armed with a knife. Addis was in the office, working on a story. Banks attacked Addis, killing him in the process.

Lombard Plays Moral Wife For First Time

Carol Lombard, known for her roles in comedies, takes on a more serious role in the upcoming film. The film’s plot involves a woman who must confront the realities of her husband’s infidelity.

The Voice with the Sob Wins

For the first time in her cinematic career, Carol Lombard is portraying a woman who must confront the challenges of marriage and infidelity. The film’s plot explores the complexities of relationships and the power of love.

Gregory La Cava is Directing It

Ralph Block is the Supervisor

Many familiar characters are involved in this latest film, including the always reliable Gregory La Cava, who directs the film. Ralph Block takes on the role of supervisor, ensuring the film’s success.

Exhibitors Herald-Moving Picture World, July 6, 1929, Coverff
PATHÉ REACHES PEAK IN DARING MURDER TALKER!

MURDERED in his office while he was dictating a dictaphone message to the District Attorney, in circumstances that pointed to Steve Banks, a discharged employee, as the assassin, the body of James Addison, owner and publisher of the Courier, was found, badly mutilated, by his girl secretary yesterday morning. A dictaphone record later not only exonerated Banks, the suspected slayer, but proved beyond question that Reno, a notorious cafe owner and operator of underworld speakeasies, had committed the crime and his arrest followed.

A Natural Ballyhoo for A Natural

"BIG NEWS", with Robert Armstrong and Carol Lombard, broke on Broadway at the Colony Theatre, opening October 5 and playing a week to big business.

Audiences applauded, critics raved, and the box office cash register tinkled a merry tune.

Above is reproduced one of the many ballyhoo sheets that are naturals for "BIG NEWS." It brought them into the Colony on Broadway. It will bring them into any theatre in any town.

"BIG NEWS" is GOOD NEWS for every exhibitor looking for a live one.

Watch For It—

Oh Yeah!

The Greatest Laugh-Thrill of the Year

Motion Picture News, October 12, 1929, p. 68ff
REAL REEL REVIEWS

“BIG NEWS,” COLONY TALKIE HAS TRUE JOURNALISTIC SPIRIT

Peppy Program Picture Rates Three-Stars; “Weavers,” 55th St. Film, Wins Two

By IRENE THIRER

“Big News,” a Pathé production, directed by Gregory La Cava and presented at the Colony Theatre.

THE CAST

Banks: Robert Armstrong
Politeness: Carol Lombard
Tom Kennedy: Tom Hardy
Sam Hardy: Luke Salsberg
Editor: Charles D. Brown

Without having had a blade of special exploitation to pave its way into the Colony theatre, “Big News” is, to this reviewer’s way of thinking, the most realistic talkie of the fourth estate yet to reach a program cinema house.

Reporters are the way that Robert Armstrong is in this picture—and Gregory La Cava who used to be a newspaper man once himself, understands the workings of a staff (7) plants of journalism, and presents his story in fast moving, thoroughly entertaining fashion.

Robert Armstrong and Carol Lombard in “Big News” (NEW YORK EVENING JOURNAL)

“Big News” is Fast Moving Melodrama Entertaining and Well Directed

AND “Big News,” a fast moving melodrama of newspaper life, is splendidly directed by Gregory La Cava, even though the story sequence makes it appear that reporters spend their time doing nothing but hurting wise-cracks at each other. Armstrong does well with his role, and others in the line-up are Sam Hardy, grand in the sinister mind of the dope king; Tom Kennedy, amusing as a policeman; Carol Lombard, Charles Salsberg, Warner Richmond, Louis Payne and Wade Beiter.

PATHE’S 100% TALKING THRILLER!

Motion Picture News, October 12, 1929, p. 68ff
Motion Picture News, August 31, 1929, p. 830ff
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Males (Steve Banks, Addison, Art O’Neill, Deke Hoffman, Hensel, Reporter-1 Reporter-2, Copyboy, Telegraph Editor) Female (Margaret Banks, Vera, Miss Wilson). Group.
Media Category: Newspaper
Description: Major: Steve Banks, Transformative Positive, Margaret Banks, Allison, Art O’Neill, Vera, Positive. Deke, Negative.
Description: Minor: Hoffman, Hensel, Reporter-1, Reporter-2, Copyboy, Telegraph Editor, Miss Wilson, Positive. Miscellaneous (Editorial Room), Neutral.
The Big Shot (1929)

Fat and Snub are a reporter and photographer who try to track down a reclusive Scotsman for an interview and photo.

Fat and Snub try to track down a reclusive Scotsman Sandy Hook for an interview and photograph. Editor tells the duo: “Get an interview with this Scotchman who invented one-way pockets – get photos of him, too.” They go to great lengths to interview the Scottish inventor.

Snub dresses up as a Scotsman. At the Scotsman house, “Keep these reporters out of here.” His security man grabs a reporter and escorts him from the estate roughly throwing him out of the gates and to the ground. just as Fat and Snub arrive.
They go after the Scotsman and talk to him about a picture and an interview. “I’d like an interview for your favorite paper – the Free Press.” Snub has problems with his camera almost drowning the Scotsman in the process.
The Scotsman goes on the ship, and the two journalists chase after him. Trying to get a photograph, Snub falls overboard and Fat pulls him out of the ocean. The two stowaways are caught and put to work. They try to shoot another picture and blow up everyone with the flash powder (Snub put too much in the holder). Scenes from *The Big Shot* (1929). Viewing Notes

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Males (Fat, Snub, Editor, Rival Reporter). Group.
Ethnicity: White (Fat, Snub, Editor, Rival Reporter). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Fat, Rival Reporter). Photographer (Snub). Editor (Editor). Unidentified News Staff.
Description: Major: Fat, Snub, Positive
Description: Minor: Editor, Rival Reporter, Positive. Unidentified News Staff, Neutral.

**Big Time (1929)**
Newspaper. Newspapers report on progress of the central characters.

The vaudeville husband-and-wife team of Eddie Burns, a comedian, and Lily Clark, a singer, breaks up when a schemer named Gloria slips into the act while Lily is out having a baby. Eddie's act goes from bad to worse, while, on her own, Lily becomes a motion picture star. Eddie drifts to Hollywood, gets into one of Lily's pictures as an extra, and is reunited with her. *American Film Institute Catalog of Feature Films*
BIG TIME
(ALL TALKING)

Fox production directed by Kenneth Hawks. Lee Tracy and Mae Clarke head cast but are not featured in billing here. Credits include: Story by Wallace Smith; dialog by William K. Wells and Sidney Lanfield; staging by A. H. Van Buren; photography by J. William O'Connell. At the Roxy, New York, Sept. 7. Running time 85 minutes.

Eddie Burns, Lee Tracey, Lily Clark, Mae Clark, Stepin Fetchit

The first of the Fox pictures with Lee Tracey, starting on a time contract. Picture's special merit is it's authentic back stage atmosphere handled in fine spirit of sympathetic comedy. Tracey having a role almost counterpart of his Joe Lane in "Broadway." Back stage stuff is genuine and an element of strength at the box office, where Tracey is likely to count also.

Thin dramatic story as regards tension and action, marking the subject for the better class houses rather than the daily changes where its quiet humor will be at a discount. Story ought to register feminine interest on its sentimental side which is strong.

Nice piece of directing done in a well sustained tone of restrained comedy for the most part, blending neatly into certain sentimental sequences and relieved by the capital low comedy character sketch by the colored actor Stepin Fetchit who has now earned featuring by his distinctive style of handling the dumb darky type.

Running through the picture there is a bright line of wise cracking in the flash vaudeville manner in the making of which Billy K. Wells probably spread himself. Plenty of stage-and-audience shots and Miss Clarke sings the theme agreeable, in one bit. Song itself scarce, likely to go into the leading seller class. Just a machine-made ballad.

"Big Time" follows the technique of both "Broadway" and "Excess Baggage" and like those plays is a penetrating study of the self-assured "ham hooper" actor type, always from the sympathetic side. Eddie Burns is another Joe Lane of "Broadway," a blundering, child-like boob under his sophisticated surface.

He teams up with Lily Clark (Mae Clarke), out of a girl act, and together they go to the heights of "Big Time." They marry and the baby comes. A scheming dame works on Eddie's vanity and eases herself into Lily's place in the act. Lily quits cold. The new act goes from bad to worse and Eddie, broke and beaten drifts as an extra to the Hollywood studio lot.

Lily on her own has become a picture star and when the meeting comes she takes Eddie back. In the telling of this seemingly bare tale, nicety of touch and a sure instinct for the human quality make the people real (dubly real to insiders of the show business) and a certain sparkle of character drawing and wit make engaging entertainment. It is on this quality that the film will make its bid, probably with satisfactory program returns.

Rush.

Variety, September 11, 1929, p. 18
**THE SCREEN**

By MORDAUNT HALL.

The Hooper’s Lesson.

BIG TIME, with Lee Tracy, Mae Clark, Daphne Pollard, Josephine Dunn, and Stephen Fethie, based on a story by Wal- lace Smith, directed by Kenneth Hawks, written by Ivan Winter, starring: Hungarian Symphony No. 17: "The Ballet of the Mist"; "The Skeleton Dance," a Walt Disney cartoon; "The High School Cadets," performed by the Roxette dancers; Fox Movietone news reel; "Big Time" musical. At the Roxy Theatre.

There may be nothing complex about the narrative of “Big Time,” but the picture at the Roxy, when it is so cleverly produced, in the matter of humor, avoids merely to be acted by Lee Tracy, that it affords a most agreeable entertainment. Mr. Tracy, who was the self-centred and amusingly confident hooper of the play "Broadway," goes through the part of Eddie Burns in this current film with the same show of impudence and pig-headedness with which he played Roy Lane. The character in this talking picture may be called by another name, and the story is quite different from "Broadway," but as Mr. Tracy appears in the rôle it results in the tale being very much like a sequel to the adventures of Roy Lane and his partner.

Here Mr. Tracy is the joker and dance performer, who through a sudden stroke of fortune is engaged with Lily Clark to appear at a small-time theatre. His aspirations are, for big-time, the Palace and other such houses. His conception in this direction is so marked that Sybil, who runs the ten, twenty and thirty place of amusement, says that one could stage Ben Hur in his hall.

Burns goes blithely along, hopping up the ladder of success, until his wife and partner, Lily, becomes a mother. She decides to team up with a girl named Gloria, until Lily regains her strength. This new combination results in an after-piece of the faithless Eddie, forthwith goes her own way, and until Lily has to take a job as a waiter in a lunch counter. He has been reminded on countless occasions when going to agents that Lily was the mainstay of the "act." Although Burns is gifted with swift repartee of a sort, his line of jokes seldom varies and one of the outstanding episodes in this picture is where he is caught by one of the freight train's crew in a horse car. Burns, who is perceived asleep near the feet of a mule, is awakened by a kick, which he at first thinks comes from the animal near him. Soon, however, he discovers that the kick was performed by the trainman, who in the course of conversation learns that Burns is a comedian. Burns is told by the trainman that if he (Burns) can't get his new team-mate, and the comedian will be permitted to continue his ride west.

Mr. Burns tries all the jokes he told before the footlights, and there are infections of the trainman and his crew. Mr. Tracy's gift of humor loses nothing in coming from the screen. The man in the monitor room may have permitted Mr. Tracy's delivery to be a trifle sonorous at times compared with the utterances of the other players, but the voice is the voice of Tracy and he suits his actions and expressions to the lines.

Mae Clark is sympathetic as Lily. Daphne Pollard plays Sybil with feminine force. Stephen Fethie contributes many a good laugh with his lazy tones and his treacherous memory.

On the Fox Movietone reel are George Bernard Shaw in his amusing chat on physical exercise and sea bathing; remarkable scenes with sound of the pilgrimage to Lourdes and other side-light of the news.

Mr. Rothafel has conjured beauty and song out of nothing more than a lettuce and tomato salad in one of his numbers. There is the giant salad from which voices issue and the songs are conducted by the chef: "The Skeleton Dance." This движения cartoon, is exceptionally good and so are the Roxettes as "The High School Cadets."
Big Time
Compelling Sob Story
(Reviewed by Freddie Schader)
(All Dialog)

BIG TIME, which Fox has just released, is another of those back stage stories of a hoofer and his partner; a story that is very much along the lines of Paramount’s “Dance of Life” without any spectacular features. But it is a compelling sob story that the women will love.

Lee Tracy, he who played the original hoofer in “Broadway” and who followed it last season with another hit in “The Front Page,” is the hick hoofer who is so sure of himself that his ego is most amusing. Mae Clarke has the role of the girl who really puts him on his feet and wins his place in the show business, until he arrives at a place in the limelight.

While his wife is bearing him a son, he teams up with the substitute partner and gets a chance to open at the Palace on Broadway. The girl that he has chosen as a partner is strictly on “the make” and when the wife has recovered sufficiently to rejoin the act, she walks into the theatre and catches the husband and his little playmate making love to each other. Just for that she walks out on them both, goes to Hollywood and becomes a star.

In the meantime the hoofing hubby slips right down the ladder again until he is thrown out of a shooting gallery that plays six-a-day and his blonde leaves him flat. From then on he finally falls to dishwashing in a railroad hashery. But he learns his wife and kid are in Hollywood and he finally hops a freight to the coast. Once there he can find no trace of her and just when he is about to collapse from starvation, he gets a job as an extra in a picture.

That’s right, you guessed it, it is the picture in which his wife is the star and he walks right into her and the youngster, faints from hunger, she still loves him, and they’re all together again for the finish. The chances are with his wife drawing down a fat salary envelope he never went to work again, but spent the rest of his life telling the screen hams how good he was.

In addition to Lee Tracy and Mae Clarke, both of whom give excellent performances, Daphne Pollard slips in a characterization as the old vaudevillian who has a trained seal act, that must be seen to be appreciated. Daphne with her funny little ways just about steals with both feet as a screen comedienne. The colored bit, Stepin Fetchit also gets his full share of the laughs as her assistant and the fish feeder to the seals. Josephine Dunn is the heavy and that gal is getting better and better right along.


THE CAST

Eddie Burns .......... Lee Tracy
Lily Clark .......... Mae Clarke
Sybil ............... Daphne Pollard
Gloria .............. Josephine Dunn
Eli ............... Stepin Fetchit

Motion Picture News, September 14, 1929, p. 986
Lee Tracy Has Good Voice
But He's No Adonis.

By IRENE THIRER.

“Big Time,” a Fox Movietone production, directed by Kenneth Hawks and presented at the Roxy theatre.

THE CAST:

Eddie Burns ........... Lee Tracy
Lily Clark ............. Mae Clark
(Daphne Pollard
Uriah............... Josephine Dunn
Ed ................. Sydney Felch.

Another one about the hoofer who danced his way into big time, only to be beset by failure (brought upon by domestic difficulties) before the road to fame and fortune once again looms brightly ahead of him.

It's the same old story, and not nearly as effectively set to talkie cinema as several others of its calibre—for instance, that grand “Dance of Life,” current at the Rivoli.

Lee Tracy, who did so splendidly on the legitimate stage in “Broadway” and “The Front Page,” is well suited as far as voice and general ability goes, to the talkie screen.

He's No Adonis.

But he's not an Adonis, and should be greeted as a character man rather than a sheik. Mae Clarke, recruited from the two-a-day stage, portrays Lily, the hoofer’s wife and partner who is forced to leave the act just when they're about to rate a Palace booking—because she's anticipating a blessed event.

Eddie teams up with a blonde, who vamps him and makes him think he ought to stick with her even after the baby is born and Lily's ready to come back into the act. So, Lily quits Eddie for good.

‘Big Time’ Just a So-So Talkie
At Roxy Theatre Yesterday

Lee Tracey and Mae Clarke in “Big Time.”

Goes to Hollywood and becomes a great screen actress, while he goes down and down to the dogs (waits on table at a hot-dog counter, in fact).

And So It Ends.

When Eddie learns that Lily’s in the film city, he journeys to the coast by freight train, and makes an appearance as extra on the movie set—to discover, (as though there aren't any newspapers or movie magazines)—that his wife is famous and that his sonny boy is accomplished in hoofing—mamma had taught him papa's trick steps.

And so it ends—having been megaphoned by Kenneth Hawks, who hasn't given the production any special stamp of originality; only an occasional funny scene but nothing heart-rending. The supporting cast is just fair.
Status: Print exists in the Museum of Modern Art film archive
Not Viewed

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
**Black Waters (1929). Great Britain.**

Reporter Jimmy Darcy (Robert Ames).

Newspaper reporter Jimmy Darcy (Robert Ames) is found tied up on a boat to which a group of strangers have been invited for an alleged houseboat party. After the guests are told they will be killed one by one, they find the mooring line has been cut and they are drifting out to sea. Darcy is among those who are murdered before the mystery is solved. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 66.

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*The Film Daily*, March 7, 1929, p. 4

Herbert Wilcox made the film after visiting Hollywood to see the development of sound. He rented a sound-proofed studio from Charles and Al Christie in Hollywood for five days at £1,000 a day. He obtained a license from Western Electric to equip the first sound studio in Europe. He borrowed Louis Wolheim from Howard Hughes at $20,000. The film was made in five days. Wilcox says it was the fifth talkie ever made. Wilcox, Herbert *Twenty Five Thousand Sunsets*. (Although this was the first talking picture produced by a British company, it was filmed in the United States because suitable sound equipment could not be found in England.) Alfred Hitchcock’s *Blackmail* is credited as being the first British “Talkie,” but this horror film from the British mogul Herbert Wilcox, was produced and trade-screened first. Wilcox had to film it in the US though as British studios were not properly fitted with sound recording equipment. Perhaps more of a murder mystery with gothic elements, and based on a story by *The Cat and the Canary* writer John Willard, this centered around a murderer aboard a fog-bound “death ship,” not dissimilar to the late 1935 Bela Lugosi Hammer Studio films, *The Mystery of the Mary Celeste*. Mark Fryers, *Five Missing British Classic Horror Films You’ve Never Seen*, https://www.spookyisles.com/2018/09/missing-british-horror/

A mad captain poses as a cleric to commit a string of murders aboard a fogbound ship. British Film Institute, *Film Forever*, https://www.bfi.org.uk/films-tv-people/4ce2b6a55fa5a
“Black Waters”  
(All-Talker)

World Wide  Length: 7322 ft.

STAGE PLAY MAKES AVERAGE MYSTERY TALKER. CLIMAX FALTERS AT THE CLIMACTIC HIGHLIGHT.

Cast....James Kirkwood in character role steals the picture in point of acting honors. Lloyd Hamilton in overdrawn but nevertheless amusing bit. Others, Mary Brian, John Loder, Frank Reicher, Robert Ames, Ben Hendricks, Noble Johnson, Hallam Cooley.

Story and Production....Mystery, based on “Fog,” stage play by John Willard. “Tiger” Larabee and his mystery ship are the pivots around which the principal characters gather at midnight. The mysterious menace picks them off one by one until finally, with the aid of a newspaper reporter who bows into the picture conveniently as it reaches its close, Larabee is unmasked and as the terror and hero’s father. A poison dart from Larabee’s outraged African ends him and the picture, except that the girl learns whose offspring she is. Clinch with hero and fiancé. Long before the close, however, you know who Larabee is and, in mystery drama, that is most ill-advised.

Direction, Marshall Neilan, ordinary; Author, John Willard; Scenario, Not listed; Dialogue, Frank Reicher; Editor, Rose Smith; Photography, David Kesson, excellent.

BLANK WATERS  
(ALL DIALOGUE)


Everything in this one including the kitchen sink. Too much talk with mellish action slowed the picture to a wobble.

The talker deserves credit for its photography; some splendid shots aboard the ship.

Special mention should go to the giant playing the murderous Negro. Just one feminine character.

Whoever wrote all that dialog tried hard at times to be funny. The supposed wisecracks sound untimely and uncanny. A sample is where one of the men remarks that the giant Negro worker aboard the boat would have made a good secretary for Cal.

If Mickey Neilan could have sat in at the Arena presentation of this film at night and heard some of those wise-cracking juvs from 8th avenue almost pull the Bronx cheer at times he would no doubt order a rehashing of a lot of the dialog.

The talkers may be in the infancy, but some of the babies that are coming along are talking out of turn. And this baby is about the gabbiest that has come down the film plike.

Mark.

The Film Daily, April 7, 1929, p. 4

Variety, July 10, 1929, p. 24
The Film Daily, March 7, 19298, pp. 3-6 - February 11, 1929, p. 4

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery
Gender: Male (Darcy)
Ethnicity: White (Darcy)
Media Category: Newspaper
Job Title: Reporter (Darcy).
Description: Major: Darcy, Positive
Description: Minor: None
**Broadway Daddies (1929)**
Newspaper. A newspaper article in the society page gives away a rich man masquerading as a poor but ambitious fellow to win the love of a nightclub dancer.

Nightclub dancer Eve Delmar spurns her wealthy and powerful suitors in favor of Richard Kennedy, whom she believes to be poor but ambitious. Actually, Kennedy, son of a wealthy businessman, is using a worn suit and a slim purse to test the girl's love. A newspaper article in the society page gives him away; and assuming that she has been tricked by Dick, Eve dates Jimmy Leech, the most powerful and wealthy but the most repulsive of all her suitors. Leech makes improper advances, and Eve returns to Dick. *American Film Institute Catalog of Feature Films*

**Bulldog Drummond (1929)**
Newspaper. The detective uses the *London Times* to get cases.

Scenes from *Bulldog Drummond* (1929)
Bored with civilian life in London after World War I, Bulldog Drummond, a young British Army officer, advertises for adventure. His advertisement is answered by Phyllis Benton, a young American who wants Drummond to free her uncle, Hiram J. Travers, from an insane asylum where he is being held prisoner by Dr. Lakington, a sadistic physician, and his confederate, Peterson. Lakington's intention is to torture Travers into signing away his fortune. After several thrilling experiences, Drummond and his friend Algy kidnap Travers, unconscious in a drug-induced coma, and thereby he wins Phyllis' love and Travers' gratitude. *American Film Institute Catalog of Feature Films*
BULLDOG DRUMMOND
(ALL DIALOG)

Samuel Goldwyn production, released by
United Artists. Adapted by Wallace Smith
from stage play of same title. Ronald Col-
man starred, Directed by F. Richard Jones.
Photography by George Barnes and George
Toland. No other important credits pro-
gammed. At Apollo (Legit), New York, open-
ing May 2, twice daily, $3 top. Running
time, 90 minutes.

Bulldog Drummond, Ronald Colman,
Peyton, Joan Bennett,
Ems, Lilyan Tashman,
Peterson, Montagu Love,
Lakinston, Lawrence Grant,
Danny, Wilson Beute,
Alcy, Claude Allister,
Marcello, Adolph Menar,
Pravens, Charles Sollen,
Chong, Teteu Momal

Entertaining picture of the highly
charged thriller meller kind, but an-
other mist for any $2 showing.
"Bulldog Drummond" should get a
nice week's business in the regular
houses and this mostly because of
the even likeable performance of
Ronald Colman in his first screamer.
As a picture it's intense with the
suspense often and sharply
broken into for a laugh by a top
Englishman of the very common
stage type. Many laughed at the
interruptions and the Englishman
the opening night at the Apollo.

But that same evening several
young girls in the front orchestra
seats made monkeys of themselves
when Colman appeared in an upper
box. It was a supreme exhibition of
idolatry and idiocy. While Colman
nonchalantly waved his hands to his
adoring public as though meaning
gratitude or aw nuts.

Adapted from the English stage
play, many scenes were on the
screen that could not have been set
upon a stage. These were the scenes
when Bulldog Drummond did his
stuff and easily, so much so that
when the muffled camera work was
over, Drummond was safe, presum-
ably having all alone whipped an-
other army of insane asylum atten-
dants. This became the ridiculous
part, but holding nevertheless.

Drummond was an idler looking
for excitement. He got it by saving
the grandfather of a strange young
woman from the asylum's crooks.

A little bit brought exclamations
from the women, to indicate the
tensionness at times. Drummond in
disguise was being carried to the
asylum in an auto. He wore a rain-
coat with a gun in one of its pock-
et. Getting out of the car the gun
unnoticed, jumped out of the pocket
into the mud. Ahs of despair were
heard from the lady muggs in the
audience.

Play appears to have been pretty
faithfully followed. This seems the
best way, in an all-dialog. Many
sounds picked up, mostly the en-
gines, with the cut-outs open, of a
couple of machines. Reproduction
worked nicely other than an often-
heard whirr.

Samuel Goldwyn gave the story a
good production in all ways, with F.
Richard Jones expertly handling the
direction.

Figuring Colman's first talker, his
surprisingly good performance and
easily the best of the film, his draw-
ning power taking the lady muggs as
the criterion for many such, "Bulld-
og Drummond" looks safe enough,
without at any time being anything
to send over a rave about.

Lilyan Tashman was the she-devil
and it. She took her whisky
straight without water. Lawrence
Grant played the fiendish doctor and
well enough, although Mr. Grant
might decide he cannot keep on im-
personating Kaiser Bill forever.

Joan Bennett, the new lead, is oke
on the looks side. She seemed held
down here, probably through in-
experience. What she did do, though,
she did well, like Anita Page, and
after Anita Page, what is acting?
A new trick for the screen is called
"The Circus Gag." It's a bunch of
roughnecks uniformed as cops walk-
ing in to rescue their leader. It's
not known as "the circus gag."

though that is a sufficient name for
it. That gag mostly has been em-
ployed by the Mann Act blackmalls-
ers. It fitted in here.

Variety, May 8, 1929, p. 20
THE SCREEN
By MORDAUNT HALL.

A Smiling Melodrama.

BULLDOG DRUMMOND, with Ronald Colman, Joan Bennett, Lilian Tashman, Montagu Love, Lawrence Grant, Wilson Benge, Claude Allister, Adolph Miller, Charles Felix and Teriha Molan, based on the play of the same name, directed by F. Richard Jones: To be shown in short subjects. At the Apollo Theatre.

Those who are wont to flog flims comments against talking pictures had better spend an evening at the Apollo Theatre, where Samuel Goldwyn last night presented before an appreciative gathering his audible pictorial translation of that clever light melodrama, "Bulldog Drummond." It is the happiest and most enjoyable entertainment of its kind that has so far reached the screen.

This latest combination of voices and shadows has been produced with remarkable savoir faire. In fact there is nothing at which to point a critical finger, for it conveys a strong appeal even to the most biased individual. It is, moreover, not a photographic copy of its stage parent, but a genuine motion picture in which all the characters speak their lines. F. Richard Jones, the director, has fashioned his scenes with considerable artistry, with a keen eye on the possibilities for amusement and thrills. And when it comes to the deep-dyed scoundrels, a delightful sense of humor prevails.

Nevertheless there were persons in the audience who were decidedly gripped by the events, and that despite the fact that Ronald Colman aptly seized upon a tongue-in-the-cheek mood in impersonating that handsome and wealthy adventurer, Captain Hugh Drummond, known to his pals and his enemies by the sobriquet of Bulldog.

From the very first scene one settles down in one's seat, confident that with such a start no picture could go wrong.

In the audience last night was the bashful Mr. Colman, who escorted Mrs. Samuel Goldwyn to a box, which was soon the cynosure of all eyes. He bowed before the film was screened and he bowed afterward. He was not in any buxom giddish mood, for if there is one feature of the motion picture game to which Mr. Colman is averse it is a crowd interested in him. Below, in one of the orchestra seats, was Henry King, producer of "The White Sister," who virtually gave Colman his first opportunity on the screen.

The first scene of the picture is in a London club, a place governed by silence. In bringing one of the many whiskies with soda that are poured through the course of this film, the attendant makes the terrible faux pas of dropping a spoon, the sound being heard from the screen, and soon one beholds the infuriated looks of the octogenarians, who are not opposed to passing away in a comfortable club chair. Then, to add to the relative din, the intrepid Bulldog Drummond marches through the room whistling an army air. He is fed up with peace and quiet after a year of war and wants adventure.

Laughter was frequently aroused by Bulldog's friend, Algory, who is admirably portrayed by Claude Allister. His comedy is excellent. He is one of the rare men who can make a drawl, who is frequently dismayed at Bulldog's appetite for danger. And it is he who often finds solace in that wicked drink, whisky and soda! He imbibles in an unabashed manner, but never so that his tongue is tied or his legs are unsteady in which direction they shall wander.

"It is an old Spanish custom," observes Erma, the dashing blonde aide of the sinister Dr. Lakington and the ruthless Carl Peterson. This remark is made cooly about the evil doings in Lakington's laboratory to the somewhat perturbed Bulldog Drummond. But Bulldog gets even, for after he has throttled the life out of Lakington, he tells Erma that he had to kill the doctor, and he adds: "It is an old Spanish custom."

The voices in this production are particularly well registered. Mr. Colman is as ingratiating when he talks as when he was silent. He has served his time on the stage and therefore the microphone holds no terrors for him. His performance in this part is matchless so far as talking pictures are concerned. Montagu Love, as Peterson, also does capital work. He makes himself dreaded and also a target for fun. Lilian Tashman, with a well-rounded accent suitable to Erma's character, adds to the effect of this smiling melodrama.

Joan Bennett is the fair young woman whose father is held for ransom by Lakington and the others. It is she who replies to Bulldog's advertisement in the "agony column" of The London Times. Miss Bennett is engaging both as to voice and appearance. Lawrence Grant sounds the grim note of Lakington, who thinks that he has the girl and Bulldog at his mercy. But he counts his chickens before they are hatched, much to the satisfaction of several young women whose shrill cries could be heard occasionally during certain junctures of Bulldog's adventure.
Ronald Colman in
“Bulldog Drummond”
(All-Talker)
United Artists
Length: Sound, 8256 ft.
No decision on silent version

VERY FINE ENTERTAINMENT. ADVENTURE STORY
FULL OF LAUGHS AND
CHARMING DIALOGUE. ONE
OF THE BEST ALL-TALKERS
SO FAR MADE.

This is a treat. A story of a blase
Britisher who longs for adventure so
much that he advertises in the newspaper for it. And so the yarn
develops about the American millionaire
held captive while the blackguards
attempt to secure his money and the
attractive niece who enlists Drum-
mond’s aid. A most pleasant yarn,
never serious in intent but always
delightful because of the lightness in
treatment and the ingenuity with
which laughs are induced by the situations and smart dialogue. Fine in-
telligence is evident from scenario to
cast and direction. Ronald Colman
in his first speaking part is excellent.
Watch his popularity grow after this.
Joan Bennett, a newcomer, is in from
now on while rest of cast acquit
themselves with distinction.

Cast: Ronald Colman, Joan Bennett, Lilyan
Tashman, Montagu Love, Lawrence Grant,
Wilson Benge, Claude Allister, Adolph Milar,
Charles Sellon, Tetsu Komai.

Director, F. Richard Jones; Author, from
stage play by “Sapper”; Adaptor, Sidney
Howard; Scenarist, Wallace Smith; Dialogu-
er, Sidney Howard; Editors, Frank, Viola
Lawrence; Cameramen, George Barnes, Gregg
Toland.

The Film Daily, May 5, 1929, p. 9
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Chasing Through Europe (1929)
Newsreel Photographer Dick Stallings (Nick Stuart).

Dick Stallings (Nick Stuart), a newsreel photographer in London, meets wealthy American Linda Terry (Sue Carol) and helps her to escape from her crooked guardian Phineas Merrill (Gustav von Seyffertitz), who wants to put her in an asylum for refusing to marry his nephew. The plot provides an opportunity for Fox to make use of extensive newsreel footage as Stallings and Linda travel throughout Europe, photographing famous sites and people along the way. Dick eventually foils an attempt to kidnap Linda in Italy while he is photographing Vesuvius. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 66

Dick Stallings, a freelance newsreel photographer, meets Linda Terry, a wealthy American in London, when her chauffeur-driven car bumps him. Attracted to Linda, Stallings induces her to come with him when Phineas Merrill, her guardian, attempts to place her in an insane asylum for refusing to marry his nephew, Don. Stallings and Linda travel around Europe photographing famous landmarks--the Eiffel Tower--and important persons such as Mussolini and the Prince of Wales, pursued by Merrill (a smalltime crook) and his accomplices. While Stallings is photographing Vesuvius, Merrill's men force their way into Linda's apartment and attempt to kidnap her. Dick returns, has Merrill arrested, and he and Linda return to the United States to marry. American Film Institute Catalog of Feature Films

Chasing Through Europe was an entertaining sequel to David Butler's 1928 directorial effort The News Parade. Nick Stuart returns in the role of a brash newsreel cameraman who trods the globe in search of a "hot scoop." In the course of his travels, Stuart meets Sue Carol, engaged to marry a man she doesn't love. With our hero's help, Carol wriggles out of her nuptial commitment, only to be menaced by her guardian, a criminal mastermind who hopes to make a bundle of money by holding the girl for ransom. The story takes Stuart and Carol all through London and Paris, culminating in a cliff-hanging denouement at the Eiffel Tower, and winding up in Rome, with the bad guys in custody and the boy and girl in each other's arms. The film is enjoyably padded with newsreel snippets of the Prince of Wales, Mussolini, Venice and Mt. Vesuvius (many of these clips had previously shown up in the Our Gang comedy Seeing the World). Hal Erickson, allmovie.com

https://www.allmovie.com/movie/chasing-through-europe-v87034
Chasing Through Europe
(No Dialog—Effects)

Fox production and release. Synchronized with about 5% in sound. Sue Carol, Nick Stuart and Gustav von Seyffertitz are featured. Directed by David Butler and Alfred Werker. Cast includes Gavin Gordon and E. Alyn Warren. At Loew's New York, one day (Sept. 13), half double bill. Running time, 62 minutes.

Mild but worth a place on a double bill. The story is slim but contains a light laugh or two and several thrilling newsreel shots including an interesting double exposure of Il Duce and the Prince of Wales, Mt. Vesuvius in action as background.

Nick plays the part of a newsreel cameraman on a roving assignment. The kind of job every newspaperman and cameraman has wished for since he was crazy enough to take up the work—but never gets.

Stuart is having one glorious time jumping across to Europe and bandying about London when romance overtakes him. Linda Terry (Sue Carol) unhappily promised as wife to a chap she despises gets into a jam with her guardian and would be fiancée right under Nick's nose. Naturally Nick interferes. The villains are bigger than Nick but what's that in a picture? Nick bowls both over and elopes—platonically—with the girl. They first go to Paris.

On, in and about the Eiffel Tower the guardian, who by this time has become some kind of a crook in addition to being a bad smelling oyster anyway, tries to have Nick pinched for kidnapping the girl. But French ideas of romance prove superb and the kids escape to Rome. The two villains follow.

In the Italian capital the story gets its happy ending. The villains are arrested and the two kids set off for the States and of course the altar.

"Chasing Through Europe"
with Sue Carol, Nick Stuart,
Gustav von Seyffertitz
(Synchronized)

Fox
Length: 5,581 ft.
Silent, 5,622 ft.

FAIR PROGRAMMER BUILT AROUND NEWSREEL SHOTS OF EUROPEAN CELEBRITIES AND SCENICS. SLIM STORY HOLDS IT TOGETHER.

This is a tale of a newsreel cameraman with a roving commission to cover special assignments all over Europe. It starts in London where the American cameraman meets the young heiress trying to get away from her rascally guardian, who is endeavoring to force her to marry his nephew. The cameraman and the gal escape to Paris, and then to Rome, pursued by the rascally pair. The guardian is trying to throw the gal into an insane asylum, to force her to comply with his wishes. Double exposes of the Prince of Wales and Mussolini give the camera hound the honor of photographing them. But the big kick is in dizzy shots of the Eiffel Tower, and some remarkable closeups of Vesuvius in action, with the cameraman apparently right at the mouth of the volcano. This carries a big kick. The story is slight, and the sentimental interest pleasing.


Directors, David Butler, Alfred L. Werker; Author, Not credited; Scenarist, Not Credited; Editor, Not credited; Title, Not credited; Cameramen, Sidney Wagner, Lucien Andriot, O. W. O'Connell.

Direction, fair. Photography, very good.

Variety, September 18, 1929, p. 29

The Film Daily, September 22, 1929 p. 12
Chasing Through Europe

An Extended Newsreel

(Silent Version)

Reviewed by Hunter Lovelace

This one has been kicked around enough to deserve the title of "The Football of Hollywood," and with reason. A disconnected, improbable and uninteresting story, evidently written after the foreign shots were made, tries to connect some five reels of news shots with Nick Stuart in the foreground industriously grinding a camera. Ireland, London, Paris and Rome are made to serve as background for the futile capers of Stuart and Sue Carol.

Stuart, a free lance cameraman, bumps into Sue as she is about to be forced into a marriage with her guardian’s nephew, to cover up the former’s speculations. He steals her away from them and the balance of the picture is taken up with the news shots he gets while sequestering her from the pursuing villains, culminating in the customary fadeout kiss.

President Cosgrave, of the Irish Free State, poses for Nick on a bridge, the Prince of Wales goes through a review, and Nick climbs the Eiffel Tower to get some bird’s-eye views of Paris and the Seine. He also puts Mussolini through his paces and gets some nice aerial shots of the Vatican, the Coliseum, Vesuvius and St. Peter’s.

There is not much chance for an all silent at the box office these days unless it has merit, and this one doesn’t come in that category. The titles are good, and so are some of the shots, but the combination hardly makes a picture.

Drawing Power: If they like silent news reels, Nick and Sue, play up those factors. It might get by in double feature houses.


The Cast

Linda Terry......................Sue Carol
Dick Stallings....................Nick Stuart
Phineas Merrill................Gustave von Seyffertitz
Don Merrill.....................Gavin Gordon
Louis Herriot..................E. Alyn Warren

Motion Picture News, July 13, 1929, p. 201
WITH A CAMERAMAN THROUGH MANY LAND

“Chasing Through Europe” a Romantic News Journey Shown at the Fox

Quite Interesting, as Were Also the Variety of Stage Offerings

Once again the screen glorifies one of the “thrill” jobs by which men gain their daily bread in “Chasing Through Europe,” a picture at the Fox Theatre this week which tells all about how the hardworking movie news cameraman meets romance in his profession. Since the sidelights on the stage, the circus, and the newspaper office have been pretty generally blemished and overshadowed in recent cinematic productions, the hardened movie-goer welcomes a new tack in a picture which places plenty of pep in its demonstration of the gathering of photographic news. Two of the screen’s best liked young stars, Sue Carol and Nick Stuart, provide all of the human interest that could possibly be desired.

The story starts out in England where a movie news cameraman audaciously sees the most artistic picture yet sighted in his short young life. Instead of “shooting” this vision of loveliness he finds that Pan Cupid has shot one right through his heart and determines that the young lady who has entranced his eyes must not escape him. In the meantime, this charming young woman has become entangled in the clutches of two questionable gentlemen who do not intend, if they can help it, that their pseudo-ward shall he carried off from them by the sharpshooting cameraman.

And so a chase through Europe begins, indeed, as the hero of the piece pursues news abroad and the heart of the lady who has already captured his and as the two villains of the story haunt the evading steps of their runaway ward. Some sidelines of the cameraman’s profession are shown in by way of very interesting diversions. At one period the audience seriously fears that the story has been irretrievably interrupted as our hero leaves his sweetheart to get a “soda-ash” at the Vacation in eruption. Here the photography of the producer of the picture comes in for its share of applause as it follows the rapid steps of the camera-hardened hero up the sides of the boiling volcano. Throughout, Nick Stuart deserves exceeding credit for his daring in scaling “anything” just for the sake of a few feet of film. With such devotion to his job it is inevitable that thrilling moments should be crowded into the hour and half of this fascinating romance.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Dick Stallings)
Ethnicity: White (Dick Stallings)
Media Category: Newspaper
Job Title: Newsreel Shooter (Dick Stallings).
Description: Major: Stallings, positive
Description: Minor: None
Chinatown Nights (aka Tong War) (1929)
Reporter James F. Williams (Jack Oakie - The Reporter), an interfering, stuttering newspaper reporter from the City Examiner. Editor. Editorial Newsroom. Newspaper.

Williams, a mischievous, stuttering reporter sits at a bar reading his latest story, clipping it out and putting into his wallet. He then comes up with an idea – he arranges to have each leader of a Chinese gang to start a war for a front page story. He calls up each one, tells them the other is gunning for them, and to not show up that night at a Chinese theater. Before he leaves the bar, a barkeep tells the other old-timers in the bar, “That Williams is a smart racketeer.” The other responds, “Too bad the boy stutters.” He’s there when the fight he arranges break out, and rushes back to the city room to tell the city editor about the story. He describes the scene in gory detail including people being trampled in the aisles in the tong war, but the best angle for the paper – a white society woman was in attendance – doesn’t fly with the editor because the reporter doesn’t know her name.
Scenes from *Chinatown Nights* (1929) and *Viewing Notes*
Chinatown tourist bus is caught in the middle of a tong war, and in the resulting confusion, society woman Joan Fry is left behind. Chuck Riley, the white leader of a tong faction, pulls her from the dangerous streets and keeps her overnight in his apartment. The following morning, Joan leaves, returning later with friends; Chuck again saves her life. Joan falls in love with Chuck and moves in with him, renouncing her former life. She tries to get Chuck to reform, and he throws her out. Joan wanders the streets, and Boston Charley, Chuck's rival, gets her drunk and sends her back to Chuck with a humiliating letter pinned to her frowsy sweater. Chuck, moved by Joan's condition, wrecks his dance hall and leaves Chinatown with her, looking for a new beginning and a brighter tomorrow. American Film Institute Catalog of Feature Films

Exhibitors Herald-Moving Picture World, March 9, 1929, p. 58
Mordaunt Hall, *New York Times*, April 1, 1929, p. 22

Miss Vidor is seen in this current offering as the heroine of "The Patriot," "The Duchess and the Waiter," and "The Grand Duke," and the part she has been asked to act is the Franchise, a cabaret keeper and a power in Chicago's underworld. The picture, now at the Paramount, is an amusing and hilarious one of intelligent dramatic art. 

Mr. Beery does quite well in this instance, and it is so good that even if you suspect his ability of being "quiet," you can't help admiring him. 

Prior to this, the piece was called "The Adventure of John Murray Anderson," and it is so good that even if you suspect Mr. Anderson of not being able to do so much with this beginning, there is a chance of that happening.
"CHINATOWN NIGHTS" STARS BEERY-VIDOR AT PARAMOUNT

NEW ‘CLASSIFIED’ SO NEW IT LOOKS LIKE BRAND NEW

By GEORGE SHAFFER
Hollywood, Cal., April 1.—Although "Classified" is now being turned into a film story the second time within an approximate year at First National, nobody who saw Corinne Griffith’s version will recognize it as the same story the way Dorothy Mackaill is doing it, a la talkie, with Bill Beaudine as director.

Newspaper Stuff Out.
In Corinne’s story, the background was a newspaper office and Corinne was a reporter. In Dorothy’s version, now being shot on the Burbank sound stages, the action resides in the barber shop.

By IRENE THIRER.

THE CAST:

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Wally</td>
<td>Wallace Beery</td>
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<td>Joan</td>
<td>Florence Vidor</td>
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<td>Boston Charley</td>
<td>William Wellman</td>
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<td>The Reporter</td>
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<td>Wally Young</td>
<td>Tinsley Hترك</td>
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<tr>
<td>Gerald</td>
<td>Freeman Wood</td>
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With George Bancroft doing so well as the great burly he-man who, rough as he is, inevitably wins the movie heroine, Paramount executives thought they’d try out the same kind of formula on faithful Wallace Beery, who has already proved his ability at comedy and deep-dyed villainy. The result, "Chinatown Nights," isn’t so hot. Beery is a fine character actor, but we simply cannot see that elegant, reserved lady, Florence Vidor, falling for him in a big way, as she does in the picture. Wally is no Gilbert nor is he a Barrymore, nor is he even as alluring a Lothario as Bancroft. He’s merely a swell player who should keep away from heroing, and stay "heavy."

Of course, in "Chinatown Nights" Beery isn’t the stalwart, sacrificing hero. He’s one of those good-bad men of the flickers—certainly up to the film’s conclusion he’s much more bad than good.

Wally portrays Chuck Riley, white leader of Chinatown, who is sought every now and then in tong wars by Boston Charley and his followers. Florence is Joan, society flower from uptown, who comes slumming and gets mixed up in a tong war, especially arranged by a newspaper reporter who wanted a scoop.

Now you see, Florence comes to slum, but she stays to fall in love with Chuck. He punches her in the jaw and kicks her out of his door before she finally understands that she’s not wanted. (Imagine anybody doing that to Florence Vidor!)

This one barely earns its two star rating. We’re being mighty lenient in consideration of the colorful backgrounds. Florence looks pretty and wears smart clothes smartly, but her voice is tinny—English accented although she was born in Texas. Beery’s vocal ability is O.K. And so’s Jack Oakie’s—Jack, playing the mischievous reporter. William Wellman’s direction is so-so, but then so’s the story.

New York Daily News, April 2, 1929, p. 34
Wednesday, April 3, 1929

Variety, April 3, 1929, pp. 20, 23

CHINATOWN NIGHTS

(DIALOG)


Chuck Riley

Wallace Beery

John Fry

Florence Vidor

Boston Charley

Warner Oland

The Shadows

Jack McHugh

The Reporter

Jack Oakie

Woo Chung

Peter Komai

The Gambler

Frank Chew

The Maid

Mrs. Wrig

The Bartender

Peter Morrisson

Gerald

Freeman Wood

"Chinatown Nights" heralded as an all-talker, actually has about 60 per cent dialog, with the rest in capping.

It's an in-and-out flicker, spotty in its impressions, and altogether missing fire as a satisfying synchronous feature. It marks Wallace Beery's debut in the talkers, although he essayed a hobo song and a snatch of dialog in a previous Paramount release. It also introduces Florence Vidor in dialog.

So many glaring deficiencies in "Chinatown Nights" that a cautious critic could devote paragraphs toItemizing them. For one thing, the manner of introducing the title with its equal division of titular display to "Chinatown Nights" and its cautioning as being taken from "Tong War," lends the impression the producers themselves were uncertain as to the aptitude of either title. Style of billing permits exhibitors to make their own choices; possibly too, there are two sets of paper available.

Paper starts and finishes with a rubberneck wagon ballyhoo, the means for the thrill-seeking Jean Fry (Miss Vidor) being introduced to Chinatown (presumably San Francisco's Chinatown), where she meets Chuck Riley, the Caucasian leader of one tong. Wallace Beery plays Chuck Riley. Warner Oland is Boston Charley, chieftain of the rival tong.

Against this world background a colorful enough aura for melodrama, comes a series of incongruities that does anything but flatter the average intelligence. If the Paramount authoring staff had got ten-twenty-thirt with their hectic hokum, it seems that a cinema-literary combination of Orritz, Garrett, Kohn and Jutro, not to mention Wellman, the director, could have done it a bit more glibly and with greater plausibility.

Miss Vidor, as the hit-and-run thrill-seeker, accused by Beery to having the head of "uptown" and a Barbary Coast body, decides to cast her lot with Chuck and stay in the downtown Chinese sector. She becomes rather indirectly involved in (Continued on page 22)
Chinatown Nights

(Continued)

Wallace Beery in the role of Chuck Riley is the boss of one faction of Chinamen in Chinatown. Boston Charlie, a Chinaman, heads the other faction. Both want to be regarded as supreme rulers of all the Chinatowns in America. They are right on the edge of a tong war on the night that the story opens. As a rubberneck bus pulls into the Oriental section of the city a Chinaman of one of the factions falls dead before the bus. It wasn’t heart failure either that caused him to keel over. The sightseers get out of the bus but when they are told to pile back and get out they all scramble with the exception of a society girl, Joan Fay, played by Florence Vidor. She was “rubbering” in company with a society man who was slightly soused and he went off and left her behind. She starts in upbraiding Chuck and then starts to walk away, but just at that moment Chuck sees that there is a little gunplay coming off and he throws her in a doorway. The result is that she is compelled to say in his rooms overnight, before he thinks it is safe for her to depart.

The next night she is right back again, this time with another girl and two men. She catches sight of Chuck as he is about to enter the Chinese theater and follows him in with her friends, and in taking her seat they manage to break up a protection plan that had been worked out by each leader. The result is that a shooting comes off, and when the smoke is cleared, Chuck has been wounded, a couple of Chinamen bumped off, and this time the society girl follows the Chinatown white boss to his house with the result that she lives with him from then on renouncing her society associates. He treats her rough and boy she likes it. Finally when she interferes with his business, which is running a joint and making war on the opposing tong, he turns her out of doors. She had thought that she could reform him, but evidently she was a failure at her self set job. In the end, however, she comes back to Chuck and he revives his joint, retires from Chinatown and goes uptown with his society sweetheart.

It’s a lotta hoke, but it’s the kind of hoke that they like.

In the cast with Beery and Miss Vidor are Warner Oland, who makes an admirable Chinaman; Little Jack McGugh who turns in a really good performance in a kid role; and Jack Oakie as a stammering reporter makes good.

Drawing Power: It’ll get them in any neighborhood and the names of Beery and Florence Vidor together should pull. Nothing too rough in it for any audience.


The Cast

Chuck Riley .................. Wallace Beery
Boston Charlie .............. Warner Oland
The Shooch .................. Jack Oakie
The Reporter ............... Jack McGugh
Miss Young .................. Mary Forbes
Gambles ..................... Frank Chassen
Maid ......................... Mrs. Wing
Bartender .................... Peter Lorre
Gerald ....................... Freeman Wood.
“Chinatown Nights”—Paramount
Ambassador, St. Louis

GLOBE-DEMOCRAT—* * * Beery, who has been going dramatic lately, has the role of Chuck Riley, the white leader of the Chinese underworld. “Boston Charlie” is a rival gang chief and between these two lads and an enterprising reporter who pits one against the other in order to get a good story, this cinematic Chinatown is a pretty hot place. * * *

POST-DISPATCH—* * * Its an exciting and interesting film of its sort and Beery and Miss Vidor and the rest of the cast carry on a continuous stream of conversation for “Chinatown Nights” is an even 100 per cent gabby. * * *

STAR—* * * The talking is extra clear, except for some Chinese repartee, wherein it is a toss-up whether laundry bills or tong whoopee is the subject. * * *

TIMES—* * * Wallace Beery, who stopped making funny pictures, comes to the Ambassador this week in a real he-man role, which gives him a chance to show that a natural comedian can easily be one of the screen’s few gold character actors. * * *

The Cleanup (1929)
Editor Oliver Brooks (Charles Delaney).

Oliver Brooks (Charles Delaney) is a newspaper editor who teams up with police captain Captain Clancy (Charles Hickman) to fight bootleggers and racketeers. Clancy is gunned down by Hard Boiled Foley (Bruce Gordon) and his sister Susan Clancy (Betty Blake) is kidnapped by him, but Brooks rescues her and captures Foley. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 66.

Oliver Brooks, the editor of a newspaper, and Captain Clancy of the metropolitan police set about cleaning up the bootleggers and racketeers who have made the streets of their city unsafe. Foley's gang guns down Clancy, and Brooks and Clancy's sister, Susan, go after Foley. Foley kidnaps Susan, and Brooks rescues her, bringing Foley to justice. American Film Institute Catalog of Feature Films

A crusading newspaper editor and a determined police captain battle their city’s gangsters in this melodrama. The officer is killed by the gang, while the editor and the captain’s daughter continue the right, eventually bringing the gang leader to justice. Larry Langman and Daniel Finn, A Guide to American Silent Crime Films, p. 483

Photoplay, August, 1929, p. 111

Motion Picture News, March 15, 1930, p. 73
“The Cleanup”
with Charles Delaney
(Silent)

Excellent. Length: 5660 ft.

MELLER FILM OF UNDERWORLD REHASHES ALL THE OLD STUFF AND GETS NOWHERE WITH POOR STORY AND DIRECTION.

Cast....Charles Delaney is always ahead of the story and the indifferent part he is given to play. Betty Blake just the average girl. Others Lewis Sargent, Harry Myers, J. P. McGowan, Charles Hickman, Bruce Gordon.

Story and Production. Melodrama of the underworld. This has been done so many times before, and much better, that the offering rates as a number for the daily changes. The worn out situation of the newspaper editor and the chief of police out to clean up the bootleggers and racketeers starts it off, and from there on all sorts of wild and meller situations are thrown in regardless. The girl is the sister of the police chief, engaged to the hero newspaper editor. The gangsters try to bump the editor and chief off with a machine gun, but they escape miraculously. Then a couple of ambushes are staged, and one results in the death of the chief and his men. Finally the hero has the usual finish fight with the gang leader, and everything is jake.

Direction, Bernard McEveety, poor; Author, Isadore Bernstein; Scenario, Carmelita Sweeney; Editor, Betty Davis; Titles, Isadore Bernstein; Photography, William J. Miller, Walter Hess, spotty.

“The Clean Up” presents Charles Delaney in the role of a newspaper editor who sets out with the aid of the chief of police to clean the city in which they live of racketeers and gunmen. There are many machine gun battles and other thrilling events. Betty Blake and Harry Myers have the other important roles.
The Clue of the New Pin (1929)
Reporter Tab Holland (Kim Peacock) works for a newspaper.

A rich recluse is killed and Holland helps clear the prime suspect by revealing the identity of the true killer. The only clue? The recluse’s nephew discovers the corpse of his wealthy uncle in a vault with a key lying beside the body. It turns out the rich recluse was killed by the nephew.

When a wealthy recluse is found dead in a sealed room with the key next to him, police are baffled. His will leaves everything to his ward, Hume, so suspicion falls on her. A reporter investigating the case is almost set afire, and the nephew who found the body is revealed as the killer. Britain's first talkie is, inevitably, an Edgar Wallace thriller, and the sound was on the soon-to-be-abandoned disc, rather than on the film. Gielgud's second film appearance. http://calimaju.win/movies/the-clue-of-the-new-pin/review/111058/

Ken Wlaschin, Silent Mystery and Detective Movies: A Comprehensive Filmography, p. 504
Clunked on the Corner (1929)
Newsboy Handy Andy (Johnny Burke).

The stuttering newsboy gets into one adventure after another while trying to sell his newspapers. After being conned out of some of his money, Andy is distracted and his papers get on fire causing all kinds of complications. He then tries to sell a newspaper to the driver of a rich man’s car. A vicious dog is sitting on his papers. He takes a bone and throws it for the dog to fetch but it hits the rich man’s hat and knocks it to the ground. The newsboy runs away. Viewing Notes
Andy sees a picture of a crook in the newspaper and realizes he is standing near him. When he goes to get a brick to knock him out, the papers under the brick blow away. After he puts them back, he goes to hit the crook who has taken a cab moments earlier. A plain clothes policeman is standing where he was standing and the newsboy hits him on the head.
After knocking the policeman on the head, the newsboy is standing in front of a jewelry store when a woman known as “Necklace Nell” puts the pearls she just stole into his pocket. She follows him and seduces him. It turns out the crook pictured in the newspaper is her boyfriend. They get the jewels from Andy and after one adventure after another, the pair is captured by the police and taken away. Andy, who was told by the crooks that the police were really the crooks, escapes and falls down a cliff where he accidentally picks up some dynamite sticks and “blasts” his way out of the movie with one stick after another exploding after he drops them.
“Clunked on the Corner”
(Sennett-Pathe—Two Reels)

JOHNNY BURKE has a fair comedy in this two-reeler, which has plenty of gags and comedy situations, though most of them are of a rather ancient vintage. There is an occasional good laugh, but it seems as though this clever comic would have a better chance to display his talents with a little different brand of material.

Johnny has the role of a dumb newsboy, who runs from one mess of trouble right into another. A female shoplifter finally slips a valuable necklace into his pocket and then vamps him to her home, where he is roughly received by her husband, who is much wanted by the police. When the cops arrive the couple are sneaking out the back door, leaving Johnny in charge with instructions to shoot anyone who tries to enter the house. They are all eventually captured after many of those time-worn shots that find Johnny dangling over a lofty cliff. Vernon Dent and Carmelita Geraghty are the other principals and both do well what is asked of them.—CHESTER J. SMITH.

Motion Picture News, January 5, 1929, p. 46

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Male (Handy Andy)
Ethnicity: White (Handy Andy)
Media Category: Newspaper
Job Title: News Employee (Handy Andy)
Description: Major: Handy Andy, Positive
Description: Minor: None
John Mack is the city editor of "The Daily News". He wants to run a series of stories on a ship owner's disregard for safety measures on his vessels. Ship owner McCloskey, a large advertiser in the newspaper, puts pressure on the paper's managing editor, and Mack is forced to squelch the series. A local disaster later that morning proves Mack right. The disaster story affects Mr. Mack in a very personal way. Rotten Tomatoes

City Editor John Mack wants to run a series of stories on a ship owner's disregard for safety measures on his vessels. Ship owner McCloskey, a large advertiser in the newspaper, puts pressure on the paper's Managing Editor (D.J. Flanagan), and Mack is forced to squelch the series. A local disaster later that morning proves Mack right. The disaster story affects Mack in a very personal way. On a slow news day, the wisecracking staff of a newspaper write articles about the serious safety issues of a local excursion steamboat line. IMDb
The Daily News office is filled with seasoned newsmen. Signs on the wall say: “Is it Fit to Print?” and “Is It Interesting?” Tommy holds down the fort until City Editor John Mack arrives. Adams is told to get going on the Advice-to-the-Lovelorn column. Reporter Frank Pratt and the group are bemoaning the fact that it is a rotten day for news. No news at all. Tommy finds a pair of dice in his coffee and throws them on the floor where the boys in the editorial room start up a game. The fun stops when the city editor arrives.

Mack arrives shouting about a series of stories on a ship owner’s disregard for safety measures on his ships. Linographers, including a female, set type for a story. The pressmen work the presses to get out the edition. Newsboys sell the edition on the street.

As the city editor barks out orders, the ship owner, a large advertiser, complains about the stories on his ships. He calls Mack, “a scandalmongering hack writer.” When the leaves, the copy boy asks Mack why he didn’t slug him, and Mack tells Jimmy: “the typewriter is mightier than the fist.”
The Managing Editor calls Mack into his office where the ship owner is asking for him to be fired. The managing editor tells Mack to kill the story. Mack refuses and he is fired. Just then, Tommy comes in saying one of the boats is on fire with many women and children aboard headed for a church picnic. This proves the city editor was right. Mack shouts at the ship owner that he is responsible for all of the death and destruction, then tells the managing editor that he’ll quit after he gets out the edition on the fire. Mack runs out of the ME’s office to supervise the coverage. “We’ll find out if you are journalists or just reporters,” he shouts to the staff. More than 350 are believed dead in the fire. Mack shouts he wants the story on the lack of safety measures blasted all over the paper, three pages, 21 columns.

The disaster story turns personal when it is discovered that Mack’s wife and six-year-old child was onboard the burning ship. There are no survivors. They conspire to keep the names off the list so Mack won’t find out until later, but Mack learns the news and is devastated. Just as the film is about to end, Mack learns that his wife and daughter Lucy missed the boat because they were late. He is overjoyed but yells at his wife on the phone for not telling him where they were. Jimmy tells him: “Hey, the boss wants to see ya.” City Editor John Mack: “You tell ‘im I’ve gone home.” Mack puts on his coat and leaves the office as quickly as he can.
Scenes from *Copy* (1929) and *Viewing Notes*

*The Film Daily*. February 16, 1930, p. 9

*Motion Picture News*. April 13, 1929, p. 1200
"COPY"
20 Mins.; (Comedy)
Stanley, New York
Metro

Interesting newspaper yarn. Packs action from start to finish, which is
given a surprise twist. Newspaper
stuff is exaggerated a bit, but the
layman will think it’s the real thing
and go for it in a big way. Authors
of this deserve credit for a good job.

Reporters are lolling about the
office talking about the dearth of
news. Editor, away the good part
of the day with wife and kid, comes
in and pounds out a yarn about how
dangerous are one company’s ex-
cursion boats.

Next day the owner wants a
retraction from the editor, who re-
fuses. Publisher calls the editor in
and fires him. Just then the office
gets the fire signal. It turns out to
be one of the company’s boats,
which finally burns, killing 300 per-
sons.

Editor discovers his wife and kid
had been on the boat, and among
the names of the dead later wired in
were those two. They were identi-
fied by a lunch basket which had the
girl’s name on it. Publisher asks
the editor to stay on the pay roll,
but the latter says he’ll quit after
he gets that edition to press. He
later discovers that his wife and kid
were oke. They had loaned the
lunch basket to another family, and
later missed the boat.

Interspersed in the story are the
usual sure-fire newspaper talk and
action, which pads the story out
nicely.

*Variety*, December 3, 1930, p. 15

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Males (John Mack, Tommy, Frank Pratt, Adams, Billy, Reporter, Managing Editor, Copy Boy,
Newsboy-1, Newsboy-2). Group-2
Ethnicity: White (John Mack, Tommy, Frank Pratt, Adams, Billy, Reporter, Managing Editor, Copy
Media Category: Newspaper
Job Title: Editors (John Mack, Tommy, Managing Editor). Reporters (Frank Pratt, Adams, Billy, Reporter).
News Employee (Copy Boy, Newsboy-1, Newsboy-2). Miscellaneous-2 (Linographers, Pressmen).
Description: Major: John Mack, Tommy, Frank Pratt, Adams, Billy Reporter, Copy Boy, Positive. Managing
Editor, Negative
Description: Minor: Newsboy-1, Newsboy-2, Positive. Miscellaneous-2, Neutral
Der Teufelsreporter (aka The Daredevil Reporter, Hell of a Reporter, The Devil’s Reporter, The Demon Reporter) (1929) Germany

Reporter (Eddie Polo), who works for the newspaper *Rapid*, is an intrepid, daredevil reporter who will stop at nothing to get the story. Editor Maxe (Fred Grosser). Rival Reporter.

The far-from-star-reporter works for a Berlin paper. He argues with his editor, who is just off to get married, to give him a break and a good story to cover. But instead he is assigned to interview a group of American girls coming in that day on the train. Their chaperone is in the pay of a Berlin gang, which plans to kidnap the girls who are all heiresses and hold them for ransom. The reporter misses out on the interview to a rival paper, but goes after the girls. One of the girls, sensing that something is wrong, manages to slip him a note urging him to keep an eye on them. The kidnapping is pulled off and the two rival newspaper reporters are both on the trail. By tracing a telephone call that the chaperone made from the train, the reporter is able to get a line on the gang’s Berlin hideout, and from there follows the crooks to an island hideaway. The reporter gamely holds the gang at gunpoint while phoning in his story to his editor – before calling the police. There is also a climatic car chase in which the reporter gallantly pursues the kidnappers. With the police following him, he is able to help rescue the girls just before the distraught millionaire fathers pay the ransom.
Although the ex-reporter from Austria, Billy Wilder, had already contributed to a number of film scripts in the 1920s, *Der Teufelsreporter* was the first film on which he received a credit as scriptwriter. The *Newsfront* retrospective offers a unique opportunity to discover this rarely seen film, which already suggests the scathing view of journalism that would subsequently be developed in films such as *Ace in the Hole* (1951), also screening in this programme. [http://archive.pardo.ch/filmdetails.do?oc=73378](http://archive.pardo.ch/filmdetails.do?oc=73378)

**Teufelsreporter | Hell of a Reporter** (1929, silent)

Directed by Ernst Laemmle (who died in Hollywood in 1950), this film reflects Wilder’s own experiences as a newspaper reporter. In a 1979 interview, Wilder said of this film: “Oh, it was bullshit, absolute bullshit. The leading man was an old Hungarian-American cowboy actor by the name of Eddie Polo… Then after that, the first picture I really count as having done was *Menschen am Sonntag.*” *The German Way & More: Language and Culture in Austria, Germany and Switzerland.*


"... the topic 'journalist' seems to be current in stage and film, but this *devil reporter* is not a particularly happy one in this highly interesting profession." Billie Wilder's manuscript and Ernst Laemmle's direction are strangely outdated, despite the telephonic telephony. Eddie Polo brings some physical sensibility to the role, plays some good sensations, but mimics everything she owes Maria Foreescu and Robert Garrison show their well-known types of crooks Gritta Ley is pretty, blonde but stiff ... "(-au-, Berliner Morgenpost No. 178, July 27, 1929) CinemaTV Movie Database [http://www.kinotv.com/page/film.php?filmcode=35531&q=0&l=de](http://www.kinotv.com/page/film.php?filmcode=35531&q=0&l=de)
Der Teufelsreporter (1929)

Carl Laemmle, studio chief at Universal Pictures in Hollywood, sent word to Pasternak and Kohner that he wanted them to produce a low-budget silent picture starring Eddie Polo, a has-been Hollywood Western hero who was trying to revive his sagging career in Germany. Pasternak and Kohner immediately commissioned Wilder to concoct a script for Polo.

Writing the script, Wilder was able to draw on his own experiences as a journalist. Polo had been an action star at Universal in his heyday, so Wilder had him playing an intrepid reporter who captures a mob of kidnappers singlehandedly. Wilder endeavored to enliven the proceedings with a climactic car chase in which Polo gallantly pursues the kidnappers. He even has Polo gamely holding the gang at gunpoint while phoning in his story to his editor—before calling the police! Alas, it was too late to salvage Polo’s stalled career, given his advanced age; he was no longer credible as an action hero. Der Teufelsreporter (The daredevil reporter) opened on June 19, 1929, in Hamburg and was quickly forgotten. Wilder nursed a grudge against Polo, who had seduced Wilder’s current girlfriend, so he wanted to forget Polo and the picture—except for the fact that the film represented his first official screen credit as a scriptwriter, and a solo credit at that.

Wilder developed the habit of writing on the title page of each script “Cum Deo,” Latin for “With God.” He did so because he was convinced that whatever talent he possessed came from above. He picked up the practice, he said, from another writer whom he worked with in Germany. Then, perhaps a little embarrassed by expressing some religious sentiment, he added, “It can’t hurt; it’s the cheapest way I know of to bribe that being up there in the clouds.”

Wilder’s contacts at the Romanisches Café were beginning to pay off, not only in terms of his relationship with Pasternak and Kohner but also in the case of Robert Siodmak, an aspiring filmmaker. Robert’s brother Curt suggested that Robert assemble an independent film unit to make a low-budget semidocumentary, shot entirely on location in and around Berlin.
Status: Print exists in Bundesarchiv and other places
Not Viewed.

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Daredevil Reporter, Maxe, Rival Reporter). Group.
Media Category: Newspaper
Job Title: Reporters (Daredevil Reporter, Rival Reporter). Editor (Maxe). Miscellaneous.
Description: Major: Reporter, Maxe, Positive.
Description: Minor: Rival Reporter, Positive. Miscellaneous, Neutral.

The Desert Song (1929)
Columnist Benjamin “Benny” Kidd (John Arthur), society reporter for The Paris Herald, runs the society column for his newspaper. Secretary Susan (Louise Fazenda).

The first of three screen versions of the stage musical made by Warner Brothers, this production features Benjamin Kidd (John Arthur) as a society reporter for the Paris Herald who mainly provides comic relief. The plot is a familiar one of an apparent weakling who is secretly the leader of a rebel gang. Pierre Birabeau (John Boles), the son of general Birabeau (Edward Martindel), leads the Riffs while in disguise and romances Margot Bonvalet (Carlotta King). The comic function of Arthur’s character is established in his entrance, as he is thrown from a horse and rolls down a sand dune. He is captured by the Riffs who threaten to kill him (“Where do you think you are? In Chicago?” he asks). Instead of trying to get a scoop on their mysterious leader,
Kidd decides to flee. Later he dictates the story to his secretary Susan (Louise Fazenda), who is in love with him, but she does not believe he met the Riff leader. When both Susan and Margot are captured by the disguised Pierre, Kidd swears allegiance to the Riffs and is soon dressed in ridiculously oversized robes. When he is threatened by a sheik after being caught flirting with a harem girl, Kidd arranges with Susan to sneak out on the pretense of delivering a message to Birabeau that the Riffs have taken over the sheik’s fort. Pierre, in disguise, backs down from a right with Birabeau and is banished by the Riffs. Returning in the guise of Birabeau’s son, he claims to have slain the mysterious Riff leader, but both Margot and Birabeau have learned the truth and reconcile with him. The comic interludes with Kidd and the none-too-bright Susan (she thinks sex is the number that comes after five) betray the film’s stage origins One particularly unmotivated bit involves Birabeau wasting time trying to get juicy dirt on what transpired between Kidd and Susan while they were alone in the desert at night. The reporter character would be included in the 1944 and 1953 remakes, but the comic elements would be downplayed. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 66.

The Red Shadow, the leader of a tribe of Riff horsemen, is in actuality Pierre Birabeau, the seemingly weak and simple-minded son of the commandant of French forces in the Moroccan desert. Pierre’s father champions a marriage between Margot and Paul, and Pierre, who loves the girl passionately, dons his disguise and kidnaps her, taking her to the desert palace of Ali Ben Ali. The commandant follows with a troop of men and challenges The Red Shadow (his own son) to a duel. The Red Shadow refuses the challenge and is disgraced in front of his men, losing their respect. The Red Shadow goes off into the desert, then, dropping his disguise, returns to the fort to be greeted warmly by his father and Margot, who have learned that Pierre and The Red Shadow are one and the same. *The American Institute Catalog of Feature Films*

Columnist Benny Kidd of *The Paris Herald*, makes his first appearance in the film by being thrown from a horse. He rolls down a dune and is captured by the Riffs who threaten to kill him. In his defense, he shouts, “Where do you think you are? In Chicago?” Instead of trying to get a scoop on their mysterious leader, Kidd decides to escape.
Kidd returns anddictates notes on the story he intends to write about the Riff leader, The Red Shadow, to his secretary Susan (Louise Fazenda) who is in love with him. (“I have enough news to fill the front page of *The Paris Herald*. She is skeptical of his story, but takes it all down. Later he tells Susan she doesn’t have “It” and doesn’t see their relationship going anywhere.

Later, Kidd sees Pierre Birabeau and brags that he met The Red Shadow and if he ever meets him again he will punch him in the mouth. What Kidd doesn’t know is that Birabeau is really the Riff leader.

Susan and Kidd are captured by the Riffs and Kidd swears allegiance to the Riffs to rescue her. He soon is seen dressed in ridiculously oversized robes. A harem girl starts flirting with Benny and is they are caught by a sheik who threatens to kill Kidd. Kidd and Susan conspire to deliver a message to the general that the Riffs have taken over the sheik’s fort.
The two escape and Susan explains to the general, her father, that she loves Benny and that Benny loves her.

Scenes from Desert Song (1929) and Viewing Notes
THE SCREEN
By MORDAUNT HALL.

A Vitaphone Operetta.

THE DESERT SONG, a Vitaphone singing and talking production, with Joan Boles, Carlotta King as Margot, the French girl who seeks adventure, is rather overwhelming during a number of passages in which she is called upon to sing. There are other agreeable voices and an imposing chorus. It is somewhat disquieting, however, when during a dramatic juncture the Ouled Nejads, the dancing girls and the Rifflans relieve their feelings in an outburst of song.

In one sequence, General Birbeau is supposed to be so engrossed in his conversation that he does not observe that the whole place is overrun with Rifflans. One presumes that a shadow in the doorway would have been seen by this white-haired military leader. But there are none so blind as those who must not see and none so deaf as those who must not hear!

The Red Shadow is the General’s son, who poses as somewhat weak-minded when he is unmasked, but so soon as he goes to a wooden trunk and pulls forth (as he does countless times during this yarn) his Red Shadow costume, he becomes an intrepid leader, a man of unfailing courage, a wit who dares to be in love. The Cairo Stone, it would seem, is a potent elixir.

The characters in this tale of the French and the Rifflans are so easily hoodwinked by the individual known as the Red Shadow that it becomes ludicrous, and added to this there are lines of dialogue that cannot be listened to with a straight face.

The comedy offered by a society reported of the Paris newspaper is really too low an order to fit in with this type of musical offering, even though it did create laughter.

The singing, however, is good, and it would be a great deal better if the theatre reproducing device was tuned down a little, for the vocal tones are invariably far louder than the human voice. This is a shortcoming that can be corrected, and some of the interludes of melody are truly effective. John Boles, who plays the Red Shadow, the masked head of a band of daring Rifflans, has a voice that is quite pleasing.

Louise Fazenda is his mate in this picture and she endeavors to help along the lighter vein. Edward Martindel is none too military in his bearing as the old general. John Miljan is acceptable as a Captain Fontaine, who is as credulous as the rest of the characters.

“The Desert Song” music is by Sigmund Romberg, while the book is by Oscar Hammerstein II, Otto Harbach and Frank Mandel. It is an adaptation of the stage offering that was presented at the Casino Theatre in December, 1926.

Mordaunt Hall, *New York Times*, May 2, 1929, p. 20
Wednesday, April 10, 1929

THE DESERT SONG
(MUSICAL-DIALOG)
(Light Opera)

Los Angeles, April 8.


The Red Shadow—John Boles.
Susan—Carlotta King.
Benny Kid—Louise Fazenda.
Generoso—Johnny Aeberle.
Pasha—Edward Martin.
Sid El Kar—Robert E. Howard.
Clementine—Otto Hoffman.
Faust Fontaine—Marie Wells.
Bebel—John H. Wilcox.
Azura—Myrna Loy.
Singing chorus of 100.

Taking another step forward in the talking field by doing an opera, following the story in detail and getting in the entire musical score and compositions, Warner Brothers have another box office winner. With the tuneful melodies being warbled throughout the screen version there is little doubt that the music may be more entrancing and seductive from the box office angle than the acting, the stage show did repeat after repeat on account of the tunes. Now, with the excellent synchronization of the tunes and the splendid voices of John Boles and Carlotta King carrying the major melodies, it is not unlikely that repeats will come in on the screen version too.

The story follows the stage script religiously. It is not what might have been accomplished had picture license been taken, to which it would lend itself easily. The only departures from the actual stage scenes are for those scenes narrated in dialog, such as the riding of the RifTs and desert perspectives. Story started off rather slowly with the unfolding of the identity of the red shadow by himself to his two faithful followers. A bit complicated in the unfolding of the love angles of Pierre as the shadow was known to his family, but straightened itself out after the picture had run for an hour. From then it ran along smoothly and with little suspense, displaying a number of gorgeous scenes in which chanting was the principal ingredient.

Through it all there is little of the romantic on the screen as the principal players were chosen more for their voices than for ability to act screen roles. Nevertheless, they carried the story through credibly and got in a few dramatic moments. The most dramatic scene with Marindel and Miss Loy feeling their parts is the general sending the troops to capture his son. Again with the return of Pierre and the lifting of sadness from the father’s heart to the “I Love You” song, sung by Boles to Miss King for the finale.

Mr. Boles and Miss King do exceptionally well on the screen and though they may be more convincing on the stage, their conceptions of the film characters are sincere and not flavoring of saccharine. Arthur as Benny Kid exceptional. Aided by Miss Fazenda he supplies the lighter moments. Jack Pratt as the pasha most convincing as well as disclosing a useful baritone voice for the screen. Marie Wells as Clementine, the Harem vamp, did a nifty bit with Guzman and Hoffman also doing okay.

Picture cost nearly $600,000 and though the opening last night had $5 tab, looks with starting on second day of grind to be sure fire at the box office.

Work of Del Ruth shows deftness and tact in holding down situations and still telling a coherent and comprehensive story. Recording and photography excellent with color shots, though few, well chosen, especially the one of Boles leading the RifTs across the desert and chanting the love song.

With this new departure in the films looks as though the way has been paved for more of the operettas which can always meet favor in the key centers and the provinces.

“The Desert Song” should be a box office mop up.

Ung.
The Desert Song
Vitaphone Operetta Hit
(100% Dialogue—Musical)
(Reviewed by Walter R. Greene)

In adapting “The Desert Song” to the screen, Warner Brothers rightly figured the piece too valuable a property to experiment with film technique and took the safer course by producing it as a practical duplicate of the stage presentation.

It’s a 100% piece of entertainment and will bring to the largest city and the smallest town a high class presentation of the famous light opera, attracting music lovers of every community, in addition to proving a big attraction to the regular and once-in-a-while picture goers.

Warner’s extended themselves in turning out a production (and it can be classed as such) that is really creditable. Gorgeously mounted, and with a cast that would have been heralded as noteworthy on Broadway, it is an achievement in the musical-singing-talking film field. It demonstrates the potentials of sound pictures, opens to motion pictures the possibilities of producing successful operettas and shows that audiences can be made to forget they are viewing a picture; and instead feel they are actually seeing and hearing the players on the stage.

The music has a rhythm and charm that even catches the ears of a hard-boiled picture critic who frankly confesses he knows absolutely nothing about music. John Boles, enacting and singing the leading role, does it in a manner that makes him outstanding in the realm of music. He has a baritone voice that carries plenty of personality, bringing him to the forefront as a candidate for any producer’s musical. Carlotta King puts her vocal numbers over excellently. Miss King has a screen personality which assures her a place in pictures. Duets by the two are of high calibre. The chorus numbers are especially effective.

Louise Fazenda and Johnny Arthur team up for comedy sequences and get plenty of laughs. Myrna Loy is excellent.

 hasn’t sufficient poker face to make the O. Henry character true to his environment. But Haines kids along and Jimmy is not a half-bad skate at all. It is when the talkie sequence is introduced at the climax that he is eclipsed by Lionel Barrymore as his nemesis, the detective. The scene is fairly tense, but Haines is self-conceous and Barrymore’s stage presence comes to the rescue and saves the entire situation.

There’s considerable hokum. For instance the shots of the small town where the crook worked out his redemption. Too much hooey is injected into burlesquing a country church. One minute you think you’re in a fair-sized town and the next you read on an awning—General Store. The voices register with too much volume—and too much “hot potato” in the throats. It is satisfactorily staged and tells its story evenly and progressively enough. It should do business. Tully Marshall makes a rich character sketch as the hero’s pal, but Leila Hyams appears lost in the talkie scenes.

Drawing Power: Should go well through title and popularity of star. Suitable for all types of houses. Exploitation Angles: Tease title and use song for musical setting. Play up Haines, Miss Hyams and Tully Marshall. Also Barrymore. Feature as new talkie version of famous story and play, the story having been written by O. Henry.

THEME: Melodrama of crook who reforms under the spell of love.


THE CAST

<table>
<thead>
<tr>
<th>Jimmy Valentine</th>
<th>William Haines</th>
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<tr>
<td>Doyle</td>
<td>Lionel Barrymore</td>
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<td>Rose</td>
<td>Leila Hyams</td>
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<td>Swede</td>
<td>Karl Dane</td>
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<td>Avery</td>
<td>Tully Marshall</td>
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<td>Mr. Lane</td>
<td>Howard Hickman</td>
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<td>Little Sister</td>
<td>Evelyn Mills</td>
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<td>Bobby</td>
<td>Billy Butts</td>
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Appendix 21 – 1929

The Film Daily, May 5, 1929, p. 9 – April 16, 1929, pp. 1, 4
The Picture Business has just Started!

"THE DESERT SONG" will revolutionize the motion picture business as we know it today just as Vitaphone revolutionized the motion picture business as we knew it yesterday.

FORGET anything you know about records, runs and receipts.

FORGET anything you have learned about past performances.

TELL your patrons that nothing they have ever seen in your theatre can begin to compare with what they will see and hear in "THE DESERT SONG."

MAKE them every promise you like, use all the superlatives and adjectives that you can assemble together and "THE DESERT SONG" will still top your most extravagant promises.

THE PICTURE BUSINESS starts all over again with "THE DESERT SONG."

WHAT WARNER BROS. PROMISED.... WARNER BROS. HAVE DELIVERED!

Motion Picture News, April 13, 1929, Coverff
As it stands, it is tedious because of its interminable length—a veritable "Gotterdammerung" of the musical screen. A full two hours to tell the ridiculous story of a musical comedy is a tax on one's patience, no matter how interested he may be in milestones of screen history.

The story in question has chiefly to do with a mysterious leader of the Rifis in Morocco, known as "The Red Shadow," who eludes the French army at every turn, makes love to Margot, a visitor at the camp, and turns out to be the general's supposedly simple-minded, cowardly son. Through this tale scamper a society reporter from Paris and his feminine secretary, who supply what is known as comedy relief, and there is also a desert dancing girl called Azuri, who, in love with an officer, is spurned and vowed vengeance. So, you see, the story is merely a carpool. Its justification lies in the singing, which is very good. John Boles, as The Red Shadow, reveals a pleasing baritone, and Carlotta King is the heroine, vocally efficient, but uninteresting as a personality. On these two falls the burden of song, such standbys as Louise Fazenda, Johnny Arthur, John Miljan, and Myrna Loy, sustaining the acting horrors. There's no denying "The Desert Song" is quite a bore, but it shouldn't exactly be scorned for that reason—if you have an ear for music rather than an eye for acting.

The First Operetta.

The historian of the movies, if there is such an individual, will record "The Desert Song" as the first operetta to reach the audible screen exactly as it was sung on the stage. This naturally places it in a class by itself. With all the talk and song that have been heard on the screen none of it has taken the form of authentic musical comedy, in which a story is told chiefly in solos and duets. Without doubt there will be worthier efforts than "The Desert Song," just as there have been pictures far more artistic than the first dialogue film.

"DESERT SONG, THE"—WARNERS.—From the story by Otto Harbach, Laurence Schwab, Oscar Hammerstein 2nd, Sigmund Romberg and Frank Mandel. Scenario by Harvey Gates. Directed by Roy Del Ruth. The cast: The Red Shadow, John Boles; Margot, Carlotta King; Susan, Louise Fazenda; Benny Kidd, a reporter, Johnny Arthur; General Birbeau, Edward Martindel; Pasha, Jack Pratt; Sid El Kar, Robert E. Guzman; Hassi, Otto Hoffman; Clementina, Marie Wells; Capt. Fontaine, John Miljan; Rebel, Del Elliott; Azuri, Myrna Loy.

Picture Play Magazine, August, 1929, p. 92

Photoplay, June, 1929, p. 144

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Comedy
Gender: Male (Benny Kidd). Female (Susan)
Ethnicity: White (Benny Kidd, Susan)
Media Category: Newspaper
Job Title: Reporter (Benny Kidd). News Employee (Susan).
Description: Major: Benny Kidd, Positive
Description: Minor: Susan, Positive
Drag (1929) – Two Versions – Sound and Silent
Editor David Caroll (Richard Barthelmess) of the Paris, Vermont newspaper.

Carroll is a newspaper editor in a small town called Paris in Vermont who is annoyed by the visit of his wife’s parents, perceiving it as a “drag.”

David Carroll, a Vermont newspaper editor and aspiring songwriter, loves Dot (Lila Lee), but marries Allie Parker (Alice Day), the daughter of the owners of a boardinghouse where he lives. He goes to New York and meets Dot again, who helps him get a musical he has written produced. She leaves for Paris and he sends for Allie, but when she arrives with her whole family he decides to follow Dot. The emphasis is much more on romantic entanglements and show business escapades than on journalistic concerns, although opening night audiences for the film received a replica of a tabloid newspaper. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 66-67

Young David Carroll takes over the publication of a local Vermont newspaper. Although he is attracted to Dot, "the most sophisticated girl in town," he marries Allie Parker, daughter of the couple who run the boardinghouse where he lives. Inseparable from her parents, Allie remains at home when David goes to New York City to sell a musical he has written. There, Dot, now a successful costume designer, uses her influence to get David's play produced. David and Dot fall in love, but she leaves for Paris when David indicates he will remain true to Allie. He sends for Allie; but when she arrives with her whole family, he decides to follow Dot to Paris. American Film Institute Catalog of Feature Films


TYPE AND THEME: David Carroll, ambitious young man, arrives in Paris where he takes over a newspaper. He succeeds in getting board with the Parkers. Allie Parker, daughter, is very attractive and David and Allie marry. David tires of the Parker family and asks Allie to move with him to their own residence. She refuses and he leaves for New York alone, promising to send for her as soon as he can make enough money. While in New York, David meets Dot, who helps him sell a story to a producer. David sends for Allie. She arrives, but to David's disappointment the entire Parker family comes too. David grabs a taxi, and catches the first boat out of town, deciding it is better to be a free man.

Exhibitors Herald World, July 15, 1929, p. 78
His Yoke.


A talking picture in which the greeting "Hello" is spoken so often that it becomes laughable, was presented last night at Warner's Theatre. In this feature, known as "Drag," Richard Barthelmess figures as a young man who is imposed upon in an utterly absurd fashion by his wife's parents and her brother.

Although the story arouses some curiosity as to how David Carroll (Mr. Barthelmess) is going to throw off the yoke of the family into which he has married, it is not possessed of much that could be construed as drama. Mr. Carroll looks to be an intelligent young man, but judging by what he endures while living in a town known as "Paris," Vt., he is not as sensible as one gathers. True, he at first turns a dried-up newspaper into a success, but subsequently this publication totters into a state of insidious desuetude.

Carroll has brains enough to run the newspaper and yet he gives $2,000, his savings, to Pa Parker, his father-in-law, without obtaining any receipt from the old man. Mr. Parker, who dislikes work and dotes on being coddled, gives up his business and soon Mr. Carroll's office is made use of by the Parkers in various ways. Allie Parker stands by her relations and eventually Carroll, who had been warned by Dot, a flip, business-like girl, of what might happen when he went to board with the Parkers, packs up his bag and leaves for New York.

Through the wise-cracking Dot, who becomes a theatrical costume designer, Carroll is able to have a play he had written in "Paris" produced on Broadway and what's more it turns out to be a howling success. Carroll, who strives to do the right thing, despite the fact that he is infatuated with Dot, asks his wife to join him in New York. She arrives, but not alone. Her parents and her brother accompany her. They like his new apartment and they look forward to spending his money. They patronize him as though they were in a large measure responsible for his success.

Carroll knows that Dot is sailing for France. He had not expected to accompany her, but after realizing that it is going to be the same old life over again, he acts in a rather unexpected fashion—that is for a motion picture.

Mr. Barthelmess acquits himself favorably. Allie Parker as played by Alice Day is sufficiently attractive and unsympathetic to make the character natural. Lucien Littlefield through the story and Frank Lloyd's stolid direction, is an exaggerated type. Lila Lee does well as Dot, but the young woman appears to have graduated from a big city before going to "Paris," judging by her ability to juggle with words.

This is all told through spoken lines that are frequently awkward, halting and amateurish.
Drag

A Great Domestic Drama
(Reviewed by Freddie Schader)
(Dialogue Version)

Richard Barthelmess is in again and with a picture that is going to be as big a hit as was “Weary River,” a picture that is decidedly more human that was “Weary River” as far as story is concerned, and one that will make your audiences sit up and take notice. Right here let it be said that the star had to be on his toes all the way to keep Lila Lee from stealing the picture from him. This girl, after all her years in pictures, though she is still young, is coming into her own at last, and if she isn’t starring material after the fans have seen “Drag” then she will be with one more like it to her credit. Her performance is great. From the box office this one can’t miss.

There is a story of a young newspaper man who tries to build up small town paper, finds himself eased into a marriage with the daughter of the family with whom he is boarding only to find that he has placed a millstone about his neck and that the whole family are spongers of the first water and he has the job of being the bread-winner for the whole caboodle of them. Finally when he cannot go on and the paper is forced to suspend publication, he starts out on his own, comes to New York and has a play produced. It is a bit and he sends along some money to the wife at home, and she comes on bringing her whole damned family with her to start sponging all over again.

By this time, however, the young man has come to a realization that he really loves another girl, one who has made possible his success, so he walks out on the wife and her relations after telling them exactly where they get off at.

As a picture it is about as good a combination of dialogue and action as has come along to date. Frank Lloyd, who directed, needs to be given a full measure of credit for a really good picture and production. His handling of the scenes and delivering the punch just where it is necessary is a work of art. The dialogue, too, written by Bradley King, is decidedly worth while and a very workmanlike job of writing.

A crackerjack cast was selected to support the star and in addition to Lila Lee the performance of Alice Day as the wife was a work of art.


THE CAST

David Carroll ......... Richard Barthelmess
Pa Parker ............. Lucien Littlefield
Ma Parker ............. Alice Day
Alice Parker .......... Alice Day
Charlie Parker .......... Tommy Dugan
Dot ................. Lila Lee
Clara ............... Margaret Fielding

Motion Picture News, June 29, 1929, p. 2341
Richard Barthelmess in
“Drag”
(All-Talker Version)
First Nat'l Length: Sound, 8067 ft.,
Silent not determined

NICE CHARACTERIZATIONS
MAKE LIGHT STORY MATERI-
AL INTERESTING. A PLEAS-
ING AUDIENCE PICTURE
WITH BARTHelmESS DOING
USUAL NICE WORK.

Light drama. The inevitable in-
laws and how they succeed in ef-
ciently wrecking a young couple's
otherwise pleasant married life. A
stimulating story concerning a young
newspaper editor who buys a coun-
try sheet, gets inveigled into a mar-
rriage with a clinging vine, finds his
vitality and his money sapped by
the girl’s family only to rebel finally
and to meet with success in New
York through the other girl who
might have been sophisticated but
who was nevertheless on the square.
The camel’s back, as well as the
hero's, is broken by this time. The
wife chooses the family and the boy
hottots it to the other girl. The dia-
logue often slows up the action, such
as it is, and makes a long picture
appear longer. However, the formula
is culled from the popular mould.
Lila Lee is charming.

Cast: Richard Barthelmess, Lucien Little-
field, Lila Lee, Alice Day, Katherine Ward,
Tom Dugan, Margaret Fielding.

Director, Frank Lloyd; Author, William
Dudley Peck; Adaptor, Bradley King;
Scenarist, Bradley King; Dialoguer, Bradley
King; Editor, Ed. Schroeder; Cameraman,
Ernest Haller.

Direction, good. Photography, pleasing.

The Film Daily, June 30, 1929, p. 13
DRAG
(ALL DIALOG)


David Carroll........ Richard Barthelmess
Parker.................. Pa Parker
Ma Parker........... Katherine Parker
Allie Parker........ Alice Day
Charlie Parker....... Tom Dugan
Clara Parker......... Margaret Fielding
Dot..................... Lila Lee

Another wow Richard Barthelmess picture following on the heels of "Weary River," and making more secure than ever the screen position of this long-reigning young star. "Drag" is human, real, persistently delightful. It possesses that seldom-encountered, intangible thing, an intelligent approach. As an example of what can be done with dialog, it's persuasive ammunition against skeptics.

It's a feather for Frank Lloyd's bonnet. He's done a sweet job in holding characterization rigidly within the precincts of plausibility, in punching scene after scene with just the proper twist or touch, and in keeping his narrative rolling on ball bearings.

There's some plumage, too, coming to Bradley King for a thoroughly bright, nicely sensitized adaptation and dialog. This job goes beyond the ordinary scenarist's task. It ranks as dramaturgy of exceptionally technical competence.

Basically it's the old fable about the sponging family. From thence comes the title, the most unattractive item of the production. Titles don't mean much either, but "Drag" seems particularly far-fetched, uninspired and drab. There is, too, for the bigger cities, the double entendre implication, "Drag" being a slang term for orgies among the adversely.

Story has Barthelmess again as a song writer as in "Weary River," but with unexpected good sense somebody out in Hollywood has realized the danger from this direction, with the result that this angle hardly is mentioned. The theme song, languid tune of slight appeal, is refrained but twice, and briefly in both cases.

An especially natural scene is where Barthelmess suddenly and without the slightest premeditation is jolted into an engagement with a girl he does not love and whom he marries in the dazed hopefulness he is somehow doing a wise thing. The girl (Alice Day) is a chip off the old block and the old block is about as offensive, lazy, no-account and thick-hided a family as ever was etched in fiction.

Miss Day performs with exasperating perfection the wishy-washy young dumb dora. She will annoy anyone who is capable of following a film story with real absorption.

Particularly fine, because not overdone, are the family members: played by Lucien Littlefield, Tom Dugan and Katherine Ward. It's the sort of domestic brigandage that arouses spontaneous indignation.

Lila Lee will be on the distinctly available list after "Drag" gets around. This still youthful actress after 12 years in films is again on the upgrade, with "Drag" by all means her best performance and biggest opportunity in years. She handles lines well and looks fine. In the intelligent order prevailing in this picture she is permitted to take the hero away from his legally wedded wife. Dialog is working more wonders than may be immediately discernible.

Most of the action of "Drag" occurs in Paris, Vermont, where the hero is attempting to build up the local newspaper. Later it switches to New York, theatrical offices and such backgrounds. Sound recording is excellent throughout.

A gem for the show mob is the unprogrammed actress who plays Miss Bland, the unresponsive reception clerk of the Broadway producer's office. Dozens of her sisters daily inspire maniacal impulses in job-seeking Thespians.

With so many fine points "Drag" is sure to be a heavy dough picture. It's packed with entertainment and fan appeal and is valued received, even at $3. Who it hits the general releases it will be solid.

On the way out opening night a clever satirical replica of a tabloid newspaper was distributed. Land.
The Cinema Circuit

By MARTIN DICKSTEIN


Richard Barthelmess returned to the Broadway screen last night in another one of those talking-singing pictures. (Really, something ought to be done about this business of loading down dramatic subjects with incidental music and theme songs.) This newest of the First National-Radio生产 goes by the name of “Drag.” It is at the Warner Theater. It is only fair.

The title, it seems, symbolizes the unhappy state of its young hero (Mr. Barthelmess), who, according to information furnished by the management, was “a boy who married the wrong girl.” Davey Carroll had enough money to buy a little weekly newspaper in a small New England town. Soon enough he married the daughter of his landlady. And that is where the budding young journalist made his big mistake. Allie’s lazy and selfish family came to look to the new son-in-law for support. They mooched. Pretty soon the Courier went on the rocks.

And then what do you suppose? Davey went to New York. He had an operetta or something in his trunk. He had composed it during his spare minutes at the print shop. With the help of Lila Lee, who was a designer for a Broadway impresario, he got it produced. He made a lot of money. Allie’s family heard about his good fortune and to New York they came atroopin’-arithmeticem, papa, sister-in-law, brother-in-law, Kiddies and all. And that was the bale of hay that broke the camel’s back. Davey denounced them all for the insufferable parasites that they were.

The rest we can quote from the informative synopsis which the management very considerably supplied:

“... Allie broke into tears. ‘Oh is that a nice way to treat my people? I will not leave my father and mother.’ (Such daughterly devotion must be observed.) Out the door went David. He hailed a taxi and ordered the driver to take him to the White Star Line docks, where a ship was about to sail for France. ‘And tell the world I’m free,’ he shouted.”

When you consider that Lila Lee, the attractive dressmaker, was sailing on the same boat, this practically amounts to a happy ending.

Anyway, everybody went away satisfied. “Drag,” of course, wouldn’t live up to its promise as a talkie-singer had not Mr. Barthelmess sat himself down at a piano at least once to sing a ballad called “My Song of the Nile.” We may be mistaken about this, but it did seem that the voice which issued from the Barthelmess shadow in “Weary River” was not the same voice that the star used last night in “Drag.” Perhaps we’ll find time to investigate this phenomenon later. At any rate, it

Status: Print exists
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (David Carroll)
Ethnicity: White (David Carroll)
Media Category: Newspaper
Job Title: Editor (David Carroll)
Description: Major: David Carroll, Positive
Description: Minor: None
Dynamite (1929)

Radio announcer reports on a race run by society girls. Newspaper headline: “Murderer Offers Body and Brain for $10,000.” “Man About to Die Will Sell Remains to Science to Save Sister From Orphan Asylum; Derk to Hang Thursday.”

The radio announcer reports a unique race by society girls from beginning to end. A news photographer snaps a picture before the action begins.
Society girl Cynthia Crothers sees a headline in the newspaper that gives her an idea on how she can fulfill the terms of her grandfather’s will: to be married immediately. The convicted Derk, on death row, agrees to be her husband for $10,000.

Cynthia loves Roger and wants to pay his wife to get a divorce. When Derk tells Roger what is going on, Roger tells Cynthia if she doesn’t rip up the check “buying” him from his wife, he will never see her again. She believes him and refuses to pay his wife who becomes furious, saying that she will expose her and ruin her life: “Look in next Sunday’s paper. Prominent Society Girl Attempts to Buy Herself a New Husband.”

Society girl Cynthia Crothers weds Hagon Derk, a miner sentenced to be executed for murder, to fulfill the terms of her grandfather’s will that she be married. Just before his execution, Derk is exonerated, thus dashing Cynthia’s hope of marrying her lover, Roger, a man whose wife refuses to divorce him. Advised by her lawyers that she should live with her husband so as to obtain her money, Cynthia goes to the mining town and lives the life of a miner's wife. There she realizes the futility of her former life when a mine disaster threatens to take both Hagon and Roger away from her. After Roger is killed in a dynamite explosion while helping them escape, Cynthia finds happiness with the miner. American Film Institute Catalog of Feature Films
Mordaunt Hall, New York Times, December 28, 1929, p. 11

THE SCREEN
By MORDAUNT HALL.

Cecil De Mille’s First Talker.


In “Dynamite,” Cecil B. De Mille’s first entry in the talking picture field, this producer evidently is undaunted by the vocal angle of his film, for he pursues much the same tactics he did in his silent contributions. As in the past, he proves himself to be a master of technical detail and a director who is able to elicit from his players thoroughly competent performances. Nevertheless, this offering is an astonishing mixture, with artificiality vying with realism and comedy hanging on the heels of grim melodrama. Even in the work of the performers, there are moments when they are in and beyond and then, at times, they become nothing more than Mr. De Mille’s puppets. The dialogue is a patchwork of brilliance and banality and it was no wonder that the audience in the Capitol yesterday afternoon found humor in scenes that were intended to be serious.

Most of this film holds one’s attention, but toward the end the incidents become a trifle too bizarre for one’s peace of mind.

Both Mr. De Mille as the director and Miss Mapson as the author need a restraining hand to guide them, for the result of this audacious adventure is a hodgepodge, with characters behaving strangely and conversing in movie programs, whether they are at a country club, enjoying the queer series of sporting events, or in danger of death in a coal mine.

The story might have finished then, but Mr. De Mille and Miss Mapson evidently thought it advisable to have some dynamite brought into the narrative. Hence the scenes down in a mine. Roger goes there with Cynthia, just to tell Derek that he is going to run away with his (Derek’s) wife. But fate and Mr. DeMille will otherwise.

Kay Johnson shows herself to be an accomplished actress in her impersonation of Cynthia. Charles Bickford gives a splendid performance as Derek, Conrad Nagel, as Roger Towne, does not act up to his usual standard, especially in speaking his lines, all of which is probably the result of direction and the lines given to him.
Cecil DeMille redeems himself with a glorious gesture to the box-office, stage players score on their first appearance in pictures, and the fall season is in full swing.

The Screen in Review by Norbert Lusk

Cecil DeMille's first experiment with dialogue is completely successful. In employing speech to drive home points, as well as play upon nuances of thought and feeling, he has produced a brilliantly effective picture called "Dynamite," yet dialogue entails no sacrifice of the traditions of the screen—and of DeMille. The film has movement, excitement, the strong, far-fetched contrasts in which he revels, as well as the uniquely glittering embellishment for which he is famous, including something new in the way of bath tales—a glass one!

Often "Manslaughter" has been cited as his picture of most popular appeal. This, in my opinion, exceeds it. For, aside from the newly found advantage of speech in portraying character and emotion on the screen, the situations in "Dynamite" are poignant, contrived with the utmost skill to please curiosity, to accumulate suspense and gradually to storm the emotions. All this is tied with tasteful shrewdness, directed with impartial, subtle authority, photographed beautifully and acted magnificently. "Dynamite" is an astonishing picture.

A central of the plot would give you the same unfavorable reaction that it gave me before I saw the picture, for rubbed of its optical and moral appeal it is, I fear, completely nonsensical. I am faintly ashamed of it, because the bare synopsis last Cyntha Cooper bound by the terms of her grandmother's will to marry and live with her husband on her twenty-third birthday in order to inherit untold millions. And Cynthia is in love with a married man, Roger Trenor, the husband of her friend, Marcia. So the girls talk things over, Marcia asking $200,000 to divorce Roger and Cynthia offering half that amount, in the distinctly cynical manner expected of society people, animated by Mr. DeMille and Junie Marquez. But when you see this scene played in dialogue by Julia Faye, as Marcia, and Kay Johnson, as Cynthia, it takes on unexpected values—and you believe it, as you do the whole story.

When Cynthia and Marcia make their pact, there is still another step that Cynthia must take to be sure of her inheritance. She must marry at once, for the time before her birthday is short. So she offers $10,000 to Hagan Burt, a miner convicted of murder, to go through the ceremony before his electrocution. But within a few minutes of the fateful moment he is pardoned through discovery of the real murderer. He goes to the girl's modernistic home to see what's what while a jail party is in progress.

Out of this situation it is no tax on the imagination to believe that Mr. DeMille and Miss Marquez have left no stone unturned, so well ensnarled, so emotional is the entire scene as though a climax that shall unite the pampered society girl and the rough miner. It is an outrse phrase in their respective caps that they have been able to do it believably.

In this they are immensely aided by the actors. Kay Johnson, on the occasion of her debut in pictures, gives a breathtaking performance of sheer beauty. Sensitive, eloquent, gayly human—agonized, tragic—she reaches perfection so often that one sits back and wishes her to miss a step in her marvelous play open the emotions.

Charles Bickford, also from the stage and a debonair, too, is the miner. His performance could not be bettered, his stately honesty so convincing that it springs from inner conviction, rather than any apparent histrionism. Julia Faye, heard for the first time, is amazingly fine and her light, expressive voice fits perfectly the characters she usually plays. Conrad Nagel as Roger, is at his best, and from time to time the spectator is treated to sharply etched bits of fine acting by Muriel Cormon, Leslie Frennie, Robert Eton, and Jane Kellsey, and glimpses of Joel McCrea, Nancy Dyer, and Scott Kolb.

Picture Play Magazine, December 1929, p. 65
Variety, January 1, 1930, p. 24
De Mille Scores A Big Point

Hollywood has been speculating about the correct formula for sound. Are talkers to embody the silent technique augmented and improved by the addition of dialogue and sound effects or must the stage formula which means actionless motion pictures be adopted? The editor of Motion Picture News asked Cecil B. De Mille this question while in Hollywood recently. He said “Dynamite” was his answer.

In search of that answer, the picture has been reviewed in both silent and sound form. The two versions published herewith demonstrate clearly that the silent technique dominating yet wedded to sound is practical from a production as well as commercial angle.

Silent

If you believe Jeanie Mac Pherson and Cecil B. De Mille, “coal makes the world go ‘round.” This is theme of “Dynamite” which, in its silent form, proves a mighty entertaining picture.

De Mille’s big thrill is a cave-in in a coal mine. This will get over with a decided bang. Not that the idea is new. This particular situation has been used often. As a matter of fact, it smacks very much of the old-fashioned. Yet, undeniably, the kick is there and, from the audience angle, the age of the situation is therefore, justifiable.

Production values are of the usual De Mille calibre. As in all of his previous efforts, “Dynamite” is loaded down with rich sets, hordes of supernumaries and a lavishness in dressing such as the public is accustomed to attach to the De Mille type of picture.

Dramatically, the picture has its moments. The story, far-fetched and leaning toward the impossible as it is, proves typical picture stuff. Improbable, but certainly entertaining. The tempo is slowed down because of almost excessive footage, but where scenes seem long, there is at least recompense in the form of big mass scenes and swept.

Schader

Sound

From a production angle, “Dynamite” is significant. This is why:

The picture was made in the technique of its erstwhile brother, the silent film, with the added dramatic embellishment of sound. Here and there, its movement seems slightly impaired by the dialogue. In the main, however, the tempo moves along with no interruptions right to the close.

The dialogue is excellent, and in the early reels serves to lift situations out of the rut of the commonplace into the category of the near-distinguished. Kay Johnson, Charles Bickford, Julia Faye and Conrad Nagel are the leads and each contributes to the whole a very worthy demonstration of histrionics.

Further, the sound is true. De Mille states not a foot of film had sound or dialogue dubbed in. After sitting through “Dynamite,” his assertion seems plausible and entirely acceptable.

The box-office slant: Despite a wild and improbable yaro, this De Millian effort, by force of production investiture, movement and intelligent direction, becomes a big money-maker. It has the goods. Unquestionably.

Kann
Dynamite
De Mille Does It
(All-Talking)

Reviewed by Edwin Schallert

SMASHING effects, spectacle, drama and thrills—these are all combined in Cecil B. De Mille’s first sound and dialog picture, “Dynamite.” It is big box-office stuff. The new medium has proved no impediment whatsoever to the De Mille ability to achieve sensational theatrical results. Even at this date he is bound to be reckoned a pioneer in talkies because of some of the remarkable things that his picture presents.

Two of the main events are the novel and stirring aerial race (huge hoops in which girls are fastened and roll head over heels) and the crashing finish of the cave-in that takes place in a coal mine. Both of these are extraordinary innovations, and reveal in an amazing way what can be done in blending photography and sound. The picture discloses daring in the accomplishing of exactly those things that might be done in the silent medium with far less effect.

The plot relates to a society girl’s wedding to a man sentenced to be hanged in order to fulfill the terms of a will. De Mille is at home, of course, with a glittering idea of this sort. The reality of the plot is not overwhelming, but the situations are exceptionally good. There is a constant contrast between giddily cocktaler parties on the one hand, and the sordid experience of the hero in prison and his life as a worker in the mines.

The earlier portion is colorful and rapid in action, with a smooth shifting of scene that sets a pace for variety in photography and synchronized effects. A very brief curtain sequence well carried out introduces the plot. The action quickly swings to the girl arguing with the executioner of the will, declining to be married according to their wishes because she is waiting for the husband of another woman to assure a divorce. On the heels of this comes the aerial race, with the wife and the girl entering the competition to find out how much the price of the husband’s freedom will be.

Then there is the marriage in prison, followed by the revelation of who really committed the crime, and the released man’s visit to the home of his wife, culminating in a terrific battle between them. The marriage scene is especially effective, for while the ceremony is going on, a plaintive love song is rendered by one of the condemned men, while the one also hears the hammers at work on the gibbet. The hand-

Wonder Of Women
A Human Story Well Told
(Reviewed by Freddie Schader)
(Part Dialog)

The Herman Sudermann novel “The Wife of Stephen Trombly” has found its way to the screen under the title of “Wonder of Women,” with Lewis Stone, Peggy Wood and Leila Hyams enacting the three principal roles. The production is a part dialog picture directed by Clarence Brown, who has developed a most interesting picturization of a very human tale, one that should attract money at the box office and hold the interest of audiences.

There has been a tremendous amount of attention paid to production detail in the making of the picture and the sets and atmosphere of the picture in general are perfect.

The story of the love tale of the noted
“Dynamite”

with Conrad Nagel, Kay Johnson, Charles Bickford, Julia Faye
(All-Talker)

M-G-M  Time, 2 hrs., 8 mins.

BOX-OFFICE CINCH. SURFEEIT OF CLIMAXES AND ACTION COVERS UP INCREDIBLE STORY OF ROUGH EX-CONVICT MINER WINNING SOCIETY GIRL.

Picture fans who still hold to their illusions will go home feeling that they got their money’s worth from this yarn about a society girl and a rough miner. The gal had to be married by a certain date in order to inherit a wad of dough. So she picks on a tough guy about to be executed for murder. Two minutes before the rope-cutting hour he is set free. What follows is easy to guess. From a logical standpoint, the whole proceedings are illogical and untrue to life, but Cecil de Mille keeps the audience’s mind diverted by piling action on top of action and climax on top of climax. Even when the picture has reached a logical conclusion he leads it into another vein of thick action and climaxes.


Director, Cecil B. de Mille; Author, Jeannie MacPherson; Adaptor, Not listed; Dialogue, John Howard Lawson, Gladys Unger, Jeannie MacPherson; Editor, Anne Euchten; Cameraman, Teverell Marley; Monitor Man, Douglas Shearer.

Direction, Great. Photography, Fine.

The Film Daily, December 29, 1929, p. 8 – Photoplay Magazine, June, 1929, p. 72
Climatic scene – dropped in mine and subsequent explosion to get out.

Status: Print exists
Viewed on DVD (TCM)

Type: Movie
Genre: Drama
Gender: Male (Radio Announcer, Photojournalist). Group.
Ethnicity: White (Radio Announcer, Photojournalist). Unspecified
Media Category: Newspaper
Description: Major: None
Description: Minor: Radio Announcer, Photojournalist, Positive. Unidentified News Staff, Neutral
The Exalted Flapper (1929)
Reporter (Don Allen).

Reporter covers royal shenanigans. Few details available.

Princess Izola, a flapper princess of a foreign kingdom, refuses to marry Prince Boris of Dacia, whom she has never seen; but when she meets him traveling incognito, the princess falls in love. The Queen of Capra, unaware of his identity, has him shanghaied, but he is rescued by the princess. The two countries then become stronger allies, and in due course Izola and Boris are married. *American Film Institute Catalog of Feature Films*

Variety, August 14, 1929, p. 44
The Film Daily, August 11, 1929, p. 9
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: None
Description: Minor: Reporter, Positive
Eyes of the Underworld (1929)
Publisher John Hueston (Charles Clary).

Owner of the paper John Hueston (Charles Clary) is killed because he is planning to print an expose of a criminal gang.

Another example of the underworld films prominent during the period, with Charles Clary as a newspaper publisher (John Hueston) who is shot before he can print an expose of a criminal gang. Rich sportsman Pat Doran (Bill Cody) goes to his house to comfort his daughter Florence Hueston (Sally Blane), and when the crooks break in to find the evidence Hueston had accumulated. Doran tracks them. He is captured, but escapes and rounds up the gang. Although it is Doran who stops the gang, Clary’s character demonstrates the recognition of the press as a force in opposing corruption. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 67.

John Hueston, a wealthy newspaper publisher, plans to publish an exposé of a criminal gang but is silenced by a bullet. Pat Doran, rich sportsman, is consoling Hueston's daughter at her home when members of the gang break into the house in an effort to put their hands on the incriminating evidence accumulated by Florence's father. Pat chases the crooks off and follows them to their hideout; they capture him, and he is imprisoned on a deserted island. Pat escapes, rounds up the gang, and wins Florence's love. American Film Institute Catalog of Feature Films

A socialite gets involved with a newspaper expose in this crime melodrama produced by Universal. When Pat Doran (Bill Cody learns that the publisher father (Charles Clary) of his girlfriend has been murdered because of a series of articles exposing a crime ring, the wealthy sportsman takes matters into his own hands. Trailing the criminals to their hideout, Pat is captured and imprisoned on a deserted island. When all seem lost, Doran manages to free himself, and with the able assistance of his girlfriend (Sally Blane, the sister of Loretta Young), brings the criminals to justice. Eyes of the Underworld was one of several attempts by B-Western star Cody to change his image. The Western field had become overpopulated by the late '20s, and Cody wanted to secure himself a future in films. The attempt proved unsuccessful and he returned to low-caliber horse operas. Hans J. Wollstein, all-movie.com
https://www.allmovie.com/movie/eyes-of-the-underworld-v90794

Crock melodrama: Wealthy young sportsman falls in love with daughter of publisher. Latter possesses evidence regarding group of crooks known as the racketeers and plans to publish these facts. Gang demand the evidence, and failing to get it, kill publisher. Sportsman pursues crooks who capture girl. Cops succeed in capturing the gang, and sportsman gets girl.

*Motion Picture News*, March 15, 1930, p. 78

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (John Hueston)
Ethnicity: White (John Hueston)
Media Category: Newspaper
Job Title: Publisher (John Hueston)
Description: Major: John Hueston, Very Positive
Description: Minor: None
The Fire Detective (1929) – Serial – 10 Chapters
Reporter Gladys Samuels (Gladys McConnell). Some reviews refer to the reporter as “Helen Faraday.”

Newspaperwoman Gladys Samuels tries to unravel a mystery not only to save her father but to get a big story for her and her newspaper. The son of a wealthy manufacturer of fire apparatus joins the fire department in a large city so he can learn all about his father’s business.

Hugh Allen plays a relentless sleuth on the trail of a gang of arsonists in this ten-chapter serial. The plot hinges on several conventional elements such as mysterious characters, figures from the past appearing suddenly and a heroine (Gladys McConnell) who narrowly escapes a series of life-threatening perils. Larry Langman and Daniel Finn, *A Guide to American Silent Crime Films*, p. 92

Ken Wlaschin, *Silent Mystery and Detective Movies*, p. 86
“The Fire Detective” 
Pathe 
Above Average

Type of production... 10 chapter serial. This starts off unusually good. If they maintain the pace shown in the first three installments this should prove sure fire with the fans who love their serials. It gets away from the usual routine with fire fighting as the background, and the murder mystery directly hooked up with the fire scenes in a very logical and thrilling plot. The hero is a special investigator for the fire department endeavoring to uncover the perpetrators of a series of disastrous fires of incendiary origin. Evidence shows that a band of criminals are setting the fires and a United States senator and a criminal attorney are drawn into the proceedings, along with a convict and a chemist. The plot is so cleverly handled that it keeps you guessing as to just what part all these play in the proceedings. The fire scenes are very well done and altogether realistic. Gladys McConnell looks good as the lead, with Hugh Allan the hero. Others in a strong cast are Leo Maloney, John Cossar, Lawrence Steers and Frank Lackteen. Frank Leon Smith wrote the story and it was directed by Spencer Bennet and Tom Storey. Looks like a safe bet so far as seen.

The Film Daily, February 17, 1929, p. 12

Serials

THE FIRE DETECTIVE (Pathe): Special cast—Good but not near as good as “The Tiger’s Shadow.” Too much fire for most of the children. No fault to find with the players, all good. Ten chapters.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

Exhibitors Herald-World, September 21, 1929, p. 72
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None
The Fire Detective: Episode One: The Arson Trail (1929)
Reporter Gladys Samuels (Gladys McConnell).

STARTS SATURDAY!
1ST EPISODE OF
“FIRE DETECTIVE”
MYSTERY SERIAL.
10 Episodes.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None
The Fire Detective: Episode Two: The Pit of Darkness (1929)
Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None

The Fire Detective: Episode Three: The Hidden Hand (1929)
Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None
The Fire Detective: Episode Four: The Convict Strikes (1929)
Reporter Gladys Samuels (Gladys McConnell).

La Crosse Tribune, Wisconsin, January 30, 1930, p. 14
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None
The Fire Detective: Episode Five: On Flaming Waters (1929)
Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None

The Fire Detective: Episode Six: The Man of Mystery (1929)
Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None
The Fire Detective: Episode Seven: The Ape Man (1929)
Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None

The Fire Detective: Episode Eight: Back From Death (1929)
Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None
The Fire Detective: Episode Nine: Menace of the Past (1929)
Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None

The Fire Detective: Episode Ten: The Flame of Love (1929)
Reporter Gladys Samuels (Gladys McConnell).

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Gladys Samuels)
Ethnicity: White (Gladys Samuels)
Media Category: Newspaper
Job Title: Reporter (Gladys Samuels)
Description: Major: Gladys Samuel, Very Positive
Description: Minor: None
**Flight (1929)**


Newspaper headlines tell the world about the bonehead play Lefty Phelps (Ralph Graves) made on the football field when after being hit, he turns around, runs the wrong way and scores a touchdown for the opposition. He becomes the laughing stock of the country. Even newsboys selling the newspapers laugh at him, shouting out the headlines, crying “Extra! Extra!” Dejected, Lefty runs into a restroom where he meets Panama Williams (Jack Holt) who looks at his picture in the newspapers and commiserates. He suggests that the Marine Flying Corp. might be the place to get away from the public ridicule and shame. Lefty agrees and the rest of the film shows his adventures as a flyer.

A radio sportscaster gives play-by-play of Lefty’s infamous run.

Scenes from Flight (1929) and Viewing Notes
After causing the loss of the big football game for his college, Lefty Phelps wins the respect of Panama Williams, a Marine flyer who has witnessed his defeat, when Lefty defends himself against accusations of throwing the game. Upon graduation, Lefty enlists in the Marine Corps flying school where Panama, an instructor at the school, befriends him. On the day of his first solo flight, Lefty is taunted by Steve Roberts, a fellow recruit, who reminds him of his humiliating defeat on the football field. His confidence undermined, Lefty crashes the plane, after which Panama rescues him from the burning craft, injuring his hands in the process. Lefty is taken to the hospital, where he falls in love with Elinor, his nurse. When the Marines are sent to quell a native rebellion in Nicaragua, Panama安排s for Lefty, who has flunked flying school, to accompany him as a mechanic. Before they leave, Panama shows Lefty a photograph of Elinor, explaining that she is the girl he longs to marry, and Lefty says nothing of his own feelings for her. Elinor, also sent to Nicaragua, is puzzled by Lefty's cool reception when she arrives at the base. Soon afterwards, the tongue-tied Panama asks Lefty to propose to Elinor on his behalf and Lefty reluctantly agrees. Panama's proxy proposal prompts Elinor to tell him of her love for Lefty, after which Panama accuses Lefty of betrayal. Their confrontation is interrupted by an urgent call for aerial support against a rebel uprising. Lefty is teamed with Steve Roberts, and their plane is gunned down in a swamp. Rather than join in the rescue mission, Panama reports in sick while, back at the swamp, Steve lies paralyzed with a broken back. After the rescue attempt fails, Elinor convinces Panama that Lefty never betrayed him, and Panama volunteers to fly a search mission alone. Just as Lefty cremates Steve's body, he hears the sound of a plane and looks up to see Panama. Upon landing, Panama is wounded, but Lefty deftly seized the controls and soars airborne. When the plane loses a wheel, Panama tries to take control of the craft, but Lefty executes a brilliant solo landing. Sometime later, Lefty has won his wings and is now an instructor at the school with Elinor at his side. American Film Institute Catalog of Feature Films
The 1929 *Flight* is a gung-ho sales job for the Marines, who had been sent to Nicaragua in an unsuccessful attempt to help suppress the first Sandinista rebellion in 1927 (the César Augusto Sandino character is called “the bandit Lobo” in the film, “a cruel, cunning devil”). The film shows Graves and Holt enthusiastically bombing the “gooks” besieging an isolated Marine fort, in a sequence based on the Marines’ aerial slaughter of several hundred Sandinistas at the Battle of Ocotal on July 16, 1927. The political situation is little more than an excuse for the Graves character to prove his manhood—an excuse he sorely needs, for this bizarre film takes the character through the wildest extremes of cowardice and blood-crazed abandon.

Although there is an obvious parallel between the Graves character and Conrad’s Lord Jim, the story also had a deep personal resonance for Capra, who struggled all his life with fear and cowardice and in his boyhood dreamed of becoming an aviator, like his idol Jimmy Doolittle. He and Graves took the springboard for *Flight* from an incident Capra and Harry Cohn witnessed at the Rose Bowl game between Georgia Tech and the University of California in Pasadena on January 1, 1929. Georgia Tech’s 8–7 victory came about because a California lineman, Roy Riegels, grabbing a fumbled ball, ran for sixty-nine yards in the wrong direction before being tackled at California’s one-yard line by members of his own team. The unfortunate player became known as “Wrong-Way” Riegels. *Flight* starts with Graves as a Yale football player running the wrong way to win the game for Harvard as the closing gun sounds. Lefty Phelps is a more dramatic, but still intentionally somewhat ridiculous, version of the neurotics Graves played in the comedy scripts Capra wrote for Bennett. Lefty goes to Nicaragua to escape his humiliation, and his redemption as a courageous flyer, under the sympathetic eyes of his superior officer Jack Holt, shows Capra’s lifelong fascination with the twin poles of heroism and despair, and their coexistence in the personalities of his manic-depressive heroes.

Columbia again received full government cooperation, with men and planes supplied by the Marine base at San Diego. To play the Nicaraguan rebels, Columbia rounded up American Indians from nearby towns. Most of the picture was shot in the foothills around La Mesa and Fallbrook, just a few miles from the Fallbrook ranch Capra later owned and an hour-and-a-half journey by car from the company’s base at the Hotel del Coronado across the bay from San Diego.

The shooting of *Flight* marked a further advance in Capra’s use of sound. One of the most fluid of the early talkies, it shows his refusal to be bound by the restrictions of the sound men and their bulky equipment. With Joe Walker as chief cameraman, and Elmer G. Dyer photographing the aerial footage, Capra shot much of the action footage silent, dubbing in the sound tracks later. Taking full advantage of his technical resources and his growing reputation at Columbia, Capra used 100,000 feet of film on the single sequence of the pilots bombing the rebels. It took two or three days just to project the rushes on that sequence, and Columbia had to put three editors on the picture so it could be finished in time for its September premiere. But despite Capra’s trumpeting of the film’s technical achievements, it is marred, as critic Elliott Stein noted, by being “full of scenes of miniature planes taking off, miniature planes crashing in trick tabletop shots, as Jack Holt and other staunch Marines bomb the hell out of hundreds of scruffy Nicaraguan rebel ‘greasers.’”

*Flight* opened with full ballyhoo in New York on September 13, 1929, and it was, like *Submarine*, a substantial commercial success both in the United States and abroad. Some reviewers objected to its political stance—*The Canadian Forum* called it an “obnoxious film . . . a ridiculous misrepresentation of American activity in Nicaragua”—but most overlooked the message, and the notice that counted for Cohn was the money review by Variety’s Sime Silverman, who hailed it as “a crackejack picture for an independent producer.” Silverman called Capra “a most skillful and imaginative director . . . with plenty of guts.”

THE SCREEN
By MORDAUNT HALL.

The Bungler.

FLIGHT, with Jack Holt, Ralph Graves, Lila Lee, Allan Hooten, Harold Goodwin, Jimmy De La Cruz and others, based on a story by Mr. Graves, directed by Frank R. Capra, at the George M. Cohan Theatre.

During those all too brief moments when the producer skips away from melodramatic flubdub, tedious romantic passages and slapstick comedy and turns to scenes of airplanes in formation and flying stunts, “Flight,” a talking film presented last night by Columbia Pictures Corporation at the George M. Cohan and dedicated to the United States Marines, is well worth watching. But unfortunately Frank R. Capra does not permit one to forget the girl, or the young man, whom one knows will eventually cover himself with glory.

Another drawback to this picture is the unnecessarily gruesome idea of depicting a marine setting fire to a cracked-up plane in which he has placed the body of a dead pilot. Little is left to the imagination in this sequence and one even has to listen to the sound of the flames devouring the machine.

The love affair in the course of one stretch takes on the aspect of “The Courtship of Miles Standish,” with Jack Holt officiating as John Alden, Ralph Graves acting as Miles Standish and Lila Lee as Priscilla. Although this sequence is not dignified with the words “Speak for yourself, John,” the girl in the case is supposed to be “mute with amazement and joy,” at least for the time being.

Mr. Holt and Mr. Graves play very much the same roles they did in Columbia’s other production, “Submarine,” except that they are marine fliers here instead of sailors. The actual plot of the narrative is reminiscent of “The Air Circus,” but it does not possess the human quality of its predecessor.

The opening sequences are concerned with a football game in which Lefty Phelps (Mr. Graves) plays for the last minute. The coach evidently has faith in Phelps, but it is short lived, for Phelps when in possession of the ball turns and runs in the direction of his own goal. The spectators are naturally greatly excited over this bit of gaucherie and the newspapers, which are issued with amazing rapidity, run weird headlines across the front page, one of them being:

“Lefty Phelps is like Lingo—the buffoon because he is so duffer.”

Phelps is physically able to take care of himself, but he has the strange faculty of falling at the psychological moment. When he is sent forth to take his solo flight as a flying marine he can’t muster up courage to take off. He is, however, much admired, awe loved, by Elinor (Miss Lee), who in turn is the object of the affections of the bashful (in such affairs of the heart) Panama Williams (Mr. Holt).

There are several grand bits of marines in their flying machines, above the clouds in formation, down in Nicaragua (supposedly) using their machine guns from planes and bombing bandits. But even such pinches as these have been seen in a naval film. This current production, however, does impress one with the expert landings and the lining up of airplanes after a flight. Nine airplanes are perceived in formation during the “Nicaraguan” passages, and after Phelps’s machine has crashed to the earth the other eight return to the flying field.

When the audience was still undoubtedly shocked by the sight of the burning machine, it seemed somewhat forgetful on the part of the hero to indulge in flying stunts and smile as he makes those in the camp duck or run to cover.

The girl ushers in the theatre were garbed in French fliers’ uniforms of horizon blue, with trousers, and several regular United States marines were in the lobby. There was the usual press at the entrance to the theatre, with the customary blaze of lights from a wagon across the street.

Mr. Holt is quite good in his rôle; but he rather forces the idea of looking “hardboiled.” Mr. Graves’s acting is better than his story notions. He is the author of this yarn. Miss Lee’s work is acceptable.
Variety, September 18, 1929, p. 15

FLIGHT

(ALL DIALOG)

Columbia production and release. Produced by Harry Cohn. Directed by Frank R. Capra from original story credited to Ralph Graves, one of the featured principals. Jack Holt and Lila Lee also featured. Cameraman: Elmer Dyer and Joe Novak. Dialogue by Mr. Capra.

Panama Williams.....Jack Holt
Ellinor.............Lila Lee
Lefty Phelps.........Ralph Graves
Major..............Allan Roscoe
Steve............Roberta...Harold Goodwin
Sandino............Jimmy De La Cruz

Following all of the other air pictures, "Flight" goes to the lead. It's a certain gross maker for the regular houses and at the Cohan with its $2 scale will have a profitable run. This talker breaks in the height of the airplane publicity of every sort. As it is a complete exploitation of the flying the public likes to see, there are any number of solo local exploitation to fatten the money this picture will naturally draw.

As a talker and a picture, "Flight" is a fine piece of workmanship. Credit for that goes four ways to Mr. Cohn, who has built a niche of his own among contemporary picture producers; to Frank R. Capra, a most skillful and imaginative director and with plenty of guts, it seems, while Jack Holt and Ralph Graves in the lead fit into this film like a rubber band. Graves, who wrote the holding original story, gets in twice.

Capra's guts show in a cremation scene. It's probably the first cremation bit ever put on the screen or stage. Nervy extraordinary, and over. While another all new idea here is to have one fellow in love with a girl act as proxy for another, his pal, in proposing marriage to her for him. Two new ideas in any one picture spell dizziness nowadays. And no theme song.

Critics may hop onto that cremation, but it's not gruesome, the way it is done and Graves does it.

A preliminary slide generously credits the Marine Corps for cooperation, saying "Flight" could not have been made without its aid. This sort of cremation is said to be traditional with the corps. Two of the fliers, with Harold Goodwin the pilot and Graves the observer, go to a drop hunting native gorillas in Nicaragua. Goodwin tells Graves in a lengthy scene he is washed up and passing out, but "don't let the ants get me, Letty."

Graves is continually brushing off the climbing ants from Steve's bare chest, as the boy can't move, lying on a wing of the machine. Steve goes west. Graves covers him with a large white cloth, with the next scene a match applied to the sheet. The fire consumes everything burnable in and on the plane. It was a daring thing to try and as much so to let it remain in.

This picture gets an actual running start in the adaptation of that notorious bonehead running the wrong way in a football game last season on the Coast. Here again Graves runs the wrong way, can't stand the kidding and winds up in the Marines, meeting Jack Holt as the hard boiled sergeant. Holt takes the kid under his care, but they almost go to the mat in a dandy bit where Holt, believing Graves had crossed him with the girl, slaps Graves' face twice, without a return, a neat and another bit breaking this off threatened fight.

The girl is Lila Lee, a nurse, who goes for Graves while unconsciously leading on the serg. Her role is lightweight but she looks it.

Flying here for a picture may be said to be near-incomparable. A majority must be on the level and any miniature stuff has been so well handled it is almost beyond detection.

Reproduction in the 1,100-seat Cohan excellent. Dialogue over nicely all of the time with amplification perfect.

Dialog given to the men, including the leads, without a mar, written to suit them and every situation they are in. Not so good for Miss Lee, with trite lines handed her.

Graves will be given the best of it for the acting force, but Holt gives a performance calling for just as much. Graves is the jive with a million-dollar smile he knows how to work, and personality plus here. Both handle dialog like veterans.

It's an even bet now that Graves with his voice and presence will rank among the leading draws of the screen within a year. If Columbia has him under contract, it should work Graves to the utmost limit, for the faster the better with and for him—and Columbia.

A crackerjack picture for an independent producer. One of those that Columbia turns out every now and then with sublime judgment, apparently, for a super-talker to Columbia or any indie, with its attending heavy investment, means an awful lot.
Flight
A Great Aerial Thriller
(Reviewed by Freddie Schader)
(All Dialogue)

Here is an aerial thriller that is greater than “Wings.” It was turned out by Columbia, produced by Harry Cohn, with Jack Holt and Ralph Graves in the two principal roles and Lila Lee furnishing the reason for the boys falling in love. The picture is going to be a box-office natural, and one that will pull real dough. Frank Capra, who directed, should come in for a real measure of praise for the manner in which he handled the production. He has shown nerve in putting one scene in his picture, and his one-wheel handling of the plane was beautifully done.

However, those who see the picture are going to come away from the theatre with a far greater admiration for Jack Holt than they ever had before.

Ralph Graves is credited with the authorship of the story. He took as his opening theme an actual occurrence on the football field last year when a player ran the wrong way and crossed his own goal line. From then on the story shifts to the U. S. Marine Corps flying school, where Holt, who was one of the witnesses of the booby play in the football game is a sergeant-instructor and the boy who made the fool play is sent to him for instruction. Of course, his fellow students get wise as to who he is and they ride him unmercifully. But the instructor has faith in him and even though the boy fails to qualify on his solo flight (just another one of those instances of nervousness such as was responsible for the bad football play) he retains faith in the boy, a faith which is justified later. The flying Marines are ordered to Central America to restore peace in a revolution ridden country and after they have been on the ground for a time the nurses from their base are sent after them to care for the wounded. The sergeant is in love with one of them and she in turn loves the former college boy. He is encouraged by her believing that he has a chance, but when he sees the sergeant with a photograph of the girl exactly like the one he has, he believes that she has been playing the field. The punch comes when the sergeant asks his protege to propose to the girl for him, and when he does the girl informs him that it really is he that she is in love with. Then comes one of the most cleverly filmed battle scenes of troops attacking the revolutionary army which has surrounded a small detachment of marines. Here the plane containing the “boo-hoo” and his flyer crashes, and the sergeant finally goes out and rescues them.

It’s a great picture and the flying stuff is little short of wonderful. The aero fans will go nuts over it, and with a link up with the marine recruiting posts the picture is a set up for any theatre. It’s a cinch Roxy will play it after it has run at the Cohan.

Produced and distributed by Columbia Pictures. From the story by Ralph Graves, directed by Frank Capra. Length, indefinite. Running time, two hours. Released date indefinite.

THE CAST
Panama Williams, Jack Holt
Elinor, Lila Lee
Lefty Phelps, Ralph Graves
Major, Allan Rouss
Steve Roberts, Harold Goodwin
Sandine, Jimmy De La Cruz

Motion Picture News, September 21, 1929, p. 1061
“Flight”
with Jack Holt, Ralph Graves, Lila Lee
(All-Talker)
Columbia Length: 12,500 ft.
SURE - FIRE BOX - OFFICE.
FILLED WITH SPECTACULAR
AIRPLANE MANOEUVERS AND
MARINE FIGHTING THAT
WILL WOW 'EM. CAN'T MISS.
Drama of the Marines. The story
is by Ralph Graves, who put into it
a lot of audience angles, in addition
to being one of the three principals
who sends this in for the good old
box office values that always click
with the popular crowds. The story
opens with Graves on the college
football team making a boliehead play
by running in the opposite direction.
Disgraced, he lands in the Marines to
take up flying. Here he also flops,
for he gets squeamish in his first solo
flight, and cracks up. The tough
sergeant, played by Jack Holt, be-
friends him and takes him to the
fighting in Nicaragua as his mechanic.
Good love triangle, with Ralph the
favorite in the Marine nurse's affec-
tions. Plot very similar to "Sub-
marine," with Holt going out in a
plane to find Graves, who has cracked
up in a valley where the bandits are
located. Airplane squadron manoeu-
vers magnificent. Nothing better ever
done. Surefire from all angles.
Cast: Jack Holt, Lila Lee, Ralph Graves,
Allan Roscoe, Harold Goodwin, Jimmy de la
Cruze.
Director, Frank R. Capra; Author, Ralph
Graves; Dialogue, Frank Capra; Editors,
Maurice Wright, Gene Milford; Cameramen,
Elmer Dyer, Joe Novak.
Direction, showmanship. Photography, fine.
Appendix 21 – 1929

COLUMBIA'S MIGHTY ROAD SHOW ATTRACTION – FLIGHT

THE GREAT AMERICAN EPIC OF THE AIR

COLUMBIA'S ALL-TALKING ROADSHOW ATTRACTION

A mighty drama of glorious adventure in the skies made with the full cooperation of the United States Marine Corps.

Featuring: JACK HOLT
LILA LEE
RALPH GRAVES

By FRANK B. CAPRA

A FRANK B. CAPRA Production
Fox Movietone Interview with Julius Rosenwald (1929)
Interviewer.

Philanthropist Julius Rosenwald was the man who built Sears, Roebuck. The interview was principally on philanthropy.

JR guaranteed $7 million in loans. A trusteeship was created by two Sears officers who borrowed the $7 million from the Chase National Bank on their note, which was guaranteed by JR, and these funds were used to pay off the brokers and other banks. However, those assisted did not get off scot free. JR sent a memo that those who had been guaranteed were not to receive any stock or cash dividends against their accounts in the profit-sharing plan. Nevertheless, this noble gesture, initiated by Lessing, had saved three hundred Sears employees from financial ruin and had reassured countless others who had gone over their accounts with Higgins. JR did one other public act in response to Wall Street’s debacle. He tried to reassure the country in a newsreel. Early in 1929, at the request of Fox Movietone, he had made a newsreel about philanthropy. His performance was vintage JR. He said in part: “I have always believed
that most large fortunes are made by men of mediocre ability who tumbled into a lucky opportunity and could not help but get rich, and in most cases others given the same chance would have done far better with it. Hard work and attention to business are necessary, but they rarely result in achieving a large fortune. Do not be fooled into believing that because a man is rich, he is necessarily smart. There is ample proof to the contrary.”

JR received a great deal of mail in praise of this statement, and the Fox Movietone producers evidently thought they had a true winner on their hands. Thus, immediately after the disaster of October 29, JR was again approached by Fox Movietone. He agreed to do another newsreel, and it appeared in theaters on October 31, 1929. A tape of it survives. There is JR, looking frail and speaking in a thin high voice: “I am a great believer in America. On Wall Street recently, large paper profits were wiped out. Millions of mine were, but that is no reason why I should lose confidence in the greatest country in the world. Without any special effort, our October business was the largest of any month in our history comprising thirty-five years. The country is sound at the core. Nothing risked nothing gained. But always remember that where chance for gain is large, there is a proportionate chance for loss. A government bond is Uncle Sam’s promise to pay and is absolutely safe, but the chance for a large profit is nil. If you want to buy stocks.”


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, Neutral
Description: Minor: None
Appendix 21 – 1929

Fox Movietone Interview with Sir Arthur Conan Doyle (1929) – Filmed in 1927 but promoted heavily receiving its biggest audience in 1929

Interviewer.

Jack Connolly, a former newspaper editor and Washington representative of the Will Hays office, who was hired by Fox at midyear to secure world-class personalities for the Movietone microphone. He was responsible for the Sir Arthur Conan Doyle interview in 1927.

Images from Fox Movietone Interview with Sir Arthur Conan Doyle (1927)

With regard to collecting newsworthy personalities, Sheehan and Talley made a concerted effort to record the most recognizable and notorious, so that beyond Lindberg, they were able to record for example Benito Mussolini, George Bernard Shaw, King George V of England, King Alonso XIII of Spain, Sir Arthur Conan Doyle and John D. Rockefeller, all of whom added to the exotic draw of the talking newsreel in its first year. Jack Connolly produced these interviews which took him and his camera and sound crew to Europe for over two years. James Deaville, Chapter Two, “Sounding the World: The Role of Music and Sound in Early ‘Talking’ Newsreels,” Music and Sound in Documentary Film, no page number available

Another early Connelly coup for Movietone was the filming of the famed author of the Sherlock Holmes detective stories. Made in the summer of 1927, the twelve-minute “Sir Arthur Conan Doyle” showed the aged Scotsman talking on two familiar subjects: how he created Holmes and his experiences in spiritualism. It would be clear to audiences which of the two topics he would be more interested in. The Fox short survives as the only sound film of Conan Doyle, who died at age seventy-one in 1930. Conan Doyle, solidly built with graying hair and a moustache, speaks warmly while sitting in the garden outside his home in England. He first deals with Holmes, whom he created forty years before, he says, because he wanted to write a story about a fictional detective who solved crimes by scientific means instead of by chance. From that time, Sherlock Holmes took root. I’ve written more about him than I’d intended to do, but my hand has been forced by kind friends who continually wanted to know more, and so it is that this monstrous growth has come out of a very comparatively small seed. As much affection as Conan Doyle seems to have for Holmes and his “stupid” partner, Dr. Watson, he shows even more enthusiasm for his support of spiritualism, 51 which, according to an opening title, has made him “one of the leading advocates of the existence of spirit life and communication with the beyond.” The author firmly states that he has no plans to write any more Holmes stories, that he intends to devote more of his time to spiritualism than literature. With great sincerity, he says he must make people understand that spiritualism is not the foolish thing so often represented ... but that it is a great philosophy, the basis of religious improvement in the future of the human race. ... When I talk on this subject, I’m not talking about what I believe, I’m not talking about what I think, I’m talking about what I know. With shorts like “Sir Arthur Conan Doyle,” Fox’s emerging strategy to emphasize non-fiction content was filling a niche in the sound market while avoiding direct competition with Vitaphone. As stated above by Sime Silverman, Movietone was already being perceived as the better system because the quality of sound in Vitaphone depended so much on how carefully it was projected. An all-sound Movietone newsreel seemed imminent, and the first one, ten minutes long, premiered on October 28, 1927, with views of an Army-Yale football game, the “Iron Horse” locomotive, a New York rodeo and Niagara Falls. “In composite, it’s a whale of a novelty,” wrote an impressed scribe from Variety. James Deaville, Chapter Two, “Sounding the World: The Role of Music and Sound in Early ‘Talking’ Newsreels,” Music and Sound in Documentary Film, no page number available.
SIR ARTHUR CONAN DOYLE
FOX MOVIE TONE
10 Mins.; Talk
Gaiety, New York

Another interesting Movietone personality from across the pond. Sir Arthur, famous first as the creator of Sherlock Holmes, grandpop of all the modern day fictional sleuths, tells how he conceived the character 41 years ago. As practically all literate people have read Sherlock's adventures, or at least know the name as a ready synonym for crime detectors, this is solidly of human interest.

Later Sir Arthur branches into spiritualism of which, with Sir Oliver Lodge, he has been the greatest exponent. Explaining that this is the big thing in his life, the chief interest and motive of his remaining years, the novelist refers to his early psychical experiences as dating back to 1886. What he says on the subject is simply a statement of affirmation and not of argument. He presents no proof except his own conviction that spiritualism is a reality. He speaks without the anticipated fanaticism. It is to him a sincere subject. But he is no monomaniac about his creed. His tact is notable.

Sir Arthur has a cultured and agreeable speaking voice and poise gained over a long career on the lecture platform.

Setting for the little talk is the rustic garden of his country home in England. His friendly terrier sits the while at his feet and he pats it as he speaks.

This release qualifies as a high grade item for audiences of the better type. For the yokeiry it will be unintelligible.

Land.
“Sir Arthur Conan Doyle explains how he happened to come to write his Sherlock Holmes stories and how he happened to become interested in psychic matters. He talked for nearly twenty minutes and during all of the time you could have heard a pin drop anywhere in the house. This is one of the best short talking subjects we have heard.”

—George Gerhard, Evening World

“A Movietone talk by Sir Arthur Conan Doyle, which is somehow about the most interesting thing on the program at the Gaiety. His casual dissertation on how he came to invent Sherlock Holmes is absorbing and seems somehow to have a personal meaning.”

—Creighton Feet, Evening Post

“The Movietone address by Sir Arthur Conan Doyle is quite as good as the audible films of the King of Spain and George Bernard Shaw. It is if anything better, for Sir Arthur’s gift as a fluent talker serves him in good stead before the microphone and camera. During his address one forgets that he is not there in person, so interested does one become in what he is saying.”

—Mordaunt Hall, Times

“Sir Arthur has a charming talkie personality.” —Irene Thier, Daily News

There’s no mystery about it—
the clue to bigger profits is
Sir Arthur Conan Doyle
*Fox Movietone Of Exceptional Interest*

From his garden chair, the famous Britisher talks directly to the audience in this, a special Fox subject of unusual interest and considerable entertainment value. Sir Arthur explains how he came to write the Sherlock Holmes stories and tells at some length of many of the humorous letters which have poured in on him from all over the world from Holmes admirers. In discussing spiritualism and his reasons for his serious research in that direction, Sir Arthur expresses the belief that he is merely acting as a mouthpiece for a doctrine which he believes vital to the happiness of the human race. An extremely intelligent subject with a double-barreled appeal. For the popular-minded there will be interest over the internationally known author of Sherlock Holmes. Those concerned with spiritualism will have an opportunity to hear one of the doctrine’s leading exponents. Time, about 15 mins.

*The Film Daily.* May 26, 1929, p. 9

Conan Doyle
*Movietone Chat Gaiety’s Best Bet*

The program, as laid out for the New York presentation of “The Black Watch” at the Gaiety Theatre this week, contains as its most interesting item a short Movietone of Sir Arthur Conan Doyle, the current Movietone News, a Magazine reel and the feature.

The author of “Sherlock Holmes” chatted about his detective stories and aired his views on spiritualism. While many may not share his beliefs on the latter subject he is sufficiently convincing to make a number of new converts for the cause.

“The Black Watch,” with Victor McLaglen as the star, proved to be at times real interesting, while at others it was decidedly dull and druggy.

*Motion Picture News.* May 25, 1929, p. 1780

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Documentary
Gender: Male (Interviewer)
Ethnicity: White (Interviewer)
Media Category: Newsreel
Job Title: Reporter (Interviewer)
Description: Major: Interviewer, Neutral
Description: Minor: None

Cameramen and Soundmen. Subtitles have started to give the sound and cameramen credit on their clips, each being differentiated at the bottom of some of the titles. This makes the cameraman a minor celebrity in the minds of the movie audiences of 1929.

Variety, January 9, 1929, p. 10

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newsreel
Job Title: Photojournalist-News Shooter (Cameramen)
Description: Major: Cameramen, Positive
Description: Minor: None
Publisher Ochs points out that without news there is no advertising for a paper, meaning support and independence. Brief interview with Boxer Jack Dempsey.
Fox Movietone News No. 26 (1929)


Variety, April 3, 1929, p. 11
Fox Movietone News No. 28 (1929)
Publisher Cornelius Vanderbilt Jr. Interviewer.

Vanderbilt explains how much he likes working at Harvard after his newspaper went bankrupt. He explains he has no use for leisure nor for the idlers among rich men’s sons. Nothing worthwhile but work, he says, still broke. He said he was paying off his debts without asking the help of his parents and hopes to be in the clear soon.
Interview with Mrs. Carrie Chapman Catt, 70-year-old who helps to put the “she” in “franchise.”

Variety, May 29, 1929, p. 14
Ramsay MacDonald, newly elected head of the British government, his daughter and son. MacDonald speaks of his aims and hopes for the new government. His daughter speaks on labor and politics.

Variety, June 19, 1929, p. 24
Appendix 21 – 1929

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, Neutral
Description: Minor: None

**Fox Movietone News No. 38 (1929)**
Cameraman Ettore Villani. Cameraman Al Waldron.

Cameraman Villani captures Vesuvius in its latest eruption.
Cameraman Waldron films Helen Hicks birdies while the golfer explains how she does it.

*Variety*, June 26, 1929, p. 12
Fox Movietone News No. 39 (1929)
Interviewer. British Statesman Lloyd George speaks to the cameraman on the latest British political situation.

*Variety*, August 7, 1929, p. 201
Fox News, No. 83 (1929)
Cameraman Carl Engelbrecht, Fox news cameraman got the exclusive newsreel feature of John D. Rockefeller on his 90th birthday.
Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Carl Engelbrecht)
Ethnicity: White (Carl Engelbrecht)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Carl Engelbrecht)
Description: Major: Carl Engelbrecht, Positive
Description: Minor: None
Gentlemen of the Press (1929)

This newspaper drama addresses the toll the profession takes on the personal lives of its practitioners. Wickland Snell (Walter Huston) is a star reporter given to the occasional drink. When his daughter Dorothy Snell (Betty Lawford) marries Cub Reporter Ted Hanley (Norman Foster), Wickland gets a job as a public relations man for $15,000 a year to earn money to help them. He has a fling with secretary Myra May (Katherine Francis), who is also interested in Hanley. Snell returns to the paper, but continues his relationship with Myra to keep her from Hanley. Although Dorothy is hospitalized after giving birth, Wickland stays at the paper to get out an extra on a big story, and by the time he gets to the hospital she is dead.
At the end of the film Wickland is seen being interviewed by a Yale graduate and the star reporter tells him to get out of the newspaper business before it poisons him. Charlie Ruggles also appears as a drunken reporter (Charlie Haven), a role which he would perform in a number of later works. Playwright Ward Morehouse was the theatre critic for the New York Sun and several reporters from other papers allegedly contributed to the play. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 67.

Star reporter Wickland Snell has given up every other interest in life for journalism. Everything, that is, but women and an occasional "drunk." Wickland's daughter, Dorothy, comes to him one day and informs him that she has just married cub reporter Ted Hanley. Wickland is considerably sobered by this fact and, in order to help them, quits the paper and takes a plush job as a public relations man for a large firm, having a fling with his secretary, Myra May, a good-time girl who takes a fancy to Hanley. Snell quickly tires of public relations work and returns to the paper, staying with Myra so as to keep her away from Hanley.
Dorothy gives birth to a baby and remains hospitalized in critical condition. Wickland starts out to see her, but a big story breaks and he remains at the paper to get out an extra. By the time Wickland arrives at the hospital, Dorothy is dead. *American Film Institute Catalog of Feature Films*

In this dark drama, based on a play by Ward Morehouse, the life of a tough newspaperman is chronicled. The man is a work-a-holic, and the demands of his job cause him to miss all the pleasures of his life. Because he is working on a story, he misses the birth of his daughter. He is not there for her wedding, and when she dies in labor—he is not there. Later the reporter begins reflecting upon all he missed out on. When he is interviewed by a Yale graduate about his career, the newspaperman strongly advises the young student to get out of it, because it is a poisonous business. Sandra Brennan, *all-movie.com*

https://www.allmovie.com/movie/v92841

The newsroom is a busy place with eager newsmen printing the news of the day. They are committed to their work even at the cost of their personal lives. Star Reporter Wickland Snell is no exception – he is the hero of his newsroom writing, editing, supervising one top story after another including the Lindberg landing in New York.

Into this male enclave, a female reporter comes and gives her copy to the editor. She is barely tolerated.

Alcoholism was rampant among newsmen of the 1920s-1930s. Reporter Charlie Haven epitomizes the lovable drunk newsmen tolerated and editors regularly fired.

Snell has one personal achievement: his daughter, Dorothy. She is now a grown woman and he proudly shows Haven her picture.
His daughter comes to the newsroom to see her father with news: she has just married a man named Ted Hanley. Snell hopes he is working in some respectable profession, but then Hanley says he a member of the news profession, a cub reporter. A big story breaks and Snell rushes to his typewriter while his daughter and her husband look on.

Snell, having missed his daughter growing up as well as her wedding, decides to quit the paper and take a plush job as a public relations man in a large firm at $15,000 a year, a princely salary for 1929. He also gives Hanley a job as his assistant. For a while, Snell has been having a fling with his secretary, Myra May, a good-time girl who is impatient with Snell’s preoccupation with his job. She decides to take a fancy to Hanley who responds to her advances.

Snell’s corrupt boss holds a press party for the “newspaper boys” without telling Snell. Hanley is also at the party, at the boss’ orders and mingles happily with the reporters. There is plenty of booze and food and the reporters are enjoying themselves until the public relations firm’s head gives them a self-serving non-story. An embarrassed Snell apologizes to his friends.
Snell reads the riot act to his boss and then quits his job going back to his newspaper job as night city editor. He has drinks with Haven to celebrate his return to journalism. He also makes sure Hanley stays away from Myra.

Dorothy gives birth to a baby and remains hospitalized in critical condition. Snell starts to leave the office to see her when a big story breaks involving a ship disaster, and he remains at the paper to get out an extra. Henley calls him because Dorothy wants to hear his voice before she dies, but he is too busy shouting out instructions to the staff to listen on the phone. When he does, it is too late. Dorothy has died and his profession once again has destroyed his personal life.
Stunned, Snell stares into the camera while the extra is being distributed. The Yale graduate who has started work on the newspaper wants to ask him about journalism as a career but all Snell can mutter is “Get out. Get out before it poisons you.”

Scenes from *Gentlemen of the Press* (1929) and *Viewing Notes*

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The setting of the city room is more reminiscent of that of a very small country paper rather than that of a metropolitan daily. The reporters and others are an improvident lot, snoring at life, greedy and eager for food and alcohol. Of course, no newspaper man by any chance ever refers to a “death watch” without cracking jokes about the dying individual, and once a reporter is intoxicated he stays intoxicated, this being an expedient that permits one of the culprits in this talking version of the romantic sketch to forget on which paper he is working. It is an incident that recalls Richard Harding Davis’s story, “The Derelict.”


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“Gentlemen of Press”

Paramount

Paramount, Los Angeles

EXAMINER—*** will hold you entranced, not alone with the fine work of the cast, headed by Walter Huston, but because of the delights offered in dialogue.

EXPRESS—Its plot sprawls out a little and is scant and familiar in outline. It plods along *** But it is a veracious slice of newspaper life.

HERALD—As a picture of certain phases of newspaper life it tingles with realism. *** Walter Huston’s performance as Snell is simple and great. I hope the movies never let him go.

RECORD—*** due to a clever story and the excellent direction of Millard Webb is real entertainment, and I advise you to see it.

TIMES—It is one of the best of the talking comedy-dramas. *** Millard Webb’s direction shows virility and a straightforward technique. His punch dramatic scenes are particularly strong.

-The Film Daily, May 24 1929, p. 9
A Newspaper Play.

GENTLEMEN OF THE PRESS, with Walter Huston, Katherine Francis, Charles Ruggles, Betty Lawford, Norman Foster, Duncan Penwarden, Lawrence Leslie and others, based on Ward Morehouse’s play, directed by Millard Webb; Rudy Vallee and his “Connecticut Yankees” in “Fifth Avenue,” a stage offering devised by Jack Partington. At the Paramount Theatre.

A generally amusing and creditable piece of talking film fiction has been produced from Ward Morehouse’s play, “Gentlemen of the Press,” in which the rôle of the inevitable dyed-in-the-wool rewrite man, Wickland Snell, played on the stage by John Cromwell, is acted by Walter Huston. It is a dialogue effusion in which the players appear frequently to be waiting for a signal before they speak their lines. These hushed interludes, brief though they may be, cause some discomfort, for it is quite evident that the characters are not thinking of what they are going to say.

The setting of the city room is more reminiscent of that of a very small country paper rather than that of a metropolitan daily. The reporters and others are an improvident lot, snarling at life, greedy and eager for food and alcohol. Of course, no newspaper man by any chance ever refers to a “death watch” without cracking jokes about the dying individual, and once a reporter is intoxicated he stays intoxicated, this being an expedient that permits one of the culprits in this talking version of the romantic sketch to forget on which paper he is working. It is an incident that recalls Richard Harding Davis’s story, “The Derelict.”

This film generated laughter in the Paramount Theatre, particularly when one of the reporters gathers in enough sandwiches to last him for three or four meals.

Wickland Snell staggers his colleagues with the big news that he has been offered a publicity job at $15,000 a year. One can readily imagine how the writers who have been passing a $5 bill from one to another feel on hearing that the speedy Mr. Snell is coming into his own.

Mr. Higginbottom, the real estate operator with ulterior motives, is impersonated by Duncan Penwarden, who also played the part before the footlights. Here he is working frightfully hard to get the public interested in having mausoleums instead of cemeteries. He doesn’t quite trust his “big story” to his publicity promoter and the idea is a flop. Mr. Snell gives Mr. Higginbottom a piece of his mind and then the rewrite man decides to return to his old job.

Mr. Penwarden gives a clever performance. Mr. Huston also does well in the major part. His voice registers naturally and he lends enthusiasm to the rôle. Betty Lawford is attractive and competent as Snell’s daughter. Katherine Francis over-acts the conspiring Myra May.

Rudy Vallee and his band are seen in the surrounding program in Jack Partington’s stage offering, “Fifth Avenue.”
GENTLEMEN OF THE PRESS—Paramount

Mr. Millard Webb, free-swinging director, strode to the plate at the Paramount Eastern film foundry, grasped his wagon tongue firmly and smote out the first entirely successful newspaper picture in the history of the photoplay. In fact, successful isn’t just the word to describe “Gentlemen of the Press.” It’s a knockout.

Newspaper pictures, in the past, have been soggy with sentimentality and crammed with technical errors that have drawn only guffaws from the lads with the pad and pencil. But not this baby.

This all-talker is the film version of a stage play of the same name wr’ten by five New York newspapermen. The story is that of a flea-bitten old newspaperman who has chased kings and ambulances all over the world—of his struggles to break out of newspaper business into the big money, of his young daughter’s love trouble, and his own affair with a sirenish sweetie.

A fast, smart and cynical story about the press boys, all lighted up with plenty of horse laughs and awash with enough tears to use up the most lachrymose customer.

“Gentlemen of the Press” knocks in the head the theory that only picture actors know anything about film technique.

An all-stage cast, with hardly an ounce of movie training in the bundle, walks out and gives a set of rip-roaring performances. Walter Huston is superb as the old star reporter, and a long-legged, dark girl named Katharine Francis is going to be a great film sensation in vamp roles of the new, slicky type. Good work by Charles Ruggles, the comedian. Handshakes and nosekisses all round.

Photoplay Magazine, June, 1929, p. 55

“Gentlemen of the Press”
with Walter Huston
(All-Talker)
Paramount Length: Synch. 7176 ft.
No silent version
RATES FAIR ENTERTAINMENT WITH AUTHENTIC NEWSPAPER ATMOSPHERE BUT LACKS DRAMATIC PUNCH.

Drama of newspaper life. Adapted from the stage play of the same name. While this is perhaps the most authentic story of newspaper life yet filmed, it proves disappointing in several respects. With the original play enjoying the collaboration of well known newspapermen, the screen version has been able to retain the atmosphere, especially in the city room of the big metropolitan daily. This follows the stage version closely, and the characters are well cast and natural. But it loses out in the toning down of the hardboiled dialogue which made the play talked about. The climactic scene somehow doesn’t get you. The city editor is kept from the bedside of his dying daughter as a big sea disaster story breaks. Walter Huston deserves better material. Charles Ruggles as a stewed reporter is immense and scores laughs regularly. Some scenes dragged out, with long dialogue bits holding up action.

Director: Millard Webb; Author, Ward Morehouse; Adaptor, Bartlett Cormack; Dialogue, John Meehan; Editor, Mort Blumenstock; Cameraman, George Folsey.

The Film Daily, May 19, 1929, p. 8
Gentlemen Of The Press

A Good Newspaper Story Well Told
(Reviewed by Freddie Schader)

THE Ward Morehouse play “Gentlemen of the Press” has been made into a screen talkie by Paramount. They have held much to the play in the matter of cast and dialog. Walter Huston, star of the play, is starred in the film version. The story lends itself nicely to screen handling and the result is a picture that will get good notices from the reviewers because of its faithful newspaper atmosphere and a play from the public because they’ll like it. The dialog is well recorded and there is a good comedy relief running through the tale.

The story in brief is that of a newspaper man so intense in his work and the desire to make good that he has time for nothing else in life. That is except an occasional bat and innumerable “affairs” with dames. One of these affairs is the background for this tale. The principal figure of the cast, a star man who has a “by line,” falls for a dame. He does it on the night that his daughter marries another newspaper man in Portchester. The father quits the game to become press agent for a mugg who really gets to believe what his press agent writes about him. But the call of the game is too strong and he kicks over the good job to go back to the desk and handle news as is news.

It’s a man’s story to be sure, but there is enough in it to make the girls like it too. Huston does a very good piece of work as does also Charlie Ruggles as a souse. Katherine Francis as the heavy vamp clicks like a house afire. Boy, how that dame can vamp is just nobody’s biz. Betty Lawford handles the role of the newspaperman’s daughter charmingly and makes it stand out, while Norman Foster is good enough juvenile for the role assigned him. Lawrence Leslie looks and acts the part of a hard boiled news hound, while Harry Lee as one of the copy desk on the dog-watch, manages to slip over a bit that you watch.

Drawing Power: It will fit with all classes and will give them a little inside of how a news shop really works. The local reviewers will like it and with their help it might be possible to work up a milk man’s matinee for the newspaper men of the town that should get a good space break.


THE CAST

Wickland Snell.......................... Walter Huston
Myra May............................... Katherine Francis
Charlie Haven.......................... Charles Ruggles
Dorothy Snell.......................... Betty Lawford
Ted Hanley............................. Norman Foster
Mr. Higgledy........................... Lawrence Leslie

"Red".......................... Duncan Emerson
**Appendix 21 – 1929**

*Variety*, May 15, 1929, p. 23

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**Gentlemen of the Press**

Nothing but fear of not seeing a show as good as “The Front Page” kept us from looking at “Gentlemen of the Press” until this late day. It will be on the road when this notice hits your eyes, and if you live in the cities where it is to play, we suggest that you don’t fail to see it.

Maybe it’s not quite as good as “The Front Page,” but it is head and shoulders above most of the shows that visit the road—or New York for that matter. It captures the romance and the drabness, the light and shade of a reporter’s life as accurately and nicely as “The Front Page.”

If it is not as noisy exciting, it is occasionally even more quietly effective.

There are some excellent performances in the main, though we didn’t like Hugh O’Connell’s work as much as most of the critics seemed to. But Robert Gleckler, Carlotta Irwin and William Wadsworth more than made up for it. George Abbott made a handsome job of the direction. Some radical changes, we understand, will be made for the film, though the intrinsic story will be kept intact. Paramount is even now making the screen version, with dialogue.

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*Screenland Magazine*, February, 1929, pp. 84-85

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**ETERNAL LOVE**

*Columbia recording artists*. Featured in “Opportunity Idea.”

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Press Gentlemen Suffer in Talkie Seen Yesterday

By IRENE THIRER—

“Gentlemen of the Press,” a Paramount production, directed by Millard Webb and presented at the Paramount theatre.

THE CAST.

Wickland Snell, Walter Huston
Myra May, Katherine Francis
Charlie Haven, Charles Ruggles
Dorothy Snell, Betty Lawford
Ted Hanley, Norman Foster
Mr. Higginbottom, Duncan Penwarden
Red, Lawrence Leslie

“Gentlemen of the Press” is only fair cinema, in its talking form.

Based on a play by Ward Morehouse (and a few other newspaper men), which had a Broadway run last season, it loses considerably in screen fashion.

It seems that, while some really funny lines are left in the talkie, Director Millard Webb has not done quite right by the journalistic profession—not even as right as Morehouse pictured the business in his play.

Webb follows the legitimate stage production in that he presents a sordid side of the newspaper industry. He does not, however, present any of its fascinations. As we recall, after having seen the play, we felt that working on a rag was a great thing.

New York Daily News, May 12, 1929, p. 143
The Cinema Circuit

By MARTIN DICKSTEIN

"Gentlemen of the Press" as a Talking Picture, at the
Brooklyn Paramount—"Eternal Love," With
John Barrymore, at the Rivoli.

Like the play upon which it is based, "Gentlemen of the Press," the
new talking film at the Brooklyn Paramount Theater this week, is only
a fair cross-section of the life of that supposedly romantic figure, the
newspaper reporter. The story was written by Ward Morehouse (who
happens to be a newspaper man himself) and four or five other fellows
who also claim to be in and of the trade. "Gentlemen of the Press,"
therefore, had every right to be a fine play about the people who write
the news. But, somehow, the stage production—and, to a similar degree,
the movie—missed being what it was probably intended to be. It misses
being a great play about the newspaper racket.

For the most part, which is to say
about three-quarters of its way, the
dialogue film version of "Gentlemen
of the Press" follows the original
composition with more or less fidelity.
Thus, once again, you are told
about Wickland Smell, the hardboiled city editor of a New
York daily, who decides to "get out
of the game" for the sake of his
daughter. He accepts a position as
a high-priced publicity director for
a concern which manufactures mausoleums, resigns in a huff after a
verbal battle with his boss, and gets
his old job back on the paper.

For some unknown reason, however,
the film producers saw fit to alter the closing incidents in the
play. After "Wickie" and his daughter
are sent off on his old amateur track.
There is a scene in the maternity
ward of a hospital showing the
hardboiled editor's daughter succumb
ing to childbirth, while, back in the
Chronicle office, old "Wickie" is racing with time to make
the edition with a "big" story. There
is no suggestion here of
that old saw about the presses rumbling
on, and while this doubtlessly adds a certain melodramatic flavor
to the film, it is also hokum of the most obvious variety.

THE CAST:

Wickland Smell........ Walter Huston
Myra May............ Katherine Francis
Charlie Haven........ Charles Ruggles
Dorothy Smell........ Betty Lawford
Ted Hanley........... Norman Foster
Mr. Higginbottom... Duncan Penwarden
"Red".................. Lawrence Leslie

"Gentlemen of the Press" is prob-
ably most satisfactory when it is
displaying the less serious side of
the newspaper reporter's routine.
For example, there are some really
amusing moments in the scene
where Higginbottom, the big maus-
oleum builder, is giving a party for
the press. In this particular
sequence the dialogue of the corre-
sponding episode on the stage has
been retained almost word for word,
and while the lines are not exactly
sensational, they are sufficiently
mirth provoking to keep listeners at
the Paramount entertained.

The scenes in the news room of
the Chronicle are, I suppose,
authentically mounted, and above the
din of rattling typewriters, the ob-
server may hear what is probably a
genuine sample of the small talk and
wisecracks peculiar to the trade.

Walter Huston plays the role of
the dyed-in-the-wool newspaper
man who is forever advising every-
body else to get out of the game but
who can never stay out of it himself.
He brings credibility to the charac-
terization, and that, perhaps, is
praise enough in view of the caric-
atures that the movies have made of
newspaper reporters in the past.

Lawrence Leslie, as a rather shiftless
"leg man," and Duncan Penwarden,
as Mr. Higginbottom, assume the
same roles which they filled on the
stage. Charles Ruggles is comical
as the constantly inebriated news-
founder without which—since "The
Racket"—no newspaper play has
been considered complete. Betty
Lawford, Katherine Francis and
Norman Foster do fairly well in
other important roles.

"Gentlemen of the Press" serves
its purpose as an only moderately
interesting talkie. But at that, the
movies might have done a lot worse
by it.

Theater Notes

John Charles Thomas to Sing
at E. F. Albee Next Week—Stage Gossip.

The E. F. Albee Theater will have,
beginning next Sunday, the most
important drawing card for discrim-
inating patrons since the house was
opened, in the person of the famous

The Brooklyn Eagle, May 13, 1929, p. 34
Printer’s Ink.

Because it is an all-dialogue picture, “Gentlemen of the Press” entertains more through the power of speech than the inherent drama of the piece. The latter, strong as it is intended to be, never registers fully. Yet the characters are played by capable actors with interesting personalities. It is the special audience, with a knowledge of newspaper life and types, that will find what the casual moviegoer may not. Its humor is sardonic, its tragedy is marked, and over all is futility. Surely not the prescription for a snappy movie, with plenty of laughs and no afterthoughts. The central character is Wickland Snell, night editor and veteran newspaper man. He is absent from home when his daughter is born, again absent when she marries, and is too busy getting out a special edition to be present when she dies. The irony of his life is stressed when, in the face of all this, his advice is sought by a hero-worshiping youth who wishes to be a great newspaper man. Wickland Snell advises him to get out of the game before it poisons him.

The cast is comprised of stage players, all of whom do well, particularly Charles Ruggles, as an inebriated reporter. Others are Walter Huston, Kay Francis, Betty Lawford, and Norman Foster.

Picture Play Magazine, August, 1929, p. 107

"Gentlemen of the Press"

Newspaper plays are the craze of the hour. Paramount offers an all-talking picturization of the cream of the current Broadway hits. With the great American stage star, Walter Huston. Play by Ward Morehouse. Supervised by Monta Bell, formerly an ace Washington newspaper man.

Exhibitors Herald-Moving Picture World, December 15, 1928, Coverff
AD TIPS—Played up the fact that this is a newspaper story with something different, interestingly told and packed with good laughs, A. N. Roy, Mgr. of the Tampa Theatre, Tampa, Fla., declares. He estimates that the cast is worthy of special attention, that the drunk in the picture is sure fire for belly laughs and that he should be played up. Adult audiences of all classes will enjoy the film, believes Mr. Roy.

The featuring of the newspaper angle is also advised by the Mgr. of the Tivoli Theatre, Chattanooga, Tenn., who tells exhibitors to mention the star reporter who was too busy to attend his dying daughter. The stars and dialogue should also be played up as well as the fact that the film is a picturization of a stage success with leading stage stars in the roles. At its pre-view showing the Chattanooga management invited all of the city's newspaper men to see the picture. He agrees with Mr. Roy that it contains appeals mainly for adults.

A midnight screening for all newspaper folk was held by W. E. Burton, Mgr. of the Allen Theatre, when the film played in Cleveland, O. The show was held under the auspices of the Women's Press Club. Lunch was served in the theatre tea room and written opinions on the picture were obtained and later published in the newspaper ads. Mr. Burton thinks that the picture appeals to a limited class—to those interested in newspapers.

Have advertisement appear as if it is breaking through a newspaper. Exploit as a Paramount all talking hit or drama behind the headlines with Walter Huston. Without question the finest all talking picture to date. Greater than anything the stage could offer. An amazing experience such as you have never had in a theatre before. Audience appeal: a 100% puller with all members of the newspaper profession and the best inside newspaper stuff ever put on the screen which should appeal to many.—Charles Raymond, Gen. Mgr., Loew's Century, Baltimore, Md.

Exploit as an all talking drama of the newspaper world. Feature brilliant cast of Broadway stage stars. Billed as the Dramatic Sensation of the Season. Audience appeal: all classes, especially men patrons.—Greater Palace Theatre, Ernest W. Morrison, Mgr., Dallas, Texas.

Called it best of newspaper pictures and had good notices to back it up. Huston proved hit with women. Great human drama. Appeal: adult audiences.—Colonial Theatre, L. B. Cool, Mgr., Akron, O.

Play this very good newspaper play in the highlights. Have the newspapers cooperate on some press stunt.—Buffalo Theatre, Vincent P. McFaul, Mgr., Buffalo, N. Y.
This is a close-up of the newspaper city room built in the Paramount-Famous-Lasky Astoria, Long Island, studios for the all-talking version of the Broadway play, "Gentlemen of the Press."

This is the first complete detail picture of a talkie studio ever made and shows the entire set-up of sound-proof camera booth, the director's signal switch box and the microphones (here enclosed in white circles) in position.

In the immediate foreground you see Walter Huston, the stage star, who has the leading rôle of Dick Swoft, and Mary Williams, who portrays the society editor. Just back of Huston is Charley Seny, who has the part of Willie, the veteran news editor. Remember Seny as an Edison director of the old days?

In the camera booth you see George Fossey, chief cameraman, and Sam Leavitt, his assistant.

Seated in front of the booth is Millward Webh, the director of the picture.
Our Best 1929 Motion Picture Studios

Standing at the extreme right is S. C. Chapman, in charge of the sound recording for this picture. Webb’s hand rests upon the green and red light switch used to start and stop the motors driving the cameras and the sound recording apparatus. This little machine has succeeded the old time megaphone.

An important gentleman is not visible in this picture. He is the monitor, the new power behind the pictures. The monitor is an electrical expert who sits in a sound-proof booth overlooking the stage and controls the volume of sound that reaches the machines in the recording room. He prevents the players’ voices from reaching the screen either too loudly or too softly.

Here, then, is the new studio lay-out.

Note how the cameraman, a former over-lord of motion picture making, is retreating in power, giving way to electric experts.

The electrician is the new god of the film.
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Males (Wickland Snell, Ted Hanley, Charlie Haven, Kelly, McPhee, Copy-Desk Editor, Copy Boy, Yale Graduate). Female (Female Reporter). Group.
Media Category: Newspaper
Description: Major: Wickland Snell, Ted Hanley, Positive
The Girl in the Glass Cage (1929)
Reporter John Cosgrove (Ralph Lewis) is a con artist who steals and commits murder.

In a squalid manufacturing town in New York State, Gladys Cosgrove, who lives with her bachelor uncle, court reporter John Cosgrove, sells tickets at the Elysium Theater, suffering the insults and smirks of the town loafers and wise guys, particularly Striker, owner of the speakeasy, his halfwit friend, Carlos, and Sheik Smith. She is saved from embarrassment one night by Terry Pomfret, a wealthy young college student, promised to Isabelle Van Court, and despite her uncle's determination to prevent it, a romance develops. Terry's mother disapproves of Gladys and prevails upon her to persuade him to return to school. Learning of Striker's decadent behavior toward Gladys, Terry whips him. Smith is killed, and Gladys, believing Terry guilty, confesses to the crime, claiming to have had an affair with Smith. Later, she exacts a confession from her uncle that he killed Smith, mistaking him for Terry. Her uncle then kills both Striker and himself, while Terry wins forgiveness and his family's consent to marriage with Gladys. American Film Institute Catalog of Feature Films
Variety, September 18, 1929, p. 55

The Girl in the Glass Cage

First National Length: 7,204 ft.
Silent, 7,056 ft.

RATES POOR WITH WEAK STORY OF SMALL TOWN LIFE AND UNDERWORLD ANGLE THAT HAS NOTHING NEW. JUST A FILLER.

Small town romance. The title is derived from the fact that the heroine works behind the glass of a film house box-office. She is annoyed by an underworld gang, whose chief tries to force his unwelcome attentions on her. Her uncle takes all her dough, and refuses to allow her to have anything to do with the young son of the richest family in the town, who has befriended her from the advances of the gang leader. The uncle is used as a tool by the gang, and they frame the hero to visit the gal’s home one night. Then they send the uncle to shoot him, but he kills the gang leader by mistake. The gal takes the rap as the murdereress. At the trial she forces the disclosures through hocus pocus, and the two young lovers are happy and reunited. Just a small town story for small town theaters where this hokum may appeal. Lacks class in direction and story.

Director, Ralph Dawson; Author, George Kibbe Turner; Scenario, James Gruen; Editor, Terry Morse; Titler, Paul Perez; Cameraman, Ernest Haller.
Direction, poor. Photography, okay.

The Film Daily, September 22, 1929, p. 7
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (John Cosgrove)
Ethnicity: White (John Cosgrove)
Media Category: Newspaper
Job Title: Reporter (John Cosgrove)
Description: Major: John Cosgrove, Very Negative
Description: Minor: None

Glad Rags Doll (1929) and Glad Rags Doll Trailer (1929)

In the trailer, a newspaper reporter interviews one of the characters – Sam Underlane played by Claude Gillingwater – on the picture’s highlights including some scenes from the film.

In the film, a property man gives a stage actor a loaded revolver. The actor is a poor shot and only grazes his head. The press agent and publicity promoter make capital out of the incident and it is exploited on the front pages of the newspapers with the result that the actor becomes more popular than ever.

The Film Daily, June 11, 1929, p. 7
GLAD RAG DOLL: Trailer (3007). Claude Gillingwater, seated in armchair, is questioned by reporter concerning facts in making this Warner Brothers-Vitaphone picture.

Exhibitors Herald-World, July 6, 1929, p. 114

Queer Fun.

THE GLAD RAG DOLL, with Dolores Costello, Ralph Graves, Audrey Ferris, Albert Gran, Maude Turner Gordon, Thomas Hickey, Claude Gillingwater, Arthur Rankin, Dale Fuller, Douglas Gerrard, Andre Herarer and others, directed by Michael Curtiz; "Hard-Bellied Hampton," a talking comedy; "In a Chinese Temple-Garden," a prismatic subject; Fox Movietone news, at the Mark Strand.

An amateur auditory film comedy, known as "The Glad Rag Doll," is now decorating the Mark Strand screen. It is a disjointed affair with dialogue that seems to have been written on the run. Some of the voices are fair enough, but there are patches when the utterances are muffled and indistinct. If there is a flattering comment to be made of this offering, it is that occasionally an audience yesterday afternoon laughed loudly at its queer fun.

It is, one might almost say, rich in surprises, for extraneous incidents pop up, and they are apt to cause one to reflect that at least three comic contraptions could have been made with the same stuff had it been properly developed. Why this Vitaphone production became known as "The Glad Rag Doll" is as perplexing as some of its sequences. Dolores Costello fills the role of the young woman who causes a heap of trouble, and then in the end, aboard a steamship bound for Europe, she has the recalcitrant young man eating out of her hand.

This film begins promisingly, for there is a sequence from a playlet being acted before an unseen audience. The hero is desirous of putting an end to his love-sick existence, so he fires a bullet into his head and drops, a little matter that is taken with a sense of humor by the girl, played by Miss Costello. Later it is revealed that this is not a serious affair, but merely a sophisticated melodram. Then one turns into the narrative, and there is some excitement backstage because it has been learned that a property man had given the actor a loaded revolver. It was just an accident, and subsequently the press agent of the show is told that the actor was a poor shot and only grazed his head.

The alert publicity promoter, however, makes capital out of the incident and it is exploited on the front pages of the newspapers, with the result that Annabel Lea (Miss Costello) becomes more popular than ever.

In Annabel Lea's dressing room there is seen Jimmy Fairchild, whose heart aches with devotion for the actress. He brings her white flowers and chatters about red roses, which leads, somehow or other to scenes in the snobbish Fairchild home, the head of which family is John Fairchild, who is willing to pay rather than have his silly brother marry the beautiful Annabel Lea.

Annabel Lea, who has a stack of letters from Jimmy, is, of course, unwilling to turn them into cash. Yet, one feels reasonably certain that she does not love Jimmy. Annabel Lea is perceived at a lawn party on the Fairchild estate, where she has amusing experiences and shows that she is able to hold her own in the matter of repartee. An Admiral seems to enjoy being initiated into a new dance and, in course of time, Annabel Lea is quite astonished to find out that Aunt Fairchild, a snob of the snobs, is a kleptomaniac. This leads to further strange scenes, including one in which Aunt Fairchild snatches a watch from a butler's pocket as she kisses him.

Michael Curtis may be a master of fade-outs and dissolves, but he is not in his element in directing dialogue. Miss Costello does quite well with her weird lines. Albert Gran affords some fun as a genial old uncle. Ralph Graves plays John Fairchild moderately well, but his speech does not betoken much thought concerning the meaning of what he is saying.

Claude Gillingwater interprets the role of the lawyer, who pays $10,000 to Annabel Lea, not knowing that the sympathetic girl is going to hand the money over to Jimmy, who becomes more foolish as the story continues.

Mordaunt Hall, New York Times, June 3, 1929, p. 27
Jimmy Fairchild, the youngest son of an old Philadelphia family, falls in love with Annabel Lea, the star of a Broadway revue, and John Fairchild, Jimmy's unbending older brother, has her fired from the show. Seeking revenge, Annabel goes to Philadelphia and uses a stack of Jimmy's compromising love letters to blackmail John into allowing her to spend the weekend as a houseguest. Annabel then learns some interesting things about the Fairchild family: Aunt Fairchild is a kleptomaniac; Uncle Nathan is having an affair with the housekeeper; and Bertha Fairchild, John's sister, is secretly married to the chauffeur. John and Annabel fall in love. Jimmy receives word that he has written $10,000 in bad checks, and to cover him Annabel arranges with the Fairchild family lawyer to exchange the love letters for that sum. John is at first heartbroken to find that Annabel seems to be a gold digger; but when he learns that she took the money to help out Jimmy, he forgives her, making her his bride. *American Film Institute Catalog of Feature Films*
THE GLAD RAG DOLL

(ALL DIALOG)


Annabel Lee . . . . Dolores Costello
John Fairchild . . . . Ralph Graves
Bertha Fairchild . . . . Audrey Ferris
Nathan Fairchild . . . . Albert Grant
Aunt Fairchild . . . . Maude Turner Gordon
Admiral . . . . Tom Hicketts
Sam Underlance . . . . Claude Gillingwater
Jimmy Fairchild . . . . Arthur Rankin
Miss Peabody . . . . Dale Fuller
Butler . . . . Douglas Gerrard
Barry, an actor . . . . Andre Beranger
Press Agent . . . . . . Lee Moran
Manager Foley . . . . Tom Kennedy
Hannah . . . . Louise Beaver
Chauffeur . . . . Stanley Taylor

Dolores Costello has been well enough fitted with this story, titled after the song selling hit, three months old. Where the Costello draw is rampant any reliance may be placed upon “Glad Rag Doll.” Where the Costello name is not so warm at the b.o. this Warners should do an average week’s trade.

If this broadly lined farce comedy had been held down to its satirical conception it would have been a finely done bit of picture work, in story and action. But perhaps just as well that it was broadened out. Several laughs at frequent intervals, and oftentimes some giggles from the ready to wear dialog handed by Arthur Rankin.

Ager, Yellen & Bornstein publish “Glad Rag Doll,” with Milt Ager and Jack Yellen of that firm as its writers. You hear “Glad Rag Doll” sung two or three times by unseen singers during the picture, but you hear it played by the synchronizing orchestra all of the time. When leaving the Strand it may be heard again through a loud speaker in the entrance. If that isn’t a plug for a theme song that isn’t, then what can be? Whoever eased that song for title and plug into Warners can tip his cap for promotion work.

Another back stage story that moves into an aristocratic Philadelphia home. It makes Miss Costello winsome and smart. She outsmarts the hi-hat clique against her, laughs her way in and out of bedroom jams and wins the tough mugg for a husband, after he had said she couldn’t marry his younger brother.

The Fairchilds were socially in Philly. As dug up by Annabel Lee, the musical comedy queen, after 24

hours in their home, this was the layout:

Uncle John Fairchild had started after the housekeeper; Auntie played a bit with the butler while manifesting kleptomaniacal tendencies; Sis Bertha kept her eye so closely on the chauffeur he married her, and John Fairchild, the grouchy elder brother, fell for the same pretty face his sappy brother had before him.

Going against this layout in a fairly breezy way, Annabel just ambled along, for the script was aimed right, along with Hannah, her colored maid, very well done by Louise Beaver. Miss Beaver sang the only other song, “Some of These Days.”

Ralph Graves is Brother John and got the right slant upon the role. Albert Grant as Uncle Nathan responsible for several of the laughs with stereotyped farcical stuff of any vintage.

Good production and elaborate for the Philly mansion sight, John and Annabel taking a long walk up a flight of stairs and down a hall. It looked as if the studio had shoved three sets together.

A pleasant talker with Claude Gillingwater of course as an attorney making himself stand out through excellence of everything, but voice first. It has an extremely pleasant girl too in Dolores Costello. Sine.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newspaper Reporter). Group.
Ethnicity: White (Newspaper Reporter)/ Unspecified.
Media Category: Newspaper
Job Title: Reporter (Newspaper Reporter). Unidentified News Staff.
Description: Major: None
Description: Minor: Newspaper Reporter, Positive. Unidentified News Staff, Neutral
Grantland Rice’s Sportlight (1928)
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 1929.

Episodes produced in 1929 include Boyhood Memories, Bridle Byways, Close Figuring, Clowning the Game, Conditioning, Crystal Champions, Dogging It, Duffers and Champs, Feminine Fitness, Fish and Feathers, Follow the Leader, Footwork, Girls Will be Boys, Gridiron Glory, Hook Line and Melody, Knowing the Ropes, Mild or Mighty, The Modern Rhythm, Players at Play, Rhythm, Right Technique, The River Drivers, Running the Scales, Sport Afloat, Sport A-La-Carte, Sport Almanac, Stamina, Surf and Sail, Three Aces, Winning Patterns, Water Wonders and Young Hopeful. Another episode was produced in 1930, Cobb Goes Fishing.

Motion Picture News, April 27, 1929, p. 1414
“Dogging It”
Grantland Rice—Pathe

Type of production...one reel Sportlight

The lovers of dogs will get a real kick from this one. It shows the part the canines play in lending pep to various outdoor sports. A nice sequence of a whippet race carries plenty of action, and then the marsh scenes with the dogs pointing for the quail is an art study in beautiful animal posing.

The Film Daily, January 31, 1929, p. 19

“Follow the Leader”
Sportlight
Pathe
Very Good

Here we are treated to a series of swimming shots showing juveniles who some day will be champs displaying themselves at various watering places. Views are shown of Silver Springs, Fla., Culver, Ind., Coral Gables, Fla., and Stillwater, N. J. The swimming stunts are clever and diversified, with music and voice aiding to build it up into a first-class number.

The Film Daily, October 20, 1929, p. 9

“Duffers And Champs”
(Pathe Sound Sportlight—One Reel)

The famed Grantland Rice is seen and heard in person in this “Sportlight,” turned this time upon the golf world. With Willie MacFarlane collaborating, Mr. Rice discusses the fine points of the game, warning duffers how not to play golf, and following his remarks with an illustration by Mr. MacFarlane of the proper method to be followed. The discussion is interesting, and the novelty of hearing the “Sportlight” columnist in a verbal discourse should be appreciated by those among the fans who respond to sport. The subject shapes up like an entirely suitable one, and it should have no difficulty in successfully capturing the interest.

RAYMOND GANLY.

Motion Picture News, September 21, 1929, p. 1062

“The River Drivers”
Grantland Rice—Pathe
Not So New

Another title for this one-reel short, one of the Grantland Rice Sportlights, might be “A Day in the Life of a Lumberjack.” It displays familiar shots of shooting the logs down to ye sawmill, with jams and the lumbermen risking their lives in the rapids. Part of the short is devoted to the lumberjack’s pastimes on a Sunday afternoon, with log-rolling, log-splitting and other outdoor stuff placed under the heading of amusement.

The Film Daily, September 8, 1929, p. 9
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
Gus Edwards’ Song Revue (1929)
Newsboys sing “If I Was a Millionaire.” Gus Edwards (himself).
Variety, June 26, 1929, p. 12

The Film Daily, June 30, 1929, p. 14

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: News Employee (Newsboys)
Description: Major: Newsboys, Positive
Description: Minor: None
Hearst Metrotone News Newsreel Vol. 1, No. 239: Harry Hershfield Now Tells one
Hearst newspaper cartoonist Harry Hershfield tells two of his favorite jokes.

Scenes from Hearst Metrotone News Newsreel, Vol. 1, No. 239 (1929)

Status: Print exists
Viewed on Moving Image Research Collections Digital Video Repository
https://mirc.sc.edu/islandora/object/usc%3A30235

Type: Movie
Genre: Documentary
Gender: Male (Harry Hershfield)
Ethnicity: White (Harry Hershfield)
Media Category: Newspaper
Job Title: Cartoonist (Harry Hershfield)
Description: Major: Harold Hershfield, Positive
Description: Minor: None
High Treason (1929)
Newspapers. In the future (20 years from 1929) there will be electric newsboards for newspapers. Tele-radiographer (Al Goddard). Television phone calls. World-wide network of news reports via radio signals. Traditional Magazine article.
“High Treason” - deals with such boob-bumping scientific items as women’s fashions 10 years from now, television phone calls from your sweetie, roofs where helicoptered aeroplanes can land in London, electric newsboards for newspapers, women drafted for war service, English Channel train service by tunnel, and, in fact, everything yellow newspapers give the mob on Sunday.

Variety, October 2, 1929, p. 22

High Treason is a 1929 film based on a play by Noel Pemberton Billing. It was directed by Maurice Elvey, and stars James Carew, Humberstone Wright, Benita Hume, Henry Vibart, Hayford Hobbs, Irene Rooke, and Jameson Thomas. Raymond Massey makes his first screen appearance in a small role. The sound film was presented in a London trade show on 9 August 1929, then went into UK general release in silent and sound versions on 9 September 1929. The sound version was released in the US by Tiffany Productions on 13 March 1930. The silent version and a trailer for the sound version are preserved and held by the British Film Institute; the only known surviving original copy of the sound version is a lavender fine grain of the American release version held in the collection of Alaska Moving Image Preservation Association (AMIPA), which has been recently restored by the Library of Congress. The film is a science fiction drama set in a futuristic 1940 (though this is changed to 1950 in later releases). The plot and aesthetics of the film are heavily influenced by Fritz Lang’s Metropolis. Wikipedia
HIGH TREASON
(BRITISH MADE)
(ALL DIALOG)

London, Sept. 29.
Gaumont-British, production and release.

The President of Europe...Sue Gil
Dr. Gaymound...Humphrey Wright
The Judge...Michael Denne
Jameson Thomas

Gaumont tossed this one cold into Marble Arch and it’s proved a hit. American-made and plugged, it would have been a sensation, and it will make a lot of money for Gaumont even with its dumb sense of showmanship.

“High Treason” deals with such boop-bumping scientific items as women’s fashions 10 years from now, television phone calls from your sweetheart, roofs where helicopters can land in London, electric newstands for newspapers, women drafted for war service, English Channel train service by tunnel, and, in fact, everything yellow newspapers give the mob on Sunday.

What every British producer has done to date is to follow the American lead—years later. Not so, Maurice Elvey. When he saw the talking wave coming he stopped production for eight months and then with no sound studio and a lousy untried recording system, set out to make a glorious clean-up or a terrible flop. He let the other birds play ‘em close to the chest, but for himself he tossed out blue chips as if they were cigar bands.

He didn’t have a story, but he had a climax. This scene showed a man about to broadcast a declaration of war to the world and being shut down by a peace advocate who put out a peace message instead. With that as his hop-off, Elvey zoomed into the unknown and landed with the best entertainment that has come out of Europe since “Metropols.”

This, of course, is faint praise, but with some witty editing, scenery, the last half reel or more completely, “High Treason” can be made into an acceptable entertainment for any house anywhere. They’ll like it or they’ll hate it, but they’ll all go.

A tip of the hat to Elvey’s old stage production days shows in the directing of this all-talker, all-screener. Chief among the eye-filers is Benita Hume, humming. She’s the first femme they’ve flashed on a British screen who didn’t look like a powdered frump. And to show that her s.a. is not at all in her eyes, they have her do a strip act behind a frosted glass that’s more complicated than an old Moulin Rouge number. She skips from her nightie.

(Continued on page 31)

Variety, October 2, 1929, pp. 22, 31
Type: Movie  
Genre: Sci Fi-Horror  
Ethnicity: White (Tele-radiographer). Unspecified-2  
Media Category: Radio/Magazine  
Job Title: Anchor-Reporter (Tele-radiographer). Unidentified Magazine Staff. Unidentified News Staff.  
Description: Major: None  
Description: Minor: Tele-radiographer, Positive. Unidentified Magazine Staff Unidentified News Staff, Neutral.

The Hole in the Wall (1929)  
Reporter Gordon Grant (David Newell), police reporter for the Chronicle.

In this remake of the 1922 film, Gordon Grant (David Newell) is the reporter in love with Jean Oliver (Claudette Colbert), who is disguising herself as a gypsy fortune-teller. Jean intends to kidnap a child and turn her to a life of crime to get revenge against the grandmother of the child, who falsely accused Jean of theft. Grant helps the police bust the gypsy parlor, not realizing the fortune-teller is Jean. After being cleared by the grandmother, Jean is freed and reunited with Grant. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 67.
Police Reporter Gordon Grant of the *Chronicle* is trusted by the chief of police who often asks his help. “I’m a newspaperman. I never read the newspapers,” he tells the chief. “I don’t care who was at the opera, who was run over or who committed suicide.” The problem facing the police is a jewel heist: “There’s not a ray of hope,” says the chief in solving this crime. “Do you want me to print that?” asks Grant, laughing. He asks him if he has any hunches about the robberies and the reporter points out that another robbery also involved spiritualism and a Madame Mystera, the medium. “Mystery has always interested me….that’s why I like this racket,” he tells the cop adding that he will follow his hunch and visit Madame Mystera.

Meanwhile, Jean Oliver poses as the fortune teller Madam Mystera in cohorts with The Fox, a dapper gangster. Jean seeks vengeance against the wealthy dowager who sent her to prison on a false robbery charge to get her away from her wealthy son. Jean kidnaps the old woman’s granddaughter. She plans to raise her and teach the young girl to be a thief to get even with the old woman.

The reporter goes back to the police station to update the chief. The rich woman shows up at the police station to find out why the police haven’t found her granddaughter. She shows them a note written by Jean Oliver telling her why the girl was kidnapped – to get revenge. The reporter looks at the note and recognizes his schoolmate’s handwriting. A police report shows that Jean Oliver was killed in a bus wreck, but realizes that the note was written after the accident so Jean is alive.
On a hunch, the reporter and the old woman visit Madam Mystera with the police outside ready to raid the place. Gradually, the plot unravels. A cohort has taken the child away to avoid the police and when helping the girl up a ladder to get to the pier from a boat, he falls and is killed leaving the kidnapped girl on the ladder as the tide gets higher and higher.

The police arrest The Fox but the crafty gangster is the only one who knows where the missing child is wants to trade that information and a statement from the old woman saying Jean is innocent for that information. The police don’t want to make a deal with the gangster, but the reporter convinces them that to save the child is worth any sacrifice. The police chief finally agrees with the reporter, the child is saved, and Jean is freed and reunited with the reporter. Grant holds out his hand to thank The Fox who tells him to give it to the police who collect that sort of thing as the film ends.
Jean Oliver falls in love with a wealthy young man, and his mother, Mrs. Ramsey, sees to it that she is sent to prison on a trumped-up charge. Time passes. Jean is released from stir and throws in with a band of phony spiritualists, donning the robes of Madame Mystera, a crook recently killed in an accident on the elevated. Jean quickly proposes that her new companions in crime kidnap the granddaughter of Mrs. Ramsey and hold the child for ransom. The child is taken, but the police arrest the gang. The Fox, crafty leader of the spiritualists, is the only one who knows the whereabouts of the missing child, however, and he trades this information for immunity and a statement from Mrs. Ramsey that Jean had not in fact committed the crime for which she was sent to jail. Jean is freed and reunited with Gordon Grant, her childhood sweetheart, a reporter who has accompanied the police in the raid on the gang. *American Film Institute Catalog of Feature Films*
The Hole In The Wall

A Good Place To Stick This One

(Reviewed by Freddie Schader)

THIS must have been one of the very first efforts on the part of Paramount to make a sound picture. It looks like it anyway. How they ever stuck it into their Paramount theater is a question. It isn’t so much the manner in which the picture is done as the story that is used. It was an original stage play by Fred Jackson, but that doesn’t make it a good play for the screen even if the screen talks.

‘The Hole in the Wall’ is an underworld story inasmuch as it deals with a group of racketeers who, through employing a fake spiritualistic medium, get the low down on prospective victims, most of whom are delusional women whom they fleece for their jewels and other valuables. In this particular case the racketeers lose their medium. She is killed in an elevated train crash and they finally succeed in getting another to take her place. The new medium is a girl who has been framed by her mistress, and sent to jail. On regaining her freedom she has made up her mind to be revenged on the woman responsible for her arrest. This is accomplished through the kidnapping of the grandchild of the woman and the story in the main concerns itself with the efforts to recover the child. Through the aid of a newspaperman this is accomplished, but it seems rather too coincidental that the reporter should be the old sweetheart of the girl in the case.

Claudette Colbert, a stage star of considerable experience and with a following in New York, plays the feminine lead and does very well indeed, although she does not hit one forcibly between the eyes as a new screen-talkie star. Edward G. Robinson, as the crook leader, gives by far the best performance of the cast, although Alan Brooks and Donald Meek are not far behind him. The cast is a 100 per cent stage organization although many of the players have had screen experience in the silent days.

The production in the matter of sound and talk is not all that could be desired, and that elevated train smash is so palpably miniature that it brought a laugh from the audience on Saturday afternoon.

Robert Florey is responsible for the direction, and he has done much better things since he made ‘The Hole in the Wall,’ so he’ll have to be forgiven for his mistakes in this instance.

The only reason that this picture will get by is that it is a talkie and there are still a lot of spots in the country where the audiences have not yet arrived at a spot where they are discriminating between the good and the bad in talkers.


THE CAST

Jean Oliver.......................... Claudette Colbert
The Fox.............................. Edward G. Robinson
Miss. Mysters-------------------- Nelly Savage
Goofy................................ Donald Meek
Jim.................................. Alan Brooks
Mrs. Ramsay-------------------- Louise Closter Hale
Mrs. Carlske-------------------- Katherine Emmet
Marcia............................... Marcia Kagen
Bugface......................... Harry Macollum
Inspector.......................... George McQuarrie
Mrs. Lyons.......................... Helen Crane
Appendix 21 – 1929

The Hole in the Wall, with Claudette Colbert, Edward G. Robinson, Nelly Sav- dace, Donald Meek, Alan Brooks, Louise Closer, Hale, Katherine Emmett, Marita Know, Barry McCallum, George McQuarrie and Helen Crane, based on the play of the same name by Fred Jacques, directed by Robert Florey; "Pearls of Bagdad," featuring Jacques Cartier, Walker and Dyer. At the Paramount Theatre.

"The Hole in the Wall," an audible screen adaptation of a play by Fred Jackson, is a queer combination of senseless drama and some excellent pictorial direction. The plot of this mystic melodrama fails to be in the least disconcerting, but the idea of the imaginative swindlers having a mirror they use as a giant periscope to see who is at the door is interesting.

This production was directed by Robert Florey, who is unfortunate in having such a silly yarn to film, especially considering he has had also to direct the dialogue. Mr. Florey, however, introduces sharp shadows for the people with sharp practices which are infinitely more absorbing than the supposedly thrilling incidents. There is also a fairly impressive sequence dealing with a crash of elevated railroad cars, in which Mme. Mystera is killed. Mr. Florey takes advantage of this tragedy to show his spectators the morgue, where the swindlers identify Mme. Mystera's body as that of Jean Oliver. Jean has consented to pose as Mme. Mystera so long as she can revenge herself on a Mrs. Ramsay, who was responsible for Jean spending several years in prison.

It is Jean's idea to kidnap Mrs. Ramsay's little girl and bring up the child to steal. Then, when in later years the Ramsay girl is caught, Jean intends to let Mrs. Ramsay know who was responsible for her daughter's wrongdoings.

As Mme. Mystera, Jean tells fortunes and aids in thefts, or at least she is supposed to. The chief crook, alluded to as the Fox, falls in love with Jean. His attentions do not interest Jean, who has by that time succeeded in kidnapping Mrs. Ramsay's child.

Mrs. Ramsay, portrayed by that excellent stage actress, Louise Closer-Hale, pays a visit to Jean, who as the clairvoyant wears a thin black veil. Why Mrs. Ramsay does not recognize Jean's voice is one of the minor discrepancies of this would-be thriller. The most absurd sequence takes place toward the end, when the kidnapped child is taken to the railroad docks. The man who accompanies her falls in the water and is drowned without so much as a struggle, and the little girl is beheld standing on a rung of a ladder mumbling as fast as she can: "Mama! Mama! Mama!"

The villains remind Mrs. Ramsay that the tide is rising and that any moment her offspring may be engulfed by the water. Then the picture swings to the child, still bleating "Mama! Mama! Mama!"

Another unfortunate feature of this production is that the able Claudette Colbert was called upon to act in it. So was Edward G. Robinson. Both are competent so far as their lines and the action permit.

"Pearls of Bagdad," a stage contribution devised by Frank Cambria, precedes the picture. It is a nicely staged affair, with pleasing hues in costumes and appealing backgrounds.
HOLE IN THE WALL

ALL DIALOG


Jean Oliver .... Claudette Colbert
The Fox .... Edward G. Robinson
Mme. Mystera .... Nelly Savage
Goofy .... Donald Meek
Jim .... Alan Brooks
Mrs. Ramsey .... Louise Closer Hale
Marcia .... Marcia Kagao
Dugan .... Barry MacKillop
Inspector .... George MacQuarrie
Mrs. Lyons .... Helen Cramer

A good mystery meller, okay as a program release and insured as to its 100 per cent qualifications as a 100 per cent talker through a 100 per cent cast. Not only the principals, such as Claudette Colbert, Edward G. Robinson (now the star of “The Kibitzer”) and Louise Closer Hale, but the balance of the support is virtually a dramatic troop transplanted to the screen. No going wrong that way and as the dramatics are concerned.

Almost nine years ago to the day this Fred Jackson play was produced at the Pantages and Judy Theatre in New York, and while the then chief shortcoming was that the reporter-hero was pretty much of an impossible character, the intervening years has seen the elimination of that type of role to such a degree that his reintroduction becomes almost plausible. Furthermore, direction has taken care of that detail.

Direction and adaptation also has cleverly dwelt on the chicanery and double-dealing of the spiritualism racket to stress its fake and fake, although the climax introduces what is represented as a legitimate spiritualistic message when, through the femme medium, a man’s voice materializes with instructions where to find the kidnapped child, who is imprisoned at the docks from a fort-rising tide. This should be enough to square it for the crass addlehead beside which it is the real dramatic much of the picture.

The gimmick, with the electrically worked coded transmissions, and the rest of the props and the layout, is a good idea on the rackets, broadly sweeping the situation and yet with enough detail and thoroughness for the necessary authenticity.

The compromise, with the climax introduction of a real spiritual communication from a dead man, may be dismissed, at its worst, as theatrical license. Anyway, it serves the excellent purpose of saving the sympathetic girl-child, Marcia, and effecting the clinch between the wrong Jean Oliver (Miss Colbert) and the reporter (for some strange reason not programmed).

Miss Colbert experiences the same difficulty which has confronted her in her stage career, lack of a sufficiently sturdy vehicle. She is difficult to write for, not having had a good stage assignment since “The Barker.” Hence here she is but passably satisfying, although doing her average assignment quite well. Edward G. Robinson as the sinister “Fox” gives better account through shading his “master mind crook” with a thoroughly sympathetic touch.

Even the concluding heroines, when he extracts two conditions from the inspector, are plausible. He holds out for the girl’s freedom and forces a confession from the dowager who had originally framed her on a grand larceny charge which resulted in a four years’ stretch. He makes no bid for self-immunity. For once the player’s own sense of propriety and the director’s judgment governed them aright in toning all this down and allowing average intelligence to grasp whatever import the Fox’s ‘self-assured statement had when he casually remarked that they had nothing on him.

The Hole in the Wall” refers to the layout of Mme. Mystera. Usual spook stuff, sliding panels, mysteriously reflecting mirrors and the like are part of the props.

Plenty of action throughout—physical effects and dramatic. Big punch right off is the elevated train wreck. Most of it thereafter is in the spiritualistic stronghold, switching back and forth to the inspector’s office. A gruesome flash of the morgue, with a corpse tilted forward for identification, is a realistic touch if nothing else.

Paramount has a good program release in this 100 per cent talker. They’ll like it on the whole, balancing its mystery and melodramatic elements with enough romance and yet a little heart stuff (via the kidnapped kidlet) to appeal generally.

Abel.

Variety, April 17, 1929, p. 22
The Film Daily, April 21, 1929, p. 8

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Crime-Mystery
Gender: Male (Gordon Grant)
Ethnicity: White (Gordon Grant)
Media Category: Newspaper
Job Title: Reporter (Gordon Grant)
Description: Major: Gordon Grant, positive
Description: Minor: None
The House of Horror (1929)

Reporter Thelma (Thelma Todd). Reporter Joe (James Ford).

Reporters Joe (James Ford) and Thelma (Thelma Todd) are among those gathered at the old house of a recluse, although their profession is not revealed until the end of the film. The plot involves weird happenings and a missing diamond. The film was advertised as a talking picture, but the dialogue was limited to the first few minutes of the film and the remainder employed a number of familiar comedy bits, with lots of scenes of people chasing each other around. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 67

Bachelor Chester and his spinster sister, Louise, are summoned from Ohio by a "mystery man" who instructs them to visit their Uncle Abner in New York City. A miserly recluse, Abner lives in an old house where he has gathered a strange collection of people: Brown and his wife Gladys; two untrustworthy servants; the mystery man; and Thelma and Joe, two young people on the track of a missing diamond owned by Abner. Chester and Louise arrive at the house and are frightened by weird happenings. After much fuss and confusion, the mystery of the diamond is solved, and Joe and Thelma are revealed to be newspaper reporters in search of a good story. American Film Institute Catalog of Feature Films

The Film Daily, June 23, 1929, p. 12
Just barely considered a talkie (the film contains about two minutes worth of sound), *House of Horror* is a typical sliding panel, secret passageway, things-that-go-bump-in-the-night thriller which stars Fazenda and Conklin as the owners of an antique shop besieged by crooks after a valuable gem. *TV Guide.*

The House of Horror

House of Horror. First National Pictures/First National, 28 April 1929, 7 reels/5,939 feet (sound effects and music by Vitaphone); also 7 April 1929, 7 reels/5,700 feet (Silent) [both LOST]

CAST: Louise Fazenda (Louise); Chester Conklin (Chester); James Ford (Joe); Thelma Todd (Thelma); William V. Mong (Mystery Man); Emile Chautard (Uncle Abner); William Orlamond (Miller); Dale Fuller (Glady); Tenen Holtz (Brown); Michael Visaroff (Chauffeur)

CREDITS: Director Benjamin Christensen; Producer Richard A. Rowland; Writers Richard Bee (scenario and story); William Irish (dialogue); Tom Miranda (titles); Directors of Photography Ernest Haller and Sol Polito; Film Editor Frank Ware; Music Louis Silvers

Sh! The Octopus is supposed to have been the original title of this picture, but it is not the same story, for the reason that Sh! The
Octopus was to be the stage play by Ralph Murphy and Donald Gallaher, whereas House of Horror has been founded on a story by Richard Vee [sic]. It is not the picture you bought and therefore you are not obligated to accept it [Harrison's Reports, 1 June 1929].

It's not known why First National failed to deliver the expected adaptation of Sh! The Octopus, a mystery farce that played on Broadway from February 21 until April 28 in 1928. The play had barely departed the Great White Way when Warner Bros. bought the film rights. (Through a rather complicated arrangement, Warner Bros. had absorbed First National in 1928/29, but was obliged to release some films under the First National banner.) In November 1929, First National announced that Octopus would be director Benjamin Christensen's follow-up to his two earlier mystery-comedies: The Haunted House and Seven Footprints to Satan. Sh! The Octopus had been a success with critics and audiences alike, and no doubt exhibitors booked the promised film partly on that basis; hence, Harrison's ruffled feathers at the change of program.

Perhaps in an effort to distract exhibitors from their disappointment, First National claimed that House of Horror was based on a true story and written by a well known author who did not wish his name to be divulged. Of course, the film's only real author was Christensen, once again writing under the name, Richard Bee. Given the reviews, anonymity was a wise choice.

The following synopsis of the film based on the press-book and contemporary reviews:

Chester and Louise, brother and sister, own a small store at an Ohio crossroads. They are visited one night by a Mystery Man who summons them to New York to visit an Uncle Abner. Although they have not heard of this uncle for thirty years, Chester, who is a spiritualistic enthusiast, believes he has been told of a fortune by the spirits, and he and Louise go at once to New York.

Uncle Abner is a miserly recluse who owns an extensive antique store called The Curiosity Shop and lives in the same building. He is watched over by two untrustworthy servants, Brown—a drunkard—and his wife, Gladys. While pretending to be asleep, the old man overhears plots against his life and a certain great blue diamond he is known to possess. The Mystery Man is likewise an occupant of the house, and Thelma and Joe, two young people who are in love, are also hiding there, on the trail of the same diamond.

Chester and Louise arrive and are admitted under mysterious and terrible circumstances. Also, Chester is suffering from new woolen underwear. They learn to their terror that they are trapped in a weird house and terrible things are taking place on all sides of them. Amidst the dust-covered antiques, a hair-raising search and flight ensues up the many stairs and through the rooms. Louise is partly undressed while being searched for the diamond, and Chester is forced to masquerade in women's clothes after finally ridding himself of the itching underwear.

Eventually, all the forces meet in the room occupied by the old miser himself; he alone knows the hiding place of the blue diamond, he also knows his life is safe only while the diamond is missing. He tells Louise how to find it, but the Mystery Man surprises her in the act of taking it, and she is forced to swallow the stone.

The Mystery Man is revealed to be the head of a gang of smugglers after the diamond. Thelma and Joe turn out not to be to be jewel thieves, but rival reporters after a story. They end up saving Chester, Louise, and Abner from the smugglers.

It is not clear how the blue diamond is recovered, and perhaps it's better that it remain a mystery.

Given all of the above, it would be hard to dispute the assessment delivered by Variety's Wally:

Every trick in the moth-eaten bag ripped time and time again, first by the legs and then passed on to the picture people, is pushed into the House of Horrors. Panel doors are used most falling crockery and a lot of things boring to grandparents fill in when those that flopped on Broadway are exhausted... If the thing ever had a script, Christensen apparently never knew it, judging by the finished product, and Tom Miranda stayed up nights trying to slope out the hodge-podge of shots turned over to him for sequential explanation [26 June 1929].

The reviewer for the Manitoba Free Press (13 May 1929) was equally bored: "Very ordinary... It is one of those mystery films with the complement of secret doors and panels... Terrifying happenings that don't get you anywhere except that you cannot tell whether to laugh or snicker." Harrison's Reports (22 June 1929) called the film "hokum" and full of "useless churning in and out of rooms," but still felt it to be "a fair enough neighborhood caliber picture."

While the grim title sounds promising, this house obviously contained little horror—unless you count Chester Conklin and Louise Fazenda cackling about in their underwear. Clearly the comedy element was predominant. In spite of this, the PR department did make attempts to promote the film as a thriller. William V. Mong's Mystery Man was sold as the big "scare" factor, but reviewers found him more comic than frightening. Publicity shots showed Mong with beard and long hair, wearing a big slouch hat and sporting an umbrella: a seedy Svengali smacking more of Theater of the Absurd than Grand Guignol.
The ads sometimes acknowledged this: one shows a drawing of Mong peering mysteriously over the top of a house with the tag line "LOOK OUT. He'll get you. In the funny bone." A more sinister ad depicts the Mystery Man—minus the silly hat and looking rather like Nostradamus—framed through a keyhole and looming in the shadows over the smooching lovers.

In keeping with the mystery theme, another bit of PR claimed that one E. R. Simons, described as an assistant to Houdini, was a consultant on the film though it's hard to imagine—assuming he even existed—what his contribution would have been. The weird sets got their due in another press-book article which stated that the movie's set designer had given names to a few of his weird creations: "The Uncanny Room," "The Vampire Dungeon," and "The Black Magic Temple."

One ad was particularly significant: "Movies—Talkies—Now the Creepies!" ("Shriekies" was used earlier for Seven Footprints to Satan.) In 1928 the jury was still out on the fate of the silent drama, but by 1929 it had reconvened and sentenced the silents to the nitrate heap of history. Thus, House of Horror's biggest selling point as a thriller was not what you might see but what you would hear: "Ghostly sounds in the cellar... weird noises in the night—a sarcastic laugh... a girl's scream." Another ad showed the house with snippets of dialogue flashing from the roof: "Don't shoot! He's crazy! Help! Police! Bang! Let Go of the Girl! Hand over the Diamond!" Still another ad announced that "They all talk! Now you can hear those famous stars talking and yelling and screaming. Vitaphone takes you right inside this spook-packed house.... You'll hear noises that will send your heart right into your mouth."

The claims of "Sound and Talking!," however, were somewhat misleading. While there are sound effects and music throughout the film, there is dialogue only in the first reel (more honest promoters would describe their similar efforts only as having "talking episodes"). These early scenes depict Chester trying to contact the spirits of Napoleon and Cleopatra, and then getting dosed with castor oil by his skeptical sister. Following a brief chat with a customer, Chester is confronted by the Mystery Man who summons him to New York. After some bickering, Louise agrees they should go. The sound discs have not survived, but a written record of the dialogue can be found in the New York State Archives. The following is a sampling of it:

**Mystery Man:** "You must be in New York tomorrow. It is both a warning and a command."

**Chester:** "Yes... yes... yes..."

**Mystery Man:** "A command from a power greater than life."

**Chester:** "Yes... yes..."

A hirsute William V. Mong threatens Thelma Todd in this original-release 22" × 28" poster.
went on to work for other studios. Chautard directed such popular stars of the 1910s as Pauline Frederick, Alice Brady and Elsie Ferguson but, in spite of the gospel maxim "No disciple is above his master," Tourneur's career much overshadowed his former mentor's. Chautard briefly had his own production company and made a film version of Gaston Leroux's Mystery of the Yellow Room (which he had done for Eclair in 1912) (see appendix) and the mysterious Whispering Shadows (see entry).

In the mid-1920s, Chautard gave up directing for good and returned to acting. Though publicity claimed Paris at Midnight, a 1926 adaptation of Balzac's Pere Goriot, was Chautard's first American film as an actor, Chautard had previously played — of all things — a director in Tourneur's A Girl's Folly (1916). Unlike Tourneur, Chautard did not return to France and continued acting — in small roles and uncredited bits — until his death in 1934.

James Ford (Joe) was, like Thelma Todd, born in Lawrence, Massachusetts. This gave the First National publicity department the excuse to claim that Ford and Todd were childhood sweethearts, and that they had vowed to one day to play lovers in the movies. (Never mind that Todd had actually trained to be a schoolteacher.) Ford was an extra when Corinne Griffith spotted him during the shooting of The Divine Lady. She arranged for a screen test for him and he promptly won a contract at First National; it was undoubtedly the highlight of his career. After making a couple of movies with Griffith (including Prisoners with Bela Lugosi), Ford's career fizzled with the coming of sound (as did Corinne Griffith's; see Black Oxen).

Dale Fuller (Gladys) had a successful musical comedy career in the 1910s, highlighted by Zigfield's The Girl in the Kimono and Harry Bulger's The Flirting Princess. Her friendship with actor James Murray led her to sign with Mack Sennett's Keystone films in 1915, and she spent the next few years at Keystone and then Triangle playing comic parts. Fuller dropped out of the movies for several years for reasons that are not clear; later stories referred to an unspecified accident as the cause. Possibly, there was some connection to a terrible fire that started in her dressing room while she was playing at the Whalan Theater in Fitchburg, Massachusetts, in 1918.

In any case, when Fuller returned the movies in 1922, she began playing unappealing and shrewish characters and became a regular in Erich von Stroheim's films. She also lost her two front teeth during the filming of von Stroheim's Foolish Wives, when a fight scene with "The Man You Love to Hate" got a bit out of hand. Besides noteworthy roles in Greed, The Wedding March, Merry-Go-Round, and The Merry Widow, Fuller had a memorable part in William Beaudine's excellent The Canadian, playing the harsh and hardscrabble farm wife who has no sympathy for her genteel sister-in-law.

Her roles grew smaller as sound came in but Fuller, who had gone to Mills Agricultural College before starting her stage career, simply bought an orange grove and retired from Hollywood.

Michael Visaroff, who has a small part as the chauffeur, is best remembered for another brief role, namely that as the innkeeper in Tod Browning's Dracula, a role he largely reprised for Browning's Mark of the Vampire. Visaroff, a distinguished Rus-

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Joe). Female (Thelma)
Ethnicity: White (Joe, Thelma)
Media Category: Newspaper
Job Title: Reporter (Joe, Thelma)
Description: Major: Joe, Thelma, Positive
Description: Minor: None
Hugh O’Connell: Dead or Alive (1929)
Reporter (Hugh O’Connell) is a gin-soaked star reporter for the *Times*. City Editor. Editorial Room.

Third in a series of short newspaper films written by Russell Crouse, the columnist for the *New York Evening Post*.

Variety, December 25, 1929, p. 20

Exhibitors Herald-World, September 14, 1929, p. 57
The Film Daily, January 3, 1929, p. 7 - The News-Palladium, Benton Harbor, Michigan, March 21, 1930 p. 2

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Reporter, City Editor). Group.
Ethnicity: White (Reporter, City Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Reporter). Editor (City Editor). Miscellaneous (Editorial Room).
Description: Major: Reporter, City Editor, Positive.
Description: Minor: Miscellaneous, Neutral
Hugh O’Connell: The Familiar Face (1929)
Reporter (Hugh O’Connell) is a drunk who is a crackerjack newshound for the Times. City Editor. Another Drunken Reporter. Third Reporter. Editorial Room.

First in a series of short newspaper films written by Russell Crouse, the columnist for the New York Evening Post.

Variety, June 12, 1929, p. 16
Motion Picture News, June 8, 1929, p. 1969
“The Familiar Face”
Vitaphone No. 807
A Good Number
Hugh O’Connell, who created the
tired reported type by the work in
“The Racket,” stage play, is featured
in this sketch of newspaper life. It
is an amusing affair narrating how
O’Connell, almost unconscious from
drink, nabs the bank robber with a
price on his head with nary a strug-
gle to do it. Directed by Arthur
Hurley. Time, 9 mins.

Making Newspaper Shorts
“The Familiar Face,” first of a se-
ries of talking shorts dealing with
newspaper life, has been finished by
Bryan Foy for Warner Bros. at its
Flatbush plant. The stories are by
Russell Crouse, New York columnist.
Cast of “The Familiar Face” includes
Hugh O’Connell, Granville Bates,
William Shulley, Lionel Chalmers,
Robert Bruckner, Al Reese, Ralph
Glover and Frank Rowan.

The Film Daily, June 19, 1929, p. 10   June 9, 1929, p. 8

Exhibitors Herald-World, July 27, 1929, p. 55

notorious bank robber. Story from the pen of Rus-
cel Crouse, nationally known columnist and players picked
from casts of current Broadway shows.

Moberly Monitor-Index, Missouri, August 31, 1929, p. 5

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Reporter, City Editor, Another Drunken Reporter, Third Reporter). Group.
Ethnicity: White (Reporter, City Editor, Another Drunken Reporter, Third Reporter). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Reporter, Another Drunken Reporter. Third Reporter). Editor (City Editor). Miscellaneous
(Editorial Room).
Description: Major: Reporter, City Editor, Another Drunken Reporter, Third Reporter, Positive
Description: Minor: Miscellaneous, Neutral
Hugh O’Connell: The Interview

Reporter Wetmore (Hugh O’Connell), star reporter for the *Journal*. Cub Reporter. City Editor. Rival City Desk. Editorial Room.


*Variety*, October 2, 1929, p. 19
**Appendix 21 – 1929**

*Exhibitors Herald-World, August 24, 1929, p. 45*

*The Interview* (838), Three Scenes. Hugh O’Connell, as the veteran reporter, presents the second serio-comic sketch in the Russell Crouse newspaper series.

*Exhibitors Herald-World, July 15, 1929, p. 56*

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Wetmore, Cub Reporter, City Editor, Rival City Editor). Group.
Ethnicity: White (Wetmore, Cub Reporter, City Editor, Rival City Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Wetmore, Cub Reporter). Editor (City Editor, Rival City Editor). Miscellaneous (Editorial Room).
Description: Major: Wetmore, Cub Reporter, Positive
Description: Minor: City Editor, Rival City Editor, Positive. Miscellaneous, Neutral.
Hunting Tigers in India (1929)
Photographer-Narrator Commander George M. Dyott verbally illustrates what the audience is seeing.

A film record of the Vernay-Faunthrope expedition that was organized by Mrs. A. S. Vernay on behalf of the American Museum of Natural History in New York. As narrated by Comdr. George M. Dyott, the group travels all over India after paying its respects to Lord Reading, the Viceroy. Highlights include observing elephants in southern India, hunting rhinoceros with the Maharaja of Nepal, and a climaxing tiger hunt (also in Nepal). The life of the Indian people is depicted to some extent—for example, in scenes of bazaars and funerals in central India. TCM
Hunting Tigers in India
(Descriptive Dialog)


Strictly a scenic and jungle-life educational for schools and the lecture halls. Doesn’t rate as theatre after the record of weakness in the regular pop houses of preceding animal films, making this one particularly dubious.

Run as a $1.50 spec at the Cohan may help the distributors sell it as a commercial in the regular stands here and there. Some plugging in the schools and places of instruction may aid, and plenty of it is needed, besides being employed.

After 65 minutes of footage, during which time not a single tiger is produced, the picture reaches a 16-minute climax in form of a tiger hunt. Three of the jungle kings are bagged and not much excitement. The antics of the frightened transport elephants is interesting but not provocative of extra heart beats. It’s probable that without the 65 minutes of build-up the tiger hunt would not be as exciting as it is.

Of course, the views of the people and lower animals of India are arresting. For the record the picture is valuable. For the popular theatre box office even the praiseworthy photography holds slight value. Prior to the tiger hunt, the gun and camera sportsmen seek elephant, rhino and spotted deer. Interesting but not thrilling. More like a natural history exhibit.

Every few feet hold an inserted shot of vultures on the wing or looking for dead flesh. Next-to-closing scene of the picture (fade-out is old-fashioned sunset) flock of vultures on a carcass. Vulture is an ugly creature, almost sickening to look at. Not so pretty and leaves a not-so-nice farewell impression.

Commander George M. Dyott, photographer, first introduced in a drawing room set and proceeds to verbally illustrate the entire picture. The Commander is a pleasant talker, but apparently his memory is not so good. When in view of the camera while talking (all the talk was added) he obviously glances at notes planted behind a silver receptacle.

A well-played score of jungle and oriental music runs through the footage and mingles nicely with the Commander’s chatter.

RCA sounding job was impressive at the Cohan, where projection is faultless.

Program announcement by the sponsors of “Hunting Tigers in India” informs that other pictures of the same type will follow. Others should have the semblance of a story if wishing to improve the commercial worth of an educational.

Variety, December 11, 1929, p. 42
“HUNTING TIGERS IN INDIA,”
AT GEORGE M. COHAN THEATRE

GAY HOLLYWOOD PLANS FETE FOR STARS OF STAGE

By FLORABEL MUIR.

Hollywood, Cal., Dec. 10.—Never in its history has cinemaland played host to so many celebrities of the stage as now. They are held literally by the scores and for everyone that goes back to New York it seems that at least three arrive to settle more or less permanently.

In such a situation the academy of motion picture arts and sciences felt that it ought to do something for it is the officially recognized holly of hollies of our most exalted pundit and poohahs. So the academy is tendering the visiting firemen a large testimonial feed. It will be at the Biltmore and Hollywood will hear many nice things said about itself.

The guests of honor will be Joe Weber and Lew Fields, Louis Mann, DeWolf Hopper, Fay Templeton, William Collier, Josephine Sabel, Barney Fagin, Marie Drescher and Trixie Friganza.

Almost nobody is permitted to visit Clara Bow, who is in Sylvan Lodge hospital. This is not because of the seriousness of her condition, for Clara, she announces, is planning to start the new year by becoming welded to Harry Rich-

Travelogue Slow on Animal Stuff; Mediocre Photography; Has School Interest

By IRENE THIRER.
(Reprinted from yesterday’s late editions.)

“Hunting Tigers in India,” a Frank D. Wilson production, photographed by Commander George M. Dyott and presented at the George M. Cohan theatre.

At seven minutes of eleven Monday evening, after an audience had watched an hour and a half’s worth of travelogue, the great climax of “Hunting Tigers in India” was reached. A tiger came to view. Not just one tiger, but a trio of them—shot, killed and made ready for the Museum of Natural History by Commander George M. Dyott and his gallant gathering of sportsmen.

It was hard to wait so long for the “lord of the jungle.” Maybe it wouldn’t have been, if Commander Dyott’s title had been different. If it had just been called “Hunting in India,” or merely “India.”

As it was presented, the film seemed long, badly edited, and either poorly photographed or else suffering from the fact that the celluloid had been shelved too long, and was getting pretty faded when Commander Dyott decided to synchronize a lecture into it and put it on view at the two-a-day George M. Cohan theatre.

It should make suitable fare—indeed, educational fare—for the schoolrooms, and a fit subject for the museum lecture room. But it proved rather slow on thrill for a hard-boiled Broadway premiere audience.

With the aid of a great band of natives, the sporting party is
With the aid of a great band of natives, the sporting party is shown first calling on the Viceroy of India, Lord Reading. Then starting off for southern India to kill a single elephant—not an ordinary elephant (they’re the best workers in India and are regarded as almost sacred), but a rogue elephant—the black sheep of his family, who’d go around the jungle trampling other beasts to death if he weren’t gunned himself.

So, with the elephant killed—the party adjourns to the civilized city, and we get glimpses of the natives in their quaint garbs and note their quaint customs. (We feel as though we must needs report here that only recently the Fox Movietone camera crew came back with a much more vivid account of Indian mannerisms, filmed with Movietone, while the Cohan travelogue is only synchronized.) After city life, we travel to northern India where our party shoots a deer. Then back to the cities for a rest. And on to the jungles where a rhino is shot by special permission of the maharajah. If a native is caught killing a rhino without permission, he’s fined heavily, we learn. If he commits the offense twice, off with his own head.

Then, more views of Indian customs—the tortures to which these people submit themselves for their sins. Living customs—they relish a nice juicy rhino steak, we’re told. And they bathe their elephants every day, and feed them a ton of food a day.

Interesting data for the classroom, but reported in a much duller fashion than you’d think. For instance, Commander Dyott explains the journey in a British monotone while the picture is unfolded. He anticipates shots. We hear what’s coming, and then see what comes in long drawn out reels. Which is too much. Titles instead of voice would have been preferable, as far as this reviewer is concerned.

New York Daily News, December 11, 1929, p. 48
The Cinema Circuit

BY MARTIN DICKSTEIN

"Hunting Tigers in India" Is Presented at the George M. Cohan Theater—"Skinner Steps Out"

The first of a promised series of Travel Talking Pictures, this one bearing the informative title of "Hunting Tigers in India," was presented at the George M. Cohan Theater last evening. It is a pictorial record, photographed by Commander George M. Dyott, of the Vernay-Paumthorpe expedition to India, which had the sponsorship of the American Museum of Natural History. Some thrilling scenes of the pursuit and the killing of the big striped cats furnish the high spots of this picture, Commander Dyott having been particularly successful in securing a number of vivid shots of these beasts at close range.

But as exciting as are the pictures of the actual tiger hunt (these episodes constitute a comparatively brief portion of the film) there are long stretches in this expeditionary diary that are dull and uneventful. Considerable footage is taken up with scenes showing Commander Dyott standing beside a desk in his library and discoursing audibly upon the expedition's adventures in the jungle. As a matter of fact, the commander's voice is heard throughout the picture in a running fire of explanatory comment which, unfortunately, happens to be a more distracting than helpful influence.

"Hunting Tigers in India," as already mentioned, is not confined to scenes of the tiger pursuit, but includes numerous glimpses of other members of the jungle family. An early chapter is devoted to the tracking and killing of a troublesome "rogue" elephant, so named because of his vicious and destructive habits. Another depicts vividly the capture of a huge single-horned rhinoceros, while in still others one observes the activities of the spotted antelope, the black buck, the water buffalo, etc.

All this might have been made into a more interesting account with better photography and a more judicious editing of some of the fascinating material at hand. As it is (with the exception of the brief scenes of the tigers in the closing chapter) "Hunting Tigers in India" is only a fair example of its kind, lacking the distinction in such matters of "Simba" and "Chang."

Preceding the main attraction on the George M. Cohan program is an entertaining film called "Today—and Yesterday" in which some of the outstanding new events of the present and the past are reproduced in strange contrasts.

At the Colony.

The talkie screen version of "Skinner Steps Out," as presented at the Colony Theater, Manhattan, this week is an amusing picture for those who like their comedy broad, to the point of burlesque. It is likely to have less appeal, however, for those who enjoyed the subtleties of its humor as written by Henry Irving Dodge and published several years ago in the Saturday Evening Post. These latter are liable to resent the liberties taken by Director William James Craft in making half-wits of Mr. Dodge's engaging fiction characters.

Those who like burlesqued characterization will doubtless find Glenn Tryon a "scream" as the $25-a-week Skinner, who attains, via a dress suit, luck and bluffs a $100-a-week salesman's post from his initial clerkship. They will also chortle at length over the dumb-Dora of which the charming Merle Kennedy is made in the role of Mrs. Skinner. Neither, in the movie version of this delightful story of a young suburban couple, is permitted more than a meron's i. q., the mental status which is also visited upon E. J. Ratcliffe, Burr McIntosh and Lloyd Whitlock as the captains of industry, who are secondary characters of the plot.

The Colony Theater offers additional to the Skinner picture a farce comedy film featuring the Pat Rooney family, the usual news reels and a hilariously funny animated cartoon.

The Brooklyn Daily Eagle, New York, December 10, 1929, p. 23
Appendix 21 – 1929

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Commander George M. Dyott).
Ethnicity: White (Commander George M. Dyott)
Media Category: Newsreel
Job Title: Reporter (Commander George M. Dyott)
Description: Major: Commander George M. Dyott, Positive
Description: Minor: None

Idaho Red (1929)
Newsboy Tadpole (Frankie Darro), an orphaned newspaper boy.

An orphaned newspaper boy, Tadpole, eluding the authorities is aided by Andy Thorton, an ex-Marine, who acts as his guardian and takes him to his ranch in Idaho. A guest there, who introduces herself as Mary Regan, sister of Jim Regan, the half owner of the property who was killed in the war, manages the ranch along with Andy. Foreman Dave Lucas, who has been secretly manufacturing counterfeit money, tries unsuccessfully to frame Andy, and to avoid suspicion, he and his men decide to leave town. Andy becomes suspicious, and Mary, discovering their secret workshop, sends word to the sheriff through Tad, but he is captured. Andy arrives before they are able to escape and is overcome by acid fumes; in an exciting chase, Andy follows the villains, leaping from his horse to their automobile, and captures them. American Film Institute Catalog of Feature Films
Tom Tyler and Frankie Darro in "Idaho Red" (Silent)

FBO  Length: 4769 ft.

A FAIR AMOUNT OF ACTION STUFF FOR TOM TYLER WITH FRANKIE DARRO HELPING TO MAKE IT AN ACCEPTABLE PROGRAMMER.

Western. The story has a strong human interest angle, with Tom Tyler as the ranch owner acting as guardian for the little orphan kid. The plot has a new angle, with the crooked foreman and his gang running a counterfeit plant on the ranch. They try to frame Tom as the guilty party, and it looks pretty bad for him for a time. Then Frankie and the girl, who is part owner of the ranch, get busy and start the action going for a hurricane finish and some fast riding and fighting. The girl, Patricia Caron, is above the average as a western heroine, and helps to inject some nice heart interest. This combination of cowboy heroics, with the kid angle and the love interest, always gets a play from the neighborhood houses, and this current example meets all the requirements.

Cast: Tom Tyler, Patricia Caron, Frankie Darro, Barney Furey, Lew Meehan.

Director, Robert Delacy; Author, Frank Howard Clark; Scenarist, Same; Editor, Leona De Lacey; Title, Helen Gregg; Cameraman, Nick Musuraca.
IDAHO RED
(SOUND)


Inferior cowboy stuff with counterfeiting outfit attached to hero’s ranch. Photography O. K. Story simple.

Story about fellow returning from France, meeting dame in city whom he doesn’t know is sister of his buddy killed in France. In picking up girl’s purse, he accidentally kicks it into gutter getting it all wet. Girl sore from then on. Fellow takes train h-me with little boy he adopts. Played by Frankie Darro.

Meets same girl on the train. Takes auto to home. Girl obliged to use same car. Wreck. Arrives home, the foreman of the ranch being a villain who makes counterfeiting money in cellar of owner’s house. Hero finds he and girl both own the house, insomuch as hero and his buddy owned it together and when buddy was killed he willed it to sister. Tyler and girl now own house and ranch. Girl takes beautiful close-ups but not so good at distance.

Fake dough being assed in country store. Sheriff calls and Tyler is blamed. Shooting affair in the night in which Tyler wags a man in the dark. Proves to be counterfeiting outfit making getaway.

Windup with Frankie Darro on pony getting to Tyler in sheriff’s office to tell where the hidden staircase is leading to counterfeiting plant. Tyler gets to scene and is bound and tied, acid (used in counterfeiting) turning over and nearly suffocating him. Frankie is on hand.

Auto and horse chase in which Tyler licks the mob with fists and turns ’em over to sheriff. Uninteresting picture, except for possibility of holding kids by virtue of Frankie’s pony.

Variety, April 24, 1929, p. 26
Status: Unknown
Unavailable for Viewing

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

In the Headlines (1929)
Star Reporter Nosey Norton (Grant Withers) of the Evening Press. Cub Reporter (Ben Hall). Cub Reporter Anna Lou Anderson (Marian Nixon), a recent journalism graduate. City Editor (Edmund Breese). Flashlight (Clyde Cook). Rival Reporters.

Nosey Norton (Grant Withers) is a star reporter investigating a double murder and Anna Lou Anderson (Marian Nixon) is a journalism graduate assigned to help him. Although Norton’s half-sister Blondie-Alice Adair (Pauline Garon) offers him money to leave the case, he refuses. Anna Lou is kidnapped, but Norton arrives in time to prevent her from ingesting a drugged drink. He captures Blondie and her partner Parker (Robert Ober). The murders are solved when it is revealed that Parker killed one of the brokers after the broker had killed his partner. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, pp. 67-68.

A newspaper editor sends Anna Lou Anderson, a recent journalism graduate, to assist star reporter Nosey Norton when Norton, assigned to a double murder case, fails to come up with anything. Nosey has a hunch that the two brokers shot each other or were killed because of a woman, and he believes that office manager Parker is somehow implicated. Nosey's half sister, Alice Adair, offers to give him a large sum of money if he will take Anna Lou and get out of town. Nosey refuses the money, and Anna Lou is kidnapped. Believing that Alice and Parker kidnapped her to persuade Nosey to accept the money, Nosey visits Parker's apartment, arriving in time to prevent Anna from swallowing a drugged drink. Anna Lou tells him that after Kermell, one of the brokers, killed his partner, Randall, Parker killed Kermell. Parker and Alice get a prison term, while Nosey and Anna Lou get a paid honeymoon. American Film Institute Catalog of Feature Films
By WHITNEY WILLIAMS

RACING along at a fast and furious tempo, "In the Headlines," written by James A. Starr, may be accredited one of the best newspaper yarns of the year. Both story and scenario were prepared by former newspaper men, so that the picture fairly reeks with authenticity, at the same time presenting a plot both entertaining and suspenseful.

John Adolf directed the production from Joseph Jackson's scenario, and not for a moment does he permit the interest to lag. Warner Bros., in offering "In the Headlines" to the public, may feel that they have produced a film with all the elements of a popular hit.

The background, of course, for the plot is the city room of a large metropolitan daily, and the hero and heroine are the star police reporter and his assistant, respectively. The picture opens with a double murder, and the reporter, played by Grant Withers, takes it upon himself to unravel the case, relying upon his own judgment and ability to ferret out the real murderer. Naturally, he finds himself in difficulty before long, and the affair is further complicated by his half-sister appearing on the scene as one of the parties to the crime.

Not as a murder mystery is the film notable so much as for the interest that follows the action of the police reporter and his assistant. In fact, it is not at all difficult to determine the author of the crime. But that is the least important element of the picture; it is diverting as a whole rather than for any particular feature.

The author was somewhat optimistic in concluding his story as he does: with the city editor giving Withers and his assistant a vacation of three weeks, with pay, for the work they have accomplished in solving the mystery. It's a nice thought, anyway, and brings the picture to a satisfactory close.

Grant Withers gives a convincing performance as the police reporter and Marian Nixon is charming as his assistant. Of course, they marry—that's the reason for their getting the three weeks. Pauline Garon is Withers' half-sister and Robert Ober is the manager of the office in which the two brokers are killed. Edmund Bresse presents an outstanding portrayal of the city editor, and while quite dynamically bombastic in the role, he takes the part admirably.

Others are Clyde Cook, Vivian Oakland, Frank Campeau, Hallam Cooley, Spec O'Donnell, Jack Wise and Ben Hall.

"In the Headlines" opens shortly at the Warner Theatre.

Los Angeles Times, September 1, 1929, p. 130 (Page 5 of entertainment section)
The Montclair Times, New Jersey, October 30, 1929, p. 17
The Sedalia Democrat, Missouri, September 29, 1929, p. 17
Santa Ana Register, California, February 28, 1930, p. 17
Life of News Gatherers Is Film Theme

in the Headlines,’ at Lyric, Interesting Drama of Newspapers

Modern newspaper life is presented in “In the Headlines,” an
all-talking picture featuring Grant Withers and Marian Nixon, former
Minneapolis girl at the Lyric. It is a comedy drama and the moment
chosen as the opening of the story is the “deadline”—when the
paper must go to press.

The star reporter, “Nosey” Norton, played by Grant Withers, is
out on a double murder case. He
sends in a story to the effect that the murdered men were quarreling
over a mysterious blonde. The
“blonde” is a figment of “Nosey’s”
imagination, but real blondes—two
of them—come on the scene to take part in the war that the in-
genious reporter has started.

Big Moment Comes

The big moment for “Nosey”
and the paper is when Anna Lou
arrives to be trained in repportorial
duties by “Nosey,” who promptly
forgets his own. Many unusual
characters and situations make
“In the Headlines” both unusual
and thrilling.

The cast includes, besides the
featured players, Clyde Cook, Ed-
 mund Breese, Pauline Garon,
Frank Campeau, Hallam Cooley,
 Vivian Oakland, Ben Hall, Spec
O’Donnell and Jack Wise. A tun-
eful theme song, “Love Will Find a
Way,” is sung by Miss Nixon and
Withers.

The Minneapolis Tribune, Minnesota, October 5, 1929, p. 37
Times Herald, Olean, New York, March 8, 1930, p. 3
EMPIRE THEATER

“In The Headlines” the motion picture production which opened a week end engagement at the Empire theater Wednesday, is a whirlwind story of modern life, showing the way in which a double murder mystery is solved by a star and a “cub” reporter—the latter a lady.

How the news-gatherers’ work is always interesting to the lay mind. Crimes are sometimes solved by those reporters and editors of great dailies even before the police have found the criminal. Such is the case in “In The Headlines,” in which Grant Withers as the star reporter and Marian Nixon as the “cub” stumble upon a clue which brings the arrest of the criminal.

Clyde Cook adds comedy to the picture and Edmund Breese, Hallam Cooley, Vivian Oakland and Pauline Garon are seen in important roles.

Honolulu Star-Bulletin, Hawaii, May 15, 1930, pg. 8
The News-Herald, Franklin, Pennsylvania, October 2, 1920, p. 14

At the Latonia.

Those who have wondered how newspapers get the lowdown on murder mysteries, many times even before the police, need only witness “In the Headlines,” Warner Bros. new all-talking Vitaphone picture of modern journalism which comes to the Latonia Theatre tomorrow to see the press machinery in operation.

“In the Headlines” depicts a newspaper’s activity in running down a story, after it was the first to hit upon a clue to a baffling double murder mystery.

Grant Withers enacts the role of an egotistical star reporter whose tenacity is instrumental in bringing about the solution of the enigma. Marian Nixon in the feminine lead as a cub reporter is responsible for some startling revelations on the case.

The Brownsville Herald, Texas, April 27, 1930, p. 6
The Winnipeg Tribune, Manitoba, Canada, August 2, 1930, p. 11
Appendix 21 – 1929

Valley Morning Star, Harlingen, Texas, August 10, 1930, p. 12

Exhibitors Herald-World, August 10, 1929, p. 51
Dunkirk Evening Observer, New York, October 9, 1929, p. 18
Now and Friday, BIJOU 10c and 25c

100% All Talking Show

MURDER WILL OUT!
Especially When a “Cub” Reporter Falls in Love and
His City Editor Snaps
His Back “Onto His Job”
Shocks! Thrills! Punches!
Kicks!

IN THE HEADLINES

GRANT WITHERS
MARIAN NIXON—PAULINE GARON
EDMUND BRESEE—HALLAM COOLEY

AND

Talking Serial
“King of the Kongo”
The Thrills of a Lifetime

A Great Story of
Underworld and Newspaper Life
Thrill Follows Thrill!
Appendix 21 – 1929

LOVE WILL FIND A WAY

SON THINKS THE MOVIES

never thought I’d

wonderful nights of

SQM

what am I.

next day I saw

Before I knew it

My makeup was

in this botch one and my

Marion Nixon and Grant Withers

IN THE HEADLINES

OL’ HEAVY NAVY NOW

Lyrics by

Music by

Joe Burke

M. Witmark & Sons

New York

WARNER BROS. VITAPHONE EDITION

not

at the . . . 

in my fan, I was

and known as

After the war

away from the 

there was no 

The Jazz Singer” and

Music by

SINGING FOR NOT IN

Arthur Housman

PRINTED IN U.S.A.
Inkwell Imps: Chemical Ko-Ko (1929)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Ko-Ko the Clown tries a mad scientist’s formula on various animals. A live-action chemist invents a potion that turns a black janitor white. On the drawing board, Ko-Ko the clown tries his version on various animals, including a mouse that becomes man-sized.

In this one Ko-Ko becomes enamored with science. With the help of mad scientist David, he begins to concoct all kinds of stuff. Dave, in a raging racist way, turns a black janitor into a white man (expressing huge gratitude). Soon we are in the animal world where Ko-Ko supplies different creatures with things they need. A giraffe gives birth to a hippo and Ko-Ko's elixir turns the hippo into a giraffe (although complications ensue). It's a pretty good ride. IMDb

The series continued for two years until July 1929, ending with "Chemical Koko." Due to alleged mismanagement under Alfred Weiss, the Inkwell Studios filed bankruptcy in January 1929, and Koko was put into retirement for two years.
Inkwell Imps: Ko-Ko Beats Time (1929)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Inkwell Imps: Ko-Ko’s Big Sale (1929)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

An unidentified animator, drawing Koko and Fitz, is interrupted by an unsuccessful salesman. The clown and dog decide they could be better salesmen – with surrealist results.

This late silent Koko the Clown cartoon has Max pestered by an ink salesman, so he throws him through the door, whereupon Koko and Bimbo announce that if they were salesmen, they could sell anything to anyone, and so they do, to Scotchmen and scrubwomen.

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96
Scenes from *Inkwell Imps Ko-Ko’s Big Sale* (1929)

Status: Print exists
Viewed on YouTube

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

**Inkwell Imps: Ko-Ko’s Conquest (1929)**

Cartoonist David Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Ko-Ko encounters a slinky blonde and is given the task of rescuing her. First, he must save her from drowning (not an easy task because she is not cooperative). Next, she is captured by a classic villain and he must get through the door to help her. The clown thinks being a hero is easy, but his animator tries to prove him otherwise. *Various Sources*

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96
Dave Fleischer takes over for brother Max in the role of the cartoonist. He shows off a medal and tells Ko-Ko he got it for saving a town from a flood, and Ko-Ko winds up in a melodramatic situation in which, with Fitz’s connivance he saves a beautiful blonde girl from a melodramatic captor. There are the usual surrealistic gags, including a very nice one in which the villain throws knives at him into a wall, and Ko-Ko escapes by climbing them like a ladder. Ko-Ko was the most successful silent cartoon character after Felix the Cat. Neither would survive the coming of sound, although the Fleischers would use him occasionally over the next decade. Their Future lay with characters like Betty Boop and Popeye. Bob Lipton, Movies From the Silent Era: A repository for movies from the silent era, https://backtothepastweb.wordpress.com/2017/08/20/ko-koss-conquest-1929/

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Animation
Gender: Male (David Fleischer)
Ethnicity: White (David Fleisher)
Media Category: Newspaper
Job Title: Cartoonist (David Fleisher)
Description: Major: David Fleisher, Positive
Description: Minor: None
**Inkwell Imps: Ko-Ko’s Crib (1929)**
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown
Unavailable for Viewing

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

**Inkwell Imps: Ko-Ko’s Focus (1929)**
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown
Unavailable for Viewing

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

**Inkwell Imps: Ko-Ko’s Harem Scarum (1929)**
Not Encoded

Koko and Fitz emerge from an inkwell to enter the sultan’s harem – with the expected results. An Arabian Nights potentate receives at last the magical bottle he desires...an inkwell from which Koko and Fitz emerge for adventures in the Sultan's harem.

**KOKO’S HARUM SCARUM (1929, Fleischer)**
Koko and Fitz find themselves in Arabia, disappearing under mysterious circumstances, peeping through key-holes to observe semi-nude belly dancers and escaping from a sultan’s henchmen. ***

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96

No cartoonist is seen in this Ko-Ko cartoon.

Status: Print exists
Viewed on YouTube
Inkwell Imps: Ko-Ko’s Hot Ink (1929)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Drawn with steaming ink, Koko and Fitz try to cool off. Max Fleischer draws Koko the clown with steaming ink; he and Fitz toil under a tropic sun, from which they escape to a live-action swimming pool for some malicious mischief. Written by Rod Crawford puffinus@u.washington.edu

Piotr Borowiec, Animated Short Films: A Critical Index to Theatrical Cartoons, pg. 96

Max makes the swimming pool boiling hot so Koko and Fritz decide to leave the drawing board to have a real swim and then figure out a way for revenge. But Max gets the last laugh.
Scenes from *Inkwell Imps: Ko-Ko’s Hot Ink* (1929)

Status: Print exists
Viewed on YouTube

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

**Inkwell Imps: Ko-Ko’s Hypnotism (1929)**  
Cartoonist David Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Fleischer is the problem this time. He gets book on hypnotism and then torments the clown and his little dog. He makes them act in various ways, making fools of them. However, what’s good for the goose prevails. Ko-Ko and Fitz find a way to learn hypnotism themselves when a witch helps them out.

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96
Scenes from *Inkwell Imps: Ko-Ko’s Hypnotism* (1929)

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Animation
Gender: Male (David Fleischer)
Ethnicity: White (David Fleisher)
Media Category: Newspaper
Job Title: Cartoonist (David Fleisher)
Description: Major: David Fleisher, Positive
Description: Minor: None
**Inkwell Imps: Ko-Ko’s Knock Down (1929)**
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown
Unavailable for Viewing

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

**Inkwell Imps: Ko-Ko’s Reward (1929)**
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Max Fleischer keeps his little girl waiting while he draws Koko the clown and Fitz the dog, so she jumps into the drawing (by aid of Magic Ink) and joins them in a haunted-house adventure.

**KOKO’S REWARD (1929, Fleischer)**
Max Fleischer’s little girl is transformed into an animated character. A fairly confusing cartoon featuring crying ghosts, wimpy skeletons and scary witches. **

Piotr Borowiec, *Animated Short Films: A Critical Index to Theatrical Cartoons*, pg. 96
Scenes from Inkwell Imps Ko-Ko's Reward (1929)

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer)
Ethnicity: White (Max Fleisher)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleisher)
Description: Major: Max Fleisher, Positive
Description: Minor: None
Inkwell Imps: Ko-Ko’s Saxophonies (1929)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown
Unavailable for Viewing

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

Inkwell Imps: Ko-Ko’s Signals (1929)
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer)
Ethnicity: White (Max Fleischer)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleisher)
Description: Major: Max Fleisher, Positive
Description: Minor: None
**Inkwell Imps: No Eyes Today (1929)**
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Live action Max Fleischer is drawing a curvy model who morphs into Ko-Ko. Ko-Ko starts ogling the model who takes offense, so Fleischer erases Ko-Ko's eyes. He goes around town getting into trouble until the dog tracks him down with the help of a snake. They take the snake's eyes for Ko-Ko and now that he can see, they go back to eyeing the model again. *Big Cartoon Database*, [https://www.bcdb.com/cartoon-story/23911-No-Eyes-Today](https://www.bcdb.com/cartoon-story/23911-No-Eyes-Today)

Status: Unknown
Unavailable for Viewing

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

**Inkwell Imps: Noise Annoys Ko-Ko**
Cartoonist Max Fleischer and Ko-Ko the clown in live-action and animated cartoons.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer)
Ethnicity: White (Max Fleisher)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleisher)
Description: Major: Max Fleisher, Positive
Description: Minor: None
The Installment Collector (1929)

Editor (Fred Allen), “The Newspaper Editor” of the Sac-Harbor Bee.

When the boob rural editor of the Sac-Harbor Bee arrives at work he posts the “Weather Report:” Friday FAIR. Probably followed by SATURDAY.” Then he tries to get his newspaper work done but is constantly interrupted by the installment collector. The editor first has to give up his watch, bought on a payment plan, then his coat and vest and finally his trousers. Using an umbrella to cover himself up, he is asked by a female customer if he knows anything about her husband’s affair. “You want to know if I know what’s going on around here,” he says. As the installment collector arrives again, he adds, “I don’t even know what’s coming off around here.”

Scenes from The Installment Collector (1929)
Fred Allen
“Installment Collector” (Comedy)
PARAMOUNT
9 Mins.
Rivoli, New York

Fred Allen is the nut comic from vaudeville and now a Broadway hit, “The Little Show,” here doing a bit of low comedy talk for a Paramount talking short.

Allen’s role is rather more legitimate in character than the usual nut routine. He is a sort of booby rural editor who tries to do his work in spite of constant interruptions by an installment collector. Collector does a foil making his tough demands to Allen’s flip replies, made funny by his helplessness and suppressed answer.

Editor has to give up first his watch, bought on the payment plan; then his coat and vest, and finally his trousers. For the finale he retreats behind an outspread umbrella to talk to a woman visitor. Sallies are funny, with good humorous situation, but the finish is weak.

Acceptable comedy short with this reservation: talk is pretty fast for the average fans, and the action itself is not intrinsically comic.

Variety, May 29, 1929, p. 14

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Male (Editor)
Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor)
Description: Major: Editor, Positive
Description: Minor: None
It Can Be Done (1929)
Writer Rogers (Richard Carlyle).

Rogers’ book on how to succeed in business is pushed by a young clerk in a publishing house who masquerades as his boss to get the book published and ends up as a junior partner in the firm.

Jerry Willard, a clerk in a publishing house who is possessed of a massive inferiority complex, is fired from his job and, on the way out of the office, is mistaken for the boss, Watson, by Anne Rogers, the daughter of an author, who gives Jerry the manuscript of her father’s latest book. Jerry reads this text—on how to succeed in business—and puts some of its ideas to work. He attempts to persuade Watson to publish the book and fails; undeterred, he then steals Watson’s dress suit and addresses the Publishers’ Convention, extolling the virtues of the Rogers book. The response is so enthusiastic that Watson not only decides to publish the book but takes Jerry into the firm as a junior partner. Jerry proposes to Anne and is accepted. American Film Institute Catalog of Feature Films

The Film Daily, April 7, 1929, p. 5
Jealousy (1929)

Newsboys shouting “Extra” about the sensational murder news.

Yvonne, proprietor of a Paris gown shop, marries Pierre, a poor artist, concealing from him an affair she had with Rigaud, an elderly boulevardier who bought the shop for her. Encountering financial difficulties, Yvonne goes to Rigaud for aid and finds him murdered. Pierre confesses to the murder, thereby exonerating Clément, an innocent man, suspected of killing Rigaud, whose sweetheart Rigaud wronged. Pierre submits to arrest, confident that he will get off with a light sentence.

The brilliant (and ultimately tragic) Broadway actress Jeanne Eagels made her second and last talking-picture appearance in Jealousy. Based on a French stage drama by Louis Verneuil, the film casts Eagels as Yvonne, the wife of temperamental artist Pierre (Fredric March). Jealous of Yvonne's still-friendly relationship with her former lover Rigaud (Holmes Herbert), Pierre goes off the deep end when Rigaud lends the couple some much-needed money. Discovering Yvonne in Rigaud's apartment, Pierre misunderstands the innocent situation and kills his "rival" then stands by silently as another man is accused of the murder. The truth finally "outs" in an overwrought courtroom finale. Production stills from Jealousy reveal that Jeanne Eagels was seriously ill throughout shooting, but she valiantly insisted upon completing the picture; within a few months after filming wrapped, she was dead of a heroin overdose at the age of 35. At least two foreign-language versions of Jealousy were filmed in 1930. Hal Erickson, all-movie.com https://www.allmovie.com/movie/v97091

New York Times, September 14, 1929, p. 17
A “Parisian” Eau de Cologne.

FEAR, with Jeanne Eagels, Fredric March, Halliwell Hobbes, Blanch LeClair, Henry Daniell and Ihila Moore, based on the play by Louis Verneuil and the translation by Eugene Walter, directed by Jean de Limur; Abe Lyman and his “California” in “Marathon Freight,” a musical revue staged by Charles Nizami; Mr. and Mrs. Jean Crawford, organists. At the Paramount Theatre.

An extraordinarily English Jeanne Eagels is to be heard and seen in a talking film adaptation of the two-character play, “Jealousy,” which comes to the screen with six characters. Miss Eagels affects a drawl and during many of her lines it sounds as though she were endeavoring to out-Albon the Albon. Frederick March, who plays Yvonne’s husband, Pierre, on the other hand, talks frankly like an American business man. Halliwell Hobbes, whose work easily excels that of his colleagues, figures as the conniving Rigaud, who was the unseen menace in the stage version. Mr. Hobbes quite evidently hails from Britain. The news vendors in this queer conception of Parisian atmosphere are wont to cry “extra” and shout their sensational murder news in English. There is little spontaneity in the lines allotted to Yvonne or Pierre and while the Rigaud is very much present the film has nothing like the drama of the stage version. Added to these shortcomings, the voices were a trifle out of synchronization at the initial showing yesterday.

The cinematic side of the production, a feature that might have been turned to some account, is frequently reminiscent of the tried and trusted methods of days gone by. Yvonne immediately after her marriage to Pierre goes with her husband to her apartment: and it is not long before Pierre calls attention to the fact that everything is under lock and key. Yvonne then hands a set of keys to Pierre and goes out of the room. The director, or somebody responsible for these scenes, persists in calling attention to the keys, to emphasize that they are uppermost to Pierre’s mind at that moment.

When the wealthy Rigaud’s body is stretched out in his parlor, the camera turns to a glimpse of Pierre standing by a window and one at once concludes that he is not far from the murdered man. An instant later, however, one perceives that Pierre is in his own home, where after a lengthy discussion he admits that he strangled Rigaud because he was jealous of the older man’s attentions to Yvonne.

Although the story is not sketched with the suspense of the original, it is fairly well preserved. Rigaud poses as Yvonne’s guardian and Pierre becomes intensely jealous of the older man. Yvonne, after clasp of time, finds herself in financial straits and with the intention of borrowing the necessary 500,000 francs, she goes to Rigaud’s apartment, after telling her husband that she has been called to the bedside of a sick relation. Then there is the murder, the questioning of witnesses, the suspicion attached to an innocent man and finally Pierre’s admission over the telephone to the police that he killed Rigaud.

Miss Eagels is quite attractive. Mr. March is hardly suited to his part. But Mr. Hobbes is excellent, so good that one feels rather sorry that he, as Rigaud, was slain.
Under Greenwood Tree

Continued from page 29

res from the pathetic angle as represented by the forcing out of the instrumentalists composing the choir, whose posts—and instruments—have been handed down through generations.

Choir practices, a rural party with barn-dances and quartet singing (the Gotham Quartet was used here and records equitably), all the atmosphere builds up the forlorn despair of the old gaffers when the choir is displaced, are finely done. Composition is always faultless, and nothing is hoked.

As a contrast to jazz and backstage, it is a sweet piece of work. Whether it will stand up for a public used to snap and hectic sound and movement is another matter. Certainly it is a clean and pretty picture. But this reviewer doubts, because of the story and the weak juveniles, whether it is box office despite the talker shortage on this side.

JEALOUSY

(All Dialog)


Yvonne....Jeanne Eagels

Yvonne....Jeanne Eagels

Pierre....Frederic March

Rigaud....Halliwel Hobbes

Renée....Blanche Le Clair

Clement....Henry Daniell

Charlotte....Hilda Moore

Notable performance by Jeanne Eagels doesn't go far enough to help "Jealousy" to become better entertainment for picture audiences than its story permits it to. One of the most inexpensive (to produce) of last season's dramatic shows, calling for but two characters and a single set, "Jealousy" was similarly economical for screen usage. That might be the best reason for its selection. Otherwise it does little more than sell Miss Eagels as a personality and an actress, although that's doing the same thing over again with Miss Eagels after "The Letter." All of "Jealousy's" drawing will be done by the star.

"Jealousy" as a picture has not greatly changed the original narrative. Film version also ends with the murder by Miss Eagels' husband of her wealthy but lustful ex-keeper. The play had the jealousy-wrecked couple residing together before marriage. The picture begins with their marriage.

Will take about five minutes for average audiences to forget how very British the accents are. And then so much longer for this story to get going.

The jobs done by Frederic March as the husband and Halliwel Hobbes as the heavy-holding scoundrel compare well enough with Miss Eagels'.


Ned Sparks, Bebe Daniels next, untitled, Radio.

Seena Owen, "The Children," Par. Pat Collins, Gertrude Astor, for Fannie Brice picture, UA.

Barbara Kent, Harry Stubbs, Scott Kolk, for "Deadline," U.
Jeanne Eagels in “Jealousy” (All-Talker)

Paramount Length: 6,107 ft.
SOPHISTICATED STORY OF PARIS CARRIES DRAMATIC PUNCH. JEANNE EAGELS MAKES IT MORE IMPORTANT THAN IT REALLY IS.

Drama. Adapted from a play by Louis Verneuil. This is a highly sophisticated play, and not of the type that is suitable for family trade when the kiddies are included. But the grown-ups should enjoy it, especially the women. Jeanne Eagels is superb, and does some outstanding emoting that is a treat to watch. In her closeups she looks rather old, but you forget that in the fascination of watching her emote. She has been the mistress of an elderly financier who has backed her in opening a fashionable shop in Paris. Then she marries a young artist, and tries to convince him that the elderly lover has acted simply as her guardian. But various incidents arouse the husband’s suspicions. Finally he goes to the financier's house one night and kills him in mad jealousy, little realizing that his wife is concealed there, bargaining for her freedom. Unhappy though logical ending. But Jeanne Eagels makes its worth while.


Director: Jean de Limur; Author, Louis Verneuil; Adaptors, Eugene Walter, Garrett Fort; Dialogue: John D. Williams; Editor, not listed; Cameraman, Alfred Gilks.

Direction, clever. Photography, very good.

The Film Daily, September 15, 1929, p. 13

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: News Employee (Newsboys)
Description: Major: None
Description: Minor: Newsboys, Positive
Laughing Lady (1929)

Reporter Al Brown is hanging around trying to get some news when he overhears a big scandal story about a prominent society woman who is having a torrid affair with the dashing lifeguard who saved her from drowning at a recent beach party “Anyone have a nickel?” he asks. When a man asks what the story is about, he tells him, “Read about it in tomorrow’s morning paper.” He rushes back to the city room to tell City Editor Harry about his big exclusive story.

The *Picture Press* Extra headlines: “Wife of Hector Lee Prominent Banker Ordered from Exclusive Southampton Hotel. Life Guard Discovered in Room.” The story spreads the scandal. The woman’s husband reads of the incident and decides on an immediate divorce. In the divorce court, his attorney presents the woman as a depraved woman unfit to care for her child. She refuses to defend herself and subsequently is dropped by all her society friends. Brown is in court to cover the proceedings and calls in the story. “Get out an Extra,” he tells the city editor. “I’ll give you the flash on it as soon as the jury comes back.”
Brown follows up the story by visiting the wife who is devastated by the scandal. The society woman seeks revenge on the attorney but he becomes sympathetic after learning that her husband has been seeing another woman secretly and is falling in love with her. The woman’s best friend is there when Brown arrives and when the woman leaves for another appointment, she tries to convince the reporter to be fairer to her friend over more than one drink.

When the woman returns, Brown tries to interview her, but she has nothing more to say to the press. When she takes a phone call from the attorney, he pretends to bend down to pick up some papers that he purposely dropped, eavesdropping to everything she says. He realizes the lawyer is coming over to be with her and he wants an exclusive picture of the lawyer leaving her apartment. He goes back to the city room and convinces the editor that this exclusive will mean a raise for him. He grabs a photographer and rushes back to the woman’s apartment waiting for the lawyer to leave.
Brown and his photog are waiting outside the apartment while the woman explains to the lawyer he can’t leave because she can’t stand another scandal. But as he leaves, the flash goes off, the picture is taken and the two journalists run back to the office. The lawyer has an idea. He calls the newspaper and tells the city editor that he and the woman are engaged and wanted the photographer to return to take a better picture of them. The angry city editor tells Mac to inform Brown that the photo is useless. There is no scandal. The woman is delighted by the plan and agrees to marry the lawyer. They kiss and the scene fades to black.
At a Southampton beach resort, Mrs. Hector Lee, known as Marjorie, is rescued from drowning by Dugan, the lifeguard; meanwhile, her husband, Hector, is attending a business meeting at a New York bank headed by Daniel Farr, a brilliant corporation attorney. That evening Dugan, buoyed by his friends' remarks and intoxicated, enters Marjorie's room, clad in pajamas, and is seen by the housekeeper trying to make love to her. Marjorie is dismissed from the hotel without any explanation, and a newspaper story spreads the attendant scandal. Hector, reading of the incident, decides on an immediate divorce, turning the case over to Farr. In the divorce court, Farr presents her as a depraved woman, unfit to care for her child. Marjorie refuses to defend herself, and subsequently she is dropped by all her society friends. Marjorie seeks revenge on Farr, but he becomes sympathetic after learning that Hector had been seeing another woman secretly, and ultimately they find happiness together. 

American Film Institute Catalog of Feature Films

The Laughing Lady with Ruth Chatterton, Clive Brook (All-Talker) Paramount Time, 1 hr., 14 mins.
CLASS PRODUCTION WITH POWERFULLY DRAMATIC STORY FINELY DIRECTED AND ACTED. FIRST-RUN QUALITY.

Drama of society life. This picture seems strong enough to go in on an extended run, although it was booked for a week at the Paramount in New York. It has everything. Ruth Chatterton does top notch work. Clive Brook divides the honors with her. Credits go to author, director and dialogue for one of the most entertaining program pictures seen for some time. Classy sets and tensely dramatic story make it a natural for the women everywhere. Sutro's stage play proved ideal material for the screen. Supporting cast from the stage was cleverly selected. The story is that of the wife of a banker who divorces her on purely circumstantial evidence, and the lawyer who derailed her reputation at the trial later falls in love with her.

Cast: Ruth Chatterton, Clive Brook, Dan Hudy, Nat Pendleton, Raymond Walburn, Doreen Hall, Harold Harrigan, Lillian H. Tonge, Marguerite S. John, Herbert Dudley, Alice Hegan, Jerry King, Helen Hawley, Betty Bartley. Director, Victor Schertzinger; Author, Alfred Swor; Adaptors, Barbett Cornell, Arthur Richman; Dialogue, the same; Editors, Emma Hill; Cameraman, George Felsey; Music, M. New, Not listed. Direction, excellent. Photography, the best. Harrower.

The Film Daily, January 5, 1930, p. 13
THE SCREEN

By MORDAUNT HALL.

THE LAUGHING LADY, with Ruth Chatterton, Clive Brook, Dan Healy, Nat Pendleton, Raymond Walburn, Dorothy Hall, Hedda Herring, Lillian H. Tonge, Marguerite St. John, Herbert Druce, Alice Regeman, Joe King, Helen Hawley, Betty Bartley and others, adapted from Alfred Sutor’s play of the same title, directed by Victor Schertzinger: “Streets of Bombay.” With Rudy Vallee and others, at the Paramount Theatre.

The versatile Victor Schertzinger, who composed the music for Maurice Chevalier’s “Love Parade,” is the director of “The Laughing Lady,” an admirable pictorial adaptation of Alfred Sutor’s play of the same title. The leading roles are portrayed by those able players, Ruth Chatterton and Clive Brook, and most of the other performers have been selected with unusual sagacity.

Judging by the reception of the picture by an audience at the Paramount yesterday afternoon, producers ought to be encouraged to make more such intelligent films. The subtlety in different passages was appreciated, as was also the comedy of the various incidents.

Miss Chatterton looks more attractive than she has in any of her other films, and Mr. Brook’s immaculate presence and pleasing enunciation help to make this one of the outstanding vocalized productions. It is in fact a most agreeable change to find a pictorial story that does not at some time or other swing off into a stream of extravagant artificiality or exasperating banality. It is a story that might almost happen and it is acted for the most part so naturally that one does not wish to turn one’s eyes from the screen. The voices are modulated and there are no distressing hushed periods. It is so well done that it is deserving of applause from everybody.

Bartlett Cormack and Arthur Richman are credited with the adaptation and they are to be congratulated on the rational lines put into the mouths of the characters. In fact, there is so much to be praised in this picture that one is wont to unloose superlatives after superlativity in an effort to discourage the many attentions that have been set before the public.

Here there is a woman who is given to smiling or laughing at fate. She is Mrs. Hector Lee, wife of a powerful banker. In an early episode, Mrs. Lee is rescued from drowning at Southampton, L. I., by a lifesaver, who is given to understand by his command that his heroism has engendered in Mrs. Lee a great admiration for him. Under the influence of gin he breaks into Mrs. Lee’s boudoir, with the result that the blameless Mrs. Lee finds her picture with the life-guard exploited in a tabloid paper.

Her husband brings suit for divorce and prevails upon his lawyer, Daniel Farr (Mr. Brook), who is unaccustomed to such cases, to officiate. They are to be congratulated on this picture, for Mr. Farr not only wins his divorce, but he receives custody of his little daughter Barbara. But the match goes wrong and all begin to find an excuse for ostracizing Mrs. Lee, but this unfortunate woman through accidentally not answering a telephone ring, goes to a party given by Mr. and Mrs. Playgate. Mrs. Playgate is a trump, but his wife is fretful regarding entertaining Mrs. Lee. Mrs. Lee is good looking and becomingly attired and it is therefore no wonder that Mr. Farr, despite what has happened in court, is smitten with this laughing lady’s charms.

Mrs. Lee does not take the affair seriously—that is, not until she hears in the end that Mr. Farr has been to see her ex-husband and informed him that, ethics or no ethics of the legal profession, he will act as Mrs. Lee’s counsel to give Mrs. Lee the custody of her daughter.

In an effort to revenge herself on the handsome lawyer, Mrs. Lee manouevres so that he will find himself the victim of the tabloid paper. But when she hears that Mr. Farr has arranged for her to have the custody of Barbara, she is filled with regret. Mr. Farr shows himself equal to that emergency, and the editor of the tabloid paper, being only interested in scandal, betrays a strange news sense to conform with the denouement of the narrative.

Raymond Walburn in an adroit performance succeeds in making Lee well disliked. Herbert Druce, on the other hand, makes Playgate an ingratiating individual. Marguerite St. John is interesting as the vacillating Mrs. Playgate. The newspaper reporter and photographer, are, as usual, portrayed as exaggerated nuisances, but it is stressed that they are of the yellow journalism fraternity.

Rudy Vallee and his band officiate in a stage affair known as “Streets of Bombay.” Mr. Vallee sings one song in which “sweeter than the sweet” are among the words and in which “wrecked” is rhymed with “effect.” There is also a jazzed conception of the tune of “Mandalay,” with dancing girls and dancing men, the rhythmic sounds of whose feet are quite effective.
THE LAUGHING LADY—Paramount

RUTH CHATTERTON and Clive Brook should be teamed forever.

True aristocrats of the talking tintypes, yet able to blow up a tremendous head of passionate steam when it is needed, this royal pair makes a sizzling, stinging thing of "The Laughing Lady," a play by the English Alfred Sutro.

The story is excellent talkie material, and the brilliant direction of Victor Schertzinger keeps affairs moving like the Twentieth Century Limited. But it is the superb work of the two trained and eager principals which makes "The Laughing Lady" a best picture in any league.

The regal Chatterton plays a young married woman, with a baby, whose husband divorces her on circumstantial evidence which blackens her character. From this point the story moves, with breakneck speed, toward her vamping, and then degrading, the brilliant attorney who handled her husband's case and did the besmirching.

She gets him in a compromising situation before a newspaper camera—but by this time he has so far given in to the Chatterton charms that he doesn't care. Moreover, he has proven his decency to her by getting back her child and attacking the ex-husband, involved with a baby-talking blonde. Hubert Druce shines in a bit, as does Danny Healey as a reporter. Another star in the blazing crown of Chatterton, the stage's supreme gift to the talkies. All Talkie.
THE LAUGHING LADY


The treatment of the subject is well realized throughout. The adaptation of a well written book is a rarity these days. The story, in the respect, has kept up the reputation of the studio. The minor parts here are well handled and well played. The minor parts here are well handled and well played. The performance of the stars is on a high level, with excellent direction and production.

Let, a small part fittingly characterized by Raymond Walburn, is also early revealed to the audience, but is kept from the principals until his double life takes a natural course and the attorney who obtained him the divorce is enabled to return the child to the defendant.

Again Mrs. Lee, framing the lawyer with a newspaper as the climax to her vengeance, is in return quickly reframed by the attorney into a willing second marriage.

Variety, January 8, 1930, p. 69

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Drama
Media Category: Newspaper
Description: Major: Al Brown, Harry, Positive
The Leatherneck (1929)
Newspaper.

Posted in China, two Marines read in the newspaper about a Heckla Potash Company that is offering stock. They desert to seek revenge against Captain Heckla, a Russian responsible for the death of one of the private’s wife’s family during the Revolution. Heckla is killed. The private’s wife shows up in court to corroborate the details of her husband’s story at his court-martial. He is found innocent and reunited with his wife after three days in the guardhouse for desertion.

Scenes from Leatherneck (1929) and Viewing Notes

At the headquarters of the 6th Marine Regiment in China, Privates Schmidt and Hanlon are placed on trial for desertion, and Hanlon tells the following story: While his regiment was in Russia, he married Tanya, the daughter of an aristocrat. During the Revolution, he was separated from her, and she was reported dead. Time passed, and news was received of the whereabouts of the Russian (Heckla) responsible for the death of Tanya's family. Hanlon and Schmidt (joined by William Calhoun) deserted their posts in search of revenge. Heckla was killed; Calhoun was mortally wounded; and Schmidt was driven insane by water torture. Hanlon returned to his regiment with the crazed Schmidt. Back in the present, Tanya unexpectedly appears at the court-martial and corroborates the details of her husband's story. Hanlon's reunion with Tanya is delayed by the three days he must serve in the guardhouse for desertion. American Film Institute Catalog of Feature Films
At U.S. marine headquarters in Tien Tsiu, China, private William “Tex” Calhoun (William Boyd) is being court-martialed for murder and desertion. The story of Tex and his two Marine pals is then related in a series of flashbacks. After the three privates first met in France, they were posted with the Allied Intervention forces in Vladivostok. At a bar, they encounter a brawny “mysterious mug” who identifies himself as Captain Heckla (Fred Kohler) and who claims to be glad to hear “lingo” he can understand. Heckla introduces the Marines to a kindly old man named Petrovich who has “been hit pretty hard” by confiscations following the revolution. But he still owns a potash deposit in Manchuria. Tex falls in love with and marries Petrovich’s daughter, Tanya. Soon afterwards, the Civil War grows hot again and Heckla now appears as a leader of the Red Guards. Tanya’s father, brother and loyal servant are murdered and she is kidnapped. Posted to China, Tex’s buddies read in the paper about a Heckla Potash Company that is offering stock. His Marine pals, Fuzzy (Alan Dale) and Buddy (Robert Armstrong) desert to seek revenge. Tex follows as soon as he learns what’s going on. When Tex catches up with the others in Manchuria, he discovers the body of Heckla, a dying Buddy and a mute Fuzzy, driven insane through torture. Not convinced of the veracity of his story, the officers of the court-martial are about to sentence Tex to death when Tanya appears and corroborates the tale. It is implied that Heckla was a mercenary world revolutionary who had once lived in the United States. This film had a few “talking” sequences.” Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 281.
Flash-back Testimony.


William Calhoun...........William Boyd, Otto Schmidt...........Alan Hale
Joseph Hamlon.............Robert Armstrong
Fred Kohler..............Joseph Girard
Diana Ellis..............Tanya's Mother
Pallo McCullough............Tanya
Diana Ellis..............Diana Ellis
James Agar..............James Agar
Paul Wegel..............Paul Wegel
Jules Cowles..............Jules Cowles
Wade Boteler.............Wade Boteler
Pallo McCullough..........Pallo McCullough
Joe Girard..............Joe Girard
Captain Brand............Captain Brand
Michael Lewis............Michael Lewis
Officers of the Court Martial

No particular kick to this Pathe talker other than it is another "trial" picture. This time a court martial. That's about the only portion where there is dialouge, during the snatches of the court scene, with William Boyd talking in them. It must rest with Boyd's popularity or the "trial" end. Picture itself has nothing to pull although some publicity should be gotten out of the names of the two legs in the cast, Alan Hale and Robert Armstrong.

It is a film of cut backs. Picture opens with three buddies in the Marines being accounted for, after charged with desertion. One is dead, the other insane, while the remaining member is charged with the murder of his buddy. On trial for that and desertion, William Calhoun testifies. Reciting the adventures of the three men after they accidentally got into a booze scrape, the picture cuts back continuously.

Their travels take them to several foreign countries, with fights and by-play, also a search for the Russian girl Calhoun had married in Russia. Calhoun is the one who locates the other two and also the menace who is dead by that time. As the court martial ends and Calhoun is pronounced guilty on both charges, Tanya, his wife, shows with the trial reopened, and you know.

Boyd looks pretty good in uniform, with Hale and Armstrong playing competently. Diane Ellis looks to be in a constant pose. You get her from every angle.

Dialog during the court martial, especially when delivered by Joe Girard as the colonel, is excellent in reproduction. Sound process also helps Boyd's delivery.

Seems an attempt has been made in this picture to do a dissolve while the voice still speaks. This happens a few times in the cut backs. But there is no voice dissolve, that one voice fading out and another coming up. The present dissolve is no more than if the music continued with the screen scene. However, adds realism to a limited extent.

A theme song runs throughout the picture, most of the time by unseen singers. Latter of no apparent benefit and distracting at times. May have been voted differently with a more melodious song.
Appendix 21 – 1929

The Film Daily, April 7, 1929, p. 4

“William Boyd in
“The Leatherneck”
with Alan Hale, Robert Armstrong, Fred Kohler
(Part-Talker)
Pathe Length: Synch. 6965 ft.
Silent, 6898 ft.
SUREFIRE MONEYMADER.
BEST MARINE PICTURE YET
FILMED. HAS COLOR—GUTS—
ACTION—and a SWELL CAST.
BOYD CLICKS BIG.
Cast... William Boyd will make
himself with this role—a real U. S.
Marine type. And he has a fine speak-
ing voice. His buddies, Alan Hale
and Robert Armstrong run him a
close second. Diane Ellis a very
attractive blonde and a hummer. Fred
Kohler fine.
Story and Production... Drama of
the U. S. Marines. Here is a pip,
without any reservations. It’s got the
money tag all over it. The author
knows his Marine Corps, and has told
a dandy yarn that keeps building
suspense right to the final shot.
The direction has class, and with a super-
ior cast and authentic shots in Rus-
sia and China, here is entertainment
plus. The three buddies in China
have apparently deserted the marine
unit. They are finally rounded up—
one dead, the other insane, and the
third—William Boyd — is courtmar-
tialed. It has fine love story, action,
thrills—just about everything.
Direction, Howard Higgins, aces;
Author, Elliott Clawson; Scenario,
Same; Editor, Doane Harrison;
Titles, John Krafft; Dialogue, Not
listed; Photography, John Mescall,
fine.
Status: Print exists
Viewed on 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
The Makers of Melody (aka The Melody Makers) (1929) Vitaphone Sound Short

Girl Reporter Miss Merrill, a feature writer for United Syndicate, who interviews Rodgers and Hart (Themselves as “the Makers of Melody”).

The boys tell her in song and pictures. “Gentlemen, you are about to be interviewed,” she tells them as she sits down. Hart: “Wait until I fix my tie.” Reporter: “Don’t you like being interviewed?” Rodgers: “Well I don’t mind. As long as you don’t ask us which we write first, the words or the music.” Reporter: “I’m not going to ask you that. I think our readers would be more interested in knowing how you get the ideas for your hits.” Rodgers: “You tell her, Larry.” Hart: “Oh no. You tell her Dick.” Reporter: “Suppose you tell me how you began.” Hart: “Have you have two or three days to listen.” Reporter: “Yes. If you tell it to Mr. Rodgers’ music.” Rodgers: “Laugh that off, Hart.” Hart: “It’s a long, heartless story…after many months, years, we went….”

We then see Rodgers and Hart leaving a music publisher’s office talking about going into the real estate business. Rodgers and Hart sitting on a bench reading a newspaper. Rogers: “Murder, Suicide, Robbery, Blackmail… Hart: “Which one are you going to do.” Rodgers: “The way I feel I’d like to do them all.” Hart: “What a beautiful tough hard-hearted town it is.” Rodgers: “What?” Hart: “Manhattan: We’ll have Manhattan, the Bronx and Staten…” The song and production begins.


Voice off-camera: “Your car is waiting, Mr. Hart.” Hart: “Thanks. Will you excuse me, Miss Merrill? I have an appointment. Reporter: “Just one more question. What was the name of that review you wrote in London?” Hart: “One Damn Thing After Another.” Reporter: “And was “The Blue Room” written over there too.” Rodgers: “No it was not.” Hart: “That was written in Washington.” Rodgers: “And it should have been called ‘He Forgot To Remember.’”

Go to sequence of the two fighting over the song. They have an invitation to the White House. Song production ends the short film.
Here, they star in a musical short which manages to suggest that the songwriting life is not all peaches and cream. We see Dick and Larry at a piano, in a cluttered area which is allegedly backstage at a Broadway theatre, but which looks suspiciously like a dressed set at Paramount's studio in Astoria, Queens. An actor pretending to be a stage manager arrives, escorting an actress in a cloche hat and stole, whom he introduces as 'Miss Merrill', a reporter for 'United Syndicate'. She's writing an article about the songsters, and wants to get some background. Rodgers nervously entreats her not to ask them 'Which comes first, the words or the music.' (About 30 years later, when Rodgers was teamed with Oscar Hammerstein, he served a stint of jury duty ... and the judge asked him precisely this question. As far as Rodgers was concerned, the music came first when he was writing with Hart, but second when he was writing with Hammerstein.)

Miss Merrill wants to know how the lads got the ideas for some of their songs, so Dick and Larry proceed to offer some examples. Here, the film cuts to a series of flashbacks which are allegedly true incidents from Rodgers and Hart's scuffling days: the flashbacks are blatantly phony, but are still very enjoyable. In each flashback, somebody makes a casual remark which ostensibly inspires Dick and Larry to crank out their latest hit song. The ditties chosen here are 'The Girl Friend', 'The Blue Room' (one of my personal favorites), 'Here in My Arms' and one of the most famous Rodgers & Hart songs of them all: 'Manhattan'. Each song's flashback culminates in a performance of the song by various warblers. Among the performers here are Ruth Tester, Kathryn Reece, Allan Gould, Robert Cloy and Inez Courtney. F. Gwynplaine MacIntyre, IMDb

The Film Daily, June 16, 1929, p. 9 - June 19, 1929 p. 24
Richard ROGERS and Lawrence HART
"Makers of Melody"
PARAMOUNT
20 Mins.
Criterion, New York

A light story running through this short is supposed to divulge how Rogers and Hart wrote a few of their hit songs. If audiences will go for that, they’ll go for the short, though little enough included to recommend it besides the thought. Rogers and Hart are song writers. In this short they illustrate and plug their own songs. It makes them actors in addition to being composers, but after this short they’re still composers.

The two boys, attending a rehearsal, are nabbed on the bare stage by a girl reporter. She thinks it would be a great story, how they write their hits.

The boys tell. The telling is illustrated by themselves and a group of specialty people including Inez Courtney, Kathryn Reece, Ruth Tester, Allen Gould and Robert Cloy. The Gould boy does the work of the bunch, impressing highly with his looks and apparent ability as a screen juvenile.

Songs illustrated, all past issues, are “The Girl Friend,” “Manhattan,” “Mountain Greenery” and “My Heart Stood Still.”

In “The Girl Friend” illustration, the composers are shown in a composing mood, one picking out tunes on the piano and the other piping lyrics from a lounge. They finally get together and it’s “The Girl Friend.” Gould gets his chance in singing the number.

Novel try that missed. Bige.

Variety, June 10, 1929, p. 24

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Female (Miss Merrill)
Ethnicity: White (Miss Merrill)
Media Category: Newspaper
Job Title: Reporter (Miss Merrill)
Description: Major: Miss Merrill, Positive
Description: Minor: None
Mammy Trailer (1929-1930)
Reporter (Grant Withers). Al Jolson talks up his film to a reporter making jokes and chatter.

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: Reporter, Positive
Description: Minor: None
The Man I Love (1929)
Sportscaster broadcasts fight from Madison Square Garden, New York City, while the fighter’s girlfriend listens on the radio. The radio sports journalist gives both the girlfriend on the screen and the audience in the theater a blow-by-blow narrative of what is happening in the ring plus background information on the condition of the fighters. He appears on the screen during the fight with cutaways to the girl friend and the action in the ring.

Scenes from The Man I Love (1929) and Viewing Notes.
Dum-Dum Brooks, a palooka fighter around Los Angeles, falls in love with Celia Fields, and they decide to marry in spite of the protests of his manager, Curly Bloom, and leave for New York. There Brooks wins a contract with promoter D. J. McCarthy and the admiration of Sonia Barondoff, an exotic socialite who is jealously guarded by her lover, Carlo Vesper. Over a period of 6 months Brooks wins 15 fights and is touted for a bout with the champion. Before the fight, Vester induces Brooks to drink heavily and precipitates a brawl in Sonia's apartment; the next morning, Brooks learns that Celia has left him and that he has been signed for the fight. But Brooks fights badly until Celia rises in the audience and roots for him, causing him to win. Celia leaves for California, but Brooks is reunited with her on the train, and together they renounce fame. American Film Institute Catalog of Feature Films

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Sportscaster)
Ethnicity: White (Sportscaster)
Media Category: Radio
Job Title: Sports Reporter (Sportscaster)
Description: Major: None
Description: Minor: Sportscaster, Positive
Man With a Movie Camera (1929) – Soviet
Cameraman Mikhail Kaufman (“The Man with the Movie Camera”). Film Editor Elizaveta Svilova. Director Dziga Vertov.

A man travels around a city with a camera slung over his shoulder, documenting urban life with dazzling invention. There are scenes superimposing the cameraman setting up his camera on top of a second camera and superimposing a cameraman inside a beer glass.

Vertov was concerned with the effect the camera had on the people he was filming and its corresponding effect on the “truth” of the work. He devised several strategies for dealing with this, from simply accepting people’s reactions…to minimizing people’s awareness of the camera by hiding it – setting up decoy fake cameras or simply shooting from a distance from a telephoto lens….
Underpinning this was an assumption that what you see with the “kino eye” will impart some truth, but as Vertov notes: it is far from simple to show the truth, yet the truth is simple.” To draw out this truth the process of editing and analysis must take place. In the film this is done by three figures: the invisible film-maker (Vertov himself), the cameraman (his brother, Mikhail) and the editor (Elizaveta Svilova, Vertov’s wife). It is not only the cameraman who interacts with the film but also the editor, so that it is always both a film and its own “making of.” Svilova is seen cutting the film, reordering shots that we then see on the screen, lining up the rolls thematically, followed by scenes of the cameraman shooting these very sequences. Her work is juxtaposed with images of women and machines, sewing, stitching and weaving, so that the film celebrates both the industry of the proletariat and the work of the filmmaker in concert. Film-making becomes a task like any other piece of modern machine production, the duty of every citizen – creating a complete, useful and beautiful work. Coming right at the end of the silent era, *Man with the Movie Camera* shows us everything that film can do and everything that the cinema ought to become. Bryony Dixon, *100 Silent Films: BFI Screen Guides*, pp. 129-130
Man With a Movie Camera (1929)

‘Man With a Movie Camera" opens with an empty cinema, its seats standing at attention. The seats swivel down (by themselves), and an audience hurries in and fills them. They begin to look at a film. This film. And this film is about--this film being made.

The only continuing figure -- not a "character" -- is the Man With the Movie Camera. He uses an early hand-cracked model, smaller than the one Buster Keaton uses in "The Cameraman" (1928), although even that one is light enough to be balanced on the shoulder with its tripod. This Man is seen photographing many of the shots in the movie. Then there are shots of how he does it--securing the tripod and himself to the top of an automobile or the bed of a speeding truck, stooping to walk through a coal mine, hanging in a basket over a waterfall. We see a hole being dug between two train tracks, and later a train racing straight towards the camera. We're reminded that when the earliest movie audiences saw such a shot, they were allegedly terrified, and ducked down in their seats.

Intercut with this are shots of this film being edited. The machinery. The editor. The physical film itself. Sometimes the action halts with a freeze frame, and we see that the editor has stopped work. But that's later--placing it right after the freeze frame would seem too much like continuity. If there is no continuity, there is a gathering rhythmic speed that reaches a crescendo nearer the end. The film has shot itself, edited itself, and now is conducting itself at an accelerating tempo. Excerpts from Roger Ebert’s review in Great Movies, https://www.rogerebert.com/reviews/great-movie-man-with-a-movie-camera-1929
This playful film is at once a documentary of a day in the life of the Soviet Union, a documentary of the filming of said documentary, and a depiction of an audience watching the film. Even the editing of the film is documented. We often see the cameraman who is purportedly making the film, but we rarely, if ever, see any of the footage he seems to be in the act of shooting! George S. Davis, IMDb

*Man With the Movie Camera* opens brilliantly in the early hours of dawn, presenting an empty city, an empty cinema, and its empty seats as an orchestra stands at attention. The seats eventually swivel down by themselves, and an audience rushes in to fill its seats. They begin to look at the blank theater screen and right when the film begins to be presented to them, the orchestra begins to play.

The film is about this film being made, as the audience in the cinema (which includes us) watches a man with a movie camera present to us how this film got made. He carries an early hand-cracked camera model including its tripod, which looks slightly similar to the one Buster Keaton uses in *The Cameraman*. The camera and its tripod seems to be light enough for the man to carry around on his shoulder throughout the busy streets, as the audience watches him take extraordinary photography shots of the movie, whether it’s on the top of a speeding automobile, hanging in a basket over a magnificent waterfall, or stooping low enough through a claustrophobic coal-mine. This man with the movie camera gives us footage of the movement and function of heavy machinery, trolleys, babies, boats, sports, crowds, buildings, production line workers, children, streets, planes, beaches, crowds, hundreds of individual faces and expressions, and thousands of simple daily routines.

But these shots all have an organizing pattern that goes along beautifully with the rhythm of the boosting Alloy Orchestra (Which is included on the Image DVD, Michael Nyman presents the soundtrack for the Kino version) that Vertov has written, composed and accompanies for us. It's been said that Vertov worked the structure of the film within a Marxist ideology, as he strove to create a futuristic city that would serve as a form of commentary on the existing Soviet ideals with Russian society. These particular ideals were to awaken Soviet citizens and ultimately bring a form of understanding of truth and action to the people of Russia as Vertov's 'kino-eye' aesthetic is viewed by some historians as early modernism within film, with his portrayal of electrification, industrialization, and the achievements of workers through hard labor. Vertov's revolutionary avant-garde montage of Constructivist and modern architecture makes *The Man With the Movie Camera* one of the most fascinating and brilliant films to have ever have come out of the movement of Soviet montage.

Appendix 21 – 1929

Status: Print exists in the George Eastman House Internal Museum of Photography and distributed by Kino International
Viewed on DVD

Type: Movie
Genre: Documentary
Gender: Male (Cameraman). Female (Editor)
Ethnicity: White (Cameraman, Editor)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman). Editor (Editor).
Description: Major: Cameraman, Editor, Positive
Description: Minor: None

**Masquerade (1929)**

Sylvia Graeme is a young, ingenuous girl whose father, Andrew, is in jail where he likely will remain owing to some incriminating papers being secured, she believes, in the apartment secretary of world traveler Dan Maitland. She is nearly surprised by Maitland and his companion Blodgett after she has broken in, and her escape is marred by leaving behind her gloves and purse. Crook Dan Anisty, also after the same papers, hovers about these events waiting for an opportunity to purloin the files. At one point he blackjacks Maitland and takes his place, trying to induce Sylvia to surrender the files by masquerading as Maitland. Maitland in turn impersonates Anisty, much to the dismay and confusion of both Miss Graeme and Blodgett. The climax is an encounter between the two look-alikes on the roof of the apartment building, with Maitland besting his double and winning Miss Graeme in the bargain. *American Film Institute Catalog of Feature Films*

The second version of Louis Joseph Vance's 1907 mystery melodrama *The Brass Bowl*, this early talkie featured stage actor Alan Birmingham as wealthy world traveler Dan Maitland and his evil lookalike, the master criminal Anisty. Leila Hyams played Sylvia Graeme, whose father Andrew (George Pierce) is in jail due to some incriminating papers which Sylvia believes are being kept in a safe belonging to Maitland. Both Maitland and his doppelgänger arrive on the scene and soon one is impersonating the other, and vice versa, in a confusing game of "who's got the papers." In the end, Sylvia helps bring about Anisty's downfall, saving her father and falling in love with Maitland along the way. Masquerade had been filmed twice earlier under its original title, in 1914 featuring early action star Benjamin F. Wilson and in 1924 starring Edmund Lowe. Hans J. Wollstein, [allmovie.com](https://www.allmovie.com/movie/masquerade-v101837)
THE MASQUERADE

ALL DIALOG


A snappy story so loosely knitted in the screen version it sprawls. Stuffed shirt performance by Alan Birmingham and general crudeness of direction discounted any possibility of Lella Hyams carrying the picture. Best she can do in this is to register youthful charm.

Starts out as a crook story of swift complications with interest centered in rapid surprise developments. Tricky background is laid and then the whole thing goes to pieces in a sea of meaningless dialog. Story pauses on the brink of tense situation while principals go into long exchanges of useless conversation.

A sample is a long sequence of shots that show nothing but the young leads riding along in an auto, nothing visible but their faces, the windshield and a suggestion of an auto wheel. Where they're going has no significance and the episode apparently was introduced to pile on dialog for its own sake.

Story never quite makes up its mind whether it wants to be a crook melo or a Sennett comedy. Valet character of the hero does a comedy relief role that would be appropriate to Ben Turpin, while Clyde Cook's comedy detective did all the hoke business short of the wooden mallet. Effort to blend the two-reel comedy atmosphere with a romantic crook melo doesn't work out.

Just as the audience feels an awakening of interest in the lovers or sets itself for a brisk action, all bets are off while young Birmingham goes into Omaha stock love making or the comedy valet does a prat fall "Rush.

Masquerade

Fair Program Offering
(Reviewed by Raymond Canly)
(All Dialogue)

PRESENTING Alan Birmingham, from the stage, in a dual talker role, this attraction makes a fair programmer for the box-office. It has some life action, lots of comedy relief and a bewildering sequence of events showing a crook impersonating the hero and the hero impersonating the crook so that Birmingham is kept quite busy alternating between the parts. Outside of this, the picture has not sufficient draw to give it more than rating of four.

A young woman riles the hero's apartment in search of incriminating papers against her father. A crook, who greatly resembles hero, takes his place after blackjacking him. The girl, as well as the audience, is soon at a loss trying to dope out whether the hero impersonates the crook or the crook is impersonating the hero. It ends, of course, with the crook going to jail and the girl and hero to the altar.


THE CAST

Andy Anstey ............................................. Alan Birmingham
Dan Manfield ......................................... Lella Hyams
Sylva Gammage ...................................... Clyde Cook
Joe Hickey ............................................ J. Farrell MacDonald
Ransome .............................................. Arnold Lucy
Andrew Gammage .................................. George Pierce
First Reporter ....................................... John Persson
Second Reporter .................................... Jack Pierce
Third Reporter ...................................... Pat Morley
Fourth Reporter ..................................... Jack Castile
"Masquerade"

with
Leila Hyams, Alan Birmingham
(All-Talker Version)

Fox
Length: 5,674 ft.

SMART CROOK STORY
PLENTY CLASSY WITH MODERNISTIC SETS AND CLEVER DIRECTION AND ACTING.
HOLDS FINE SUSPENSE.

Crook drama. Adapted from the story by Louis Joseph Vance. Here is a well known writer whose crook stories always carry plenty of action and original plot material that is refreshing. He gets away from the beaten track. So it would take a very dumb director to kill a good Vance story. But Russell Birdwell, in this his first effort, steered this one through cleverly. He has turned out one of the cleverest crook films we have lamped for a long time. It's good in all departments. Alan Birmingham steals the acting honors as the rich youth who closely resembles a famous crook. The latter is after the young millionaire's jewels, and so is a mysterious girl. The hero falls hard for the supposed lady yegg, only to learn that she was just trying to secure a document to clear her dad of a trumped up charge. The masquerade complications are clever and keep you on seat edge.

Cast: Leila Hyams, Alan Birmingham, Farrell MacDonald, Clyde Cook, Lumsdon Hare.
Directors: Russell Birdwell, staging by Lumsdon Hare; Author, Louis Joseph Vance; Scene, Frederick Haislett Brennan, Malcolm Royan; Dialoguers, the same; Editor, Ralph Dietrich; Cameramen, Charles Clarke, Don Anderson.
Direction, excellent. Photography, classy.

The Film Daily, September 8, 1929, p. 8

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (First Reporter, Second Reporter, Third Reporter, Fourth Reporter)
Ethnicity: White (First Reporter, Second Reporter, Third Reporter, Fourth Reporter)
Media Category: Newspaper
Job Title: Reporters (First Reporter, Second Reporter, Third Reporter, Fourth Reporter)
Description: Major: None
Description: Minor: First Reporter, Second Reporter, Third Reporter, Fourth Reporter, Positive
Naughty Baby (1928-1929)
Photojournalist (Fred Warren – “Photographer at the Beach”). Newspaper.

Photographer shoots a picture of a young millionaire and a woman masquerading as a society girl because she is trying to find a rich husband. The next day the paper carries a story on them and the millionaire discovers the woman is only a hat-check girl. **Summary from Reviews**

Rosie McGill, a hatcheck girl at a posh New York City hotel, is pursued by three lovesick young men, Tony Caponi, Benny Cohen and Joe Cassidy, but she sets her cap for wealthy Broadway playboy Terry Vandeveer. Following him to Long Beach, on Long Island, Rosie masquerades as a society girl; as expected, she meets Terry there, and he is greatly attracted to her. Back in the city, Rosie quits her job and then is quickly exposed as a fraud at a fancy party. As she is telling Terry the truth about herself, it appears from a large check that bounces that Terry is also a fraud. Rosie sticks by him, however, and wins his love. His uncle then appears and explains that Terry’s check bounced only because his substantial allowance had been temporarily cut off. Terry and Rosie look forward to a long and prosperous life together. **American Film Institute Catalog of Feature Films**

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NAUGHTY BABY (SOUND)

First National production and release with synchronized sound and offers. No change in story and emphasis. Dorothy Granger featured. Marvin Leroy, director. Story by Charles S. Martin, screen play by Perry de Toome. With Alice White and Jack Mulhall.

Very much in that class are the three boys who make love to Rosie as a trio, are ever at her beck and call, who match coins to determine which should be the possessor of Rosie's arm, who steal that Rosie may be properly garbed, and who otherwise are strictly for Rosie. But without a chance to create the spark of another sort of love in Rosie's bumptious heart. Rosie is set on the rich young lad from Boston and her three musketeers are more helpless. But the three boys are helpful in another way, as comics. If Benny Rubin, a prominent Hebe comic from vaude, just offers a sample of what he can do as a laugh maker in his first feature, he should be in pictures the rest of his life. And Benny can talk, though no chance for talking in this production.

Alice White is in another typical White role and fills it nicely. She looks rather badly when on the verge of crying, but never falls into tears in the future. Alice should be restrained from registering even near-sorrow.

Jack Mulhall's assignment is a clinch, mainly getting in and out of snugly suits. Thelma Todd, as the would-be taker of Jack and his Jack, doesn't look as bad herself. When Rosie (Alice White) loses her bathing suit while swimming, she contributes the film's large slice of spice, but Rosie is a good girl throughout. Losing the bathing suit is an accident, and she squawks at being rescued in this bare state. It's apparent Mervyn Leroy has turned out just what was expected—an enjoyable lightweight for lightweights, whose coin is as good as any other coin. For others "Naughty Baby" won't kiss and won't kill. It should capably fill a program bill from a day to a week.

Variety, February 6, 1929, p. 18


TYPE AND THEME: Rosalind McGill, a hat checker at the Ritz hotel, is determined to get a rich husband. When Terry Vabdever, a young millionaire, is visiting the hotel, Rosalind plans to meet him. She succeeds. Terry goes to Long Beach, and Rosalind, with the help of Joe, Izzy and Tommy, goes too. At the beach Rosalind meets Terry and goes bathing with him. Her suit rips and Terry gets a blanket and helps her out of the water. A photographer snaps their picture and the next day the paper carries a story. Terry learns that Rosalind is only a check girl. Rosalind learns that Bonnie LeVonne and Goldie Torres are planning to marry Terry Torres. Clothed in expensive finery borrowed by Izzy, Tommy and Joe, Rosalind attends a party. Torres recognizes the gown that Rosalind has on, as being her own. She gives chase and Rosalind is trapped. Joe, Tommy and Izzy admit having borrowed the things. Bonnie is about to leave with Terry when the hotel manager shows Terry a check of his that is no good. Bonnie and Goldie leave him when they learn this. Rosalind tells him she loves him despite his poverty. Terry's rich uncle arrives, and Rosalind, marrying Terry, will get her rich husband.

Exhibitors Herald-Moving Picture World, December 8, 1928, p. 73
The Film Daily, January 20, 1929, p. 8

Status: Print exists in the Museum of Modern Art film archive
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Photographer). Group.
Ethnicity: White (Photographer). Unspecified.
Media Category: Newspaper
Job Title: Photojournalist (Photographer). Unidentified News Staff.
Description: Major: None
Description: Minor: Photographer, Positive. Unidentified News Staff, Neutral.
The New Babylon (1929) – Soviet
Journalist Loutro (Sergei Gerasimov), an anti-war, liberal reporter.

1. "Death to the Prussians!"

The first movement shows the mindless chauvinist patriotism of the nightclub-going Parisian bourgeoisie during the war. Louise (played by Elena Kuzmina) is a working-class girl who works behind the counter at The New Babylon department store (a name, itself, suggestive of wasteful self-indulgence), where wealthy ladies shop for the latest styles. Because she is attractive, she gets invited by her boss to a bourgeois ball coming up.

2. Paris
At the ball there is more selfish bourgeois role-playing, and the department store manager makes a pass at Louise. Then a progressive-minded journalist, Loutro (Sergei Gerasimov), announces to everyone that the French Army has just surrendered to the Prussians, and the ballroom suddenly empties in a panic.
3. Paris under siege

Now the perspective shifts to the oppressed working-class sector of Paris, and it shows their destitution. The focus then narrows to a local dwelling, where Loutro expresses his anti-war sentiments (i.e. that war is essentially an instrument of “disaster capitalism” and only benefits wealthy investors – cf. Naomi Klein’s *The Shock Doctrine* [10]) to Louise and an elderly worker. They are then joined by Jean (Pyotr Sobolevsky), a soldier from the regular French army who sullenly comes to beg for food. At this point the narrative slows down, and Louise and Jean exchange long, meaningful glances, which contrasts with the artificial exchanges shown in the bourgeoisie segments (which involve more visually declamatory expressions of emotive states than meaningful interactive exchanges).
4. March 18th

Now some specifics of the establishment of the Paris Commune are covered. And here we see the stark contrast separating the B-W sensibilities. The National Guard largely supports the rebellious Communards, and the regular French Army retreats to its headquarters in Versailles. Louise, who has joined the Communards, asks Jean to join the rebellious National Guard, but though he responds by kissing her passionately, his knee-jerk loyalty to duty compels him to stick with the regular army.

5. The New Paris

Here there is more B-W contrast. In the Commune the happy workers celebrate their newly obtained autonomy, singing out, “We work for ourselves and not for the owners! . . . As decided by the Commune!”

Meanwhile the patriotic bourgeoisie loyally sing “Le Marseillaise”, although Shostakovich’s participatory soundtrack mixes in elements of the French Cancan to suggest the raucous superficiality of their feelings.

6. The 49th day of the battle
We move to the latter stages of the Commune, when the Communards are under siege and in despair. The workers desperately all pitch in to set up barricades to protect their sector from the advancing French Army, who want to regain national control of Paris. The workers shout out to their foes, “We are not French. We are Communards!” In the ensuing battle, though, the Communards are overwhelmed, and the Commune falls, while the contemptuous bourgeoisie look on with satisfaction from a hillside in Versailles.

7. "Peace and Order" is restored in Paris
The last two segments are shown in darkness and a continuous downpour. Many Communards have been killed, and the distraught working-class people stand miserably outside the Parisian cafés, watching the bourgeoisie celebrate their defeat of the lower-class rabble and their return to control. Amid this ruckus, Jean, who is treated as a heroic soldier, desperately searches for the whereabouts of Louise.
One-by-one, the captured Communards are brought before a military marshal and summarily sentenced to death. When Louise is brought forward, she, too is sentenced to be executed. Jean, who happened to be helplessly watching this operation, is in a state of shock – especially when he is then explicitly ordered to start digging Louise’s grave in the downpour. When Louise sees him, she laughs scornfully and shouts out to him, “We will meet again, Jean!”

Much of the tone of The New Babylon is ironic and sarcastic, and it is not surprising that the Russian authorities tried to censor it. But the mise-en-scene used to create this over-the-top expressionistic mood is fascinating. There are many rapid-fire swish-pan montages that are employed to create a chaotic feeling of turbulence. These are coupled with long, dramatic sequences of back-and-forth closeups that emphasize the dialogic contest between self-centered capitalism and community-oriented socialism that underlies this high-voltage tale of a cataclysmic moment of world history. Altogether, this is a fascinating and moving experiment in cinematic expression.


Coming at the end of the silent-film era, Grigori Kozintsev and Leonid Trauberg’s Novi Vavilon became buried in the Western rush to sound. Kozintsev and Trauberg employ impressionistic cutting and metaphoric compositions to depict the times of the Franco-Prussian War and the Paris Commune of 1870-1871. Centered upon a Paris department store and the struggling French army, there is a constant contrast of emphasis between the capitalism functionaries at the department store and the soldiers at the barricades. Pyotr Sobolevsky plays Jean, a French soldier, trying to hold back the Germans and support the Commune. Meanwhile, on the sidelines, portly bourgeoisie sit on their haunches at Versailles, guzzle wine, and scream, "Kill them! Kill them!" whether the victims be German or communist. Paul Brenner, all-movie.com https://www.allmovie.com/movie/v103796
The music, by Dmitri Shostakovich, is also integral to the film's narrative structure. Normally in film, the music serves to complement or amplify the visual image. The relationship is one of conjunction. In *The New Babylon*, however, Shostakovich creates a relationship through the opposition of sound and image. In the music hall scene, for example, the composer interfaces components of the "can-can" and the "Marseillaise" with the vulgar spectacle of the pageant to form a musical comment on the French middle class.

http://www.filmreference.com/Films-No-Or/Novyi-Vavilon.html

The New Babylon

Propaganda Not Entertainment

Reviewed by Freddie Schader

Seems like those Rooshans have run out of material within their own territorial confines with which to excite the world against the capitalistic classes, so they have started to pick themes from the history of the rest of the world. "The New Babylon" is that sort of a picture. It is laid in Paris during the Franco-Prussian War of 1870-71. However, the chances are that it is a picture that the highbrow poseurs will rave over much after the manner that they raved over "Potemkin."

Paris is shown during the flush of patriotic enthusiasm in the first days of the war with Prussia when it looked as though victory might rest with the French. Then in defeat, when the Government moves from Paris and the workers undertake to defend the city, only to have an inglorious peace sued for over their heads, after which the wealthy class utilizes the provincial troops to recapture the city from the communist workers who have seized it.

The average audience will demand something outstanding in shorts with this.


THE CAST

Soldier Jean............. Peter Sowderski
Tarantelle.................. Sofia Magarill
Store Owner .............. D. Gunman
Sales Girl .......... Elena Karpoff
Head Clerk .............. N. Gannicoff
Deputy ................. A. Arnold
Journalist ............. S. Gurev
Shoemaker ............... S. Gurev

The New Babylon

(Ambino—Silent)

ONE OF THE MOST SIGNIFICANT RUSSIAN FILMS YET SEEN HERE, BUT TOO DETAILED FOR THE POPULAR CROWD. FINE ART SUBJECT.

Drama. This goes back to and the Franco-Prussian War, a covers the incidents surrounding the advance of the Germans on Paris and all the attendant terrors and citement, with the action jumping swift, stabbing flashes from the battlefield to the little touches of horror incidents and the life of the peas in the beleaguered city. It carries a lot of symbolic touches, with some strong figures moving through action typifying the tyrant, patriot, the capitalist, etc. So splendid camera work throughout with ideas thrown in with dizzy confusion. That is its main fault for mob, for they are not used to see a dish of thoughtful material, it won’t look upon it as their kind of entertainment. Fine art house spectacle.

Cast: Peter Sowderski, Sofia Magarill, Gustman, Elena Karpoff, Andrei Kostinctin, A. Arnold, Sergei Gurev, Gleckovetz.

Directors: G. M. Kostintov, L. Z. T. here; Authors, the same; Scenario, the same; Editor, Not listed; Title, "The New Babylon"; Camearaman, A. N. Moskin; Direction, very good. Photography.

Harry

Motion Picture News, December 7, 1929, p. 72 – The Film Daily, December 8, 1929, p. 8

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Drama
Gender: Male (Loutro)
Ethnicity: White (Loutro)
Media Category: Newspaper
Job Title: Reporter (Loutro)
Description: Major: Loutro, Positive
Description: Minor: None
Night Parade (1929)
Sportswriter Sid Durham (Lee Shumway). Sportscaster at ringside reporting the fight.

Sportswriter Sid Durham (Lee Shumway) finds out fighter Bobby Murray (Hugh Trevor) has been coerced into throwing a fight by racketeer John Zelli (Robert Ellis). Durham tells the boy’s father, who takes revenge on Zelli. Murray takes a beating in the ring, but is inspired by the arrival of his father and his sweetheart and wins the fight. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 68.

Middleweight champion Bobby Murray is expected to be defeated in a forthcoming bout with McCabe, an opinion shared by sportswriter Sid Durham, who nevertheless respects Tom Murray, the boy's father and manager. John Zelli, a gambling racketeer, induces Paula Vernoff to lure Bobby into secret meetings; and befuddled by drink and Paula's urging, he agrees to throw the fight. Durham learns of the sellout and informs Tom; Bobby confesses and at the same time learns that Doris, a childhood friend, loves him. Tom takes out revenge on Zelli, and just as Bobby seems sure to be defeated in the ring, the arrival of his father and Doris spurs him on to win. American Film Institute Catalog of Feature Films

Sportswriter Sid Durham shows up at the fighter Bob Murray’s training camp. One man standing in a group around a sparring fighter says disgustedly, “A newspaper guy.” The fighter says, “I’ve got something I want to say to him, too.” Then to Durham, “That was a swell article you had in today’s paper… (you’re causing all kind of trouble) ‘cause of that baloney you’re putting in the papers about his sparring partner not giving the champ no competition.” Durham: “That’s the way I see, it brother, and that’s the way it rides.” The fighter counters, “I thought you were a friend of the Murray family. What about it?” Durham: “It wouldn’t make any difference. I’d say the same thing about (any boxer). And what I said in today’s paper still goes.” Durham leaves and the fighter says, “Someday he’s going to say too much.”
Bob Murray, his father Tom, who is also his trainer) and Doris, a girl Tom has adopted, are on the couch with Doris holding a newspaper. “Read it out,” says Tom. “Sid Durham’s articles are the only ones I pay attention to.” Doris reads: “It is no secret that I am pulling for Bobby Murray to retain his championship…the name of Murray is a credit to the boxing game. Old Tom Murray is known throughout the boxing world as a straight shooter. And he has raised his son with the same ideals of clean living…. As she is reading Durham comes in. “You oughta not write all that bunk about me,” Tom tells him. “That isn’t bunk, Tom, that’s straight from the heart. The boxer reads the rest of the story, which is critical of the boxer’s mind-set. “That’s straight from the shoulder,” Durham says. Tom defends his son saying he is in good condition and invites Durham to training camp to see for himself.

Sid shows up at the training camp. “Go on show us what you’ve got,” Tom tells his son who then looks at Durham and says, “You’ll see something Calamity Jane.” After Murray gets out of the ring after throwing some punches right on the mark, Tom tells Durham: “Does that look as if he’s out of condition? Maybe tomorrow you’ll write something intelligent.” Doris, Tom and Durham look on as Bobby drives off to visit some rich friends. The sportswriter asks Doris why she isn’t Bobby’s sweetheart: “Bobby must be blind.” Doris explains they were brought up together “and he treats me like a kid sister. Sid it hurts…Durham: “Who is the girl who lives on the hill?” “I don’t know,” she says. Durham says he’ll find out.

Durham finds out the woman hangs out with racketeer John Zelli and goes to his home “I’m just here for a little information,” he tells Zelli. “Sure,” he says and then lies about seeing the boxer. Durham says he is checking it because the boxer isn’t at his camp: “I thought I might find him here.” Zelli: “No, Sid, I haven’t seen him.” Durham: “You don’t have to worry about me spilling this in my paper. But I don’t want the kid to make a fool of himself.” Zelli: “Sid, we ain’t lay eyes on him…Who told you (the woman) was throwing a party?” Durham: We get around an awful lot. Well, I’ll be stepping along. I’m awful glad Murray isn’t here. By the way, his car is parked out here in the garden. If I were you, I’d see that he gets back to his camp all right. So long.” Durham calls Tom from a pay phone. “This is Sid. Is Bobby there? He ain’t here, Sid. Do you know where he is? Who’s she? All right, Sid, I’ll be right with you.”
Durham and the fighter’s father go to Zelli’s house. “Where’s my boy…” Tom yells at Zelli. “He’s here. He’s coasting. But there’s nothing wrong.” Tom gets angry and two of Zelli’s henchmen threaten him. “Listen you bunch of crooks and grafters…” Tom yells. Durham: “Take it easy Tom.” “Take it easy? When you try to ruin Bobby the night before he goes into the ring…when you try to disgrace my son and break me….You think I’m just a hick manager who don’t know what comes off in the fight racket. You think you’re sitting so pretty that even the police and the newspapers can’t touch you… You think that you can take any fighter in the game and get him in a jam and an easy mark with your easy money. Well, let me tell you that there’s one boy you can’t do business with and that’s Bobby Murray.” Bobby stumbles into the room dead drunk. “Give me a hand, Sid,” Tom asks Durham. “Let’s get him out of here. Come on boy.” They take the boxer home and Doris comforts him. His father tells him to get some sleep since the big fight is the next day.

At the arena before the big fight, Durham has Tom look through the boxer’s pants hanging in the closet. Tom looks and says he found just one dollar. Durham: “Let me look. You owe me an apology. What do you think of that?” Durham shows Tom a check for $100,000. The disillusioned father goes in to see the boxer. He kicks everyone out of the room, including Durham, and says to son: “Well what do you have to say for yourself. … Sid Durham don’t lie. He might be mistaken, but he don’t lie. Well, spill it.” Bobby: “What’s on your mind?” “…for a hundred grand and a dirty Broadway tramp…. Bobby: “That’s a dirty lie. What a rotten thing to say to me now.” Tom: “If anybody but Sid Durham had said it, I would have socked him but Sid has been my best friend for 20 years.” They argue and Tom shows him the check signed by Zelli. “Did I cash it? … Dad I can explain it…. You’ve got to believe me…” Tom: “Now I’m through…my own son…my own flesh and body gone so rotten he stinks. …I have one last thing to say to you and then I never want to see your crooked face again…one last say and that’s the last order I’ll ever give you. You’re not going in that ring tonight…. Bobby: “Who’s going to stop me?.” Tom: “I am…” Bobby: “Get out of my way” Tom slaps his son. “So help me if I have to find the boxing commissioner himself, I’m going to keep you out of that ring…” Tom leaves and Doris comes in to console the fighter. Outside, Bobby throws the check into Zelli’s face and heads for the ring.
outdoor ring drenches everyone including the audience and the radio sportscaster as the fighters battle toe-to-toe. Bobby is knocked down and can’t get up, but the bell saves him. Tom now arrives at ringside, gives him advice and encouragement telling him every time he hits his opponent, he should pretend he is hitting Zelli. It works. He wins the match with Tom saying: “We’ve won two bouts tonight.”

Scenes from Night Parade (1929) and Viewing Notes
The Film Daily, November 17, 1929, p. 9 – Moving Picture News, November 16, 1929, p. 28
A FILM OF A FIGHTER.

“Night Parade” Has Hugh Trever for Hero—He Gets Little Support.

NIGHT PARADE, with Hugh Trever, Lloyd Ingraham, Dorothy Gulliver, Aileen Pringle, Robert Ellis, Lee Shumway, Ann Pennington, directed by Mal St. Clair from the play “Ringside”, “Rubeville Night Club”; newscaster, Art Landry and his orchestra. At the Hippodrome.

“Night Parade” is another of those fight pictures with moments of spontaneity that hardly make up for the dull dialogue. Screen pugilists, when honestly portrayed, are scarcely interesting except during moments when they are steeped in melodrama. But, even at these times in this film, the situations are just audible repetitions of scores of other silent films and the attention is liable to lag.

Hugh Trevor in the rôle of Bobby Martin, the young middleweight champion, does well in his part, but suffers from lack of support. His trainer-father, for instance, delivers his lines so laboriously as to be negligible in effect. Moreover, his dialogue sequences reek with bromidic sentiment, and his actions are heavy, as are those of Robert Ellis, who impersonates Zelli, an archvillain if there ever was one.

The story, naive as a boxer’s outlook, concerns a young man who has lived an exemplary life until just before the big fight, when he is “framed.” After being berated by his father, he casts aside the woman who compromised him, and wins the fight.

Aileen Pringle takes the rôle of the siren. She seems anxious during part of the play to impress one with the fact that she is not really the hard-boiled type she is portraying.

There are other odd characters: the sports writer, strictly impartial, who looks after the “champ” like a nursemaid, and the double-crossing sparring partners, who entertain the crooks in the hero’s camp.
NIGHT PARADE
(ALL DIALOG)


Ought to stand up satisfactorily everywhere. It’s the old prizefight hoke, but done with showmanship written and an idea of what should click with the patron.

Outstanding factor is that picture maintains its suspense, building from the start to an effective and exciting finish. Fight, alone,
(Continued on page 59)

the party sequence, where an unimportant cast member is heard singing a pop number during some dialog in the nearby hall.

It’s a prize fight picture, and the title is probably meant to disguise that fact. But once they come in, the picture figures to entertain. Where they like stories about the ring, a cinch.

Variety, November 13, 1929, pp. 38, 59
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Sports
Gender: Male (Sid Durham, Sportscaster)
Ethnicity: White (Sid Durham, Sportscaster)
Media Category: Newspaper
Job Title: Sports Journalist (Sid Durham, Sportscaster)
Description: Major: Sid Durham, Positive
Description: Minor: Sportscaster, Positive
The Office Scandal (1929)

Sob Sister Jerry Cullen (Phyllis Haver) befriends drunken ex-reporter Pearson (Raymond Hatton), who has been accused of murdering a wealthy man. She gets Pearson a job on the paper, but the city editor learns of his relationship with the dead man’s widow. Jerry finally forces the real murderer to confess and clears Pearson. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 68.

Jerry, a sob sister, befriends a down-and-out reporter and gets a job for him on the newspaper. A murder mystery breaks but is dropped after all clues run into a blank wall. Then the widow of the murdered man drops a hint that implicates the reporter, but the girl he loves finally forces a confession from the actual murderer. American Film Institute Catalog of Feature Films
Leslie Fenton, left, plays the role of a newspaper reporter on the down-and-out in “The Office Scandal,” and becomes a cynical vagabond.

Leslie Fenton, who appears as a reporter opposite Phyllis Haver in Pathe’s “The Office Scandal,” a Fourth Estate Drama, was a cub journalist in New York before he embarked upon a histrionic career.

* * *

Picture Play Magazine, September 9, 1929, p. 101 – The Film Daily, December 24, 1928, p. 4
The Office Scandal

Greatest Newspaper Story Screened

Reviewed by Jerry Hoffman

That description, “greatest newspaper story screened” in the subhead above takes in a lot of territory, but it goes, doubled or redoubled. After seeing it, one admits not only that much, but adds further it’s the best picture Pathé has made this year—and that bunch in Culver City have turned out a flock of films which no one would hide his head over.

The odd part of it is that it remained for a German (or is it Hungarian), Paul Stein, with but two years in this country, to make the most real American newspaper yarn without the aid of any so-called technical directors. Stein refused the aid, (at so much per week) of all city editors and newspapermen, went ahead making his own impressions. And what a story! That’s to Jack Jungmeyer’s and Paul Gangelin’s credit. And what a picture! That’s to Ralph Block’s and Paul Stein’s credit. It’s to Pathé’s credit.

Phyllis Haver plays a hard-boiled “sob-sister” who tries to revive an interest in life and work in a former star reporter who fell to “carrying the torch.” In plain words, he was on a long drunk. She, in the process of so doing, falls in love with him, meanwhile unaware that he is mixed up in a big murder case. She has a bet with the city editor, (what a performance Raymond Hatton gives in that character!) that she will be able to break the story. Margaret Livingston plays the widow of the murdered man who has a love interest in the ex-star reporter. The latter is given a fine portrayal by Leslie Fenton. Dan Wolheim is the man murdered. While I think of it, there’s a kid playing the role of office boy whose name I went to the trouble of getting. He wasn’t given screen credit, but he deserves it. It’s Jimmy Aldine.

There’s no hokum about a cub reporter beating the star man to a big story. There’s no false atmosphere which any newspaperman or critic in the country can get sarcastic over. It’s the most natural city room action I’ve seen outside a daily’s office. There are neither any forced “production value” scenes nor gang fights for the purpose of adding to the overhead. It’s simply a fine story remarkably well told.

Phyllis Haver has given some splendid performances for her past pictures. “Sal of Singapore,” was among the best of them. As the “sob-sister,” she surpasses herself. Raymond Hatton proves that he’s a real actor when he is permitted to act. Margaret Livingston delivers, in fact, everyone and everything connected with the picture does. Even unto the snappiest set of titles one wants to read.

Drawing power: Only stupid exploitation can prevent this from drawing anywhere. Suitable for any and all houses. Exploitation angles: try to get a look at the picture first. There’s any number of them to suit any locality. The inside workings of a newspaper are always interesting. The title offers possibilities for great teasers.

Theme: Newspaper story with mystery angle. Romance of a hard-boiled “sob-sister” and a fallen star reporter.

Produced and distributed by Pathé. A Ralph Block production directed by Paul Stein. No release date yet. About 6500 feet when down to footage.
THE OFFICE SCANDAL

(1% DIALOG)

As precocious as the average screen version of life in a newspaper office, but enough suspense and motivation, with the w. k. murder angle to make "The Office Scandal" better than the usual attraction in the daily change house.

Phyllis Haver is a good sob-sister on a mid-westerner paper. She's got an exceptional "in" with the local judge, able to get a suspect for the killing of a wealthy race track man thrown out on her simple say-so that he's a newspaper man on a souse.

Raymond Hatton, rather a hangdog character for a newshound gone drunk, gets a job on Phyllis's sheet. After that the city editor, pretty soft for lingo from his men and with a lot of time on his hands, regardless of editions, goes through the morgue and discovers that the reporter was pretty friendly with the wife of the killed, played by Margaret Livingston with her regular s. a.

Meantime the wife spills the story without names to the sobbie. The c. e. has to get rid of her, figuring she's falling too fast for the alleged bad guy.

But Phyllis, after seeing the whip marks on Hatton's arm, does some of her own calculating. She checks up the widow and finds similar scars on her back. After that it's simple for her to prove her rights to the story and to wring out a confession for the cops.

Some of the sound in this is not so good. The ringing of a phone eclipses the noise inspired by a mighty daily going to press, and quite a bit of the dialog, as reproduced in the Arena, is muffled.

The Film Daily, July 21, 1929, p. 12

Phyllis Haver in
"The Office Scandal"
(Part-Talker Version)
Pathe Length: Sound 6291 ft.

GOOD NEWSPAPER STORY
VERY CLEVERLY DIRECTED
AND COMPETENTLY ACTED,
TELLS A HUMAN INTEREST
STORY WITHOUT ANY BUNK.

Drama of newspaper life. Paul L. Stein tried his hand at directing an American newspaper yarn, and made a very good job of it. The story is sincere, the characters realistic and the entire action moves along surely and cleverly to a strong dramatic punch. There is a murder mystery wrapped up in the footage, which uncoils with a load of suspense. Phyllis Haver as the sob sister on the daily gets a fat part, and does very well with it. She befriends a down and out reporter, and gets a job for him on the newspaper. Meanwhile the murder mystery breaks, and is dropped after all clues wind up against a blank wall. Then events start hopping as the widow of the murdered man drops a hint that implicates the reporter the girl loves. This builds in the elements of tension and human interest, and finally the girl forces the murder confession.

Cast: Phyllis Haver, Leslie Fenton, Raymond Hatton, Margaret Livingston, Jimmy Adams, Jimmy Aldine.

Director, Paul L. Stein; Authors, Paul Gangelin, Jack Jungmeyer; Scenarists, the same; Editor, Doane Harrison; Dialoguer, Not listed; Titler, John Krafft; Cameraman, Jacob Badaracco.

Direction, very good. Photography, fair.

Variety, July 24, 1929, p. 35
**Phyllis Haver**
as a worker in a
commercial organization where the bosses
bark, tongues wag
and the lives are
coursed by the hand of fate. A picture
typical of the daily
eexistence of more
than half your screen
patrons, yet possess-
ing novel drama and
unique comedy.
Here's one for the
workers, the high and
mighty and the low
and ambitious in
industry.

"The Office Scandal"
with George Duryea
A Hector Turnbull Production

Sensations on Any Program Pathé

Motion Picture News, May 19, 192, p. 128ff

**THE OFFICE SCANDAL—Pathe**

THis comedy drama, revealing actual new-
paper life, is a laugh riot. Phyllis Haver is
at her best as a hard-boiled little sob sister con-
stantly at war with the city editor, who thinks
girl reporters belong on the household page.

Phyllis Haver Scores Hit in ‘Office Scandal’ at Theater; Dramatic Struggle Is Shown

Sob-Sister in Newspaper Office Turns Out to Be Soft-Hearted in Showdown

"THE OFFICE SCANDAL"
Produced by Pathe.
Directed by Paul L. Stein.
Presented by Fox-California theater.

CAST
Jerry Cullen ........ Phyllis Haver
Andy Corbin ........ Leslie Fenton
Pearson ............. Raymond Hatton
Lillian Tracy .. Margaret Livingston
Delaney .............. Jimmy Adams
Freddie ............. Jimmy Aldine

By SUE BERNARDINE

Phyllis Haver in "The Office Scandal" gives a characterization of a sob-sister on a newspaper, who turns out to be soft hearted in spite of her hard exterior. She and Margaret Livingston stage a dramatic struggle for the love of one man, which happens to be a young newspaper reporter. Leslie Fenton plays the part, but not very happily.

One thing "The Office Scandal" has that is nice is the return of Raymond Hatton to a straight character part without the comedy hooey that almost ruined him recently. Hatton as the city editor gives a good performance and helps hasten along the story, which for all its possibilities moves slowly.

The stage entertainment yesterday seemed to catch the fancy of the audiences and all the acts came in for a good share of applause. The Four Harmony Boys probably made the big hit with their singing, with Simms & Royce, just a couple of colored boys trying to get along, coming next as favorites. Some of the favorite Spanish dances were presented by De Lara and Rosita, and the singing of Lela, in this act was nicely done.

Some comedy tumbling by the Bimboes opened the show and a whole cageful of trained lions was the closing attraction.

One of the heaviest rainfalls ever recorded in the United States was at Taylor, Texas, on September 9-10, 1921. More than 23 inches of rain

Read the classified.

San Bernardino County Sun, California, April 1, 1929 p. 5
"The Office Scandal" on Today at Marlow

A gripping scene from "The Office Scandal," a Pathé picture, is shown above. Raymond Hatton as a city editor and Phyllis Haver as a girl reporter, face Margaret Livingston with proof of the crime for which she hoped to send her former lover to prison. Leslie Fenton, in the latter role, has since fallen for Phyllis. "The Office Scandal" relates the delightful romance of a "sob sister" plus plenty exciting action.

With the men and women of the Fourth Estate holding the spotlight in both literature and drama the announcement that Phyllis Haver's new Pathé dialogue and sound starring vehicle "The Office Scandal," is a story of newspaper life is of timely interest to picture fans.

That the lives of the workers on the metropolitan newspapers are reproduced with fidelity is assured by the fact that Ralph Block, the producer of "The Office Scandal," and Jack Jungmeyer and Paul Gangelin, the authors, formerly were newspaper men of experience.

Raymond Hatton, stage and screen star, portrays the role of a city editor. Inasmuch as this is a Pathé attraction with both sound accomplishment and dialogue, "The Office Scandal," which will be seen and heard at the Marlow today and Wednesday should draw a record crowd. The supporting cast is made up of competent screen artists.

The Independent Record, Helena, Montana, August 6, 1929, p. 2
There’s no hokum about a cub reporter beating the star man to big story. There’s no false atmosphere which any newspaper man of critic in the country can get sarcastic over. It’s the most natural city room action seen outside a daily’s office. There are neither any forced “production value” scenes nor gang fights for the purpose of adding to the overhead. It’s simply a fine story remarkably well told.

Phyllis Haver has given some splendid performances for her past pictures. “Sal of Singapore,” was among the best of them. As the “sob-sister,” she surpasses herself. Raymond Hatton proves that he’s a real actor when he is permitted to act. Margaret Livingston delivers, in fact, everyone and everything connected with the picture does. Even unto the snappiest set of titles one wants to read.

On the same bill will be a Pathe news, Fables, Topics of the Day and a Mack Sennett comedy.
DRAMATIC STORY OF NEWSPAPER LIFE IS THE OFFICE SCANDAL

With the current stage vogue for newspaper plays, Pathé steps to the front with the first photoplay of this type to reach the screen. It is now showing at the Strand theater in the form of The Office Scandal, a production which has won encomiums from preview critics.

Starring Phyllis Haver and with an elaborate cast including Raymond Hatton, Margaret Livingston and Leslie Fenton, The Office Scandal is a tense murder mystery that comes home to roost in the very editorial room that is trying feverishly to solve it.

Although the picture was declared after initial preview by Motion Picture News and Film Mercury to be the best newspaper story to reach the screen, it is said to be much more than that. The Office Scandal is a drama of real human beings, made all the more forceful because of its colorful setting.

Phyllis Haver plays the part of a "sob-sister". She falls in love with a derelict newspaper reporter who had been the sweetheart of the widow of a race-track man with the murder of whom the action begins. Jealousy, intrigue and human weakness involve these three in situations of great dramatic tension.

Miss Haver adds much to her screen personality with her voice and Margaret Livingston, who plays the intriguing widow is a revelation with the added advantage of speaking her lines. Leslie Fenton and Raymond Hatton, both seasoned actors of the stage, are much at home in the spoken cinema drama. Fenton plays the reporter and Hatton a grim city editor, a character that will recall many of his sterling portrayals before he engaged in knockabout comedy with Wallace Beery.

Paul L. Stein directed The Office Scandal from an original story by Paul Gangelin and Jack Jungmeyer. The picture was produced by Ralph Block.

*Battle Creek Enquirer*, Michigan, April 24, 1929, p. 17
Motion Picture News, January 19, 1929, Coverff

Dotty Jottings-Jerry Hoffman, Motion Picture News, November 10, 1928, p. 1450
Screenland, February, 1929, p. 83
Office Scandal, The (Pathé)
Rating—75%
Rating—100%
AD TIPS.—Be sure to exploit name of “Office Scandal;” also talking sequences and synchronized score, all of which are good. Play up newspaper angle, which always has an appeal to the public. Audience appeal: all classes.—Majestic Theatre, Raymond M. Willie, Mgr., San Antonio, Texas.
Was played up as a newspaper adventure tale, with Phyllis Haver given plenty of emphasis in her new role as sob sister. Stress also laid on reproduction of sights and sounds of newspaper office, murder investigation and third degree. Sound feature well played up through run. Audience appeal: all ages and classes.—Keith Palace Theatre, E. L. Lake, Mgr., Rochester, N. Y.

Office Scandal (Pathé)
Rating—100%.
COLUMBUS, O.—Fair, warm weather, Keith Palace Theatre, (3,200), 3 days, 25c-50c, 6 acts vaud.
Rating—90%.
Fact that this is true-to-life story of newspaper office ought to be good for publicity—might get local sob-sisters to review this one and tell whether it depicts city room accurately. Audience appeal: general, especially to newspaper folks.—Keith Palace, Columbus, O., Burns O'Sullivan, Mgr.

Motion Picture News, April 7, 1929, p. 1398 – March 23, 1929, p. 906

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime
Gender: Male (Pearson, Andy Corbin, Freddie). Female (Jerry Cullen). Group.
Ethnicity: White (Pearson, Andy Corbin, Jerry Cullen, Freddie). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jerry Cullen, Andy Corbin). Editor (Pearson). News Employee (Freddie). Miscellaneous (Newsroom).
Description: Major: Jerry Cullen, Pearson, Andy Corbin, Positive
Description: Minor: Freddie, Positive. Miscellaneous-Newsroom, Neutral
Old Times for New (1929)
Music Critic Dr. Sigmund Spaeth, a writer on musical topics for the New York daily newspapers.

Dr. Spaeth is a musicologist, a popularizer of classical music through books, radio programs, and stage appearances. He was known as “the tune detective” because of his skill in tracing the classical roots of popular melodies.

Dr. Spaeth, in this Movietone featurette, accuses popular composers of stealing their tunes. He sits at the piano and plays the original classical melody and shows how they found their way into the popular songs of the day.

“Old Tunes For New”
(Dr. Sigmund Spaeth Fox Movietone)
(Reviewed by Freddie Schader)

This is an old vaudeville gag that has been revamped by Dr. Sigmund Spaeth, a music critic of note and a writer on musical topics for the New York daily papers, and presented via the Movietone method. Dr. Spaeth goes a little further than the usual vaudeville composer pianist was wont to do, for he openly accuses Irving Berlin, Con Conrad and others of stealing their tunes. He sits at the piano and plays the original operatic or classical melodies and then shows how they found their way into the popular ditties of the day.

Motion Picture News, March 2, 1929, p. 712

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Dr. Sigmund Spaeth)
Ethnicity: White (Dr. Sigmund Spaeth)
Media Category: Newspaper
Job Title: Critic (Dr. Sigmund Spaeth)
Description: Major: Dr. Sigmund Spaeth, Positive
Description: Minor: None
Pandora’s Box (aka Die Buschse der Pandora) (1929)
Newspaper Owner Dr. Ludwig Schön (Fritz Kortner), a middle-aged newspaper publisher. Alwa, son of the publisher. Reporters in Court including Female Illustrator and Photographer. Newspaper. Magazine.

Among the men with whom the heroine takes up are a newspaper owner and his son. Although the newspaper owner is engaged, he has an affair with Lulu (Louise Brooks) and later is caught in an embrace with her. Little is made of the newspaper element, beyond a reference to the owner using his paper to promote Lulu when she is given a part in a musical revue. The film is notable for the similarity in appearance of the newspaper owner to the elder Kane in Citizen Kane, particularly during his bedroom scene with Lulu. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 63.
Lulu (Louise Brooks) is the mistress of a respected, middle-aged newspaper publisher, Dr. Ludwig Schön (Fritz Kortner).

Schön breaks the news to Lulu that he is going to marry Charlotte von Zarnikow (Daisy D’ora), the daughter of the Minister of the Interior. Lulu tries to get him to change his mind.

The next day, Lulu goes to see her best friend Alwa (Francis Lederer), who happens to be Schön's son. Schön is greatly displeased to see her, but comes up with the idea to have her star in his son's musical production to get her off his hands.

Alwa asks his father: “Why don’t you marry Lulu?”
Ludwig Schön: “You don’t marry such women. That would be suicide.”
The publisher says she will be a great success because his newspaper will make sure of that.
He adds, “But one thing more, boy, be wary of this woman.”

Schön makes the mistake of bringing Charlotte to see the revue. When Lulu refuses to perform in front of her rival – “I do not dance for the world in front of this woman,” Lulu tells Schön -- Schön takes her into a storage room to try to persuade her otherwise, but she seduces him instead. Charlotte finds them embracing. The publisher says to his shocked son, “Satisfied Alwa? Now I’m going to have to marry Lulu. That’s my execution.”
A defeated Schön resigns himself to marrying Lulu. While the wedding reception is underway, Alwa asks Lulu to go with him on his travels. His father finds them together and tells his son he is going to miss his train and escorts him from the room.

Once they are alone, Schön insists his new wife take the gun and shoot herself. “Kill yourself so you don’t make me a murderer too,” he says. When Lulu refuses, the gun goes off in the ensuing struggle, and Schön is killed.

At her murder trial, Lulu is sentenced to five years for manslaughter as journalists cover the sensational trial. In the confusion that follows, Lulu’s friends trigger a fire alarm and spirit her away in the confusion.

When Alwa finds her back in the Schön home, he asks her: “How dare you come here.” She tells him, “Where else should I go if not at home?” He confesses his feelings for her and they decide to flee the country.
On the train, Lulu is recognized by another passenger who offers to keep silent in return for money. He also suggests a hiding place, a ship used as an illegal gambling den. After several months however, Lulu is sold to an Egyptian for his brothel. Desperate for money to pay them off, Alwa cheats at cards, but is caught at it. Lulu kills the man they owe money to and both flee. They end up living in squalor in a drafty London garret. On Christmas Eve, driven to prostitution, Lulu has the misfortune of picking a remorseful Jack the Ripper (Gustav Diessl) as her first client. Though he protests he has no money, she likes him and invites him to her lodgings anyway. Jack is touched and secretly throws away his knife. Inside, however, he spots another knife on the table and cannot resist his urges. Unaware of Lulu's fate, Alwa deserts her, joining a passing Salvation Army parade.

The plot, which could be remade today, involves a young woman named Lulu who says she is not a prostitute, while we notice that she behaves awfully lot like one. She's entertaining the meter-reader as the film begins, and then welcomes Schigolch (Carl Goetz), a seedy old man who may be her father, her pimp, or both. He wants her to meet an acrobat who wants her for a trapeze act, but first she gets a visit from her lover and patron, Schon (Fritz Kortner), a newspaper publisher. Schon is depressed. He is about to be married and wants to break off their relationship. He is more depressed when he finds Schigolch hiding behind the furniture with a bottle. Lulu visits Schon at his office, where she is also an erotic magnet for the publisher's son (Franz Lederer), and for a Countess (Alice Roberts) who is one of the first obvious lesbians in the movies. Lulu becomes a dancer in a revue produced by the son. Schon (with fiancee and son) unwisely visits backstage. “I will not dance for that woman,” Lulu says, pointing to the fiancée. Attempting to shake her to her senses, Schon grows aroused, is found by his fiancee in a compromising situation, and marries Lulu instead. “For sheer erotic dynamism,” Kael wrote, those backstage scenes “have never been equaled.”

Those who love Lulu tend to die violently and unexpectedly. The look on her face during the accidental shooting of one character is fascinating: She seems to be standing outside her own life, watching it happen.
There is an episode on a gambling ship where a disreputable Marquis attempts to sell her to an Egyptian pimp on the grounds that since she can't return to Germany anyway, she might as well make the best of a bad situation. There is a flight by rowboat, and then Jack the Ripper materializes from the London fog.

At this late stage in the movie we are asked to believe that Lulu, freezing and starving and concerned for her old pimp (or father), has decided to commit her first act of sex for cash. When Jack the Ripper explains that he has no money, however, she likes his looks enough to invite him upstairs anyway. Not a good judge of character. This synopsis could apply equally to a great or a laughable film. Brooks makes it a great one. She seems to stand outside “Pandora's Box.” She looks modern: She doesn't have the dated makeup of many silent stars, but could be a Demi Moore or Winona Ryder, electronically inserted into old scenes by computer. As she careens from one man to another, the only constant factor is her will: She wants to party, she wants to make love, she wants to drink, she wants to tell men what she wants, and she wants to get it. There is no other motive than her desire: Not money, not sex, just selfishness. It could get ugly, but she makes it look like fun. You can't get something for nothing, but if you can put off paying the bill long enough, it may begin to feel like you can.

Roger Ebert, Great Movies, https://www.rogerebert.com/reviews/great-movie-pandoras-box-1928

Variety, December 11, 1929, p. 39
The management at the 55th Street Playhouse makes an apology in its program for this picture. It states that the New York Censors prevented them from showing the picture in its original form and that they were forced to “add a rather saccharine ending for which we crave pardon.” At that the picture is above the average of the usual foreign-made production shown in this type of theatre. It has a fast tempo which in itself is unusual. Undoubtedly Louise Brooks, who is starred, is largely responsible for this.

The heroine is a girl who drinks too freely from the cup of life. All who come in contact with her seemingly come to a bad ending. First she is the mistress of an editor, whom she shoots and kills. She is tried for this but manages to escape jail, runs off with the son of the man she killed, with a trio of former admirers trailing along. One of them is a woman who uses masculine attire so your conclusions are your own. The present ending has the girl and boy regenerated or about to be so.

Fast moving comedy with lots of laughs needed with this.


THE CAST

Louise Brooks
Fritz Kortner
Franz Lederer
Alice Roberts
Carl Goetz
Kraft-Raschig
Michael von Newinsky
Daisy D’Ora
Seigfried Arno

Director, G. W. Pabst; Author, Wedekind; Adaptor, Joseph R. Fleischer; Editor, Joseph R. Fleisher; Tilter, Joseph R. Fleisher; Cameraman, Not listed.

Direction, clever. Photography, very good.

PANDORA’S BOX. Produced by Phoebus. Distributed by Moviegraphs, Inc. Star, Louise Brooks. Director, G. W. Pabst. Released, Nov. 1929. Length, 7,600 feet. Drama: The heroine is a girl who drinks too freely from the cup of life. All who come in contact with her seemingly come to a bad ending. First she is the mistress of an editor, whom she shoots and kills. She is tried for this but manages to escape jail, runs off with the son of the man she killed, with a trio of former admirers trailing along. Girl and boy are regenerated.

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Ludwig Schon, Alwa). Group-3
Ethnicity: White (Ludwig Schon, Alwa). Unspecified-3
Media Category: Newspaper/Magazine
Job Title: Publisher (Ludwig Schon, Alwa). Pack Journalists. Unidentified News Staff. Unidentified Magazine Staff.
Description: Major: Ludwig Schon, Negative. Alwa, Positive.
Description: Minor: Pack Journalists, Unidentified News Staff, Unidentified Magazine Staff, Neutral

Paramount News No. 46 (1929)
Reporter. Paramount Newsman takes a ride in a ferry 8,000 feet above ground in France.

Exhibitors Herald-World, January 12, 1929, p. 49

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Newsman)
Ethnicity: White (Newsman)
Media Category: Newsreel
Job Title: Reporter (Newsman)
Description: Major: Newsman, Positive
Description: Minor: None
**Pathe News No. 7 (1929)**
Editor Roy W. Howard, newspaper editor starts war on wood alcohol peddlers.

*Exhibitors Herald-World, January 26, 1929, p. 56*

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Roy W. Howard)
Ethnicity: White (Roy W. Howard)
Media Category: Newsreel
Job Title: Editor (Roy W. Howard)
Description: Major: Roy W. Howard, Positive
Description: Minor: None

**Pathe Audio Review No. 2 (1929)**
Interviewer. Poet and novelist Nathalia Crane in a talkie interview.

*Motion Picture News, May 11, 1929, p. 1647*

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: None
Description: Minor: Interviewer, Positive
Pathe Audio Review No. 12 (1929)
Interviewer. Joan Lowell, actor who wrote a sensational autobiography.

Motion Picture News, July 6, 1929, p. 125

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: None
Description: Minor: Interviewer, Positive
Pathe Review No. 4 (1929)
Cameramen. “Cinema Heroes” offers scenes of the men who crank the camera for the Pathe Newsreel. All the famous Pathe News camera heroes are shown performing daring feats in their efforts to gather pictorial records of the world’s activities.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameramen)
Ethnicity: White (Cameramen)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameramen)
Description: Major: Cameramen, Positive
Description: Minor: None
Pathe Review No. 9 (1929)
Correspondent. Tea tips from Pathe Review’s Continental Correspondent.

"Pathe Review No. 9"
(Pathe—One Reel)

PATHE Review No. 9 presents three subjects that will grab the interest. In the first, the camera has found its way into the laboratories of a spectacle maker. The eye of the camera follows the making of the spectacle, from the time it is just a part of a huge mass of molten glass, until it is a finished lens. The other subjects appearing are: “Dark Romance,” Pathchrome films of a wedding day at Menangkabau in the Pedang Highlands of far away Sumatra, and “Fashion Note From Paris,” tea tips from Pathe Review’s Continental correspondent.—GEORGE J. REDDY.

*Motion Picture News*, February 16, 1929, p. 500

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Female (Continental Correspondent)
Ethnicity: White (Continental Correspondent)
Media Category: Newsreel
Job Title: Reporter (Continental Correspondent)
Description: Major: Continental Correspondent, Positive
Description: Minor: None
Job Title: Reporter (Newsman)
Description: Major: Newsman, Positive
Description: Minor: None
Pathe Review No. 10 (1929)

Motion Picture News, February 23, 1929, p. 570

The Film Daily, March 17, 1929, pp. 12-13

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (J.P. O’Connell, Albert N. Marquis, J.F. Mixer, Dr. F. H. Vizetelly, A.J. Burns, Ray Hall)
Ethnicity: White (J.P. O’Connell, Albert N. Marquis, J.F. Mixer, Dr. F. H. Vizetelly, A.J. Burns, Ray Hall)
Media Category: Undefined (various publications)
Job Title: Editor (J.P. O’Connell, Albert N. Marquis, J.F. Mixer, Dr. F. H. Vizetelly, A.J. Burns, Ray Hall)
Description: Major: J.P. O’Connell, Albert N. Marquis, J.F. Mixer, Dr. F. H. Vizetelly, A.J. Burns, Ray Hall, Positive
Description: Minor: None
**Pathe Review No. 13 (1929)**
Cameraman. Clever novelty camera technique with a lot of jumbled scenes from the camera of “a nutty newsman.”

*The Film Daily*, March 17, 1929, p. 13

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. 15 (1929)
Newspapermen. “What They Will Do to Get Into the Newspapers” feature. Some Washington officials doing some goofy stunts for the flickers and newspapermen.

The Film Daily, March 31, 1929, p. 19

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspapers
Job Title: Pack Journalists
Description: Major: Pack Journalists, Positive
Description: Minor: None
Pathe Review No. 49 (1929)
Cameraman. Pathe’s jungle cameraman shooting some funny looking animals in Amazon country.

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 Sound News RCA Photophone (1929)**

Reporter. Governor Trumbull of Connecticut in aviator’s garb appears before his own plane and at the request of a reporter-interviewer gives a short talk on prospects for aviation.

Karl Bickert, manager of United Press, and director of world news, picks the 10 headliners in the public eye.

Variety, April 17, 1929, p. 20
Pathe Sound News: Interview with Admiral Hilary Jones (1929)
Interviewer. Admiral Hilary Jones, after dodging newspapers and other news sources for several years, consented to an interview with Pathe Sound News scoring a real scoop for the newsreel.
Pathe Sound News No. 7 (1929)
Interviewer. A Press and Sound camera interview of Fridtjof Nansen.

Motion Picture News, February 9, 1929, p. 428

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: None
Description: Minor: Interviewer, Positive
**Pathe Sound News No 15 (1929)**
Interviewer. Camera interview with Captain Einar Lundborg, the Swedish flyer who participated in the rescue of the Nobile Expedition.

*Motion Picture News, April 20, 1929, p. 1338*

**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: None
**Description:** Minor: Interviewer, Positive
Protection (1929)

The role of the press as both a force in fighting corruption and a victim of manipulation by such forces is demonstrated in this crime drama. Newspaperman Chick Slater (Paul Page) is assigned to a story on a bootlegger. He discovers several city officials are shielding the bootlegger but the bootlegger also controls the paper and uses his influence to keep the story from being printed. Chick quits his job and takes over a down-and-out rival paper, The Register. Another reporter is promoted to editor at the old paper, but he and his sob sister girlfriend also leave and go to The Register. The reporter eventually gets a hot story from the bootlegger’s ex-lover. The head of the bootlegging operation tries to kill Slater in his office without success, and is rubbed out by a colleague when he leaves the newspaper office. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 68.

Chick Slater, a newspaper reporter, is assigned to write a feature article about a bootlegger who has applied modern business methods to rum running, and during his investigations he discovers that several high city officials have been providing the bootlegger with protection for his illegal activities. Chick writes up the facts, but the bootlegger uses his influence to have the story killed. Chick then quits his job and goes to work for a crusading independent daily. The story is printed, and the paper plays a major part in breaking up the bootlegging ring. American Film Institute Catalog of Feature Films

In this newspaper drama, a star reporter learns that prominent city officials are covering for a bootlegging crime lord. Naturally the corrupt politicos attempt to prevent him from publishing; this leads the disillusioned reporter to join a small, independent paper. There he is finally able to expose the wicked group and bring them to justice. Sandra Brennan, all-movie.com https://www.allmovie.com/movie/protection-v106820
Variety, September 11, 1929, p. 33

PROTECTION
(SILENT)


Young newspaper reporter bothered to death by sob sister. Marries her in the end to keep her from cleaning off his desk and placing flowers in his lapel. Bootleggers subsidize the newspaper. Managing editor walks out. Takes over The Register, a down and out rival paper. Publisher of first paper puts reporter in m. e. chair. He walks out to be with original editor. Girl follows him on The Register.


Bootleg king’s girl and he split. Reporter goes to interview her. She gives him lowdown. Breaks a whale of a story. The king legger comes into m. e.’s office to bump him off, but is checkmated. As he leaves office, he gets the works from a confederate whom he has slapped. Wind-up shows town cleaned up by The Register, the reporter and girl asking for an hour off.
Protection
Program Average
(Reviewed by Bill Furman)
(Silent)

"PROTECTION" has a newspaper background, which seems to be a popular subject with the film producers at the present time. The picture is not outstanding, but still it carries an interesting story that will prove satisfactory to the general run of patrons that are satisfied with films of program average.

The cast carries no featured names, although all of the players give satisfactory performances. Ben Stoloff has handled the direction very nicely so that audience interest is sustained throughout.

Story has to do with a servile newspaper, controlled by a powerful rum ring which has the protection of crooked city officials; and a free and fearless independent paper that finds its struggle for existence a tough road. A young reporter, Chick Slater, is assigned to write a feature article about "Big Jim" Dunning, a gentleman bootlegger who has applied modern business methods to the liquor industry, and who lives in style on Long Island. During his trip, Chick discovers the inside story on who is providing protection for Dunning's illicit enterprises. The reporter takes his story, with a snapshot, back to the office; but finds on arrival that Dunning has beat him to it and had the story killed.

Slater and the managing editor immediately quit, taking the "scoop" story to the independent paper. Then the battle between the rum ring and the newspaper starts; with the paper finally emerging victorious.

Drawing Power: Best name is Dorothy Burgess of "In Old Arizona" fame. Others in east mean little to draw. It's a good newspaper story slated to satisfy the average audience outside of the key first runs.


THE CAST
Chick Slater..................Paul Page
Wallace Crockett...............Robert Elliott
Myrtle Haines................Dorothy Burgess
Joe Brown..................Joe Brown
Jim Ramondo..................Ben Hewlett
Judy Revis..................Dorothy Revis
Ollie Bogardt...............Roy Stewart
Harry Lawson...............William H. Tooker
Society Editor...............Arthur Hayt

Motion Picture News, June 1, 1929, p. 1888
"Protection."

A William Fox production, featuring Paul Page, Dorothy Ward, Robert Elliott, Dorothy Burgess and Joe Brown. At the Fox Theater.

"Protection," the current film attraction (silent) at the Fox Theater, tells you about a fearless managing editor of a metropolitan newspaper who wages a courageous and winning crusade against the city's underworld. In his valiant effort to exterminate the racketeers and booze-runners, this watchdog of the civic welfare is aided and abetted by two cub reporters—a girl and a boy.

These three—the editor and the two sublings—are like no newspaper people this humble scribbler has ever known. When a notorious gang leader is shot and killed in front of the Register's office, the managing editor calmly ambles over to the cub reporter's desk and tells the c. r. to "take a bulletin for the final edition." When the boy and the girl decide to get out and get married they go to the boss and ask for an hour off. When the boy and the girl have landed the big story exposing the city grafters the boy sits down with the girl over a chocolate soda. And then, when the tough gang leader comes into the office and tells the managing editor that he is going to kill him, the m. e. sketches a picture of a gallows on a scratch pad. This so unnerves the gangster that he breaks down and promises to tell all.

In real life, this delegate, who used to think he was a newspaper man himself, never heard of such things. Some of the reporters in our shop have never heard of a chocolate soda. Others tell me that no managing editor in his right mind has ever given a reporter an hour off.

Well, let's not be a stickler for accuracy. An audience at the Fox Theater yesterday demonstrated a sustained interest in "Protection." We even overheard some one telling his neighbor that he'd like to be a newspaper man himself some day. "They must meet so many interesting people."

Frankly, the picture bored us. There have been so many stories (mostly bad) about racketeers and clever newspaper reporters. "Protection" brings the whole matter up again, and no more brilliantly than before. The managing editor is Robert Elliott, Paul Page and Dorothy Ward the reporters.

The surrounding program at the Fox this week has Roy Cummings in his humorous sketch, "One Afternoon"; the Royal Russian Choir (very good if you like Russian choirs) and Jack Waldron's "Worries of 1929."

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*The Brooklyn Daily Eagle, July 8, 1929, p. 21*
THE PICTURE at the Fox Theater last week, "Protection," demonstrated once more that of plays (or films) about firemen, policemen, letter carriers, circus clowns and newspaper reporters, those about newspaper reporters are the hardest to write.

The record shows that when a motion picture producer is about to give birth to a saga of the policeman or the locomotive engineer he invariably dispatches somebody to police headquarters or the central branch of the locomotive engineers union to gather appropriate information regarding the subject at hand. Movie directors and writers have even been known to go all the way to West Point or Annapolis to absorb first-hand knowledge concerning the lives and habits of cadets and midshipmen. But what happens when Mr. Goldfox decides that the market is ripe for a knockout movie about newspapermen? Why, he simply pushes a buzzer and calls for Mr. O'Flaherty over in the scenario department.

"Mr. O'Flaherty," he says, "they tell me that you used to be a newspaper man yourself. Well, sit down and write me a nice story about the boys in the news room—you know, gentlemen of the press stuff. Put in a nice young cub reporter who maybe gets the big story about the crooked politicians and marries the publisher's daughter. Take your time on it, y'understand, O'Flaherty. Let me have it by Thursday."

So Mr. O'Flaherty goes back to his typewriter and, after five or ten minutes meditation, starts hammering out his saga of the news hounds. By Thursday it has taken a definite, if not a very profound, shape, and Mr. O'Flaherty is ready to present his brain-child to Mr. Goldfox.

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*The Brooklyn Daily Eagle, July 14, 1929, p. 53*
‘Protection’ With Paul Page
And Dorothy Burgess,
Film Offering

The “R: Gang,” known to thousands of radio fans, will be the headline attraction in conjunction with the photoplay, “Protection,” a newspaper story, at the Fox this coming week. The “Roxy Gang” is composed of Aldo Bomonte, known as “Bomby,” Adelaide De Loca, Harold Clyde Wright, who was formerly a member of the Philadelphia Civic Opera Company, and Jeanne Migneot. Helen Andrews is the accompanist. In addition to the “Roxy Gang” there will be a Broadway Revue, “Maytime Melodies,” with a cast of 30 youthful singers and dancers, and Harry Howard, Broadway’s newest comedian.

The Fox Theatre Grand Orchestra, under the direction of William A. Krauth will render “Serenade in Blue,” as the overture. Fox Movietone News telling of the world’s news in sound and motion will complete the program.

“Protection” is the story of what happens when the searchlight of publicity—through the medium of the press—is turned on politicians and racketeers, when a hardballed, square jawed, fearless and honest managing-editor, unafraid of the underworld, machine guns and all else, takes the bit in his teeth and starts to clean up. Robert Elliott, long on the legitimate stage, but only a recruit in pictures portrays the part of the managing-editor. Dorothy Burgess who was “Tonia” in “In Old Arizona,” Paul rage, the prize fighting hero of “Speakeasy,” and Dorothy Ward are also featured.

WINFIELD SHEEHAN TO SUPERVISE ‘PROTECTION’

By LOUELLA O. PARSONS
WASHINGTON, March 17.—(Copyright By Universal Service.)—Newspaper editors and reporters, what sins in the movies are committed in thy name! Again we are to have a newspaper drama with talkies and all the trimmings.

It will bear the modest moniker of “Protection,” and will be directed by the Fox company by Benjamin Stoloff.

The great hope in this newspaper yarn by Frederick Hazlitt Brennan is Winfield Sheehan. No, Winnie is not leaving his job as general manager of Fox to play the role of an editor, but he knows what managing editors do and how they act, to say nothing of boy reporters. Wasn’t he a reporter himself for many years when he was associated with one of our well known New York dailies?

Dorothy Burgess, who first danced across the talkie horizon for Fox in “Arizona,” will have the lead and Paul Page will play opposite her. Paul is the youth who has been beauing the beatuus Sharon Lynn to so many Hollywood parties—that is, he was being attentive to a few weeks ago.

Robert Elliott, back from Europe, will play the managing editor and Joe Brown will also portray an editor.
Photoplay Magazine, August, 1929, p. 111

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Chick Slater, Wallace Crockett, Rival Reporter, Joe Brown, Bootlegger). Female (Myrtle Hines). Group.
Media Category: Newspaper
Job Title: Reporters (Chick Slater, Myrtle Hines, Rival Reporter). Editor (Wallace Crockett, Joe Brown). Publisher (Bootlegger). Miscellaneous-2 (Newsrooms).
Queen of the Night Clubs (1929)
Reporters Walter and Mark appear throughout the film.

Texas Malone (Texas Guinan) calls them “Winchell” and “Mark” after two well-known columnists of the day, Walter Winchell and Mark Hellinger.

After working as a hostess for Nick and Andy, Tex Malone leaves their employ and opens a club of her own. Looking for talent to book for the floor show, Tex hires Bee Walters and thereby breaks up Bee's act with Eddie Parr. Andy spitefully kills Tex's friend, Holland, and young Eddie is arrested for the crime on circumstantial evidence. Tex then learns from Eddie's father, Phil, that Eddie is her long-lost son. At the trial, Tex comes to Eddie's defense and persuades one member of the jury that there is reasonable doubt of Eddie's guilt. The jury repairs to Tex's club, where Tex discovers a piece of evidence that conclusively links Andy with the murder. Eddie is freed, and Tex and Phil get together for a second honeymoon. American Film Institute Catalog of Feature Films
Queen of the Night Clubs
(DIALOG)
Tex Malone... Texas Guinan
Eddie Parr... Eddie Foy, Jr.
Bee Walters... Lila Lee
Phil Parr... Jack Norworth
Don Holland... John Davidson
Lawyer Grant... John Miljan
Andy Quinlan... Arthur Houseman
Ass't District Attorney... William Davidson
Girl... Charlotte Merriam
Nick... Jimmie Phillips
Cradall... Lee Shumway
Judge... James T. Mack
Flapper... Agnes Traney
Boy... Joe Depew

With Texas Guinan as the star, plus that title, “Queen of the Night Clubs” and almost discounting its celluloid contents, this 100 per cent Vitaphone talker is a natural. That it isn’t so worse as a feature, although subject to considerable cattious comment, makes it much easier. Warner Brothers should sapollo at the gate with this one.

Tex hasn’t much to do, but does what she has pretty well. She’s her natural self at all times, fly and flip, pacing the Tex Malone nite club in characteristic manner, and is bound to the romantic interest through Eddie Parr (Eddie Foy, Jr.) being her son, a sort of family skeleton about which neither the boy nor the public knows. She lies to Walter and Mark, the intermittently appearing newspapermen, about the reported relationship. In several other sequences she addresses one as “Winchell.” (Both of the scribes, of course, bear no authentic resemblance to either Walter Winchell or Mark Hellinger, all this being strictly local and Tex’s idea of reciprocating to the tab nite life addicts for past favors.)

After the locale and the attendant trimmings are set, the story evolves into one of those murder mysteries with a court room trial scene in an effort to clear young Parr of the charge. As the jealous suitor of Bee Walters, his vaudeville partner, everything points to Eddie when Don Holland, Tex’s nite club backer, is murdered. Holland and Miss Walters (Lila Lee) seemed attentive to each other.

Bryan Foy has gotten loads of local color into “Queen of the Night Clubs” with Tex’s hand showing not a little in it throughout. That report to the query, “Do you understand English?” when she admits: “Yes, but I’m more familiar with Scotch,” sounds like a Guinan. Similarly, she agrees that she knows her way downtown to the police inspector’s office—blindfolded.”

Tex sings one number, “It’s Tough to Be Hostess on Broadway,” presumably as some sort of hooey alibi for the hinterland patronage, no doubt, but it’s a cinch she doesn’t mean it, despite lots of things that have happened on 46th or 56th streets.

Nite club scene introduces George Raft, the hot stepper, as the m. c. and band leader, being brought down for one of his rip-snorting hoofing specialties. Plenty of anti-Volsteadian atmosphere and props throughout the nite club show, lending one to wonder how the backwoods’ censors will cotton to this flagrant refutation of a national amendment. No telling what the Pennsy and Ohio boards might deem too rough for the peasantry.

One crack, antiquated by a hand of God, should be eliminated. Tex chides a customer that “the Tex you want is at Madison Square Garden.” Considering the sports promoter’s demise, this is not only a false note, ethically, but doesn’t ring true otherwise, considering the contemporaneous realism and ultramodernism of the rest of the atmosphere.

Continuity evidences considerable cutting, hence some jerky transitions and sequences.

Talking throughout is okay. Lila Lee’s impression vocally commends her anew for dialog pictures. Eddie Foy, Jr., as the spirited juvenile is likewise effective. Jack Norworth is cast as his father. Tex, of course, always knew how to control her tonsils and John Davidson as Holland, in the unsympathetic assignment, made himself thoroughly disliked.

Court room stuff, while generally familiar, was expedited with staccato precision as to dialog, examinations, etc., highlighting each character sufficiently unto the purpose thereof without any extraneous details.

Texas Guinan and “Queen of the Night Clubs” is a double-barreled come-on at the gate. The ballyhoo potentialities are limitless. Peasants will go for it like unexpurgated literature.

Variety, March 20, 1929, p. 12
Queen Of The Night Clubs

Hey, Sucker! Here’s A Chance To Get Even

(Reviewed by Freddie Schade)

You’ve heard of Tex Guinan, haven’t you? Remember, she started in pictures making Westerns as a “Two-Gun Woman.” The Warners hired Tex for a talkie which they titled “Queen of the Night Clubs.” Was Queen? Victoria? Tex looks old enough on the screen to be Victoria’s sister. At that, Mamie Duffey is asked when she’s herself, but when she tries to get dramatic—oh boy—she’s terrible. But there is this angle to look at. Tex has been front page copy for the dailies, especially the tabloids so long that the theatregoers away from Broadway might like to get a load of her and may be willing to pay to catch her on the screen. That is the only chance that there is for the picture.

After they had signed Tex, the Warners shipped her to Hollywood and Bryan Foy had to get a story together and make a picture with her as the star. Well they knocked a story together that had a nightclub background, which is sufficient to carry Tex through. There is enough wild stuff in it to give the unacquainted in the sticks—such as a nightclub background, which is sufficient to carry Tex through. There is enough wild stuff in it to give the unacquainted in the sticks—such as a picture. When it was finished they decided to lay it on the shelf. Then they had a change of heart and shipped it East and Bryan recut it and the result is a good seller for the sticks.

Tex is made the pawn in a battle between two nightclub factions. She is a drawing card in one club and the proprietor of another wins her over to his place, at the same time having the rival establishment padlocked. Of course, the boys who were forced out of business want to get even. The way that they manage it is by planting a bullet in a gun that is used in a number in the club. But when their plant doesn’t work they decide to unload the gun. Why a couple of gangsters should want to do that is a mystery. But they start to do it anyway, and that leads to a shooting of which a youngster is accused. This boy has been the canidate of one of the girls in the club. After the shooting Tex finds out that he is her own son and right then and there she tries to get dramatic and lets a squawk out of her that will send anyone a laugh. In the end the real gunmen are discovered, and the boy is freed and all ends happily.

There is a bit of stuff shot that has Tex doing her mistress of ceremonies stuff from the back of a chair in the middle of a floor show in a nightclub. Tex is herself and right at home in those sequences. A couple of Reporter boy friends are introduced and referred to as Witcher and Mark, but the boys don’t look the part. Lila Lee and Eddie Foy, Jr., the pair to be enjoyed.

Queen of Night Clubs

(Continued)

trusted the task of carrying the juvenile love interest, really run away with the picture. Lila Lee is great, and young Foy is going to make a spot for himself in this racket. John Davidson, in a heavy role, is also decidedly worth while. There is another name that is worth a plug, and it is that of Jack Norworth, who is playing a bit in the picture. Jack, by the way, is far from being bad on the screen.

Drawing Power: If they want to get a flash at Tex and a little inside into Broadway night life, this one ought to pique them, providing they are not too familiar with Broadway and know enough about it. Produced and distributed by the Warner Bros.


THE CAST

Tex Malone—Texas Guinan
Lila Lee
Eddie Foy, Jr.
Eddie Foy, Sr.
Lila Lee
Phil Part
Don Duvall
John Dow
Lena Grant
Jack Norworth
Andy Devine
Arthur Homen
Andy Devine
Robert Duke
William Davidson
Jimmie Phillips
James T. Mark
James T. Mark
Joe Depres

Continuous on following page

Motion Picture News, April 6, 1929, pp. 1123-1124
Night Clubs and Murders.


Texas Guinan is in her element in the Vitaphone production, “Queen of the Night Clubs,” now on view at the Mark Strand Theatre. It is a somewhat entertaining thriller, with a murder or two, frowning plotters, a silly hoofer and a none-too-gifted young woman who, nevertheless, appears to be worth her weight in gold as an entertainer in a night club.

Miss Guinan’s voice is more powerful than melodious. It is the voice that is accustomed to ordering guests to buy and buy and give little girls a hand. Following the murder, which must happen in every night club on the screen, Miss Guinan, as Texas Malone, admits on the witness stand that she knows more about Scotch than English, a joke that was thought to have sunk into oblivion.

Miss Guinan is not exactly new to the screen, for she appeared years ago in a number of short subjects. Her first pictorial production was “The Gunwoman,” through which she became known to some persons as the female Bill Hart. In this present film she is the night club hostess who is favored by those who patronize these nocturnal resorts. Her success is such that it causes her rivals to plot her downfall, especially that of Don Holland, who supplies the boodle.

In at least one of the incidents in this unduly thrilling tale, the police are depicted as being exceptionally callous regarding murders. They order two stretchers over the telephone, with about the same coolness as butter and egg man might order mineral water in a Texas Guinan club.

This story is told in such a way as to arouse curiosity as to how it is going to finish. The dénouement, however, is by no means as imaginative as one anticipates. The author appears to have had floundering around trying to find a way out and then ended his yarn as best he could. And this best is amateurishly forced.

The scenes in the court room are both well filmed and competently acted. Those filling the roles of the lawyers do their work naturally.

Lila Lee impersonates Bee Walters, the girl who makes a strong impression upon the night club crowds. Eddie Parr, the silly young hoofer, is fairly well acted by Eddie Foy Jr. John Davidson appears to be thinking too much of his voice and not enough of his gestures and expressions in playing Don Holland.
Appendix 21 – 1929

GIVE THIS GIRL A

GREAT BIG HAND

SEE New York in its NIGHT CLOTHES,
all dressed up and READY for THRILLS!
Make WHOOPEE with "The Whoopee Girl" – HAVE the TIME of your life! SEE
and HEAR Texas Guinan in "Queen of the Night Clubs," a marvelous picture of
"WINE, WOMEN and WRONG." Your audience is sure to give THIS little girl a
GREAT, BIG HAND! SEE and HEAR

TEXAS GUINAN
in
"QUEEN of
the NIGHT
CLUBS"

BOOK IT NOW and PLAY IT DAY
AND DATE WITH BROADWAY!

STORY BY MURRAY BORTH
AND ADDISON BURKHART

DIRECTED BY BRYAN FOY

GIVE THIS LITTLE GIRL A BIG HAND!
Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Drama  
Gender: Male (Walter, Mark)  
Ethnicity: White (Walter, Mark)  
Media Category: Newspaper  
Job Title: Reporter (Walter, Mark)  
Description: Major: None  
Description: Minor: Walter, Mark, Positive
Red Hot Speed (1929)
Publisher Colonel Long (Thomas Ricketts).

Newspaper Publisher Colonel Long (Thomas Ricketts) is conducting an anti-speeding campaign. When his daughter Buddy Long (Alice Day) is arrested, she gives a false name and is turned over to the assistant district attorney Darrow (Reginald Denny). Colonel Long decides to meet the girl being charged, so Darrow has dim-witted Slavey (Fritzi Ridgeway) pose as the accused girl. Darrow and Buddy eventually get Colonel Long's permission to marry without his ever finding out the truth. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 68.

Buddy Long, the beautiful daughter of a newspaper publisher who is conducting an anti-speeding campaign, is arrested for speeding and, giving the assumed name of Mary Jones, is paroled into the custody of Assistant District Attorney Darrow. The county vs. "Mary Jones" becomes a test case, and Colonel Long, Buddy's father, goes to Darrow's apartment unexpectedly one evening to meet the girl. Buddy and Darrow learn he is coming, and Buddy escapes by a window; Darrow persuades a dimwitted Slavey to impersonate "Mary Jones," and Colonel Long, none the wiser, decides that the girl is a mental case. Buddy and Darrow fall in love and receive her father's permission to be married, never letting on that "Mary Jones" and Buddy are one and the same. *American Film Institute Catalog of Feature Films*
Red Hot Speed
Denny Reveals His English Accent
(Reviewed by Freddie Schader)

“RED HOT SPEED” is Reginald Denny’s first picture with talking sequences for Universal. The star reveals an English accent which is quite out of place for a young district attorney in an American city. The picture itself is neither very speedy or very hot when judged from a box office standpoint.

Supporting Denny are Alice Day and Fritzi Ridgeway, the former playing the lead and the latter doing a Swedish slavey that failed to get a laugh. The balance of the cast was just passable.

The story, on which the picture is based, is one that might happen in any city where the local government is as loose as it is in Los Angeles. Everyone has a political or police pet of some kind who can fix tickets handed out for the violation of the speed laws or other traffic violations. The young district attorney is also a fixer, but he is trying to win the favor of one of the local newspaper publishers, who is a demon against speeding and who wants to conduct a campaign to send all violators to jail.

It is the publisher’s daughter who causes all the complications. She likes to step on the gas, but the fear that her father might find out and compel her to return to boarding school leads her to give phony names each time she is pinchel. The young D. A. is on his way to court when he is run into a couple of times by a girl driving a roadster recklessly. When he arrives in court late as the result of one of her smashes with him he discovers her among those present as a prisoner. In informing the court of her recklessness he becomes so rabid that

the Judge finally paroles her in his custody for sixty days.

That night when he arrives at the publisher’s home he finds that the girl paroled in his custody is the daughter, and then there are a series of overdrawn farcical situations that are hard to believe. It ends finally with the D. A. and the reckless driver going into the marriage license bureau together.

Drawing Power: Little other than what is left of the star’s own following.

Produced and distributed by Universal.

THE CAST
The District Attorney................Reginald Denny
The Girl................................Alice Day
The Slavey............................Fritzi Ridgeway

Motion Picture News, February 9, 1929, p. 435
Mr. Denny Talks.

RED HOT SPEED, with Reginald Denny, Alice Day, Charles Byr, Thomas Hickey, Da Witt Jansings, Frank Riegeen, and Hector V. Samo, written by Gladys Lehman, directed by Joseph Henabery. At the Colony Theatre.

Except during the spoken interludes, when the utterances are unduly hesitant, Reginald Denny's latest farce, "Red Hot Speed," now at the Colony, succeeds in conveying a decided atmosphere of wild hustle and bustle. It is one of those samples of modern film work that slips spasmodically and without warning from silence to audibility.

Mr. Denny’s voice is evidently admirably suited to the new scheme of things. It is distinct, forceful and pleasing; but, in most instances, possibly through reasons beyond his control, there is a faltering in the uptake of the lines. The words put into the mouths of the characters are frequently reminiscent of vaudeville patter; but these jocular remarks apparently pleased most of the people scattered in the theatre yesterday afternoon. The hectic actions of the players also elicited some merriment.

Laughter was provoked by a flash of Buddy's car crashing into the vehicle driven by the District Attorney, played by Mr. Denny. It should be explained that Buddy is the sobriquet given to Miss Long, impersonated by Miss Day.

Buddy is averse to driving slowly, but, judging by some of the comments in this picture, she has no other vices. She is fair and intelligent, but is in a sorry dilemma soon after the start of the story, partly because she has received a summons for speeding and partly on account of the fact that she discovers that the young man who has been a victim of her reckless driving is none other than the District Attorney. Incidentally, her father, a newspaper owner, is desirous of enlisting Judge O'Brien's support in waging a campaign against speeding. He is not aware that Buddy is one of the worst offenders because she is in the habit of giving the police fictitious names.

All this is worked up into an unusual state of excitement with a strange Swedish servant thrown in for good measure. It isn't exactly the type of narrative that shines, but now and again there are amusing incidents.

Mme. Jeritza Again as Carmen.

Mme. Jeritza appeared in "Carmen" for the fourth time this season at the Metropolitan last evening. Martinelli and Pinza were the soldier and the toreador of the operatic triangle. Grace Moore, new to the company last year, made her first appearance in the current series as Micaela. Others were the Misses Ryan and Flexer, Messrs. d'Angelo, Cehanovsky Picco and Bada, and Mr. Hasselmans conducted. Tonight the company is singing "Tristan" in Brooklyn and "Madame Butterfly" in Philadelphia.

A Daughter to Mrs. Joseph Santley.

Mrs. Joseph Santley, wife of the actor, became the mother of a girl in the Fifth Avenue Hospital yesterday morning. Mrs. Santley is known on the stage as Ivy Sawyer.
Reginald Denny in
“Red Hot Speed”
Universal Length: Silent 6288 ft.
Syn. 6621 ft.

ALL THE SPEED IS IN THE TITLE. A LOT OF FLAT SPOKEN DIALOGUE SLOWS EVERYTHING UP. DENNY FUNNY IN SPOTS.

Cast....Reginald Denny proves to have a nice speaking voice and his comedy antics pep up a weak story. Alice Day pleasing to the eye. Others Charles Byer, Thomas Ricketts, De Witt Jannings, Fritzi Ridgeway, Hector V. Sarno.

Story and Production......Farce comedy. This is done in the typical Denny vein of broad farce, and as a rule the star is away ahead of his material. He at least succeeds in being entertaining, and at such times as the situations permit, quite funny. But there are only occasional spots where the comedy break spontaneously, and more often it is very forced and artificial. But that is due to a mechanical plot. Denny as the district attorney is given the parole of a girl for speeding and braking traffic rules. The girl has exercised her poor driving on Denny’s car, so he resolves to be severe with her. But she turns out to be the daughter of a newspaper publisher who with Denny is trying to stop reckless driving. Some good farcical mixups at the end help a lot.

Direction, Joseph Henabery, fair; Author, Gladys Lehman; Scenario, Gladys Lehman and Matt Taylor; Editors, Ray Curtiss and Jack English; Titles, Albert De Mond; Photography, Arthur Todd, okay.
The heroine (Miss Denny) is paroled in his capacity as Speeding. Reproduction was raspy and replete with overtones and muddy sounds. Yet some of the other sound effects, such as the radio receiver and the shut-off thereof, were effective, as were the business of the buzzing doorbell, dropping of the electric bulb in simulation of pistol shots in another bit, crackle of paper, and others.

Denny all right in his talking assignments, and with better stuff will register even better. Miss Day is a strong contender for distinction in the talkers, as is Miss Ridgeway. “Red Hot Speed” is a daily changer in calibre for the neighborhood programs; only at Universal’s own Colony could this U feature stay a week. Unless Denny’s strength and curiosity to hear him talk will hold up the film. U may have banked on that angle. Abel.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Colonel Long)
Ethnicity: White (Colonel Long)
Media Category: Newspaper
Job Title: Publisher (Colonel Long)
Description: Major: Colonel Long, Positive
Description: Minor: None
**Robert Benchley: Furnace Trouble (1929)**

Commentator Robert Benchley tries to keep his furnace going.

The longer, plot-driven shorts, such as *Lesson Number One, Furnace Trouble, and Stewed, Fried and Boiled*, likewise show a Benchley character overmatched by seemingly mundane tasks. Billy Altman, *Laughter’s Gentle Soul: The Life of Robert Benchley*, pp. 252-253.\(^\text{14}\)

With the coming of sound to the movies, the Fox studio signed Benchley to repeat his party piece in a series of six one and two-reelers, all featuring Benchley as an alleged expert on some subject under review. His legendary "Treasurer's Report," which finds him grappling to explain a company's annual earnings at a board meeting, began as a sketch for the 1922 Round Table revue *No Sirree!* and was filmed for Fox Movietone six years later--the first of nearly 50 short subjects headlined by Benchley in the 17 years before his death. The films enjoyed similar success and were critically acclaimed, and Benchley was signed to a deal to produce more films before heading back to New York to continue writing. As *Life* would say following his eventual resignation in 1929, "Mr. Benchley has left Dramatic Criticism for the Talking Movies" Billy Altman, *Laughter’s Gentle Soul: The Life of Robert Benchley*, pp. 253-254.

This short film, made for Fox Movietone, January, 1929, enraged the coal companies to such an extent that in the Pennsylvania coal mine areas Fox films were banned. *The Inventory of the Robert Benchley Collection #414*, Howard Gotlieb Archival Research Center, Boston University, p. 3.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Robert Benchley)
Ethnicity: White (Robert Benchley)
Media Category: Newspaper
Job Title: Commentator (Robert Benchley)
Description: Major: Robert Benchley, Positive
Description: Minor: None

**Robert Benchley: Lesson No. 1 (1929)**

Commentator Robert Benchley tackles the driving problem as he unsuccessfully learns how an automobile operates.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Robert Benchley)
Ethnicity: White (Robert Benchley)
Media Category: Newspaper
Job Title: Commentator (Robert Benchley)
Description: Major: Robert Benchley, Positive
Description: Minor: None
Robert Benchley: Stewed, Fried and Boiled (1929)
Commentator Robert Benchley tries his hand at gardening.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Robert Benchley)
Ethnicity: White (Robert Benchley)
Media Category: Newspaper
Job Title: Commentator (Robert Benchley)
Description: Major: Robert Benchley, Positive
Description: Minor: None
Salute (1929)
Radio Sportscaster (Lee Tracy) broadcasts the Army-Navy game. He is shown intermittently on camera by the microphone, smoking, excitedly telling the audience what is going on throughout the game.

The traditional service rivalry between West Point and Annapolis is typified by two patriarchs, Major General Somers and Rear Admiral Randall, who happen to be the grandfathers of the Randall boys: John, a cadet and ballplayer for the Army, and Paul, who is on his way to the Naval Academy. He arrives at Annapolis and falls prey to the traditional hazing and then some. Midshipman Albert Edward Price adds to his misery, subjecting him to the rigors of initiation, and Paul despondently leaves school, but his desertion is reversed by the pleadings of Helen Chandler, his sweetheart. At the pre-game dance, John pays court to Helen in order to spur his brother to a greater appreciation, and the trickery works only too well; Paul is inspired to get into the game and scores the tying touchdown. American Film Institute Catalog of Feature Films
Status: Print exists in the George Eastman Museum film archive
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Radio Sportscaster)
Ethnicity: White (Radio Sportscaster)
Media Category: Radio
Job Title: Sports Journalist (Radio Sportscaster)
Description: Major: None
Description: Minor: Radio Sportscaster, Positive
Joe Lane, radio entertainer and songwriter, learns that studio manager Arthur Phillips has made improper advances to his wife, Katherine. Infuriated, Lane engages him in a fight, and the encounter results in Phillips's accidental death. Joe goes to prison for a few years, and when he is released he visits his son, Little Pal, at school and is begged by him to run away together. Because Joe earns little money, Little Pal helps by selling papers but is soon struck by a truck, causing the paralysis of his legs and loss of his voice. Joe takes his boy to a specialist named Dr. Merrill, presently married to Joe's former wife, whom Joe divorced while in prison in order to save her good name. After obtaining Joe's promise that he will return Little Pal to his mother, Merrill operates and restores the use of his legs. His voice is regained later when the boy awakens to one of his father's recordings. Keeping his promise, Joe goes on his way with only his melancholy whistling to comfort him.

American Film Institute Catalog of Feature Films
SAY IT WITH SONGS
(ALL DIALOG
With Songs)


Again Al Jolson and songs in a Warner Brothers talker—and money. Jolson and songs are about as staple as the screen can get for the box office, and Jolson can get the songs because he gets the song writers, and getting them he can sing them. Four of these songs rate as hits, probably two going into the best selling lists.

With Jolson, "Say It With Songs" is a marked advancement for him as a screen player. It far overshadows "The Jazzy Singer" or "The Singing Fool" in that respect. Perhaps it is but a matter of course that it should, as his third talker in three years. But it's not the advancement in the mechanism that helps Jolson the most here—it's Jolson himself.

He plays more naturally and looks the human Al Jolson on the screen, even in the betterment of his make up, than previously. Jolson is happily cast as a radio singer. It is in that role which gives the talker its very fast and entertaining start. A radio broadcasting station, highly satirized.

Again the story has Jolson married with a son, the same Davey Lee, that remarkable kidlet. Davey doesn't sing. That's a pity since hearing him do it in "Sonny Boy," but he talks a lot, says "awww" and "grand," and keeps unbelievably mute for a boy of four when the script calls for it.

Jolson, the kid, and Marian Nixon as the wife and mother, are the picture. The station announcer tries to make Miss Nixon, He is Jolson's best friend on the film. The station announcer tells the wife if she'll be nice her husband will be. She wouldn't be nice, not before or after her singing husband forgot dates with her, preferring craps and beans. Besides, she told him of the announcer's campaign.

So that night, while driving with the announcer toward the station, the radio singer couldn't resist and let him have it. The blow that did the trick sent the announcer against a stone cornice, and the husband—father got life for manslaughter.

It was this that the tension commenced to burn and never stopped after it. But this picture, unlike Jolson's others, doesn't tear the tears out of you. Enough song if you like or have a family of your own. Otherwise you can watch the story run on, although not without the song Jolson sings behind the bars of his cell, "Why Can't You?", a number for the two best sellers of the picture.

Still, it's so far have not been wired. It does look a bit incongruous (if that word's left) to have a synchronized music in "Weary River," Dick Barthelmess played a piano accompaniment, at least on the screen. You listen, however, in the business or ides.

The prisoner was paroled before the film wound up, and Little Pal got hit by an auto. He was following his sonry. Davey wandering along in his long trousers, not unlike a Chaplin walk, was the laugh hit of the evening. The boy was in bad shape, but saved by a surgeon who also loved the wife, now a nurse, and Davey's last speech was restored when Daddy again sang "Little Pal" to him as the boy dreamed.

And at the finish Al was back again at the mike, wife and kid home, everything hunky dory, and nothing left to do for the Warners except count up.

Besides "Little Pal" as a certain ballad, there is "I'm In Seventh Heaven," the pop hit, with "Little Pal" the plug, "Why Can't You?" the peach, and "Used to You" as the big possibility.

Al sings seven songs in all, four by DeSylva, Brown and Henderson, and that trio's the four prospects, whilst the other three were written by Billy Rose and Dave Dryer. Jolson credited with having participated in the writing of the entire seven. Other numbers are "Just One Sweet Kiss, 'Tm Ka-ra-ry For You," and "Back In Your Own Back Yard," by Rose Dryer. This "Kiss" number also sounds very good and likely.

Much of the smoothness of the running is due to the direction by Lloyd Bacon. Particularly in the radio station scene did Mr. Bacon's work stand out, while in the later scenes he kept the action moving in as brisk a manner as could be expected in sobbing times. With Jolson in between song and scene, recurring for laughs.

Miss Nixon looked nice as the

young mother, in not a brilliant role. She mostly had to listen to her husband squaring himself by saying "Honey" or "Baby," though Miss Nixon did real well when cast off by her convict husband, after he had listened to his cellmate relate how wives of convicts forget. That little lesson has its own big moral and is set in here neatly by Mr. Bacon as a very human bit.

Photography excellent, and great for Jolson, with reproduction without a mar at Warner's theatre. There's no need comparing one Jolson picture with the other; it's just songs, for Jolson himself is incomparable as the singer of them.

But maybe Al goes on the screen they will let him remain single, though he must adopt Davey to get the kid again in the same picture.
Al Jolson in
“Say It With Songs”
with Davey Lee
(All-Talker Version)
Warners Length: 8324 ft.
JOLSON AND DAVEY LEE
PUT THIS IN BIG MONEY
CLASS. STORY MAWKISH AND
OVER SENTIMENTAL.

Comedy-drama. Al Jolson and the
Jolson personality, seven songs and
Davey Lee—more than enough right
there to slide “Say It With Songs”
over as a box-office wow. It can’t
miss and yet, as a picture, Jolson’s
latest is indifferent stuff. It is re-
lessly sentimental, but unques-
tionably big commercially. Jolson is
a radio singer who knocks his sup-
posed pal for a loop in a fight over
Al’s wife, charmingly played by Mar-
ian Nixon. A prison term results; then
comes freedom (in a remarkably short
order it seems). The boy is injured
and the rest of the picture deals with
Jolson’s efforts to return the child to
health which he does. The clinch is
inevitable. Much comedy has been
injected and here Jolson is splendid
When he turns dramatic, the results
leave much to be desired. But the
combination of Jolson and the wonder
of little Davey Lee are enough.

Cast: Al Jolson, Davey Lee, Marian Nixon,
Holmes Herbert, Fred Kohler, John Bowers,
Kenneth Thomson.

Director, Lloyd Bacon; Authors, Darryl
Francis Zanuck, Harvey Gates; Scenarist,
Joseph Jackson; Dialoguer, the same; Editor,
Not listed; Cameraman, Lee Garmes.
Direction, box-office. Photography, up to
snuff.

The Film Daily, August 11, 1929, p. 8
In the surviving print, there is no evidence that “Little Pal” sells newspapers to help his father.

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: News Employee (Newsboys). Unidentified News Staff.
Description: Major: None
Description: Minor: Newsboys, Unidentified News Staff, Neutral
Scandal in Paris (aka Die Frau auf der Folter) (1929) – France
Pack Journalists.

Eight reporters report the trial “waiting with dignity and perfect manners to get into one phone booth during a recess in the trial.”

Variety, August 14, 1929, pp. 31, 44

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Eight Reporters)
Description: Major: None
Description: Minor: Pack Journalists, Positive
The Shady Lady (1928-1929)
Correspondent Jimmie Haley (Russell Gleason), the Havana representative of the New York Times.

Russell Gleason is a New York newspaper correspondent Jimmie Haley who helps Lola Mantell (Phyllis Haver) and Blake (Robert Armstrong) break up a gang of gunrunners led by Holbrook (Louis Wolheim) in Havana. Blake is a rival gunrunner. Lola saves Jimmie when he is caught while trying to get a flash picture of the gunrunners at work. She turns out to be a fugitive murderess, but Jimmie decides to drop the story when she cries and appeals to his emotions. Apparently, such tactics work on screen reporters. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 68.

Innocent Lola Mantell has been circumstantially involved in a New York murder case and flees to Havana, where she becomes known vaguely as "The Shady Lady." Under threat of exposure, she becomes involved with Holbrook, leader of a gang of gunrunners. She falls in love with Blake and confesses her mission, but he reveals that he has known of this circumstance all along and that he loves her. With the aid of Jimmie Haley, a young American newspaper correspondent, they break up Holbrook's gang and return to New York, where Lola has been cleared of the murder charge. American Film Institute Catalog of Feature Films

Motion Picture Magazine, December, 1928, p. 61
Screenland Magazine, March, 1929, p. 77
The Shady Lady

Has Thrills, But a Poor Story
(Reviewed by Chester J. Smith)

THIS Pathe feature in which Phyllis Haver is starred is not without thrills but the story is very illogical and at times is so poorly told as to be almost ridiculous. It is a gun smuggling and hi-jacking tale of the type that has box-office appeal but it is handled in such a manner as to make it all very uneconvincing.

Miss Haver has what is meant to be a sympathetic role. She is supposedly a fugitive from justice, wanted in New York for murder. One knows she is probably not guilty of the murder, but she enters too readily into the agreement with Louis Wolheim, the smuggler, to assist him in his operations by curbing the efforts of his rival in the racket. This rival, Robert Armstrong, can hardly be sympathized with either, as he, to all appearances, is a racketeer himself. And there is nothing of an explanatory nature to make him otherwise. One wonders how Phyllis and Armstrong are going to get by when they overthrow Wolheim and his gang and return to New York to be married.

An impossible reporter, the Havana representative of the New York Times is one of the heroes, but he is such a sap that the Times has good grounds for canning him at any stage of the proceedings. He recognizes the girl as the one wanted in the celebrated murder case, but he is too soft hearted to turn her in. There is no fault to be found with the way the players handle their roles. They make the best of a poorly handled and poorly directed story.

Drawing Power: It is the type of story that has box-office appeal and it may do fairly well with an audience that is not too critical. Exploitation Angles: The battles between the smugglers and the hi-jackers; the gambling sequences.

THEME: Melodrama in which former Broadway girl is wanted for murder. In Havana she is recognized by gun smuggler and is persuaded to assist him in his operations by winning the rival smuggler. Instead she falls in love with the latter, is cleared of the murder charge and the happy pair depart for New York to be married.


THE CAST

Lola Montell....................Phyllis Haver
Monte Blake......................Robert Armstrong
Holcroft........................Louis Wolheim
Jimmie Haley....................Russell Gleason

Motion Picture News, December 29, 1928, p. 1949
A MOVIE OF GUN-RUNNERS.

“The Shady Lady” Starts With Smugglers’ Battle in Havana.

THE SHADY LADY, with Phyllis Haver, Louis Wolheim, Russell Gleason and Robert Armstrong; directed by E. H. Griffith, a Pathé production from the story by Jack Jungmeyer; also Bob Nelson in Movietone songs. Pathe sound news and International news reel. Stage show includes Walter O’Keefe as master of ceremonies. At the Colony.

Another story of illicit trading, this time in guns at Havana, which very closely parallels the pattern set recently by the racketeering and bootlegging films, is at the Colony this week. The very blonde Phyllis Haver in this instance is the woman fugitive from justice who is coerced by a gun-runner into aiding him in an attempt to do away with his strongest rival. A dull newspaper reporter tangles himself into the plot by trying to take a flashlight picture of a transfer of guns, and, in rescuing him, Miss Haver succeeds in getting the criminal to go “straight,” wins her man and obtains a “scoop” for the journalist.

Richard Harding Davis might have had a hand in such a tale of intrigue, but Davis never would have written it as it is flashed on the Colony screen. A mixture of hijacking, robbing smugglers, roulette layouts and sliding secret panels in bookcases, the film gets off to a graphic start with a gun battle in the streets of Havana between the competitive smuggling forces that are trying to get their goods to Central America.

Louis Wolheim as Professor Holbrook, a professor, according to Lola (Miss Haver), who nearly occupied the Caïr or Applied Electricity at Sing Sing, is the head of the largest gun-running syndicate on the island. His performance compares favorably with his able portrayal of Nick Scara in “The Racket.” The roles, in fact, are almost identical.

The picture’s saving grace is its talking sequence, which is the last scene in the film. It is here that the story emerges from a banal, romantic episode and develops its dramatic and comedy possibilities. Mr. Wolheim has an ingratiating voice, and his manner in accepting his defeat as an arch-villain is commendable.

The sound news reel includes pictures of Amelia, the little daughter of Señor Don Manuel C. Telles, Mexico Ambassador at Washington, who, in a charming and rather breathless fashion tells the audience “Me gusta mucho Washington,” and then persuades her smaller brother to say “gracias” to the camera.

Phyllis Haver in

“The Shady Lady”

(Silent Version)

Pathe
Length: Silent 6132 ft.
Sync. 5806 ft.

WEAK NUMBER DOES NOT GET FAR WITH UNCONVINCING MOTIVATION IN PLOT. SENTIMENTAL ANGLE IS POORLY HANDLED.

Drama of gun runners. The trouble seemed to be mainly in a weakly constructed story that had no definite punch and logical situations to carry it convincingly. Louis Wolheim as the gun runner has his accomplice, Phyllis Haver endeavor to do the decoy stuff in order to trap Robert Armstrong, the hijacker, who has been stealing his contraband shipments. Director Griffith did little with the uneven situations, but the work of Louis Wolheim holds the production up and makes it quite effective in spots. Then they introduce a young cub reporter from a New York newspaper who has come all the way to Cuba to get the story. The manner in which this reporter is handled and the sappy things he is made to do kill off any plausibility there might have been in the yarn up to that time. Robert Armstrong does good work.

Cast: Phyllis Haver, Louis Wolheim, Robert Armstrong, Russell Gleason.

Director, E. H. Griffith; Author, Jack Jungmeyer; Scenarist, the same; Editor, Doane Harrison; Title, Garrett Graham; Camera-man, J. J. Mescall.

Direction, ordinary. Photography, good.

(Sound Version Reviewed Dec. 23, 1928)
THE SHADY LADY
(Dialog)

Paul Block production and Pathe release, with dialog and synchronization by RCA Photophone, Edward H. Griffith, director. Story by Jack Jungmeyer; Garrett Graham's titles. At Colony, New York, week of March 23. Running time, 60 minutes.

Lola..................Phyllis Haver
Blake..................Robert Armstrong
Prof. Holbrook........Louis Wolheim
Haley..................Russell Gleason

Even the inclusion of dialog in the final 10 minutes of "Shady Lady" falls to dispel bad impression. In fact, way the dialog sounds and the players look while speaking out of kilter suggests film might have been better off in complete silence.

There is little good troupings because little is called for, and most of that by Louis Wolheim, with Wolheim also the single convincer while talking.

Scene is Havana. A wagon loaded with half a dozen hard looking guys and something else is easing down a narrow and darkened street. A portion of the cargo slips to the pavement, the crate breaking and revealing a load of rifles. Gun runners. The boys jump down to retrieve the fallen articles, but are routed and scam, leaving their wagon and guns behind. Gats mysteriously barking from dark corners. Hi-jackers.

Two men are vying for the gun-running trade in Havana, both on big coin through shipping ammunition to the revolutionary Central American countries. They're not only vying, but fighting. Blake (Robert Armstrong) is getting the best of his biz rival, "Professor" Holbrook (Wolheim), besides interrupting the Prof's big deliveries and coping his goods.

A knockout blonde called Lola, in reality an alleged murderers and fugitive from justice, is cajoled into giving Blake the works, by Holbrook who threatens to notify the cops of her identity. She goes to work on Blake, but falls in love with him instead. It's all very obvious, the love part and that she'll finally tip him to the frame.

At the finish the wicked Prof is foiled and Lola is cleared of the indictment when another woman confesses. She's clinching with Blake at the finale and they're planning a honeymoon to New York, but there's no justification for Blake's illegal business connections. He is to be accepted as a good boy in the wrong job.

A youthful newspaper correspondent in Havana on the gun-running assignment for his N. Y. paper, is ridiculously drawn. Besides the gun yarn, he identifies Lola, an escaped murderer, which is much better tale, but he agrees to forget the latter when Lola sheds real tears, asking him how he would feel if it were his own sister. When she touches his arm and says "You're such a nice kid," it looked as though Blake might get the air for a cub reporter.

And if the New York dailies are sending Hales down to Havana on gun-running stories, there will be no gun running stories from Havana for the dailies.

An off-screen duo (male) harmonizes a theme song during the more passionate portions, and it seemed as though, in the production, the song and title came first and the scenario next.

Moderate money in the intermediate stands should be about the limit.

Variety, March 27, 1929, p. 24
‘Shady Lady’ Yesterday’s 3 Star Film of Havana Hijackers

By IRENE THIRER

“The Shady Lady,” a Pathé production, directed by E. H. Griffith and presented at the Colony theatre.

☆☆☆

THE CAST:
Lola Mantell........Phyllis Haver
Monte Blake.......Robert Armstrong
Holbrook............Louis Wolheim
Jimmy Halsey........Russell Gleason

You’ll like “The Shady Lady” if you’re in the mood for a nice little tough picture with plenty of action, lots of spice and some mighty good emoting, enhanced by a couple of really clever directorial touches.

This isn’t a great or powerful production, but it holds its own nicely as program fare, and we grant it three stars for its entertainment value.

Hijacking Story.
It is extremely well photographed, and the cast is more than just pleasing—it is quite fascinating. Which means Phyllis Haver, Robert Armstrong, Louis Wolheim and Russell Gleason, son of Armstrong’s pal, Jimmy.

The script, as written by Jack Jungmeyer and megaphoned by E. H. Griffith, has its locale in Havana,

and its subject—bootlegging and hijacking.

A young reporter of a New York paper is down Havana way trying to locate a dame who’s wanted in connection with a Manhattan murder. Meanwhile he gets all mixed up with a bootleg gang, of which a certain Holbrook (Wolheim) is leader.

And, strange though it may seem, he’s befriended by a hijacker (Armstrong). Also, by the very dame he’s after—Monta Mantell (Miss Haver).

Worthwhile Film.
The continuity runs smoothly and interestingly, and synchronization is as good as the movies are offering at this date. We hear Wolheim’s voice and appreciate it.

Then we note that Miss Haver has already improved on her vocal qualities in a former production, and we realize that Armstrong is a swell talkie bet. Young Gleason does right nicely, too.

Both titles and dialogue have had some good attention. All around, “The Shady Lady” is a worthwhile film.

Mat Green, his big idea, and the theatrical producer who bought it for $300—read this Broadway triangle in Mark Hellinger’s About Broadway in today’s SUNDAY NEWS.

New York Daily News, March 24, 1929, p. 300
where they originally had a title and no story, and the plot was batted out to fit the title. Which sometimes works out very well, but in this case it misses fire slightly. E. H. Griffith has done exceptionally well with the direction of the weak script assigned him, and between Griffith’s work and that of the cast, Ralph Block needn’t hang his head over the fact that it is billed as his production.

It’s a tale of gun-running in Cuba, with Phyllis Haver as “the shady lady” with a mysterious past and Bob Armstrong as the head of a hi-jacking band who falls in love with her. Louis Wolheim is the menace, heading the gang of gun-runners whom Armstrong annoys quite frequently and successfully. Russell Gleason adds further interest as a kid reporter who is rather vital to the plot, and inasmuch as this is Gleason’s first big role, he is entitled to high praise for his handling of the character. Lots of personality and the ability is there. Phyllis Haver has a much finer wardrobe permitted her in “The Shady Lady” than recent vehicles have allowed, with the result that the girl impresses with her beauty as effectively as she does with her fine dramatic ability. Bob Armstrong and Louis Wolheim deliver very good performances.

**Drawing Power:** Suitable for practically all types of houses, most effective in neighborhood houses. **Exploitation Angles:** Play up mystery of leading lady’s character, featuring suspense questions as “did she kill him?”, “is it right to marry a hi-jacker?”, etc.

**Theme:** Love of a hi-jacking gun-runner for a woman accused of murder.

Produced and distributed by Pathe.


**The Cast**

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Lola Mantell</td>
<td>Phyllis Haver</td>
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<tr>
<td>Blake</td>
<td>Robert Armstrong</td>
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<tr>
<td>Holbrook</td>
<td>Louis Wolheim</td>
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<tr>
<td>Haley</td>
<td>Russell Gleason</td>
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The Shady Lady
A Likeable Melo-Comedy
(Reviewed by Freddie Schader)

ALTHOUGH this is listed as a talking picture, there is but one sequence in dialogue. That comes along at the finish of the picture and runs for nine minutes. But the picture is a well worth while melodramatic comedy that will please any audience. It is light entertainment, but with closely knit action and the plot carried by four people it will hold audience and send them out satisfied.

There is a cast of four people programmed. The names are worth while. Phyllis Haver is starred, with Robert Armstrong and Louis Wolheim supporting her and Russell Gleason playing the role of a sap reporter getting all the laughs.

The story has its scene laid in Havana. Louis Wolheim, an exiled American because he almost “occupied the Chair of Applied Electricity at Sing Sing,” as Prof. Holbrook is running a gaming establishment and doing a little gun running to other Central American countries. It has been profitable for him, but of late there has been a fly in the ointment. His shipments have been hijacked, with the result that his profits have been fast dwindling. The cause is Blake, a “gentleman adventurer” in the person of Robert Armstrong. The Professor knows who is doing the jobs, but he cannot come out and openly accuse him of it. That is the situation when the Shady Lady enters his gaming establishment. She is “wanted” in New York. A wealthy admirer of hers has has been slain and she is supposed to have committed the crime. The Professor invites her into his private office and then unfolds a plot. She is to lure the reason for the hijacked shipments into the Professor’s hands and in return the Professor will forget that she is the girl that they are looking for in New York.

Well, the Shady Lady, who is no one else than Phyllis Haver, steps out to get her man. But she falls in love with him.

It is the final scene in the gunrunner’s den that is in dialogue. The four principals, Miss Haver, Wolheim, Armstrong and Gleason, all take part in it. The scene is a tense one, and as it is the finish of the picture the audience carry away the impression of the talking kick at the finish.

Drawing Power: This will fit almost anywhere. The fact that the greater part of the picture is silent won’t mitigate against it, for the nine minutes at the finish is just enough to punch it.


THE CAST:
Lola..........................Phyllis Haver
Blake..........................Robert Armstrong
Prof. Holbrook..............Louis Wolheim
Haley..........................Russell Gleason

Motion Picture News, March 30, 1929, p. 987
In Havana.

If for no other reason, “Shady Lady” is noteworthy because it marks the beginning of the end of Phyllis Haver’s screen career. Except for “The Office Scandal” and Lon Chaney’s “Thunder” it is indeed her last picture, because of her marriage and retirement. So a veil of sadness hangs over “Shady Lady,” though it is by no means a sad story, nor is Miss Haver a pathetic figure as Lola Mantell, an American exile in the smart hotels of Havana. She has been indicted for murder in New York, but manages to live a life of ease outside the law. However, she falls into the clutches of Louis Wolheim, as a rum runner, who knows all about her past. To placate him, she is forced to betray Robert Armstrong, as his rival, who loves her. But it comes out all right, due to the time-honored expedient of a confession from the woman who actually committed the murder. So Lola is free to marry Mr. Armstrong.

This sounds like a simple story, and indeed it is not calculated to tax any one’s mentality. But it is interesting, nevertheless, because of clever direction and admirable acting and a brief talking-sequence at the end. Russell Gleason is capital as an idealistic cub reporter, who chivalrously protects Lola.
The Film Daily, December 23, 1928, p. 10

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jimmie Haley)
Ethnicity: White (Jimmie Haley)
Media Category: Newspaper
Job Title: Reporter-Correspondent (Jimmie Haley)
Description: Major: Jimmie Haley, Transformative Negative
Description: Minor: None
The Shakedown (1929)

Dave Hall arrives in Boonton and finds work in the oil fields, soon falling in love with Marjorie, a waitress. One night in the park Dave gets into a fight with a dancehall bouncer whom he soundly trounces; Dave becomes a local hero and the popular favorite in a match with Battling Roff, a professional fighter who takes on all comers. Dave adopts Clem, an orphan boy, and for the first time in life finds himself in a place that he would like to call home. A traveling salesman comes to town and informs the populace that Dave is a professional patsy who, in town after town, first establishes his reputation as a fighter and then takes a dive. Boonton turns against Dave, but he informs Roff's manager that he is through as a fall guy. Dave wins the fight on guts alone and, redeemed in the eyes of his new friends, prepares to settle down with Clem and Marjorie. American Film Institute Catalog of Feature Films

Director William Wyler made the move up to talking pictures with this blend of action and comedy. Dave Roberts (James Murray is a professional boxer who is better at losing conveniently than in knocking out is opponents. Dave's less-than-happy life on the margins begins to change when he meets and takes in an orphan, and as he learns to care for his new pal, he decides to turn the tables on the low-lifes who have been taking advantage of him. Once believed lost, The Shakedown was discovered and restored by the staff of the George Eastman House in 1998. Mark Deming, all-move.com, https://www.allmovie.com/movie/v109703
THE SHAKEDOWN

(HALF DIALOG)


A not bad 50 per cent. talker—the rest sound synchronized, musically and effects—with a tough little Irish youngster, Jack Handlon, as the unofficial star. If he handles the dialog as apparently he genuinely does he'll be plenty in demand for kid parts. James Murray, once touted as a good Paramount bet, is also destined for renewed importance because of his linguistic accomplishments. Barbara Kent, the heart interest, just looks nice and says little. It's a good release and merits some good bookings.

But this one looks like a quickie among talkers although there's no palpable cheating because it's that kind of a he-man story that calls for little production investiture. The female interest revolves about the salvation of the street urchin whom Murray as a fake pugilist adopts as a prop for public sympathy purposes in order to heighten neighborly interest in his forthcoming fracas with a pug, subtly labeled Kid Roff.

George Kotsanaros plays the vain Greek battler well. Wheeler Oakman as manager of the outfit is sleek in his assignment of building up pseudo-battles between the planted local talent (Murray) and the barnstorming Kid Roff who offers $1,000 prize to any contender who stays four rounds with him. Oakman, as the manager, has it primed for a grand killing in the oil boom town of Boonton when Murray is spotted as a driller. The inevitable complications with the heroine and the inspiration to go straight leads to the grand fisticuffs for the finale. Instead of the Shero rushing down to ringside and morally bolstering waning courage and unwilling flesh, the kid is the heart-stuff appeal, and it's done rather plausibly.

There will be some captiousness concerning the untrained battler besting the behemoth Kid Roff. A bit of plausibility could have been injected at the expense of the blonde doll who's part of the Kid's scenery. An inserted title that because of the continuous set-ups and the assured frame the pug was as below par as the hero was physically handicapped might have lent a somewhat realistic touch to it. However, as one would expect, he manages to kany the Greek leather-pusher and thus saves his honor, his fellow townmen's dough, his gal, his country and his Yale. Of course, until the telling kany, our hero is shown taking more falls than a cataract, but somehow comes up smiling where Kid Ruff keels over almost at the first healthy clip.

The fight scene is the big punch. There's a prelim fight staged in the second reel to illustrate the racket, the meeting later on, the count-up and the pay-off.

The juvenile attachment between the street urchin and the phoney hero who proves a real hero in a railroad track rescue is pretty well developed. A good touch is injected when Murray looks around and regrets no one viewed his heroism, he counting on the local sentiment as part of the build-up.

Universal has a good partial talker in "The Shakedown." The vigorous title is a bit misleading in its import for the "shakedown" in the argot is by no means synonymous with a "frame-up," which is what this racket actually is.
Romance and Pugilism.

THE SHAKEDOWN, with James Murray, Barbara Kent, George Kotsonaros, Wheeler Oakman, Jack Hanlon and Harry Griib bon, based on a story by Charles A. Logue, directed by William Wyler; Walter O'Keefe master of ceremonies for the stage contributions, which include Sammy Kahn and the "Colony Melodists." At the Colony Theatre.

At the Colony this week is a part-talking film, called "Shakedown," the story of which is a combination of romance, maudlin sentiment and pugilistic encounters. It is fairly well acted, but far better results could have been obtained from the players had the director, William Wyler, not been so keen to win sympathy. A little fellow named Jack Hanlon reveals promise, but his precocity ought to have been curbed instead of exaggerated. The idea of this boy going down on his knees and taking special pains to put his fingers tip to tip before saying his prayer is more painful than interesting. Toward the end one has the opportunity of gazing upon young Hanlon as the manager for the heroic pugilist, who, after having been banged about by his crooked rival for several chapters, finally emerges as the victor.

The title of this production applies to the activities of a band of swindlers, whose racket is mulcting the public by putting up a fake fight. James Murray plays the role of the young man who is sent on ahead to a town, where it is his duty to become known for his boxing prowess. Later the other conspirators arrive on the scene and for one reason or another Murray, as Dave Roberts, has a clash with the individual who is alluded to as "Battling" Roff. The townsfolk are eager to wager on Roberts because they have seen what he can do in an emergency; but he is always defeated by Roff.

Love for Marjorie, impersonated by Barbara Kent, causes Roberts to give up this racket and set things right by engaging in a fair fight with Roff. Clem (Jack Hanlon) has his own troubles, and Roberts in one scene thrashes Clem for fighting. Little did he know, until the fair Marjorie informed him, that Clem had engaged in a punch or so with another boy because of disparaging remarks made about his hero—Roberts.

Miss Kent is pretty as Marjorie. Mr. Murray is inclined to be a trifle too emotional in a number of scenes. George Kotsonaros does well as "Battling" Roff.

"The Shakedown" with James Murray, Barbara Kent (Part-Talker)
Universal Length: Synch, 6613 ft.
Silent, 5753 ft.

CHIEFLY INTERESTING FOR ITS FIGHT SCENE CLIMAX. SENTIMENTAL KID STUFF OVERDONE AND WEAKENS PRODUCTION.

Cast: . . . . James Murray good as the pug, but his voice not so good. Barbara Kent has little to do. Others George Kotsonaros, Wheeler Oakman, Jack Hanlon, Harry Griibon.

Story and Production. . . . . Drama of the prize ring. Started off pretty well with a good human interest angle, then overplays a kid’s part with a lot of sentimental stuff that is piled on too thickly. It’s a story of regeneration, with the kid who adores the hero bringing him back to the straight and narrow. The kid’s part is made too precocious, and he even handles the pug as trainer and manager when he enters the ring for the big fight. That stuff may go with the smaller neighborhood houses, but not for the film-wise audiences. Murray is part of a shakedown gang. He goes into a town to build himself up as a local amateur fighter. Then when the town is ready to play its money on him, a frame-up fight is pulled.

Director, William Wyler, over-done; Author, Charles A. Logue; Scenarist, Same; Editor, Lloyd Nosal; Titler, Albert De Mond; Dialogue, Albert De Mond; Cameraman, Chas. Stumar, good.
**Sitting Pretty (1929)**
Newspaper.

Man falls in love with a woman when he sees her picture in a newspaper.

*Motion Picture News*, December 21, 1929, p. 40

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Smilin’ Guns (1929)

Newspaper.

A poor cowboy picks up a newspaper and sees the picture of a beautiful socialite. "Dirty Neck" Jack Purvin sees a newspaper picture of beautiful Helen Van Smythe, an eastern socialite who has come west to summer on a dude ranch; falling in love with her at first sight, he visits a San Francisco specialist who promises to make him a Galahad in 2 weeks. Jack returns from San Francisco with some new and somewhat unusual manners and becomes the foreman of the dude ranch, where he saves Helen from the continental villainy of phony Count Baretti and protects her mother's jewelry from Durkin, a low bandit. Recognizing Jack's good nature despite his rough manner, Helen declares her love for him. *American Film Institute Catalog of Feature Films*

Never one to take his métier too serious, Universal cowboy hero Hoot Gibson came dangerously close to outright burlesque in the aptly titled *Smilin' Guns*. As "Dirty Neck" Jack Purvin, Gibson is his old uncouth self but when he sees a newspaper photograph of Eastern socialite Helen Van Smythe, soon to arrive at the nearby dude ranch, Gibson hightails it to San Francisco in order to learn how to become a gentleman. Returning to the ranch, the new but not necessarily improved Gibson shreds his dandified image in order to save Helen from a lecherous but decidedly fake count and her mother (Virginia Pearson) from a jewel thief (Robert Graves). The count was played by none other than Leo White, whose mustache-twirling continental noblemen/revolutionists had graced several Charles Chaplin comedies in the 1910s. Hans J. Wolfstein, *all-movie.com*

[https://www.allmovie.com/movie/v110682](https://www.allmovie.com/movie/v110682)
like a series of unrelated episodes. With all of its rambling and unreasonableness it clocks quite a few laughs and these, with some shooting and wild riding rushed into a Mix ending, will get it by in the Gibson houses.

As the poor cowboy with only a dog and a horse, Hoot unwillingly halts a train robbery by plugging a vicious man who had winged his dog. He picks up a newspaper and notes the picture of a beauty, westward bound, whose bent is culture and refinement. Hoot, of course, stumbles through weeds, presently to see the pretty damsels, Blanche Mehaffy, seated on the observation car of the train.

There follows the transition of the cowboy into a society beau of parts. And he is just as young when he arrives at the Van Smythe ranch to drill culture into the hands.

The little black mongrel does a Rinty when he detects a blahblah guest as the gent who once shot him. His teeth until many knots effected by the villain before the ranch is robbed and the girl stolen. Before success, a great cowboy fight is staged, with many an extra getting a real bruising. Wally.

Variety, April 17, 1929, p. 25
The Film Daily, March 31, 1929, p. 29

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
Speakeasy (1929)

In what would become a familiar opening for newspaper films, this crime drama begins with the sound of presses running and an angry city editor chewing out a staff member for missing a story. Alice Woods (Lola Lane) is a New York newspaper reporter who convinces her editor to let her get an interview with fighter Paul Martin (Paul Page). The fighter refuses to see her and she eventually forces her way into a speakeasy, with the help of fellow reporter Cy Williams (Stuart Erwin), who knows how to get into such places. Martin still refuses to talk, so Alice makes up a story saying he is planning a comeback. Eventually she falls in love with him, proves his manager is crooked and inspires him to regain the middleweight title. Fox once again made use of its Movietone News footage to show various New York locations. Richard R. Ness, From Headline Hunter to Superman: A Journalism Filmography, p. 69.

Alice Woods, a New York newspaper reporter, is assigned to write a story on Martin, a middleweight fighter who has just lost the championship. Martin refuses to see her in his dressing room, and Alice must later force her way into the speakeasy that is his hangout. Martin refuses to speak with her, and she fabricates a story, writing that Martin is planning to make a comeback. Alice soon falls for the ex-champ and uses her ingenuity to prove that he has been sold down the river by his crooked manager, Cannon Delmont. Martin goes back into the ring on his own and, with Alice's encouragement, regains the middleweight crown. American Film Institute Catalog of Feature Films.
The Noises of New York.

“Speakeasy” is a melodrama, in dialogue, of a newspaper office, the prize ring, and the fringe of New York’s underworld. Boldly acted, it is not without interest, but it is singularly devoid of thrills for so straightforward a picture. It begins when Alice Woods, a reporter, offers to obtain the statement from Martin, a prize fighter, other reporters failed to get. She traces him to a speakeasy, is rebuffed, but persists until she engages him in conversation and wins his trust. Tricked by his manager, he loses the championship and is on his way to the dogs when he is brought to his senses by Alice, regains the championship and wins the girl’s promise to marry him. Additional plot comes from the menacing attentions of the fighter’s manager to Alice, the murder of an old musician in the speakeasy, and a raid on the place. Various phases of life in New York are shown, including the crowds at Madison Square Garden, the race track and in the subway, all with appropriate sound, most of which actual New Yorkers try to avoid.

Two newcomers, Paul Page and Lola Lane, play the leading roles, without causing any excitement in this quarter, and H. B. Walthall, Helen Ware, and Sharon Lynn are some of the others.

The Film Daily, March 17, 1929, p. 5
Variety, March 13, 1929, p. 38
The Roar of a City.

SPEAKEASY, with Paul Page, Lola Lane, Henry B. Walthall, Helen Ware, Warren Hymer, Stuart Erwin, Sharon Lynn, Erville Anderson, James Guilfoyle and Marjorie Beebe, based on the play by Edward Knoblock and George Rosener, directed by Benjamin Stoloff; "Processional to the Light," with the orchestra chorus and ballet corps; "Pas de Deux," with Patricia Bowman and Leonide Massine; "The Sewing Kit"; Fox Movietone news reel: "Hello, Everybody," with Patricia Bowman, Florence Rogge and others, including the Roxyettes. At the Roxy Theatre.

Admirable camera effects, with some exceptionally clever scenes of New York's crowds at different places, are included in "Speakeasy," an ingeniously contrived talking picture now on view at the Roxy Theatre. The dialogue is intelligently written and, with the exception of a few sequences that are a little too loud, the delivery is quite natural. The story moves along swiftly, but the final scene are reminiscence of other prize-ring narratives.

Of the flashes of Manhattan's throngs the outstanding glimpses are those in a subway station and others of Madison Square Garden jammed with fight enthusiasts. These stretches are, of course, depicted with the hubub of sound, the cheering and the spasmodic utterances of unsuspecting individuals. There are also scenes of the masses outside Madison Square Garden struggling to gain entrance. One also perceives the hustle and bustle in the Grand Central Station, together with various sounds. The subway trains are shown in another stretch, both leaving and entering the station, with people forcing their way in and out of the cars. Throngs are also seen at Belmont Park race track, with a magnificent struggle between horses and riders on the turf.

Although a prizefight is the pivotal point of interest, this film is more than a pugilistic yarn. It gives one the roar of a city, the single inhabitants to go home and get into places of recreation. It is the real-voice of a city with accompanying "shots" of what happens during certain hours.

After the noise of a newspaper press, an angry city editor, of what is presumed to be a metropolitan daily, is heard voicing his opinion of one of his staff who has failed to "get his story." Soon afterward Alice Woods of the newspaper's staff persuades the editor to permit her to try to get an interview with Martin, a college-bred pugilist. Miss Woods, accompanied by Cy Williams, a reporter, goes to a speakeasy, where Martin and his manager, Delmont, have often been seen.

Cy provides a surprise for the spectators of this film, for he merrily enters what is supposed to be a telephone booth, and takes the receiver off the hook. A second later the telephone slides down and an eye peeps through a hole. The door, with the telephone on it, then opens and Miss Woods and her escort are permitted to enter.

There are frequent snatches of keen wit in this talking picture. There is the female entertainer, who volleys abuse at a man, but who, realizing her turn has come to sing, without moving from the table, suddenly changes her denunciation into a melodious song of love.

The actual story tells of the double-crossing of Martin by his manager and his eventual victory over the champion. The "shots" in Madison Square Garden, sometimes small, reveal an island of white—the prize-ring with the two men battling—surrounded by a sea of black—a squirming throng.

Lola Lane is attractive and competent as Miss Woods. Henry B. Walthall is capital as an old pianist in the speakeasy. Paul Page does well as Martin and Stuart Erwin is unusually good as the somewhat unenthusiastic reporter, Cy Williams. Helen Ware is excellent as the tempestuous girl in the speakeasy.

This being the second anniversary week of the opening of the Roxy Theatre, S. L. Rothafel has outdone himself in the matter of stage offerings. There are four special contributions that are, somewhat, achievements, not forgetting the excellent dancing of the Roxyettes.

The Movietone news reel shows Newt Butler, Mrs. Carran and other Iowans from President Hoover's home town on their visit to Washington. There is also a most interesting sound feature of Shanghai, in which the voices of the Chinese are heard.

There is also a Movietone subject of ex-President Coolidge and Mrs. Coolidge in their home in Northampton, Mass., in which Mrs. Coolidge's cheery laugh is the dominant note.
Speakeasy

Good Underworld-Prize Ring Talker
(Reviewed by Freddie Schader)

“SPEAKEASY” should get a lot of dough at the box office. In the first place the title is one that should intrigue audiences. It is a fast moving story, well acted and directed with as good dialog as any of the feature length talkers have had to date. It came into New York this week for the 2nd Anniversary Bill at the Rexy and was backed with a whale of an advertising campaign that is second only to that given to the advent of “In Old Arizona.”

The original play of Edward Knoblock and George Rosner won’t be recognized by those writers when they look at the picture. But Eddie Burke who handled the changes of dialog to fit the new version has done a good job. Ben Stoloff who directed also did a very workmanlike piece of work, and the picture brings a new leading juvenile to the screen in Paul Page who was given all the best of it in the advertising. He proves fairly satisfactory as does Lola Lane who has the lead opposite him, but the three people who really run away with the picture are Helen Ware, Stuart Erwin and Sharon Lynn.

The tale concerns a middleweight champion pugilist who wants to retire, but his manager in order to keep him in the fight game frames him to be defeated. This manager is a pretty tough egg, a slick politician, protector of speakeasies and the leader of a gun mob. The complications start when a girl working on one of the newspapers decides that she will be able to get a story out of the defeated champ despite the fact that he has refused to talk to anyone. Accompanied by one of the reporters of the paper she invades the speakeasy where the champ and his manager make their headquarters. The manager tries to make her and when it becomes necessary for her to prove to the fighter that he has been framed she seemingly falls for the manager’s wiles, and once she has the proof the former champion decides that he will go back in the ring and regain the crown he has lost—just for love’s sake.

He gets a return match, which he wins, but not before there has been a kidnapping of the heroine, the murder of the crooked manager and the shooting of an old piano player in the dive. Just why this piano player wanted to protect the young girl will be one of those mysteries but he did protect her and paid with his life for it.

“Speakeasy” is a safe bet for it has anything that an audience can ask for.

Drawing Power: All classes. It will get those who want underworld stuff, and you can make a play for the sports and fight followers. Still there is sufficient of a love story to keep the flaps thrilled and maybe they will fall hard for this Page boy.

Produced and distributed by Fox Films Corp. Running time an hour and one minute. From the play by Edward Knoblock and George Rosner. Directed by Ben Stoloff.

THE CAST

Martin .................. Paul Page
Alice Woods ............. Lola Lane
Fuzzy .......................... Henry B. Walsh
Miss .......................... Helen Ware
Cannon Delmont ............. Warren Hymen
Cy Williams .................. Stuart Erwin
Mare .................. Sharon Lynn
City Editor .................. Erville Anderson
Dave .......................... James Guilerde
Speakeasy Hang-out .... Helen Lynch, Marjorie Beebe
Sailor Vincent

Motion Picture News, March 23, 1929, p. 925
Photoplay Magazine, May, 1929, p. 55

The Film Daily, February 3, 1929, p. 14

Motion Picture News, August 3, 1929, p. 476
Screenland Magazine, June, 1929, p. 77

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Cy Williams, City Editor, Reporter). Female (Alice Woods). Group-2.
Ethnicity: White (Cy Williams, City Editor, Reporter, Alice Woods). Unspecified-2.
Media Category: Newspaper
Job Title: Reporter (Alice Woods, Cy Williams, Reporter). Editor (City Editor). Miscellaneous-2 (Newsroom, Pressroom).
Description: Major: Alice Woods, Cy Williams, Positive
Description: Minor: City Editor, Reporter, Positive. Miscellaneous-2, Neutral
The Spirit of Youth (1929)
Newspaper.

A librarian learns through the newspapers that a navy man she loves is now a famous professional fighter who has forgotten her because of a wealthy society girl.

Jim Kenney, the fleet middleweight boxing champion, is enamored of Betty Grant, the village librarian, and promises to write to her from every port. Meanwhile, he falls in love with Claire Ewing, a rich heiress who lives in the city and who knows Betty. Claire prevails upon Jim to stage an exhibition bout before retiring, but he is blinded from contact with resin on his opponent's glove and is knocked out. The heiress is disillusioned, but Betty's faith in Larry reunites them. *American Film Institute Catalog of Feature Films*

*Exhibitors Herald-World*, March 25, 1929, p. 65
“The Spirit of Youth” (Silent)

Tiffany-Stahl Length: 6216 ft.

A FINE STORY THAT CARRIES A STRONG HUMAN INTEREST PUNCH WITH UNUSUAL LOVE STORY AND SNAPPy ACTION.

Cast . . . Dorothy Sebastian handles a sweet part with feeling and understanding. Larry Kent as a gob who becomes middleweight champ is also fine. Uniformly good cast includes Betty Francisco, Maurice Murphy, Anita Fremauld, Donald Hall, Douglas Gilmore and Charles Sullivan.

Story and Production . . . Love drama. This stands out in the program field as a fine example of direction, tied up to a story crammed with nice characterization and a really beautiful love interest. It can stand a first run anywhere. The gob hero meets a little librarian and she falls hard for him. He goes off on a cruise and forgets her. In four years he has become middleweight champ, and is engaged to a rich heiress who wants him only because he is famous. He gives a charity exhibition bout and his sparring partner and manager frame him for a knockout. His fiancée quits him, then he makes a comeback and licks the double-crooser and wins back the little sweetheart of bygone days. A worthy film.

Direction, Walter Lang, excellent; Authors, Eve Unsell, Elmer Harris; Scenario, the same; Editor, Desmond O’Brien; Titles, Frederick and Fanny Hatton; Photography, John Boyle.

Spirited YOUTH


Ready-made story, with conventional situations, pleasingly brought to the screen. Well mounted and with attractive sets characteristic of this company even in its poorest themes.

Aspiring champ gob meeting a gal in a little village opens and closes this one. In the interim the gob discards uniform and story goes along Tunney lines when he gets title. Unlike the real champ, Larry Kent doesn’t get the rich girl because his sparring partner doublecrosses him at an exhibition. Poor girl (Miss Sebastian), in his corner at defeat, draws the ring when he pulls the Alger.

Variety, March 20, 1929, p. 31

The Film Daily, March 10, 1929, p. 8

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
**Square Shoulders (1929)**

Newsboy John W. “Tad” Collins, Jr. (Junior Coghlan) lives in a newsboys’ home.

A father is a hard-boiled drunken veteran who comes home for the first time since the war to discover his boy selling newspapers to stay alive because the boy’s mother has died.

Tad (Junior Coghlan) is a young boy living at a newsboys' home who wants to go to military school so that he can grow up to be a great soldier, like his father, who was a decorated war hero. Tad hasn't seen his father since he was a very small boy, and his mother, just before she died, gave Tad his father's Distinguished Service Cross (with his father's initials on the reverse side), whilst telling him that his father was dead. What Tad's mother concealed from him was that his father in fact survived the Great War - only to become a bum and a thief going by the name of 'Slag', who had been in and out of prison. Meeting his son by chance (who doesn't recognise him) Slag vows to do everything he can for the lad. At the same time he conceals his true identity because he doesn't want to destroy Tad's image of his father as a war hero. After robbing a factory, he uses the money to send Tad to a military academy, and he himself takes on a job at the academy's stables so that he can be close to his boy. Over time, Slag's love and affection for his son grows, and this affection is very much reciprocated by the boy. But how long will it be before Slag's criminal past catches up with him, and will Tad ever discover the truth about his father? One of the most moving cinematic tributes ever to the love between father and son.


The hobo sees a group of newsboys and talks to their leader, finding out that the boy is his son. He vows to help the boy fulfil his dream – to go to military school and become a war hero like his father.
Newsboy John Collins continues to sell newspapers with his friends who all live in the Newsboys’ Home. Then one day, one of the newsboys comes yelling up to John, “Tod, guess what! There’s a letter for you down at the Home!” The newsboys run back to the home and John discovers that some unknown benefactor has paid his tuition and that the military, knowing the boy is the son of a military hero, has admitted him into military school. His dream has come through – thanks to his father knowing anything it takes to get the money.
Appendix 21 – 1929

Scenes from *Square Shoulders* (1929) and *Viewing Notes*

A hero in the Great War, Slag has become a hobo, living by his wits and a little theft. Together with two partners in crime, Slag returns to his hometown and finds that his wife has died, leaving no one to care for his son, Tad. Slag takes pity on the boy and steals enough to send him to military school. Slag himself finds work there as a stable boy and teaches Tad to ride and to blow the bugle. Slag's former partners in crime show up and force him to help them rob the academy. Tad walks in on the three as they are dividing the spoils, and Slag is killed by a bullet meant for the boy. Tad plays taps over his grave, never having known that Slag was his own father. *American Film Institute Catalog of Feature Films*

*Motion Picture News*, March 15, 1930, p. 104
Variety, May 8, 1929, p. 27

Next is the character actor, not credited, who plays as his secretary. Miss McAvoy photographs more convincingly than ever before, but is lost in speaking lines. Hallam Cooley and Reed Howes manage well with dialog, while Edna Murphy is also in difficulties when talking.

James A. Starr, who titled and dialoged, is to be credited for the dialog laughs, mostly spotted in spots and help to revive action when most necessary.

Gillingwater plays the irate editor-publisher papa, who wants his son to be more manly and also produce a few children instead of allowing the wife to shower so much affection on a poodle.

The young man responds to treatment in the form of a frame, in Paris, while on a second honeymoon with his wife. The old man is crossed on the deal by the mixed team he hired to vamp his son. It ends up in a divorce court.

A last-minute reconciliation before the judge pronounced judgment, the young wife refusing to go through with it and the husband about ready to give in also. The framing sequences are not convincing.

Mori.
Square Shoulders

Good For Young Or Old
(Silent Version)
(Reviewed by Don Ashbaugh)

When you can close the cluttering months of an audience in preview-jaded Glendale, Calif., and make 'em sit spellbound for a picture featuring a couple of youngsters you have 'something.' That's what happened when 'Square Shoulders,' a tale of military school life, was previewed. It features Junior Coghlan and Louis Wolheim with Philippe de Lacey and a little blonde girlie named Anita Louise supporting.

Good editing and excellent directing make it a crowd holding picture. Mason Hopper is credited for the direction.

In Southern California cities adjacent to Hollywood preview are advertised "blind." Glendale gets many of them because it's just a stone's throw across the dusty Los Angeles River. The audience generally vents its enthusiasm or displeasure so that studio heads are not left in doubt regarding audience reaction.

The fact that the entire audience stayed in its seats for "Square Shoulders" is the best recommendation possible.

The acting in the picture puts to shame many recent attempts of some of the so-called bigger and better stars. Junior Coghlan gets away with some pathetic and heart tearing sequences that dampen the hackies of the nice old ladies.

The tale is simple. A hard-boiled, booze sopping hobo comes back to his home town for the first time since the war. He discovers his son selling newspapers, the boy's mother having died. The kid is crazy over the unknown father who won a medal on the field of battle.

Because of the boy's interest in things-military Wolheim, playing the unknown father, steals money and enrolls the boy in military school.

The ending is pathetic with Wolheim dying, the secret that he is the boy's father still untold, after saving the youth during a fight with two of his former hobo pals who try to force him into robbing the commander of the school. The fadeout should be the scene where Coghlan buries the D. S. C. and then plays taps over the grave. Instead the studio has left a tag end showing a long shot of the grave. It's not needed.

Young de Lacey is cast as the rich man's son and Coghlan's rival for the attentions of the commander's daughter. A clever comedy scene is staged in a drug store with the two boys attempting to outdo each other in the purchase of expensive sundaees to impress the little girl.

The technical direction at the military academy is as near perfect as could be asked, the scenes and dress parade shots being made in one of the west's big academies.

The picture is not a box office record breaker but once you get the crowd in they'll like it.

Drawing Power: Feature the three

Produced and Released by Pathe. Producing supervisor, Paul Bern. Story by George Dromgold and Houston Branch.


THE CAST

Junior Coghlan
Louis Wolheim
Philippe de Lacey
Anita Louise
Johnny Morris
Montague Shaw
Clarence Geldert

Motion Picture News, April 6, 1929, p. 1123
“Square Shoulders” with Junior Coghlan, Louis Wolheim (Part-Talker Version)

Pathé
Length: Sound, 5438 ft.
Silent, 5477 ft.

SURE-FIRE NUMBER FOR THE KIDS, WITH JUNIOR COGHLAN AND WOLHEIM GETTING OVER ACTION IN UNUSUAL FATHER-SON THEME.

Drama. A very appealing story that carries a load of fine sentimental touches that will get the grown-ups as well as the kids. Many of the scenes are at a boys’ military academy, and among the cadets are a dozen sons of well known Hollywood directors and stars. Louis Wolheim is an ex-soldier who has ended up as a yegg. After a robbery he runs into a newsboy and learns that he is his own son. The yegg arranges through an attorney to pay the boy’s tuition at a military academy, and the yegg gets himself a job at the academy as stableman so he can watch over his son. Then the two buddies that the yegg had double-crossed when he took the stolen money for the boy’s tuition show up, and there follows a lot of suspense and fast action that will get the fans.


Director: E. Mason Hopper; Authors: George Drumgold, Houston Branch, Peggy Prior; Scenarists: the same; Editor, Barbara Hunter; Titler, John Kraft, Dialogue, Not listed; Cameraman, Dave Abel.

Description: Major: John W. “Tad” Collins, Jr., Positive
Description: Minor: None

The Film Daily, June 30, 1929, p. 12

Status: Print exists in private film collection
Viewed on DVD

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (John W. “Tad” Collins, Jr.)
Ethnicity: White ((John W. “Tad” Collins, Jr.)
Media Category: Newspaper
Job Title: News Employee ((John W. “Tad” Collins, Jr.)
Description: Major: John W. “Tad” Collins, Jr., Positive
Description: Minor: None
Stolen Kisses (1929)
Publisher H.A. Lambert Sr. (Claude Gillingwater), publisher of a Detroit daily newspaper.

Hal Lambert, the meek son of the irascible publisher of a Detroit daily, believes his wife, May, to be in the family way and tells all the neighbors. He is mistaken, however, and May forces him to take her on a trip to Paris. They are accompanied by Hal's father, who hires Jack Harding, a Paris divorce lawyer, to bring the bickering Hal and May closer together. To accomplish the rapprochement, Harding decides to make them jealous of each other: he personally courts May and fixes Jack up with a hot French number. After many complications and misunderstandings, Hal and May are reconciled. American Film Institute Catalog of Feature Films

A crotchety old coot wants his son and daughter-in-law to have kids so he can have grandchildren, but so far they haven't done so. In a somewhat ham-handed attempt to bring them closer together so they'll be in the mood to give them the grandchildren he wants, he winds up bringing them to the point where they're considering divorcing. He decides to change his tactics in order to achieve his goal.

Next is the character actor, not credited, who plays as his secretary. Miss McAvoy photographs more convincingly than ever before, but is lost in speaking lines. Hallam Cooley and Reed Howes manage well with dialog, while Edna Murphy is also in difficulties when talking.

James A. Starr, who titled and dialoged, is to be credited for the dialog; laughs, mostly spotted in spots and help to revive action when most necessary.

Gillingwater plays the irate editor-publisher papa, who wants his son to be more manly and also produce a few children instead of allowing the wife to shower so much affection on a poodle.

The young man responds to treatment in the form of a frame, in Paris, while on a second honeymoon with his wife. The old man is crossed on the deal by the mixed team he hired to vamp his son. It ends up in a divorce court.

A last-minute reconciliation before the judge pronounced judgment, the young wife refusing to go through with it and the husband about ready to give in also. The framing sequences are not convincing.

Mori.

STOLEN KISSES
(50% DIALOG)


Entrusting precarious farce material of this nature to indifferent direction and continuity treatment results in a semi-interesting domestic comedy that never quite registers strongly. With its dialog and Claude Gillingwater’s distinguished performance it has a good chance in the split weeks regardless of crudities in construction.

Picture is all Gillingwater. He gets laugh with or without material.

Variety, May 8, 1929, p. 17
May McAvoy in
"Stolen Kisses"
(Part Talker Version)
Warner: Length: Sound, 6273 ft.
Silent, 5658 ft.

DRAGGY STORY OF MARRIED MIXUP IN PARIS POORLY CONSTRUCTED. INDIFFERENT ACTING BY ENTIRE CAST EXCEPT CHARLES GILLINGWATER.

Comedy. Something was radically wrong in the production of this film, for the story needed tightening up as it sags badly in several sequences. The work of Charles Gillingwater as the bridegroom’s grouchy father who tries to straighten out the troubles of the young married couple is far ahead of the rest of the cast. He gets the biggest laughs and makes the offering look better than it really is. May McAvoy just walks through her part, and Hallam Cooley is inclined to overact. Cooley is the young bridegroom who allows his wife to run things and pay too much attention to her pet poodle. So his dad frames it with a young sport and a French girl to get his son and wife violently jealous of each other in the hope of making them eventually happier. Misses through poor use of material.

Cast: May McAvoy, Hallam Cooley, Charles Gillingwater, Edna Murphy, Reed Howes, Agnes Franey, Arthur Hoyt, Phyllis Crane.

Director, Ray Enright; Author, Franz Suppe; Scenarist, E. T. Lowe, Jr.; Editor, George Marks; Title, James A. Starr; Dialoguer, the same; Cameraman, Ben Reynolds.

The Film Daily, March 5, 1929, p. 9
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (H.A. Lambert Sr.)
Ethnicity: White (H.A. Lambert Sr.)
Media Category: Newspaper
Job Title: Publisher (H.A. Lambert, Sr.)
Description: Major: H.A. Lambert, Sr., Positive
Description: Minor: None
The Studio Murder Mystery (1929)

Newspaper headlines blare out the story: “Five Held by Police in Studio Murder Case.” The two reporters quiz the police after being thrown out of the hospital trying to get information. Detective Lieutenant Dirk (Eugene Pallette) tells them five suspects are in that room and one will soon admit to being the killer. They keep questioning for him, feeding his ego to get more information. The police chief arrives and tells them to be patient and he’ll give them the story when all the facts are in.
Newsboy sells the paper with a startling headline: “MacDonald Jury Out Nine Hours: Girl Awaits Verdict For Hardell Murder.” She is convicted, but a studio gagman in love with her, stumbles on a clue and reveals the real murderer – the director did it.

Richard Hardell, a debonair young man who wins a magazine contest sponsored by a motion picture studio, comes to Hollywood. When he is found murdered on a deserted sound stage, the police learn that five people had ample motives and opportunities to commit the crime: Rupert Borka, who was directing Hardell in his first picture, while knowing he was engaged in a flirtation with his own wife; Blanche, Rupert's wife, who discovered his affair with the studio watchman's daughter; Helen MacDonald, the watchman's daughter, who threatened to make him suffer for his false promises of marriage; Ted MacDonald, Helen's brother, who knew of his sister's secret trysts with Hardell; and Helen's father.

MacDonald admits knowledge of the guilty party but dies before he can make the disclosure. Helen is convicted on circumstantial evidence; then studio gagman Tony White, who loves Helen, stumbles on a clue, and Borka is revealed as the actual killer. American Film Institute Catalog of Feature Films
William Hardell, the actor who is murdered, is scheduled for death from the hands of at least five persons. Yet one feels certain who the murderer is, and all the time the police and others are going through their rather absurd performance.

In this picture, which was directed by Frank Tuttle, little credit is given for the sense of hearing let alone intelligence of the characters. Hence, the cut-up, Tony White, is welcomed as one begins to entertain the whole adventure as little more than a farce. Mr. Tuttle depicts a woman and a girl at a window and although the window is raised about six inches, no thought is given to the fact that the voices ought to be more modulated because they are coming from the other side of what is at least presumed to be a glass interference.

Mr. Tuttle's scenes in a police investigation chamber and others in a prison are quite hopeless, as are also those wherein the light-hearted Mr. White succeeds in making himself a hero of sorts.

There are, however, some interesting flashes inside the studio, but so soon as one settles down to the more serious side of this film, up pops Mr. White with some quaint suggestion.

The dead man is found seated in a chair where a dummy, used by a director, had been placed. Before the crime, Hardell is overheard by his wife telling Helen MacDonald how much he loves her. It is known later that Helen's father, a watchman, on hearing of Hardell's conduct is eager for revenge. In addition to this, Rupert Borks, a foreign director, impersonated by Warner Oland, has learned that his wife had died with Hardell's name on her lips. Then there is also Ted MacDonald, Helen's brother, who is turned away from the studio vowing vengeance on Hardell.

Mr. Hamilton does fairly well in his mirth-making role. Warner Oland, speaking with a foreign accent, gives a good performance. Doris Hill is attractive and audible. Florence Eldridge is capital as Mrs. Hardell.

Paul Ash once again has charge of the stage activities on the surrounding program. This feature was staged by Frank Cambria and is called, "Surprise Party."
Studio Murder Mystery
(All Dialogue)


"Studio Murder Mystery" is the perfect picture hamburger, with odds and ends on the Paramount Hollywood lot cooked, prepared and all but served by the versatile Frank Tuttle.

Few sets had to be built and even electricians were cut low on time by not having to move lamps and paraphernalia during shooting. If the company budget figures were revealed they probably wouldn't hurt the pride of many an indy economist.

With all the hokum in the story and comedy situations allowed to brew over into things dramatic; with all of the conventional script swerves and a lowly gag writer solving the mystery while conversing to himself over a phone—the thing holds enough interest and suspense specks to get by as a fair programmer.

Major credit for holding the thing together goes to Warner Oland. Continental manner, deep voice, dark appearance and real ability are the Oland assets.

A young man rehearsing a murder sequence under Oland's guidance flops at it. Within four minutes' worth of running time, he is threatened with actual killing by the director, the wife, the girl friend and the latter's brother.

A lot of people will like the studio stuff. Camera takes in a couple of sets, some Paramount streets and something that looks like B. P. Schulberg's sanctum.

Chester Conklin, who gets a play in the billing, essayed only the bit part of a gateman who writes as many figures on a pad as there are close-ups of clocks and watches in the padding—and there are a lot.

Wally.

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"The Studio Murder Mystery"

with Neil Hamilton, Warner Oland, Fredric March
(All-Talker Version)

Paramount Length: Sound, 5020 ft.
Silent, 6070 ft.

SMART PRODUCTION CARRIES BIG KICK WITH HOLLYWOOD STUDIO SETTING AND CLEVER SURPRISE TWISTS.

Murder mystery. The fine directorial hand of Frank Tuttle is evident throughout. The Edingtons gave him a breezy, novel mystery plot, and he went to it with a hand picked cast and put it over for a surefire winner. It is ideal summer entertainment, for the murder motif is handled without any horrifying or terrifying elements. The comedy side is nicely blended with the serious theme, and novelty in setting and treatment make this an altogether unusual film of its class. The scene is a Hollywood studio at night, where quite logically various people gather and get themselves involved in the murder of a screen actor. The authors and the director forgot all about the formula for murder mysteries, tried to be original, and succeeded splendidly. Acting fine throughout.


Director, Frank Tuttle; Author, the Edingtons, Scenarist, Frank Tuttle; Dialoguer, Frank Tuttle; Editor, Merrill White; Cameraman, Victor Milner.

Direction, classy. Photography, aces.

Variety, June 12, 1929, p. 29

The Film Daily, June 16, 1929, p. 8
Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Read Kendall, Harry Bergman, Newspaper Boy). Group.
Ethnicity: White (Read Kendall, Harry Bergman, Newspaper Boy). Unspecified
Media Category: Newspaper
Job Title: Reporter (Read Kendall, Harry Bergman). Newspaper Employee (Newspaper Boy). Unidentified News Staff.
Description: Major: None
Description: Minor: Read Kendall, Harry Bergman, Newspaper Boy, Positive. Unidentified News Staff, Neutral.
Sympathy (1929)
Reporter Larry (Harry Shannon).

A reporter, Larry, who is always seen in a tuxedo, has been a newspaperman for 15 years and tells a friend that he knows how to make sure the man can have a night out on the town with a girl and have his wife welcome him with open arms the next morning. The friend is dubious. The newspaperman makes him promise to do everything he says. He has him call his wife, tell her he has to work late, and hang up on her if she gets angry. Then he plants a fake story about his friend being hurt in an accident. The next morning, he finds his story in the newspaper and reads it to his friend at breakfast. He then accompanies him to the hospital, tells him everything is going to be OK and says goodbye. The man’s concerned wife and girlfriend both show up. They don’t know each other and each tells the other the story of the man they are there to see. When they both see him, they realize he’s the same man. The girlfriend leaves in a huff and the wife stays to berate him. He climbs out the window of the hospital and while hanging on the wall tells her that he would rather die than have her be angry at him. She answers, “Here are your flowers” and drops a flower pot on his head. He falls to the ground unconscious and the 10-minute-long Vitaphone Vanity ends.
Sympathy is a Vitaphone one-reeler about a married man (Hobart Cavanaugh) stepping out on his wife. It’s not his fault, of course, he was just responding to peer pressure. Harry Shannon plays the peer in question and he’s awful. He drags Sympathy down for the first half. Once he’s absent and the wife, played by Regina Wallace, comes in, the short greatly improves. Both Cavanaugh and Wallace are good— they only have a couple moments together, unfortunately. Sympathy doesn’t give its cast much to do, which might be a good thing since director Bryan Foy can’t shoot a picture. Synchronized sound is in its infancy here, not filmmaking. Foy can’t figure out how to place actors on a set, can’t imply scale. If Sympathy weren’t just talking and some tepid slapstick, he’d do it a far greater disservice. [https://thestopbutton.com/2012/07/14/sympathy-1929/](https://thestopbutton.com/2012/07/14/sympathy-1929/)
Sympathy (Vitaphone Studio [NYC]: Murray Roth. Black and White. (Vitaphone Variety: Hobart Cavanaugh, Regina Wallace, Harry Shannon & others) © August 30, 1929 (filmed in April). A partying husband poses as a hospital patient to avert his wife from his chorus girl connections. He isn't too successful. // Vitaphone #803

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: Reporter, Negative
Description: Minor: None
Talking Screen Snapshots (1929)

Cameraman.

Cameraman keeps up a running fire of chatter over silent scenes made in Hollywood showing screen stars at home, at work and at play. The sound was obviously synchronized later. It was one of the first time that a cameraman talked descriptively of the various characters as he shoots them and dashes around from one scene to another with his camera causing laughter in the process. The film ends with the cameraman ringing the time clock at the studio and dashing out as some screen celebrities start a scene with a fight.

Screen Snapshots were a series of documentary short subjects produced by Columbia Pictures between 1924 and 1958. They featured behind-the-scenes footage of Hollywood stars of the day at various Hollywood events or parties. They usually ran for 9 or 10 minutes and were shown in cinema theatres like newsreels alongside main features. Initiated by Jack Cohn in the early 1920's, this series offered a look at the lives of Hollywood celebrities in their homes, on vacation, and out and about in the fabulous Hollywood nightlife, which generated a lot of publicity for both studio and star. [https://columbiashortsdept.weebly.com/screen-snapshots.html](https://columbiashortsdept.weebly.com/screen-snapshots.html)
“SCREEN SNAPSHOTS”
Issue No. 1
COLUMBIA
7 Mins.; Novelty
Jap Gardens, New York

Columbia has been producing these one reel Hollywood personality magazines for several years. Their popularity seems to have been centered in small towns and family neighborhoods, although frequently used as filler in the daily change grinds. Offered as and looking to be inside stuff on film people, the human interest voltage has been strong.

In launching a new series Columbia has added dialog. The cameraman is represented as telling the story, his comment running through the entire footage and eliminating captions. Comedy as when the cameraman boastfully steps into the ring with Ben Lyon and gets one-two for a knockdown.

Dialog is interpolated and does not follow the screen, save loosely and capriciously for explanation or giggles. Later Columbia can perhaps contrive to have some of the stars actually speak.

Scenes include Pat Rooney and family on the golf links; Al Jolson and Ruby Keeler arriving in Hollywood; Olive Borden cutting a birthday cake, and the inevitable Hollywood opening night with umpteen dozen stars talking into the lobby mike.

With dialog and sound accompaniment Columbia will find the Snapshots an easy-selling novelty short. It’s enough of a natural and the interest in films and personalities is so great and constant that Columbia can afford to devote some important attention to increasing the scope of Snapshots. Land.

“Screen Snapshots”
(Columbia Talkie—One Reel)

A LITTLE tour of Hollywood is taken by the garrulous Columbia photographer, who shoots various of the movie great, keeping up a continuous flow of comment while grinning away. The Fairbanks, Ben Lyon, Joan Crawford, George Sidney, John Gilbert, Marion Davies and many others are caught in medium shots. This Columbia Snapshots is like a talking fan magazine, and surely those who constantly patronize the movies appreciate that. Good supporting short subject.—RAYMOND GANLY.

Variety, August 21, 1929, p. 18

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
Thru Different Eyes (1929)

Harvey Manning is placed on trial for the murder of Jack Winfield, his closest friend, whose body was found in the Manning home. During the trial, the prosecuting and the defense attorneys put forward sharply different versions of the character of Manning and his wife, Viola, and of the events leading up to the murder. The jury returns a verdict of guilty, but a young girl then comes forward and confesses that she killed Winfield for having wronged her. American Film Institute Catalog of Feature Films

The film begins outside the criminal court building with a newsboy selling papers (“Extra”) to onlookers. A big murder trial is taking place – it makes up the bulk of the film presenting three very different versions and motives via flashbacks for the killing.

The first five minutes of the film feature the reporters in the PRESS room covering the story. We see hands pounding on typewriters and telegraph keys. The room is filled with copyboys, many reporters on the phone. One Reporter on Phone: “Hello, Boss – the Manning case should reach the jury by night.” Pans over to another Reporter on the phone talking to his editor.

A woman approaches a reporter: “Please, please help me get into the court-room! It’s vitally important!” Reporter tells her: “Lady, if I was somebody else, I couldn’t get myself in!”

A female reporter, a sob sister who is covering the “woman’s angle” of the trial, is talking into phone. Another male reporter is talking into phone when the woman interrupts him to see if he can get her into the courtroom. He dismisses her. Sob Sister on the phone: “Mrs. Manning, wife of the defendant, touches all hearts by her
brave, unswerving devotion to her husband.” Pans to another male reporter who says: “Mrs. Manning’s cold indifference to her husband’s fate is repellant.”

Stepin Fetchit, the janitor, is cleaning up, sweeping the floor. He says: “Something is wrong. I wonder if it is or is it ain’t?”

A man comes in pleading to the reporters to let him into the court. They push him aside and head off to court themselves.

A reporter and an assistant editor are talking. Two chorus girls come in. One asks a reporter friend about getting her girlfriend into the trial. Reporter: “Don’t be silly. If I had a ticket I’d get five hundred berries for it!”

Chorus girl to other chorus girl: “I’ll get you in, dearie, if I have to date the judge.” Everyone goes to the court to watch the trial including the two chorus girls who bluff their way in. The trial gets underway.

Scenes from Thru Different Eyes (1929) and Viewing Notes
THE SCREEN
By MORDAUNT HALL

Contrasting Murder Theories.

At the Roxy Theatre.

An ingeniously conceived murder trial story, one that lends itself to three different shadings of the leading characters, is now on exhibition at the Roxy Theatre. It is a talking picture known as "Thru Different Eyes," and is an adaptation of a play by Milton Herbert Gropper and Edna Sherry. Its shining opportunities for original treatment, pictorially and audibly, have been seized upon most adroitly by John Blystone, under whose sagacious guidance Mary Duncan, Warner Baxter and Edmund Lowe give capital impersonations.

Mr. Blystone, without being extravagant, has made good use of the tonal effect of the production, whether by the noise of typewriters, telegraph machines or the more agreeable sound of a steamship's whistle. During one passage, Mary Duncan, after singing a song at a piano, goes about from room to room, singing and humming in a pleasingly natural fashion.

The three moods of this production reveal Mr. Blystone's conception of how Jack Winfield met his death; the prosecutor's notion of how it happened, and, lastly, the truth. In a most interesting and imaginative fashion Mr. Blystone depicts the prejudiced viewpoints of the two lawyers. The defendant's attorney is almost tedious in his narration of the sobriety and domestic felicity of Harvey Manning and his wife, Viola. In fact, Manning takes so long to say goodbye to his charming wife that yesterday afternoon the audience became visibly impatient. On the other hand, the ineptitude and idiocy of the Mannings, so vividly sketched by the prosecuting lawyer, was received with outbursts of laughter and periods of genuine excitement, which proves that there are times when people don't wish to see model husbands and wives.

The contrasting episodes, in which each lawyer shows the way he thinks Winfield was killed, are pictured with just enough of the courtroom so that one does not forget the trial. These flashbacks appear in dissolves from the courtroom as the voice of one of the two attorneys dies away.

After showing the reporters' room and persons trying to obtain admission to the trial, the picture swings to the jury. It is a forthwith tuning up his case before the twelve good men (and women) and true. As that scene slowly fades from view, one comes to a bridge game in the home of the Mannings. It has evidently been one of their rare bridge games in which there has not been a discordant note between husbands and wives! And then the film proceeds to tell of the defense's theory regarding Winfield's death.

In the next scene of the story, after the District Attorney's introductory remarks on his idea of how Winfield was murdered, one is confronted with an entirely different sight in the Mannings' home. There are bottles and glasses, and while nobody but a chauffeur is actually the worse for alcohol, it is plain that Mrs. Manning is anxious to have her husband leave the house so that she can receive Jack Winfield, with whom she is presumed by the District Attorney to have fallen in love while Winfield was painting her portrait.

Very cleverly Mary Duncan portrays the giddy creature awaiting Winfield. She is light-hearted, singing and humming as she goes about the place, and finally she decides to put on a filmy negligee and spray herself with perfume. Warner Baxter, who had been seen in the previous scene as a high-strung artist, is now quite perturbed at Mrs. Manning's protestations of affection. Winfield is leaving for Italy and Mrs. Manning, tired of life with her husband, is only too eager to leave with him.

The truth comes from an unexpected source after the verdict of the jury. It is a duffing murder, a duffing murder, and, of course, all the more interesting because of the opinions of the crime that have preceded it. The pièce de résistance of the color contributions is one referred to in the program as "National Sports Silk Week," in which the Roxyette dancers are first perceived, as a giant silk worm. Following this there is a Japanese scene with silk kimonos worn by the performers, after which the stage is filled by girls arrayed in up-to-date sports frocks and dresses. This helps Mr. Rothafel, who in the last year has become a rabid golf enthusiast, to give his favorite recreation a chance from the Roxy stage. To do this adequately, Joe Kirkwood, the celebrated trick-shot golfer, is seen in an exhibition of his prowess at the royal and ancient game by driving a golf ball off the foot and the chin of a demure girl. Mr. Kirkwood also gives a slow-motion idea of a duffer driving and also of an expert's full swing from the tee.

There are a number of interesting Movieville features, including Mussolini honoring Italian air heroes, and glimpses of Colo and the inhabitants.

Mordaunt Hall, New York Times, April 15, 1929, p. 22
Thru Different Eyes
(ALL DIALOG)

For production and release, directed by
John Hysomce. From the play by Millie
E. Groger and Ellen Sherry. Mary
Duncan, Warner Baxter and Edmund Lewis
featured. Cameraman, Ernest Palen.
Dialog resorted to Tom Barry and Groger.
At the Roxy, N. Y., week of April 12,
Vioa Manning, Mary Duncan, Harvey
Manning, Edna Gquest, James
Whitaker, William Keeler, Walter
Henderson, Maitland, Donald Garber,
Meyers, Florence Lake, Virginia
Hendry, Vogue Plates, Edward
Arthur, Purnell Pratt, Defense Attorney,
Fletcher Jackson, Anu, Dorothea
Jackson, Maynard, Lula Sabri,
Juanita, Arnold Davis, Sergeant
DEWitt, Delays, George Lander,
Aline Craig, Natalie Warfield,
First Reporter, Jack Jordan,
Second Reporter, Marlyn Spitzer,
Third Reporter, Stan Rilstone,
Fourth Reporter, Stuart Erwin.

A gripping bit of hoke drama that
sails mation early and never lets
it go. An almost perfect example
of tense, economical action and
exposition. Several spicy episodes
that ought to cause talk but still
emanating there. Better than aver-
age box-office release and among
the best of the all-dialog pictures
in the quality of the talk registering
and reproductions.

Like practically all the dialog
films so far, this one follows the
play in detail. Its force comes from
its continuity and from the se-
quence of facts and then reviewing
them from opposite viewpoints. The
story unfolds during a murder trial.
As the defense presents its case, one
version of the crime develops. Then
the prosecution fabricates an en-
tirely different story out of the same
essential circumstances. In the end
the real murderer comes forward
with a confession, and the real facts
are different from both manufact-
ured versions.

There is some delicate literary
fencing during these maneuvers and
shrewd direction in dialog and pant-
omime has made the most of them.
Indeed, a guess is that the stage
material has been bettered in trans-
lation to the screen. In speed of
development and in drastic editing
down of footage the picture is a
model. There isn’t a superfluous
word or a superfluous gesture in
more than an hour. And at that
Hystone has given the story atmos-
phere, incident, touches of comedy
and some good character etchings,
all items that are usually spend-
thrift in footage in inept hands.

Story develops action in the form
of flashbacks from the trial scene.
It is during the summation of the
state that the spicy episodes take
place, a sequence that might have
been taken from a French novel.
The state’s contention is that the ev-
ning of the crime began in a cock-
tail party. The wife maneuvered
her husband out of the house and
then arranged a rendezvous with
the man whose conquest she seeks.
Arrayed in the meanest of neglig-
es she starts vamping and the
returning husband finds her clinging
to the other man. There is a
struggle, the lamp crashes and two
shots sound in the dark. It is on
this basis that the jury convicts.

Case of the defense is that the
other man, an artist, was madly and
hopelessly in love with a loyal wife;
that he was in despair at his re-
sults, and committed suicide. This
version is also enacted during the
summing up of the defense. With
the jury’s verdict a woman screams
in the courtroom, demands a hear-
ing, and reveals that she herself is
the slayer, because the other man
deserted her and her child.

All this is almost formula of the
dramatic stage following a couple
of years of courtroom plays. But
here the handling is so suave, the
acting so plausible and the presenta-
tion so smooth that the artificial-
ity of the material is effectively
masked.

Warner Baxter as the other man
stands out not only in this capital
cast, but also among the personages
that have been brought forward by
the articular screen. In the even
naturalness of a particularly dif-
cult role he earns distinction, re-
penting in a striking performance
the high laurels he gained in “In
Old Arizona.”

Mary Lowe does well with a
part calling for no more than draw-
ing room manners. Mary Duncan
is best in quiet passages. Her play-
ing of the vamp is pitched rather
too high, although it well may be a
matter of judgment. Perhaps over-
emphasis was better than error
inward the other extreme. Her best
moment was the one in which she
carried a sappy jazz song during an
angry upbraiding by her husband.
 section, this trio make a house
forget that the dialog is just a
mechanical device.

Courtroom sequences are splen-
did. Hystone goes even to the
length of building tension toward
the climax by sequences in the
reporters’ room, with Marlyn Spitzer,
woman in real fact as one
section, and Jack Jordan, veteran
New York reporter now working for Fox
on an assignment, in another. Picture is
great in details. There is little or
no comedy, but for one brief bit
DEWitt Jennings gets the assign-
ment of a平面 negro porter.

A particularly well-made picture
on the technical side, and one with
a wealth of popular appeal.

Variety, April 17, 1929, p. 22
Thru Different Eyes

Best Recorded Fox Talker To Date

Reviewed by Freddie Schader

"THRU DIFFERENT EYES!" is best recorded and reproduced Fox Movietone feature length talker that has been released by that company to date. It is a murder mystery story and so like the great rush of pictures at this time it is another court room story. But this one is a novelty, in treatment, construction, dialogue and direction. For this the credit must go to Milton E. Gropper and Edna Sherry, the authors and John Blystone the director.

Of course a large measure of praise is due the players for their really splendid characterizations. The one weak spot was the leading woman, Mary Duncan. In one of her characterizations she was great, but in the other two far from what the role required, and with it her voice records metallic and harsh. Sylvia Sidney, in the matter of voice registration was far superior to Miss Duncan. If your audiences aren't tired to death of the seemingly interminable tide of court room plays, then this one should get about average business for you.

In the story Harvey Manning is on trial for his life, charged with having killed his best friend, Jack Winfield, who was found with a bullet through his heart in the drawing room of the Manning home. The trial has created all sorts of excitement and at the opening the press room in the Criminal Courts building is shown, with De Witt Jennings doing an imitation of Irving Cobb. Even Jack Francis and Marva Spitzer do their "hit" in this scene, but Jennings and Florence Lake steal the scene. When court convenes the attorney for the defense sums up and tells his version of the story, which is enacted by the cast. Then the prosecutor tells his version and again the cast visualize it for the audience, and finally a third version is told, after the jury has returned its verdict of "guilty." It is the confession of the girl who was wronged by Winfield and who shot him in the Manning home.

It is in the District Attorney's version, when it is enacted by the company, that Miss Duncan appears to best advantage. It is a vamp role and this seems to come most easily to this player. Edmund Lowe, as Manning, gives a convincing performance, and Warner Baxter, as the heavy, is again outstanding. Earle Foxe and Natalie Moorhead also contribute worthwhile performances, while Dannie Galloway, as a drugged chauffeur, handled that bit very skillfully. Sylvia Sidney does not get her opportunity until almost the final scene.

Jack Blystone is to be complimented on his skillful handling of the picture. Being a scene three times, and having each of them different to conform to the dialogue is not an easy piece of work, but Blystone has come through 100 per cent, and he is set as a talkie director if ever one was. Tom Barry is credited with the dialogue with Gropper.

Produced and distributed by Fox Films Corp. Length: 4,901 feet. Released: April

7, 1929. Running Time Time: Fifty-four minutes. From the play by Milton E. Gropper and Edna Sherry, dialogue by Tom Barry, directed by John Blystone.

THE CAST

Venus Mason... Mary Duncan
Harvey Manning... Edmund Lowe
Jack Winfield... Warner Baxter
Thomas Talmadge... Earle Foxe
Howard Thompson... Natalie Moorhead
Oscar... Dannie Galloway
Mary... Sylvia Sidney
Valerie Brand... Isabel Smith
Marion, District Attorney... Russell Pettit
Irene, District Attorney's secretary... Linda Marlow
Anna... Debora Owsley
Madge... De Witt Jennings
Maude... Arline Armitage
Treyon... George Langridge
Alice Craig... Edna Sherry
First Reporter... Jack Purcell
Second Reporter... Marion Smith
Third Reporter... Stan Varney
Fourth Reporter... Stan Varney

Motion Picture News, April 20, 1929 p. 1335
“Thru Different Eyes”
with Mary Duncan, Warner Baxter, Edmund Lowe
(All-Talker)

F.O.x. Length: Sound, 4991 ft.
No Silent Version

NOVEL AND UNUSUAL DEVELOPMENT OF MURDER
MYSTERY MAKES IT FIRST-RATE ENTERTAINMENT. EXCELLENT TALKER.

Cast.... Mary Duncan and Warner Baxter play three different characterizations with distinction. Edmund Lowe does well. Others, Earle Foxe, Natalie Moorhead, Florence Lake, Sylvia Sidney, Purnell Pratt, Felmer Jackson, Dolores Johnson, Nigel de Bruher, Lola Salvi, Stepin Fetchit

Story and Production..... Murder mystery which takes on an added note of interest because of its intelligent and different unfoldment. There are really three episodes. Lowe is on trial for murder of his best friend. Events leading up to the crime and the murder itself as colored by the defense are shown in one flashback; then as the prosecuting attorney describes it and finally as it really happened. This places the leads in three different lights, each varying from the other. Clever and noteworthy because it has never been done below. An all-talker only.

Director, John Blystone, splendid; Authors, Milton Gropper, Edna Sherry; Scenarist, Not listed; Editor, Louis Loeffler; Dialoguers, Tom Barry, Milton Gropper; Cameraman, Ernest Palmer, first grade.

The Film Daily, April 14, 1929, p. 12

Photoplay Magazine, July, 1929, p. 57
Caught in the Web of Circumstantial Evidence

The drama—suspense—tragedy and pathos—that make a murder case first page news the world over are re-created so perfectly by FOX MOVIE TONE in Thru Different Eyes that you couldn’t get a greater thrill out of watching the trial progress if you were the accused man himself.

Here every word of the evidence—the sympathetic plea of the defense attorney—the prosecutor’s relentless demand for a “life for a life”—the startling confession that solves the mystery! See three possible versions of the crime re-enacted before your eyes—be judge and jury, weighing the circumstantial evidence.

Who is the real murderer? Test your wits and judgment—H E A R and SEE Thru Different Eyes when it comes to your favorite local theater. It will thrill you as no drama of life ever has before.

FOX MOVIE TONE

When you write to advertisers please mention PHOTOPLAY MAGAZINE.
Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Paducah, Four Specific Reporters, Newsboy, Janitor). Female (Sob Sister). Group.
Unspecified.
Media Category: Newspaper
Job Title: Reporters (Paducah, Four Specific Reporters, Sob Sister). News Employees (Newsboy, Copy Boy, Janitor). Miscellaneous (Reporters in Press Room)
Description: Major: None
Description: Minor: Paducah, Four Specific Reporters, Sob Sister, Newsboy, Copy Boy, Janitor, Positive.
Miscellaneous, Neutral.
Trent’s Last Case (1929)
Freelance Journalist Philip Trent is painter turned crime reporter and sketch artist who is also an amateur detective.

The smug, suave dilettante reporter Trent (a painter turned crime reporter and sketch artist) does his own investigative end run around the police, confidently puts the pieces together – and gets it wrong. And, en route, manages to fall in love with one of the suspects. Not that any of it seems to matter much. Since the victim was an American, and overbearingly vulgar, his death is viewed by the old-boy network of which Trent is a member, as a matter of less than utmost importance. TCM notes.

http://www.tcm.com/this-month/article/410276%7C409207/Trent-s-Last-Case.html


Sigsbee Manderson is apparently murdered, and Inspector Murch lines up the suspects for interrogation: Manderson's wife, Evelyn; his secretary, who is in love with Evelyn; Manderson's uncle; the butler; and the maid. Murch suspects the secretary but Trent proves that Manderson committed suicide, killing himself in such a way as to cast suspicion on his innocent secretary. *American Film Institute Catalog of Feature Films*

The 1929 film is said to follow the book closely. Here is a summary of the book:
It’s a murder mystery, and the leading investigator is an artist and part-time journalist called Philip Trent. This was a period when photographs were still pretty ropey in print, and were heavily touched up by the sub-editors, so while the public preferred to see new-fangled photographs (as the newspaper editor says in the story), the more accurate images came from artists. So Trent draws his sketches and portraits for the paper, paints in oils for pleasure and profit, and does a little investigating on the side. His visual sense is highly developed and he has a flair for investigation and putting together logical deductions. He has worked as a detective before, but we are only told in passing a few brief details of his earlier cases, which tell us more about his prowess as a journalistic investigator than about the
mysteries concerned. Very few celebrated fictional detectives of this period arrived in print with nothing on their CV. It does seem to be common practice to give the new detective hero a back story that we never revisit, as it only exists to give us confidence in the detective hero’s abilities.

The combination of newspaper reporter as crime investigator was quite new at this time, since the Holmesian model of the private and brilliant investigator diddling the clumsy police at every step was much more the norm. So Trent is a new kind of detective. He’s also a new kind of character: he has whimsical touches in his banter and mutterings, rather like something Saki’s clever young gentlemen might say. He’s clearly an Edwardian young man about town. But he is not languid, and he is not underemployed. He works for a living, he inhabits Bohemia, in London and in Paris, and the way he speaks in the novel is so modern and up to date, it was still being used by Albert Campion and Lord Peter Wimsey ten years later or more. So that’s two new things about this novel.

The third new thing is the way the story is told, and for this Bentley’s own background as a journalist is responsible. He was in a developing profession, where technology was becoming crucial in the passing and spreading of news. Telephones, telegrams, photographs all existed to give new information as fast as possible. The fastest speeds were increasing rapidly for data transmission, and were just as fast becoming the norm, what people expected. This sense of rapidity as a normal thing in life is reflected in the beginning of the novel, by the flurry of activity in the newspaper office which has become the hub of information gathering about the murder.

This is odd: shouldn’t the police be the ones to coordinate the investigation? Not in this novel: the editor of the Record and the Sun receives all the newest information first; he holds details back and publicises others; he commissions Trent to start the investigation, and Trent reports to him. The police are practically nowhere, and appear to act only as corroborative sources, to confirm what Trent finds out. Trent’s role as chief investigator is accepted without question by the widow and her household, and by the police, because he has been sent by the newspaper. This would absolutely not be the case some ten years later.

Another interesting thing about the way the story is told is that the murdered man is introduced at length for the whole of the first chapter. Now this makes sense: if the reader is to accept the importance of this man’s death, and the importance of his personal power and influence, we need to be persuaded of this at the start by viewing his working practices and his grasp on world affairs. Sigsbee Manderson – what a ridiculous name – is an American magnate, a business potentate, a ruthless operator, and indescribably rich. At the time of his murder he is living in England with his English wife and two male secretaries, but he has enemies, and the world’s financial sanity depends on his actions. So when he dies, Wall Street totters. This is important. Essentially this is a fine country house murder mystery from the very start of the Golden Age of detective fiction. It is Edwardian, but you’d never think so if it were not for the complete absence of male characters who had served, or not served, in the First World War. In post-war detective fiction this is a common way of indicating a character’s moral quality. Bentley uses different methods. Characters we are expected to sympathise with have steady eyes, have upper-class backgrounds or have been to Oxford, are resolutely honourable, or have an indefinable purity. No character is wasted: this is a very efficient novel, with tight and unobtrusive plotting. Everything that we are told in the narrative is there for a reason and Bentley’s particular skill is in showing us the crucial facts, and then distracting us from them. This happens again and again, so the impact of the barnstorming finish depends on our utter forgetfulness of all that we’ve been told before, so we can go ‘of COURSE’ at the end of the novel, in a very satisfying way. Kate Sullivan,
Trent’s Last Case

Average Program Rating
(Reviewed by Don Ashbaugh)

"TRENT’S LAST CASE" takes slight portions from half a dozen other film thrillers of past picture history. It is very slow and draggy for the first four reels, but concludes with a novel and whirlwind denouement in the final two reels.

Once Raymond Griffith, as the amateur detective, takes charge, the action becomes swift and the humor evident. Before his appearance, the picture shapes as just another murder mystery without much interest. Griffith is just himself—debonair, subtle and amusing.

At the outset, it is well established that everyone hates Sigsbee Manderson, the villain with a club foot. The future suspects are lined up; Manderson’s wife, his secretary who is secretly in love with the wife, the wife’s uncle, the butler, and the maid. The detective arrives on the scene before the murder occurs, this being Manderson’s own quaint conceit.

Presently Manderson is murdered, and the stupid police detective is brought in to be finally shown the truth by the amateur detective. Griffith gets plenty of laughs with a piano playing sequence while the detective is quizzing the suspects.

Circumstances point to the secretary as the murderer; and he is thoroughly grilled. Griffith unearths the fact that Manderson in reality killed himself, first arranging matters so that suspicion would point to his wife’s lover as the murderer.

Neither the story nor direction is outstanding—Raymond Griffith walks off with acting honors, but is surrounded by an excellent cast of players.

Drawing Power: Rates as a program attraction for tri-weekly or daily change houses. Not of sufficient strength to carry as a week run, except with supporting bill of vaudeville.


THE CAST

Phillip Trent.......................... Raymond Griffith
Jesuah Cupples........................ Raymond Hatton
Evelyn Manderson........................ Marceline Day
Jack Marlowe............................ Lawrence Gray
Martin............................... Nicholas Sousanin
Sigsbee Manderson..................... Donald Crisp
Outlie Dunois.......................... Anita Garvin
Inspector Murch...................... Ed Kennedy

Motion Picture News, June 8, 1929, p. 1969
“Trent’s Last Case”
with Raymond Griffith, Marcelline Day, Raymond Hatton
(Synchronized)
Fox
Synch. Length: 5834 ft.
Silent 5809 ft.

MISSES PLENTY WITH INCONSISTENT PLOT AND UNCONVINCING ATMOSPHERE. LACKS SOUND EFFECTS THAT MYSTERY STORY NEEDS.

Murder mystery, adapted from story by E. C. Bentley. The setting is an old English baronial hall, with an old Scotch character wearing a plaid scarf, English butler and maid and a lot of New York cops coming in at the climax to effectually gum up the atmosphere. Added to this inconsistency is a far greater one of Raymond Griffith, the comedian, cast as the criminal investigator, breezing in like the comedian he is and treating the serious crime situation like a musical comedy plot. Right there the offering is sunk as far as impressing any intelligent audience. It may have been in the story, but that makes it all the worse. Also it is developed with an anti-climax. The punch scene of what really happened in the mysterious death is told by the detective in pantomime and titles and it falls flat.

Cast: Raymond Griffith, Raymond Hatton, Marcelline Day, Donald Crisp, Lawrence Gray, Nicholas Souvarine, Anita Garvin, Ed Kennedy.

Director, Howard Hawks; Author, E. C. Bentley; Adaptor, Ben Hecht; Scenarist, Scott Darling; Editor, Not Listed; Titleer, Malcolm S. Hoyland; Cameraman, Harald Rosson.

The Film Daily, June 2, 1929, p. 8

Status: Print exists
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Philip Trent)
Ethnicity: White (Philip Trent)
Media Category: Newspaper
Job Title: Reporter (Philip Trent)
Description: Major: Philip Trent, Positive
Description: Minor: None
Then comes the tragic death of Ferguson and scenes with newspaper photographers and reporters, presumed to be from yellow newspapers. Marion is bequeathed $500,000 by Ferguson, which creates a sensation in the Chicago journals. To save her young son from any stigma being attached to his name, Marion eventually sends word to Jack, and that young man finally learns that he has a son.
A stenographer who had her marriage annulled to a rich man’s son reads in the newspaper that he has gotten married again. What he doesn’t know is that she was pregnant with his child.

When the rich man dies, he leaves $500,000 to the stenographer creating a sensation in the newspapers.

Reporters talk their way into the stenographer’s apartment and wait there for her arrival. One of the reporters finds a picture of the millionaire who willed the stenographer $500,000. Another reporter discovers a child. The newshounds put two and two together. They take a picture of the kid pointing at the man’s picture just as the stenographer comes in, hysterical that these newsmen are in her apartment and are using her child in this way. She gives back the money and disappears from Chicago. Jack, whose invalid wife has died, searches everywhere for her and finally locates her. The two are reunited and married.
Marion Donnell, stenographer to Hector Ferguson, Chicago corporation lawyer, elopes with Jack Merrick, scion of a wealthy family. During their honeymoon, Jack's father convinces him to annul the marriage and arrange a proper society wedding, causing the enraged Marion to leave him. More than a year later, Marion is living in a tenement with her child and has returned to her job at the law office. Suffering a breakdown as a result of her financial straits, she is aided by her employer, who furnishes her with a luxury apartment. When Ferguson dies, he bequeaths Marion half a million dollars, and to protect her child, she sends for Jack, who is married to an invalid. Learning that there is a male heir by his son's first wife, Merrick, Sr. threatens to obtain custody of the child. Marion surrenders him willingly, however, when Jack's wife offers to divorce him. In time, Jack's wife dies, and he and Marion are reunited. *The American Film Institute Catalog of Feature Films*

A humble stenographer marries the scion of a wealthy family. Their marriage is annulled by the man's father who considers her a fortune-hunter, and she is left alone to raise her child. She later becomes a "kept woman" for an older, married man. When the man dies, leaving the woman a $500,000 inheritance, the press is quick to cast doubts upon the paternity of her child. Her ex-husband has since remarried, and now comes back into her life. For the sake of her child, she sends the boy to live with her ex and his wife. The wife dies and the film ends happily (if improbably) with the woman reunited with her ex-husband.... *The Trespasser* was produced as both a silent and sound version for a total negative cost of $725,000 *Wikipedia*
Miss Swanson's first talking picture, "The Trespasser," which was widely acclaimed recently in London, was presented last night at the Rialto before a notable gathering.

Although nineteen months have passed since this actress' previous production, "Sadie Thompson," was launched at the Rivoli, it was quite evident from the crowd that surged around the theater at Forty-second Street and Seventh Avenue, that the new phase has not dimmed Miss Swanson's popularity. In fact one might say that she was almost killed by kindness, for the eager populace pressed her to the curb when she arrived and she had difficulty with the aid of a policeman, in entering the theatre, where she appeared on the stage after the final fade-out of this current attraction, in which she not only speaks but sings.

It is an audible picture on which Edmund Goulding, the director and author, has received unusual latitude. It is gifted with originality from beginning to end. The main focus is something different, a trifle exotic, but cleverly conceived.

Unfortunately, at this first public showing here, the voices were frequently none too well reproduced, which clouded Miss Swanson's singing scenes. It was uneven in tone and often the voices were muffled. It was evident, however, that this shortcoming was no fault of the players or the director. The women identified with their roles, but the picture, which was evidently not had sufficient time to study, the various scenes in the production, for when "The Trespasser" was seen in an ordinary small projection room a few days ago the vocalization was distinct and far more even in tonal quality. Miss Swanson's singing scenes were most pleasing and her voice was as clear as a bell.

In this production, Miss Swanson gives even a better performance than she did in "Sadie Thompson," for here she is more of an actress than ever, speaking lines naturally and without unnecessary pantomime gestures. Her work is restrained, particularly in the emotional scenes. She has also seen to that time and a personal showing of her face. She is the affectionate mother in most of the chapters and her sequences with the little boy are charming and tremendously effective. But, as a matter of fact, no wonder that London was bowled over by her sensitive interpretation.

Miss Swanson is supported by an able cast and this picture is another instance where one forgets about it being portrayed by mere talk and shadows on a flat surface, through steer interest in the dramatic happenings.

Mordaunt Hall, New York Times, November 2, 1929, p. 14
THE TRESPASSER
(Second Review—From London)
(ALL DIALOG, With Songs)

("The Tresspasser" was reviewed
in Variety last week by one of its
New York reporters.

This review is from London, where
"The Tresspasser" had its world premi-ere,
and reviewed by Frank Tilley, of Variety's London office
staff. Mr. Tilley, who conducts a
weekly column of comment in Va-riety on the British picture in-
dustry, is considered the leading
trade paper writer of Britain.

As the first review Variety has ever received from abroad of an
American-made picture, Mr. Tilley's notice is printed, following the first
review on the same picture, as
giving the English idea on a well-
made American talker).

London, Sept. 10.
Joseph P. Kennedy production. United
Artists release, featuring Gloria Swanson.

According to RCA Photophone. Directed by
Edmund Goulding from original story by
director. Censors' Certificate U. Running
time, 100 minutes. World premiere and

Marlon Donnell...Gloria Swanson
Jack Merrick...Robert Ames
Puller...Henry B. Walthall
John Merrick Senr...William Holden
Miss Potter...Blanche Edemseri
"Flip" Merrick...Kay Hammond

On technical advance and story
value, rated about the best talker
seen here yet. "Tresspasser" shows
definite swing away from filmed
stage play and develops motion picture
 technique in sound-film pre-
 sentation to a point not previously
put on screens here. With sobs
plenty and everything figuring like
 a tragic ending, but swinging into
 reversal with a rush at end, "Tres-
 passer" should be box-office plus
 here, especially as it puts Gloria
 Swanson into the type of part in
 which she is seen acting, which
 her last two features have not done.
But these latter had not backed her
 off here. English audiences wait
and hope that through a number of
 weak pictures their favorites will
 eventually get into something their

Wednesday, October 2, 1929

fans will like, and with this line
Swanson has done it plenty.

Speaking and singing, she is in
with a soft and clear diction with
it does not grate and with a stor-
ry voice of the kind audiences fall
As drama, her acting is better than
 anything she has done, and then
preferred in this country, at a
rate, in "suffering" parts more than
she is in comedy, especially
the former lets her wear worn
 clothes most of the time.

Dialogue is good and snappy, as
steeers well clear of melo, with Wil-
liam Holden having plenty of tricks.

Robert Ames does not quite
over, being out-trooped and
spoken by Swanson in most
scenes. After the star and Hays
most-liked work at this show,
was from Blanche Edemseri as
Potter, her Cockney accent
just right both for tone and voca-
nary, and got many laughs. As
kid, Wally Albritton, also
strong appeal to the femi-
ninie and will bring in all
 mothers and childless middle-age
spinsters, who form 75% of plain-
house audiences here outside
the West End.

Picture is well planted with emo-
tional climaxes, none of which are
overdone. Especially well hand-
led is Marion's parting from her
her with the boy running off after the
nurse and not looking back as he
turns the corner. This too
created much audience comment.

Marion Donnell, stenog to Horace
Ferguson, elopes with Jack Mer-
rick, rich man's son, and a few
after father Merrick horns in and
persuades Jack annunation to be
followed by building up of Maria
through publicity and remarriage
later is socially essential.

Jack agrees, but Marion does not
and walks out on him. Works for
her living and to keep baby, she is
by Miss Potter in a cheap apart-
ment house. In debt, refuses as-
suggestion she should go to the Mer-
ricks for aid on account of the kid
but hearing of Jack's subsequent
marriage to "Flip" Carson, Mes-
Merrick, Sr., had been playing it
in him and finds he is heading
for France, where Jack and he
have been damaged in a rail-
smash. Near a breakdown, Mars
is persuaded by Ferguson to live
the country with the baby, Fer-
son being in love with her, but at
the level. He has a stroke of sen-
ses for her before he dies, telling
her he loves her, but Marion brav-
in his wife and he passes out in
her arms, thinking it is Marion.

Newspaper hounds get on the
trail, as Ferguson's will mar
Marion heirless, and she at last
in Jack to protect the child after
newspaper stories. Merrick, Sr.,
 wants to take kid away as fam-
ly heir because Jack's wife, though
the railroad smash injuries, is a
cripple.

Framed to carry a sob at the end
of every sequence and with a luci-
ous part for Swanson to bring the
tears with, "Tresspasser" made a
terrific hit at the premiere and will
play all the houses wired in the
country and those still to be wind.

Variety, October 2, 1929, p. 34
**THE TRESPASSER**—United Artists

YOU’LL paste this baby in your memory book. Gloria Swanson, in her first all-talker, is a sensation.

After the “Queen Kelly” disaster, it became imperative for Gloria to rush a phonopay into the market. Edmund Goulding and the star hurled this picture into production. The breakneck speed with which it was made might have ruined it. Instead, it gave “The Trespasser” superb pace.

But the start! The glorious one never looked more beautiful. Her voice does every trick demanded of it, and she sings two songs like a meadow lark. And what clothes!

Swanson plays Marion Donnell, a business girl who is snatched from the side of her husband, a wealthy youngster, by his father, soon after the wedding. She and the resulting infant have lean days until her millionaire employer takes her under his protection. Crisis follows crisis, until she finds happiness in the arms of the estranged husband. The story reeks with bokum, but nobody minds.

Gloria gives the greatest performance in her career. The whole cast is keyed high, too. Kay Hammond is stunning as a crippled wife. William Holden is the best heavy father in history. Robert Ames, Henry Walthall, Purnell Pratt—all good. And Wally Albright, last in “Wonder of Women,” is a stage kid you don’t want to strangle.

“The Trespasser” is an achievement. *All Talkie.*

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**Gloria Swanson in**

“They Trespasser”

*(All-Talker)*

**United Artists**

Length: 8223 ft.

SURE-FIRE VEHICLE OF THE TEAR-WRINGER TYPE WITH GLORIA SWANSON SCORING A PERSONAL TRIUMPH AND B.O. BET.

Drama bordering on meller. Gloria Swanson, making her talker debut, rings the bell for a personal triumph on all counts—voice suitability, emotional work, clothes and showmanship. Almost a new Gloria, clicking throughout. The story, though not out of the ordinary, serves its purpose. It relates the tribulations of a poor but honest steno, who marries a rich man’s son and then is separated from him by the efforts of his socially ambitious father. Great tear-wringer stuff, worked for the last drop, but the fans, especially the women, will eat it up. You won’t go wrong with this one.


*Director,* Edmund Goulding; *Dialogue,* Edmund Goulding; *Editor,* Cyril Gardner; *Cameramen,* George Barnes, Gregg Toland; *Adaptor,* Not listed.

*Direction,* good. *Photography,* satisfactory.

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*Photoplay,* December, 1929, p. 52

*The Film Daily,* November 17, 1929, p. 8
Appendix 21 – 1929

A Tribute to Gloria.

This is a paean of exultation over Gloria Swanson’s smashing comeback, more than a review of “The Trespasser.” At the outset it must be said, however, that to many of us Miss Swanson hadn’t retreated—not while she left us her magnificent Sadie Thompson to think about. But her long absence from the screen since then, due in part to her decision to delay the release of “Queen Kelly,” caused qualms among the faithful lest her distinguished career become a tradition more than a reality. New values were being established by the talkies, with Miss Swanson yet to be heard from. Now, with her determination, capacity for hard work, and sheer inspiration proven anew, she proudly comes forth to claim the success which was waiting for her.

Because of what she gives to it, “The Trespasser” is a brilliant achievement. Without her it is best not to think of it, for the author, Edmund Goulding, who also directed it, has provided Miss Swanson with a strained, artificial melodrama reminiscent of the stage as it used to be. Though it fairly blazes with sure-fire situations, the fire is not kindled with sincerity. However, Mr. Goulding’s overzealousness as an author is atoned for by splendid direction, in which good taste, economy, and fine authority are combined.

And always there is Miss Swanson’s skill, which glosses and gives the radiance of honesty to moments which it is doubtful if any other actress could disguise. Her speech is natural and expressive, and her singing voice is smooth and sympathetic. Though we all make much ado about Miss Swanson’s début in audibility, I predict that in the course of a few pictures we shall look back upon her voice, as it is heard in “The Trespasser,” as merely the beginning of her development.

For the sake of record, the story details the trials and tribulations of a stenographer who marries the son of a multi-millionaire. She is separated from her husband by her father-in-law, who maneuvers his son into another marriage. The cast-off wife, driven to the wall, becomes the mistress of her employer for the sake of her child. The death of her admirer causes the discovery of the child by reporters, who insinuate that he is the son of the deceased. To protect the boy’s name, the ex-stenographer sends for her former husband to tell him the child is his. They are about to be reunited when the second wife, crippled in an accident, decides to sacrifice herself for the woman she knows her husband still loves. Whereupon the first wife stages an even showier sacrifice. She will give the boy to his father and fade out of the picture. And so she does. But Mr. Goulding slays the second wife and brings the true loves together.

Hardly an inspired story, but it is said to be what women like. Robert Ames, as the young husband, is perfectly cast, and I liked Purnell Pratt, as the protector of Marion Donnell. But all the acting is of a high order.
Status: Print exists in the George Eastman Museum film archive
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Four Specific Reporters, Photographer). Group.
Ethnicity: White (Four Specific Reporters, Photographer). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Four Specific Reporters). Photojournalist (Photographer). Unidentified News Staff.
Description: Major: None
Description: Minor: Four Specific Reporters, Photojournalist, Very Negative. Unidentified News Staff, Neutral.
Universal Newsreel No. 1 – Graham McNamee (1929)
Reporter Graham McNamee, a broadcast journalist is the “talking reporter” of the Universal Sound Newsreel.

Motion Picture News, January 11, 1930, p. 18
UNIVERSAL NEWSREEL
Newscasting
Strand, New York
Universal

First of U's "talking reporter" newsreels, with Graham McNamee, was given its first general release last Thursday (Jan. 9). It obtained 11 clips, all interesting from either a news, action or laugh standpoint, and good anywhere where there's wire.

Outstanding shots were those showing a British racing driver killed when his car overturned during a race; crack Italian cavalry going through their stunts; shot of the White House after the fire; Jap wrestlers kowtowing to each other before giving each other the works; stunts on a pole stretched across a swimming pool, and an interesting speed boat race in which a collision is narrowly averted.

Graham McNamee, by arrangement with NBC, is the "talking reporter," and does a neat job of it, building up the shots for more interest than they would normally receive.

Fact that the shots were not audibly recorded was given no attention, and it proved a pleasing entertainer when previewed at this house.

U will issue the newsreel bi-weekly. In New York the local "Evening World" is credited as working in conjunction with U. U has also hooked up with 52 other dailies throughout the country, which will be credited in their respective towns.

With its silent newsreel and Graham McNamee giving it sound through speech, Universal appears to have something worth while, as a newsreel and a comedy possibility. In this week's issue, Universal's first with the famed announcer, McNamee, while getting away from the "caption" idea in talking, has not gone in for any verbal comedy socks. He has just made it interesting enough and holds sufficient attention without detracting from the pictured scenes, to make you almost forget this reel is without actual sound attached. McNamee does not show at any time.

If Mr. McNamee can do that at the outset, he is limitless when grasping the full scheme and its opportunities for kidding, which will often arise. The New York Universal hook-up is with "The Evening World."

Several good newsy clips, one of a baby christening in an airplane and the most important as well as sightly, the society ice carnival held in New York. Other than a couple of more spot news events, remainder are of the library sort, with the Colony seemingly running the entire reel. That was sensible, but perhaps with McNamee talking, necessary.

Anyhow, Universal seems to have hit upon something, with perhaps McNamee's added salary to the silents making up the difference nowadays of turning out newsreels sound as against the production cost of silents.
New U Newsreel With Talk To Be Issued Sept. 23

Method Worked Out By Co. Consists Of Silent Shots With Vocal Remarks

A newsreel that will employ a "newsreel reporter" to vocally detail the news of the day simultaneously with silent news shots will be released by Universal for the first time on September 23.

The talking sequences in the newsreel will eliminate subtitles, with the exception of the date line to tell where the action takes place. Universal is adopting this method of news presentation coupled with rapid-fire description of news events because, it contends, the events covered will be newer and fresher than those contained in the average sound news which carries stale news stories or else magazine shots and stock news stunts that are not entirely up-to-date.

It is claimed by Universal that a fast method of production will enable its news shots and explanatory remarks to reach the screen as quickly as the silent newsreel.

Sam B. Jacobson, sent from the Coast some time ago by Carl Laemmle, to work out a talking newsreel, evolved the method.

The company will continue to issue silent newsreels for those houses not equipped for sound. The talking newsreel will be released in conjunction with the Universal tie-up with newspapers all over the country.

McNamee Becomes ‘U’s’ New ‘Talking Reporter’

Events of the day depicted in Universal’s "Talking Reporter Newsreel" will be monologued by Graham McNamee, NBC radio announcer, who has signed a long-term contract with "U."

Graham McNamee now Universal’s Talking Reporter. Seated left to right: M. H. Aylesworth, McNamee, Lou B. Metzger, Standing, (l. to r.): M. Van Praag, P. D. Cochrane and Charles B. Paine
Personality Puts Over the Talking Newsreel

Graham McNamee Achieves Unique Distinction in Topical Field

That the success of the Universal Talking Newsreel is due largely to the personality of Graham McNamee, the talking reporter, is borne out by the unsatisfactory results of other reels that have tried this innovation following the sudden popularity achieved by the first Universal issues. McNamee’s natural talent and radio experience admirably fitted him for this new work.

His system is to get the facts, witness the reel three times, then work up appropriate descriptive and explanatory remarks which are recorded to synchronize with the film. The timing is the hardest problem. When the shots aren’t too exciting, McNamee usually comes out with some humorous remarks, the punctilious and pop up the scores.

Universal made an exhaustive study of the entire novelty situation before adopting its present method of an audible newsreel, that is, one with musical accompaniment and talking parts,” said Carl Lacunza in speaking of the various types of newsreels.

“In no case, not only the possibilities of the various sound and talking systems, but also the public pulse for the reaction of theater audiences. Inquiries were made direct to the people who go to motion pictures through Universal’s advertising columns in the “Saturday Evening Post” and other periodicals. Thousands of answers were received which showed that there was a universal demand for an audible newsreel, one with music and sound of some form or other.

“Graham McNamee, the National Broadcasting Company star, was engaged to give a talk on the news reel unadjusted in the “Saturday Evening Post” and other periodicals. The author of McNamee’s personality and character. He has an eloquent way of expressing his thoughts, and the public seems to enjoy his remarks. McNamee has a gift for projecting his personality into a news reel, and it is this that makes him so popular with the public.

The Film Daily, September 21, 1929, p. 20
Universal’s Talking Reporter Hailed as Sensation of the Day

Editor of Exhibitors Daily Review Finds Talking Reporter Greatest Continual Attraction Available

By Arthur James

(Reprinted from Sept. 18th issue)

The most interesting thing in the world is news. It is as essential to the people of today as the milk of the morning. Up to now, the most dramatic and appealing presentation of news has been the pictured news of the big or picturesque events as shown in the newsreels. But the new sensation of the day and hour, the human presentation of news is the newsreel that talks as well as shows pictures.

We have seen and heard Universal’s Talking Reporter, a clever use of sound facilities that provides the news in pictures accompanied by a spoken description that is so real, so vivid and so natural that even in this day of wonders and human magic, we feel as if we had stumbled upon the greatest continuing attraction that a theatre could provide for its patrons.
UNIVERSAL’S TALKING REPORTER
CREATES NATIONAL SENSATION

Box Office Value Of New Triumph in Screen Entertainment Enhanced By Tie-up With 50 Newspapers

Universal's Talking Reporter has been acclaimed by critics as the sensation of the hour. He made his bow to the public in the first run houses of the country, and electrified theatre goers by his vivid personality and his crisp, rapid-fire talk on the latest news of the day.

The freshness and novelty of this feature swept the audiences with a thrill of surprise and pleasure, for it was the first time they had heard a talking newsreel with up-to-the-minute news.

Even case hardened critics were stirred by the novelty of the innovation into declaring that Universal's talking newsreel marks a new day in news pictures, increasing their effectiveness a thousand fold.

Universal's new, lightning method of presenting talking sequences with the very latest pictures of the day's news events was hailed as the final triumph in the art of entertainment. This newsreel is proving of special interest to exhibitors, not only because of its exceptional appeal to their patrons, but because of its box office value through Universal's tie-up with fifty of the most representative newspapers of the country which daily tell their 25,000,000 readers of the interesting world events that are to be shown in the film.

Forward March With Universal—Advt.
The Scoop of Scoops!

Universal signs

GRAHAM MCNAMEE

Man with Best Known Voice in World
To Newscast for Universal Newsreel

As the Talking Reporter, the Premier Broadcaster will animate the latest news pictures with that life and fire and pep for which he is famous in all his talks.

His Name Alone Means Money at the Box Office

Presented by
Carl Laemmle

Produced under the supervision of
Sam H. Jacobson

UNIVERSAL’S TALKING NEWSREEL

Motion Picture News, December 7, 1929, Coverff
At last!
THE PERFECT TALKING NEWSREEL!

Universal's Reporter describes the actual news events as you see them on the screen!

1. Universal has perfected the first and only talking newsreel that presents REAL SPOT NEWS.

2. A newsreel produced by a rapid-fire method that flashes the news to you with lightning speed, portraying the actual news events of the day—not a hodge-podge of newspaper magazine shots.

3. A newsreel that REALLY TALKS—not just a reel with sound accompaniment.

4. Universal's Reporter will relate to your patrons the fascinating facts on important events as the pictures themselves flash on the screen.

5. Something brand new. Something entirely different from anything before attempted.

6. A newsreel that will enthral your patrons as no other newsreel—past or present—ever has done.

7. TRY AND BE FIRST TO GET IT!

First Release, Sept. 23
TWO A WEEK——ON DISC

Presented by
CARL LAEMMLE
UNIVERSAL NEWSPAPER NEWSREEL
today is the day

—the day you have been waiting for...
the day on which the world’s most famous radio broadcaster is presented as the Talking Reporter for Universal Newsreel...Now you can have an ATTRACTION in your newsreel never equalled...Now you can have the only newsreel with a direct newspaper tieup...the only talking newsreel with real, up-to-the-minute NEWS...Plus

GRAHAM McNAMEE

newscasting the latest events. Warner Bros. booked it for their new Beacon Theatre; for the N. Y. Strand; for the Brooklyn Strand—because it’s the greatest newsreel on the market!

UNIVERSAL TALKING NEWSREEL

The Film Daily, January 9, 1930, p. 2
AN OVER NIGHT SENSATION!

UNIVERSAL’S New Talking Newsreel has hit the country like a flash from the sky.

We knew it would!

And now you know it.

Universal’s Talking Reporter is a success right from the word GO!

His talk on the latest news of the day made patrons in First Run Houses sit up with surprise and amazement.

Because — For the first time they heard a talking newsreel give them up-to-the-minute news.

News fresh and new, of all the world, told in running-fire sequences, just as the pictorial events were flashed on the screen.

If you haven’t already got it, hot foot it to the nearest Universal Exchange.

Produced under the supervision of

SAM H. JACOBSON

2-a week

UNIVERSAL TALKING NEWSREEL
The Film Daily, September 8, 1929, p. 1 - April 6, 1930, p. 12

Motion Picture News, August 31, 1929, Coverff
The Film Daily, March 7, 1930, pp. 10-11

Exhibitors Herald-World, September 13, 1930, pp. 16-17
Motion Picture News, December 14, 1929, Coverff

Exhibitors Herald-World, September 7, 1929, p. 20 - The Film Daily, August 28, 1929, p.1
Contract for McNamee as ‘U’ Talking Reporter

Graham McNamee has been signed on a new three-year contract by Carl Laemmle to continue as the Talking Reporter of the Universal Newspaper Newsreel. Bookings of this reel have increased 400 per cent in the last four months and future sales contracts are 480 per cent ahead of the previous quarter, Universal states.

*The Film Daily*, July 23, 1929, p. 2

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Grant McNamee)
Ethnicity: White (Grant McNamee)
Media Category: Newspaper
Job Title: Reporter (Grant McNamee)
Description: Major: Grant McNamee, Very Positive
Description: Minor: None
Untamed Justice (1929)

Newspaper. Airmail pilot drops copies of the Nevada News each day to subscribers.

Louise Hill has the combination to the safe and is the bookkeeper for George Morrow at his investment firm. She goes to lunch, is hit upon by Herbert Winslow, gives him a brush-off and goes back to work. But she drops her purse containing the combination to the safe. That night, Winslow and his henchman Jim show up to rob the safe, but Louise is working late on the books. She discovers them, but Jim tells her that Morrow is one hard customer and when he finds his safe has been emptied, he will most likely have her jailed for theft, since she and Morrow are the only ones who know the safe combination. They leave with the loot, and Louise thinks maybe she might be better off gone herself, since she has no way to prove she wasn't involved. She calls her brother and heads for his mountain retreat and, via a telegram left on his desk, learns that he has gone to Chicago to sign a contract with his publisher. But his faithful dog Muro is there to greet her. But the big-city detectives have traced Louise as far as Pine Points, Nevada, where they lose her trail. To relieve her monotony Louise makes a long-distance acquaintanceship with Norman Bard, an airmail pilot whose ship flies over the house each day. Bard drops Louise copies of the Nevada News each day. Meanwhile, Winslow and Jim have also trekked westward and have just robbed the bank in the town where Louise goes grocery shopping. They make an escape and end up at Louise's hideout. She gets away long enough to climb up on the roof and write the message "Help." Bard sees the message and lands his plane and heads for the house.

Suspected of stealing her employer's bonds, Louise Hill escapes to her brother's Nevada ranch, where she meets an airmail pilot. The real crooks show up and trick the pilot into landing so that they can rob him, but instead the bandits are rounded up with the help of a horse and a dog. American Film Institute Catalog of Feature Films
UNTAMED JUSTICE


One of the regulars in the fast projection, one day, assistant feature stands, "Untamed Justice" lets everything go by the board for action. From the see-and-run patron's viewpoint, with all thought for logic and tailoring over the side, it'll get by.

Virginia opens as steno for hard boiled broker, succumbs to threats of hold-up men first night on job and skips with the blame.

After that the atmosphere is all western. Real crooks are shown up after Virginia on ranch meets the airmail flyer.

Lot of animal naturals used as filler.

Variety, February 20, 1929, p. 31

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff (Nevada News)
Description: Major: None
Description: Minor: Nevada News, Neutral
The Vagabond Lover (1929)

An amateur musician in search of work impersonates a big band leader who runs a music correspondent course as a money-making proposition. A rich woman is convinced he is the band leader himself. When she discovers that she has been the victim of a hoax, and that her niece has run away with him, she becomes hysterical. The local police are called along with the press that includes Steven of the News, another male reporter, a female reporter and a reporter from the Police Gazette. The woman meets the four reporters and a photographer in her home. “I don’t intend to answer any more questions,” she tells them.

Reporter: “But you’ve got to. It’s front page stuff.”
“We’re giving you a million dollar’s worth of free publicity…Can’t you just see it boys…Heiress Elopes With..what did she call him…Vagabond. Auntie Rages. Secret Love Nest. Her Vagabond Lover. There’s a hedge for you.
Reporter Stevens: Yeah.
Another reporter comes to the woman: “Now in the interest of the Police Gazette…. ” She gasps and gives him a dirty look. “Might I ask you if your niece has ever been photographed in a bathing suit?” She gasps and shouts: “Go away. Go away.” The local police chief (Tuttle, spelled with two Ts”) says they might have made the woman’s niece run away. One reporter says, “Kidnapping. Hot dog.”

Woman reporter: “Would you say hypnotism has been used?”

The country cop says he thinks an arrest is imminent and “you boys can print that.”

Police Gazette reporter: “Now about that bathing suit picture…. ” The aunt tells him to go away. “I won’t speak to you.”

A radio news broadcast interrupts the press conference in her living room. The newscast is about how the woman mistook a group of amateurs for a professional band who are now performing at the charity event. Stevens: “That means the birds you want are right at the benefit now.”

Policeman: “The nerve of them. I’ll pinch the whole bunch.”

The police, the reporters and the woman rush to the charity event. She confronts the amateur who turns out to be a huge hit on the radio. The band leader arrives to claim him as a protégé. As the reporters look on, both tell the police that no charges will be made and that the amateur is the new singing sensation of the nation. The singer goes to the niece where they kiss to end the film.

Scenes from *The Vagabond Lover* (1929) and *Viewing Notes*
Saxophone player and singer Rudy Bronson, who leads a small town band, has taken a correspondence course from famous impresario saxophonist Ted Grant. When Grant advertises that he is conducting a talent search, Rudy convinces the other band members to accompany him to the Long Island home to which Grant recently moved, in order to audition for him. Unknown to Rudy, the courses and advertising are simply publicity stunts devised by Grant’s manager, and the bandleader has grown weary of the personal intrusion the schemes have invited. After refusing to listen to Rudy’s band when they appear at his doorstep, Grant and his manager leave for the city. However, Rudy is unaware of their departure and, believing that Grant will be pleased by their performance, is convinced by his fellow musicians to sneak into the mansion and begin playing. As they enter through a back door, Grant’s socialite neighbor, Mrs. Whitehall, arrives to ask Grant to play at her party that evening. Presuming that Rudy and his band are burglars, she alerts the local constable, Officer Tuttle. However, having never met her new neighbor, she is soon persuaded by the band, who do not want to be arrested for breaking and entering, that Rudy is Grant. Upon seeing Mrs. Whitehall’s niece Jean, Rudy is instantly smitten and goes along with the deception, although he feels guilty about it. Rudy agrees to perform at the party, and after they play that evening, Mrs. Whitehall decides that the band should headline a series of concert programs she is chairing to benefit poor children. Opposing her decision is her rival, the snobbish Mrs. Tod Hunter, who does not consider jazz suitable music. The next day, the band members wait for the 6:00 p.m. train that will take them home, anxiously aware that Tuttle remains suspicious of them, while Rudy and Jean spend the day together, falling in love. Although Rudy attempts to tell Jean their true identity, his confession is interrupted by the triumphant return of Mrs. Whitehall, who has gained the approval of the benefit committee to schedule "Grant's" band for that evening. Meanwhile, Mrs. Tod Hunter’s opera artists, offended by the addition of jazz to the program, refuse to cooperate and leave town. Because the performance will be aired on the radio, Mrs. Whitehall wires Grant’s manager to gain permission for the band’s music to be broadcast and receives a telegram from the manager declaring that they are imposters and that the local police have been asked to arrest the band. Although Jean is disillusioned by Rudy’s deception, she drives the band to the train station before the police arrive in order to protect her aunt from the scandal of an arrest occurring at her house. At the station, Jean laments that her aunt’s reputation has been tarnished and that, because the benefit program must be cancelled and the money returned, the poor children will suffer. Knowing that he will go to jail if he stays, Rudy nevertheless decides to remain and perform, and his band members loyally follow his suit. At her mansion, Mrs. Whitehall is inundated by reporters covering the scandal, who now also think that Jean has eloped with a “vagabond lover.” As Mrs. Whitehall fields the reporters’ questions, a radio announcement reports that the amateur musicians will perform at the benefit and the show will go on. That evening, the band is a success with the audience, but immediately afterward, Rudy turns himself in to the police, requesting that he alone be punished. Feeling that her benefit program and social standing has been jeopardized, Mrs. Whitehall wishes to exact revenge by fully prosecuting until Jean shows her numerous telegrams sent to the radio station lauding the concert and praising Mrs. Whitehall for her “genius” musical discovery. Grant also arrives with his manager and, impressed by Rudy’s
performance, claims him as his protégé and declares that he will add his name and testimonial to advertise his various programs. As Grant and Mrs. Whitehall argue over who “discovered” the musical talent, Rudy and Jean slip away together, and the band provides romantic music for them. American Film Institute Catalog of Feature Films

VAGABOND LOVER

(ALL DIALOG, with Songs)


Rudy Bronson, Rudy Vallee, Jean, Sally Blane, Mrs. Whitehall, Marie Dressler, Officer Tuttle, Charles Sellon, Eddie Nugent, Mrs. Ted Hunter, Nella Walker, Ted Grant, Malcolm Waite, Manager, Alan Roscoe.

Figures to do all right in the program house because of Rudy Vallee’s songs and Marie Dressler. In those spots where the girls are Vallee bound, the feature stands a chance of beating average figures due to the resultant matinee business. For New York, where the gals, young and old, are nuts over the boy, “Vagabond Lover” may surprise for $2 and hang around a few weeks. Who can figure the feminine tangent? They threw orchids at him at the Riverside. So, upon that deduction, this release classes as an oddity.

It’s certainly no great shakes as a picture. For Marshall Nellan, who directed, it winds as just a passing fancy. He could have phoned this one in from the golf course.

Story is merely a series of excuses to permit Vallee to sing. Otherwise, the studio has covered up and supported the kid band leader with everything but a new contract. And that’s not an impossible eventuality, dependent, of course, upon what degree they go for the songs. If somebody can make Vallee relax in front of the camera, grab on to a half decent yarn and figure cast support as imperative there may be further col.

 Variety, December 24, 1929, p. 15
THE SCREEN
By MORDAUNT HALL.

Rudy Vallee's First Talker.

THE VAGABOND LOVER, with Rudy Vallee, Sally Blane, Marie Dressler, Charles Sellon, Norma Shearer, Junior Durkin, Jack Oakie, Elisha Cook Jr., and Jack Carson, was offered last night at the Globe Theatre by Radio Pictures Corporation. This film, known as The Vagabond Lover, is not burdened with any lachrymose interludes and, therefore, it is a far more acceptable diversion than other films in its line. It relies on fun, tuneful songs and appealing music. Except for Marie Dressler's effective comedy, the acting is by no means of a high order.

James Ashmore Creelman is the author of the narrative, which is unpretentious but sufficient. Mr. Creelman has dodged quite cleverly the issue of guarding upon Mr. Vallee to give any exhibition of histrionics, by making the character the band-leader portrays, a man-about-villages, a credulous person with the gift of making music from a saxophone and rendering love melodies with a certain heart-felt sincerity.

Mr. Vallee's soft voice was roundly applauded by the audience and his songs caused many to leave the theatre humming them. Among the melodies are: "If You Were the Only Girl in the World," "I Love You, Believe Me, I Love You;" "I'll Be Reminded of You," and "A Little Kiss Each Morning."

This picture, which is produced by the R. C. A. Photophone system, is well recorded, with a pleasing naturalness in the tones of the voices. Mr. Vallee takes advantage of every opportunity to tell the girl of the story of his love, and one never resents it. He plays the part of Rudy Bronson, who has subscribed to a correspondence school course in saxophone playing from the illustrious Ted Grant, who claims to have been responsible for the success of mass jazz exponents. Mr. Bronson is a firm believer in this Ted Grant, and he therefore goes to Grant's Long Island home with several friends to meet Grant and to ascertain whether the famous instructor cannot use his efforts to get them work.

Grant is not interested in Bronson or his colleagues. The stout Mrs. Whitehall comes along after Grant and his manager have set forth for New York. Bronson and his muscular pals are suspected by Mrs. Whitehall of being burglars and she therefore calls up the village constable. It results in one of Bronson's colleagues introducing him as Ted Grant, and there ensue reasons for Bronson and his band playing and also for Bronson losing his heart to Jean, Mrs. Whitehall's niece.

Mrs. Whitehall's bête noir is Mrs. Todhunter and, believing that she has made a great discovery, she suggests that Bronson and his band play for a society charity concert, much to Mrs. Todhunter's vexation. Subsequently, all learn that Bronson is an impostor, which fact, however, is easily remedied in a few sequences.

Miss Dressler is really funny as Mrs. Whitehall, who can't control her expressions of glee during fleeting moments of triumph over Mrs. Todhunter. She simulates the abandon and the speech of one to the manner born and toys with a chiffon handkerchief, which amused the feminine element in the theatre last night. Miss Dressler's lines may not always be witty, but they are comic. The dialogue for the other players, including Mr. Vallee and Sally Blane, who acts Jean, is very poor.

Among the short audible subjects on the program is Old Bill's Christmas, which was directed by J. Leo Meehan from a story by Captain Bruce Bairnsfather. It has some good lines and is well acted, but several of the incidents are not especially original.

Mickey's Big Moment, another short film, afforded a good deal of merriment. It is based on Fontaine Fox cartoons and is acted chiefly by clever youngsters.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Stevens, Male Reporter, Police Gazette Reporter, NBC Radio Broadcaster-voice only). Female (Female Reporter). Group.
Ethnicity: White (Stevens, Male Reporter, Police Gazette Reporter, Female Reporter, NBC Radio Broadcaster-voice only). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Stevens, Male Reporter, Police Gazette Reporter, Female Reporter, NBC Radio Broadcaster-voice only). Unidentified News Staff.
Description: Major: None
Description: Minor: Stevens, Male Reporter, Police Gazette Reporter, NBC Radio-Broadcaster-voice only, Positive. Unidentified News Staff, Neutral
When Caesar Ran a Newspaper (1929)

Caesar (Raymond Hatton), editor of “Morning News.” Press Agent Marc Anthony (Sam Hardy).

The opening scenes take place in the editorial rooms of the *Rome Morning After*, a fearless newspaper edited by Caesar. Marc Anthony turns out to be Cleopatra’s press agent and comes to the rescue of the editor. Anthony tries to get Cleopatra’s picture in the paper for publicity purposes.

Headline: “Another Scandal Rocks Rome.”

Comedy sound short is billed as a “Burlesque of Roman Life, Love and Scandals in a 1929 Setting.”

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*Salt Lake City Tribune*, Utah, May 18, 1929, p. 18 – *The Courier Waterloo*, Iowa, September 5, 1929, p. 15
Exhibitores Herald-World, January 5, 1929, p. 26
The Film Daily, January 4, 1929 p. 9

Exhibitors Herald-World, January 5, 1929, p. 44

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Caesar)
Ethnicity: White (Caesar)
Media Category: Newspaper
Job Title: Editor (Caesar)
Description: Major: Caesar, Positive
Description: Minor: None
Woman Trap (1929)

Hal Skelly is hard-bitten police sergeant Dan Malone, whose mission in life is to rid his community of gangsters. The revelation that Dan's own brother Ray (Chester Morris) is the secret head of all local criminal activities does not weaken Dan's resolve in the least. The barely relevant title is a reference to "heroine" Kitty Evans (Evelyn Brent), the wife of a minor gang functionary. Screenwriter Joseph L. Mankiewicz, presumably on a dare, makes a brief appearance as a crime reporter. The Movie DB

“Those newspaper boys are probably out there by now. The Gentlemen of the Press,” says one detective to the new captain of detectives. He goes out the door and into a room filled with newspapermen. When two men come to see the captain, he takes them into his office. One of the reporters runs to the door to see if he can hear what’s going on.
When one of the men is thrown out of the office, the press boys grab their phones and talk to their newspapers.

Over newspapers about a man’s arrest, trial and hanging, newsboy crying out “Extray. Extray.”

Newspapermen typing and talking voice-over as woman enters the pressroom and goes into the captain’s office.

Scenes from *Woman Trap* (1929) and *Viewing Notes*

Dan, a tough police captain, and Ray, a hardened criminal, are estranged brothers. When Ray faces capture, Kitty, the sister of Ray’s ex-partner (whom Dan helped to convict), offers to help him escape because she sees an opportunity for revenge against Dan. She notifies the police and Dan of Ray's whereabouts, regretting her actions too late to prevent their capture. To avert arrest by his brother, Ray commits suicide. Kitty consoles Dan in his grief, and they come to an understanding over Ray's body. *American Film Institute Catalog of Feature Films*
Sleuths and Crooks.


A talking film with extravagant and unconvincing action, verbose dialogue and patches of sentimentality is now occupying the Paramount Theatre screen. It is a pictorial version of Edwin Burke's playlet, "Brothers," and is called "Woman Trap." In it Hal Skelly, who is featured in "The Dance of Life," now holding forth at the Rivoli, adds a second excellent performance to his credit. There are also others who do good work in this offering, particularly Evelyn Brent and Chester Morris.

The voices are nicely reproduced, which, in some instances, makes it all the greater pity that what the players have to say is not more natural. Whether it was intended for comedy or not, the idea of a gangster, after he has shot a couple of men, saying that he didn't mean to do it, is open to derision, and it gives a fair idea of some of the other incidents in this crook melodrama.

In one of the early passages, an infuriated father invades the Malone home and because he believes that Ray Malone is leading his son astray, he cracks Ray and his brother, Dan, over the head, with his cane. One of the Malone brothers picks up a bottle with some poisonous liquid and the contents accidentally fly into the face of the mother, who goes through the rest of the picture sightless. Whenever a tear is desired the mother is brought on, either being led by somebody or feeling her way in her humble apartment.

Mr. Skelly plays Dan, the easy-going detective, who suddenly becomes hard and determined. On his staff there is another sleuth who scoffs at Dan and invariably ends his utterances with an "And how!" Dan's motto, which is attached in printed form to his desk, is: "The law is in the end of a policeman's nightstick."

This is an ambiguous statement, but it is presumed that it implies that the minions of the law should not spoil the criminal by sparing the nightstick.

In one of the latter episodes, Dan, as one might suspect, finds that his quarry is his own brother. Miss Brent figures as the girl who threatens Dan in an unseemly and melodramatic fashion, but who decides that after all the detective is only doing his duty and is in the right.

There are a few interesting flashes, particularly a fight depicted between two men on an elevator and during which only their legs are seen.
In Skelly Paramount has a bet. He isn’t any handsome Adonis to look at, but a personality that compels sympathy and after all that is half the battle. Hal Skelly in a year or so is going to be as big a bet as George Baneroff, providing he is given a further chance at roles that are suited to him. Chester Morris steps out again in this picture and turns in a performance that he should be proud of, while Evelyn Brent is convincing at all times.

To little Effie Ellsler, however, must go the honors for the best all around performance of the entire cast. As the little Irish mother of the boys, she just about walks away with the picture. She’s another old stage trouper who proves the saying that class will tell.

In the handling of the direction William Wellman has done a neat job.

The picture will get money in pretty much every type of theatre that it will play.


THE CAST

Dan Malone .................. Hal Skelly
Ray Malone .................. Chester Morris
Kitty Evans .................. Evelyn Brent
Watts .................. William B. Davidson
Mrs. Malone .................. Effie Ellsler
Mr. Evans .................. Guy Oliver
Eddie Evans .................. Leslie Fenton
Smith .................. Charles Giblyn
Reporter .................. Joseph Mankiewicz
Detective Capt. .................. Wilson Hummell
**WOMAN TRAP**

(ALL DIALOG)


Dan Malone .......... Hal Skelly
Ray Mansfield ......... Chester Morris
Kitty Evans .......... Evelyn Brent
Watts ................ Wm. B. Davidson
Mrs. Malone ........... Edith Keeler
Mr. Evans ............. Guy Oliver
Eddie Evans .......... Leslie Fenton
Smith .............. Charles Gilby
Detective Captain .. Joseph Manulевич
Wilson Hummel .......

Melodrama of average program quality. Generates enough suspense to pump up the balloon of an hour's engrossment. It's gangster and tough copper hodge-podge, seen before, but holding a primitive punch that will suffice to get it across.

Hal Skelly is the dominant character, an early-going sergeant in the early footage, developing conscience later and becoming the terror of the scufflewars. Romance is present to about ¼ of 1%. Originally Edwin Burke's story.

**BACHELORS' CLUB**

(SILENT)


It's Dick Talmadge up to his old acrobatic stuff, touched up in a new way, but still the same old display of athletic skill that brought R. T. to the fore when he stopped double for Fairbanks. Leaving this picture good for double bills as a silent with acrobatics.

Select a scene before talk.

---

“Woman Trap”

with Hal Skelly, Chester Morris, Evelyn Brent

(All-Talker)

Paramount

Length: 6168 ft.

ALL ABOUT UNDERWORLD AND THE WAGES OF SIN THAT GETS PRETTY TRAGIC AND FOGGY. HAL SKELLY GOOD.

Drama of the underworld. Adapted from the play “Brothers,” by Edwin Burke. It has a lot of inside atmosphere stuff about a detective who is pretty easygoing until his gal gets after him and tells him to do something and make good. Then he becomes hard boiled, cleans up his district, is promoted to captain, and starts to make a rep for himself as a go-getter. His gal's brother is sent to the chair because of the captain's activities against the underworld, and she swears to get even. His own brother has got in a jam, and she frames a situation where he is forced to pinch his own brother. It all ends in a lot of tragedy, and the general idea that the girl and copper now understand each other. Pretty foggy, and too involved to make real program fare. Hal Skelly and Evelyn Brent manage to hold it up with a lot of good trouping.


Director, William A. Wellman; Author, Edwin Burke; Scenarist, Louie Long; Dialogue, Bartlett Cormack; Editor, Allison Shaffer; Cameraman, Henry Gerrard.

Direction, better than material. Photography, clear.

Variety, September 4, 1929, p. 24 - The Film Daily, September 2, 1929
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Reporter). Group-2
Ethnicity: White (Reporter). Unspecified 2
Media Category: Newspaper
Description: Major: None
"News Reel"
— good will ambassador
By JACK ALICOATE

Filmdom's most welcome production ambassador is not the smash cinema musical, the so-called big-star comedy or even the hit feature production. It is the news reel, of comparative social insignificance in cinema circles. According to no less an authority thanово. Cari E. Milliken of the Hays shock troops, nearly three million people all over the world see news reels every week. This is quite some people regardless of what language these figures are translated into and we are certainly not going to argue with the Gov. on the comparatively trivial point of whether he did this bit of simple arithmetic as home work or on office time. We do, however, present this interesting bit of info to Mr. Zukor, Mr. Warner, Mr. Laemmle, Mr. Fox and other film pioneers with the rather optimistic suggestion that perhaps they are in the greatest amusement business in the world, after all.

Overselling

We are somewhat sceptical of the man who keeps telling you of how honest he is as well as the young lady who keeps repeating the fact that she is virtuous. Each is usually slightly off the path of truth. The greatest fault we know of is overselling. Such is usually the case with the minor film executives whose job it is to sell the critic or reviewer beforehand that the picture to be seen is a knockout. Ninety-nine out of a hundred reviewers will only write their honest opinion. If they are wrong it is in judgment only. We speak with no little experience when we say that the best way to get a bad notice is to oversell the merits of a picture before it is shown. No way has yet been found to make over a bust picture through liokum sales talk. It underselling is a fault, overselling is commercial murder.

Don’t fake news-reel shots. Here is a subject upon which our viewpoint is decidedly definite. Competition, of course, is keen and the opportunity and temptation to fake scenes well nigh irresistible but, as we see it, this faking biz to the prosperous newsreel auxiliary is a combination of dynamite, TNT and nitroglycerine all rolled into one. The obligation that the newsreel has of being on the up-and-up with the public is no different from that of your favorite morning newspaper. Its news must be honestly pictured. There is no substitute for accuracy in reporting. Here's an illustration of why faking has a kick-back as potent as an alligator's tail. At the NewsReel theater there was flashed on the screen a scene of women in India, emulating Carrie Nation by smashing bottles of booze. Two cases of Johnny Walker were opened and each bottle smashed against a stone wall. It appeared to us that the bottles were empty. The scene looked staged and folks next to us kidded it. Later when the thrilling and dramatic sinking of the Tahiti was shown it was remarked "Wonder if they faked that, too?" It's bad business, mates. The newsreel is a grand institution and worth millions, both in dollars and good will, to this industry. We know of nothing that will kill its potency and world-wide popularity.

News Reels
—must not be faked
(Continued from Page 1)

News Reels
—must not be faked
(Continued on Page 2)

The Film Daily, February 14, 1930, p. 1 – September 11, 1930, pp. 1-2
The Film Daily, January 10, 1930, p. 1 – November 11, 1929, p. 7

Exhibitors Herald-World, May 17, 1930, p. 26
Fox Discards Silent Newsreels
For U.S. and Canada Exhibitors

And Sheehan Predicts Silents Will Be Discontinued in All Foreign Countries Within Year and Half—Pathé Finds

Silent Still Makes Money So Keeps It
(Special to the Herald-World)

NEW YORK, May 6.—No more Fox silent newsreels in the United States and Canada! This decision, after more than a decade of exhibition throughout the world, was made effective last week by Winfield Sheehan, vice-president and general manager of Fox Film Corporation, and was based upon the rapid and general growth in popularity of the sound newsreel during the last two and one half years.

Sheehan, in announcing the change, called attention to the fact that the silent newsreel has been of tremendous importance for many years in the daily life of millions of people.

“Each week the newsreel was shown in 9,000 theatres in this country and Canada and in ten thousand foreign theatres,” Sheehan said. “It has been estimated that 75,000,000 people saw the newsreels weekly in thirty-seven countries.

Dropping Silent Later Overseas

“The discontinuance of the silent newsreel is effective only in this country and Canada. It is anticipated that it will be discontinued in all foreign countries within the period of a year to a year and a half.

“The ear entertainment afforded by the talking news has created greater interest in newsreels than ever before. The news becomes more intense and interesting. Theatre patrons have become more intently acquainted with the personalities of the world, and they in turn have become a part of the motion picture family. The Prince of Wales, Lindbergh, Mussolini, John D. Rockefeller and the political idols of the world have taken rank with Charles Farrell, Janet Gaynor and Mary Pickford.

Getting News Costs $100,000 a Week

“Equipment for the showing of sound pictures will soon allow even the smallest hamlets, the mining and lumber camps, to hear the sound newsreel. In one year and a half the whole world will be equipped to show sound pictures.

“The sound newsreel has been in existence two years and five months. Today we have recording apparatus in every country in the world. It costs $100,000 weekly to collect the material for the sound newsreels. The public and the advancement of science made this decision for us.”

First Issued in 1919

The Fox silent newsreel was first issued in 1919 and rapidly gained worldwide recognition and popularity.

On October 28, 1927, the first all-Movietone newsreel was shown at the Roxy theatre, a pioneer in this field. Two months later saw the first of the regular weekly issue of Movietone News. In October, 1928, the tremendous demand for the sound news made it necessary to increase the weekly release to two reels, instead of one.

On the second of November, 1929, The Newsreel theatre, devoted exclusively to the showing of Movietone newsreels, was opened in New York and was an instantaneous success.

Silent Reel Still Making Money, So Pathé Keeps It
(Special to the Herald-World)

NEW YORK, May 6.—Pathé which has found its sound newsreel to be a bigger money getter than the silent reel even when the company had the entire news field to itself, recently determined to discontinue the silent version. Investigation, however, disclosed the fact that the silent reel, while not to be compared with the sound version, was still making money and it was decided to postpone its discontinuance to such a time as it was no longer profitable.

Warner Sales Meet Set for May 27-29
At Atlantic City
(Special to the Herald-World)

ATLANTIC CITY, May 6.—Elaborate preparations are now under way for Warner Brothers annual sales convention to be held this year at the Hotel Ambassador in Atlantic City on May 27, 28 and 29. A special train, starting from Seattle, will pick up all delegates at points designated throughout the country. Sessions will commence at 10 o'clock Tuesday morning, and on Thursday evening, a banquet for 400 will be given.

Executive and sales officials associated with the following companies will take part in the convention: Warner Brothers, First...
Appendix 21 – 1929

Supplementary Material

Newsreels: The Talking News – Sound Pictures Take Over the Newsreel

NEW YORK, Feb. 26.—Exercise of ingenuity and daring, which in the past has been the main attraction of newspaper work, is today the prime requisite of the men who handle microphone and camera in the fifty or more sound newscast crews throughout the country.

Fox, Pathé and Paramount all have crews covering the news events of the world in sound and film. The men are picked for their courage, for their ability to deal with unexpectedly difficult situations, for their willingness to take chances and for their experiences as photographers and sound engineers. They are self-reliant, non-complimental and courageous and are held the secret of the success that the sound newscast has enjoyed with audiences the country over.

These sound newscast organizations function primarily like any other well-organized news agency, from dispatch man to city desk. Fox Movietone News, the first to enter this spectacular field, covers national news events in America, Europe and parts of Asia and has excellent facilities for spot news work, according to Edward Percy Howard, editor in chief.

"If the Great Depression is over and news is to be what it was in the past," Howard said, "we will see sound pictures of it on Broadway tonight."

Half Dozen Trucks on Call

Half a dozen Movietone trucks are kept in New York, while others may be sent to the scene of any big event within a hundred miles of New York at a moment's notice.

The editor is in constant touch with the European capitals by telephone. All messages and arrangements are transmitted by wire, cable, telephone or radio. Contact are made ahead of sound and camera crew to pave the way for a fast picture. When it is taken it is flown to ship and then expedited to the Fox headquaters in 46th West 54th street, New York.

The editorial staff is composed of a city editor, news editor, assignment editor, location editor, cutters, title writers and sound engineers.

Five Rows of Editorial Staff

The Movietone News staff arrived at the studio was being made up. About five rows of the editorial staff were seated in the back of the small auditorium and each row worked on a combination desk and bench, each man had his own desk lamp and there was the hum of activity as each staff after each was broadcast from the screen.

Title writers wrote their stuff, cutters made their cuts, sound men decided what was good and bad and jotted down instructions for the field crews as to what they could get better effects.

The whole staff is under the direct supervision of Howard, who orders "take" the whole world over without leaving his desk. When the Movietone News was established 15 months ago, Howard was the only sound newscast editor in the world. And he likes the job, says it is the most interesting, most colorful he has ever had.

In his fifty years he has done everything in magazines and newspaper work. Among other things, he was managing editor of the New York Post and also of the Telegram.

80 Men on Repertorial Staff

About eighty men comprise the repertorial staff in the United States and their number is being constantly increased as new trucks are fitted out. Fox has to rely, Pathé is keeping its number a secret; Paramount has two and Universal will have several in the fall.

The newsreel, complete with equipment and more than one staff member, is called a field outfit. Many of these outfits are scattered around the country getting news events under the direction of the New York office. They report every day by phone and can be reached in the same way at about any hour. Sometimes a crew will be out on the road for a couple of weeks without a break. Then, when they get in, they get a day or two of rest, before they are off again, going up to airplanes, riding freight, taking photographs in cargo, shooting film or doing other work for the rest of the month.

Meanwhile their "take" are shot in the home office by either or any other number of modern transportation.

Their entire equipment is portable. It is a real job to move it, though, when all the staff has to be loaded into an airplane. The weight is about a ton, including the several batteries, and it is seldom that any but a three-toned job can get it off the ground. That exception is a single motorized Douglas army transport.

How Unit Functions

To see how these units functioned, this reporter spent a day with staff number 21 of Fox Movietone News. William Storrs was cameraman and Harry Neeman worked on sound. They had to "shoot" Colonel Tim McCoy and General Hugh L. Scott doing a few tricks in the Indian sign language and there are outside McCoy is a second Buffalo Bill and the General is called the greatest living authority on matters pertaining to the 100 per cent American. Even in this routine work they have time to liven their work by a certain
March 2, 1929

EMBARRASING MOMENTS

When you have been making funny remarks about the party... and find it's your hostess you are talking to... be nonehaste... LIGHT A MURAD.

They taste just like they did 20 years ago.

Battery Charging Delay

One of the chief difficulties in sound motion work is the delay occasioned by the charging of the batteries. The Bell Laboratories are now working on a generator for the use to eliminate this feature which frequently interferes with a field outfit's efficiency.

They are developing a 100-150 volt generator which will automatically charge the 28, 20, 12 and 6 volt batteries of the truck while the vehicle is on the road, thus eliminating any battery questions as to the condition of the equipment.

Exhibitors Herald-World, March 2, 1929, pp. 54-55
News Reels in Sound

The success of the various sound news reels in reporting the inauguration of Herbert Hoover as President of the United States makes the importance of these films more evident than ever before. News events in sound are a development of which the industry may be particularly proud.

The interest manifest in these films is so self-evident as to make comment unnecessary. The public takes the keenest satisfaction in them, and even those critics who decline to be anything but caustic about sound pictures are loud and sincere in their praise of the news reels.

There is something deeper than mere entertainment in this, however. The news reels in sound make history as it has never been made before. Not only do they bring the public in virtual personal contact with the great happenings of the world, but they preserve them for posterity in a manner that could hardly be improved upon.

News reels in sound is as close as mere man has yet come to immortality.

Exhibitors Herald-World, March 16, 1929, p. 24

The Talking News Reel

Since we are entitled to our own humble opinion, I certainly want to express mine on the subject of Sound News Reels.

Like the rest of us, I have been seeing plenty of the sound news reels ever since they made their appearance. Until recently, practically every house has been running them, but a few nights ago it was my privilege to listen to Universal’s Talking News Reel, and the audience’s, as well as my own, reaction was such that, at the conclusion, there was a round of applause.

As far as your Chairman is concerned his vote goes 100% for Graham MacNamee and Universal’s Talking News Reel. If you haven’t heard it, “listen in” the first chance you get and see if you don’t agree with us.

“Chick.”

Motion Picture News, February 1, 1930, p. 97 – The Film Daily, September 12, 1929, p. 6
5 in Field

Advent of Hearst Metrotone News on Saturday, increases to five the number of sound newsreels in the field with Fox, Pathe, and Universal which are issued twice weekly. Paramount sound newsreel is released once weekly. All of the companies continue to release their silent newsreels twice weekly.

More Sound News

The sound news situation is getting busier. Paramount has a fleet ready, and distribution has begun. Metro and Hearst are doing big things. Pathe is doing magnificently. And Fox, of course, is rolling merrily along.

If there is anything in pictures more substantial than sound newsreels, I wouldn't know what it might be.

* * *

Brevity Is Important in News Reel Speeches

There is a good deal of misapprehension as to the value in sound news reel. Almost all of the sound that you hear in the news reel sounds a good deal like static on the radio and it all sounds practically alike. The only value of a sound news reel is to be able to reproduce the words of persons who are talking, in synchronization with the lips. That is the only thing that our Talking Reporter cannot do. And it is probably very fortunate that he cannot. The moving picture audiences don't like long speeches or long captions. That would be the surest way to drive people away from the theater. The same thing is true on the stage, and outstandingly true of the radio.

Paul Gulick in “The Morning Telegraph”
Newsreel Theatre In N.Y. A Smash; National Chain In Key Cities On Way

November 8, 1929
Motion Picture News

A unique marquee on Broadway—the Embassy, the first newreel theatre of the nation where the latest in the newsreels are seen and heard. The screen changes as often as the front page of a daily newspaper.

Located in one of the busiest sections in town, the Newsreel Theatre has proved a hit in New York. Note the typical newspaper headline on sign beneath marquee. Others are on display in the lobby.

A Lobbyoo Only At First

The various signs decorating the lobby emphasize something new in the way of entertainment—a news medium more potent in scope than the newspaper since it appeals to the eye as well as the ear.

Presenting history in the making and news hot off the griddle, the sound newreel's importance is emphasized by a series of interesting lobbies on display at New York's Newsreel Theatre. They attract crowds.

Opening Newsreel Program A Wallop

The Newreel Theatre, formerly the Embassy and believed to be the nation's first, rounds out its first week on Saturday. The show on the opening day ran exactly fifty-three minutes and contained twenty-four different subjects, twelve of which were labeled Fox Movietone News and the balance Hearst Metrotone News. Every subject that would be secured in a daily (Continued on page 26)
Appendix 21 – 1929

1. Opening Newsreel Program A Wallop

(Continued from page 24)

2. Murder Confession in Sound Impressive

Fox Movietone News introduced a most dramatic scene through presentation via sound of the confession of William E. Peters of Philadelphia who shot and killed Leon Fishbick on October 31. The picture was recorded in the offices of the Department of Public Safety, in Philadelphia and shown the next day on the screen of the Newreel Theatre (the Embassy) in New York.

If there ever was a forceful lesson and a crime deterrent this is it. The picture has all the force of an Edgar O’Neill drama. It is life in all its sobered reality. No one can look on this unfortunate and hear his tale without securing a lasting impression that one never would want to be in his boats.

3. N. Y. Critics Go For News Theatre

Critics of metropolitan dailies in New York have taken kindly to the Newreel Theatre. They see an important development for motion pictures in the plan.

“The Telegram” said, in part:

“... only the possibilities of the new idea seem to have been given the proper treatment. There were far too many匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆匆...”

4. Schwab And Forbes On Finance

Charles M. Schwab and C. B. Forbes, the leaders in the financial world among the Hearst newspapers, spoke on market conditions; Mrs. Charles Sabin voiced her reasons for resigning from the Republican National Committee against prohibition from the woman’s viewpoint; Mr. and Mrs. Martin Johnson were shown in an interview story departing for South Africa. Winston Churchill spoke on behalf of international harmony; Maggie Cline, the retired model ball star, gave an interview and sang a song. Then in the freak class there was the showing of an ear-smoker photographed on the streets of Havana, a baby leopard and his mistress; a school in the South Sea Islands.

5. How the Newsreel Theatre Operates

The following figures were compiled in order to give exhibitors of the country an approximate idea of the operating cost of the Newsreel Theatre (formerly the Embassy) in New York. They are not exact, but sufficiently close so that an exhibitor may figure the possibility of the newreel idea in his own territory.

<table>
<thead>
<tr>
<th>OVERHEAD CHARGES</th>
<th>WEEKLY</th>
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<tbody>
<tr>
<td>Rent, $6,000 annually</td>
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<tr>
<td>Register also service, per week</td>
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<td>Booth, $2,600.00</td>
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<td>Special service, maintenance of the sound truck units for special local news</td>
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<td>Sample repairs, $200.00</td>
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<td>Total expenses</td>
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<td>Receipts, averaging average daily attendance of 8,000 at 35 cents for seven days</td>
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<td>Approximate profit</td>
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</tbody>
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6. Ohio’s Exhibitor Convention Set For Columbus Nov. 18-19

Columbus.—The Ohio M.P.T.O. has practically completed arrangements for its annual convention to be held here Nov. 18-19. Cleveland.—Local exhibitors will leave for Columbus on a Cleveland special, November 18.
The Film Daily, February 24, 1930, pp. 1, 8 - November 8, 1929, p. 3 - Variety, November 13, 1929, p. 58 -
The one outstanding piece of showmanship in 1929 is THE NEWSREEL THEATRE!

Greater than its enthusiastic sponsors ever dreamed! With only 568 seats, the EMBASSY plays to 12 capacity audiences a day—sometimes stopping sale of tickets so great are the crowds. Programs are completely changed weekly with spot news added daily.

FOX MOVIETONE NEWS

and

Hearst Metrotone News are shown exclusively.

If a newsreel theatre can do such overwhelming business—then the box office importance of the newsreel must not be overlooked.

“It Speaks for Itself”

*The Film Daily*, December 29, 1929, p. 14
HAIL KING NEWSREEL!

The latest experiment in modern showmanship proves that a theatre can break all its house records showing nothing but screen news.

EMBASSY THEATRE, N. Y. GOES
100% NEWSREEL TO S. R. O. BUSINESS
That's News!

HEARST-METROTONE NEWS you see and hear current events

Metro-Goldwyn-Mayer
THE IMPORTANT COMPANY

The Film Daily, November 13, 1929, p 3
Supplementary Material

Newsreel: Fox

ANNOUNCEMENTS of new product issued only a year ago were dedicated to silent pictures. Today not much silent film is offered for sale. Except for Fox News (which, incidentally, is serving more accounts and covering spot news more thoroughly than at any time in its distinguished decade), no silent film is offered for sale by Fox Film Corporation.

Four years ago William Fox, with unerring foresight, anticipated the coming of sound for the screen when he began developing the sound-on-film method of recording, for which he personally coined the name Movietone.

In May, 1926, he arranged the first private showing of audible film at the Nema Theatre, 110th Street and Broadway, New York City. Six days later the first Movietone pictures were made on a temporary sound-proof stage erected in the Fox Film Corporation building, Tenth Avenue and 53rd Street, New York.

In August, 1926, Fox Movietone Corporation was formed to produce Movietone pictures and to concentrate on the development of portable equipment for a talking newsmat.


On October 28, 1927, the first all Movietone newsmat was shown at the Navy Theatre.

The first weekly issue of Fox Movietone News began December 3, 1927. The first all-dialog story ever told on film was “The Family Point,” produced at the Fox West Coast studios, and first shown publicly at the Globe Theatre in New York, at the premiere of “The Red Dance,” a synchronized feature.

Meanwhile sound engineers and technical experts had planned and erected the first complete motion picture studio designed for talking films—Fox Movietone City. Its formal dedication attended by 25,000 persons, on Sunday, October 28, 1928, signaled the new era of talking pictures. This new studio, comprising 160 acres at Fox Hill, California, is far the largest and most complete motion picture studio in the world—built at a cost of $10,000,000. It provides production facilities for talking and musical productions which are setting new high standards for the audible screen.

The up-to-extent of the William Fox studios in California is shown in detail in airplane views on the following pages.
WILLIAM FOX HERE PRESENTS AN AIRPLANE VIEW...

...of the largest motion picture studio in California or anywhere in the world. Covering 180 acres between the Pico and Santa Monica Boulevards in the Westwood section of Beverly Hills, this tremendous institution is devoted exclusively to the production of all-talking Fox Movietone features. Here backgrounds have been built to represent every clime and country. A careful examination of some of the buildings will reveal the sets used in “What Price Glory,” “7th Heaven,” “Sunrise,” “Hearts in Dixie,” “In Old Arizona,” “Christina,” “The Black Watch,” “Frozen Justice” and “The Cock Eyed World.”

The Largest
Motion Picture Studio
in the World

FAIRMONT
remodeled from the streets and boulevards
of this 180-acre development and surrounded by a wall stands the completed Fox Movietone City shown above at right. This specially designed and newly constructed group of buildings includes the huge sound-proof stages used in producing “Fox Movietone Pictures” and other talking and singing features. Here also are the projection rooms and little theatre, rows of comfortable dressing rooms for the players’ convenience, modern electrical equipment and a giant air-conditioning plant which forces water-cooled air into the sound-proof stages.

The Film Daily, June 18, 1929, p. 5dff
New Fox Newsreel Issues Tell Story of Modern Reporting

It’s a tough story indeed that the newsreel cameraman of today doesn’t get—and then he probably gets it. The newspaper reporter who crawls in the window and “borrows” the photograph that the owner does not want published, thinks himself quite the journalistic hero—at least, he used to. Such is child’s play for the knights of the newsreel cameras, and modern conveniences have made him more certain of his story than ever.

Getting shots of Col. Charles Lindbergh has been a bit difficult at all times, because of the reticence of the famous young man, but when he and his fiancée, Miss Anne Morrow, are together, it becomes almost impossible to picture the colonel.

But following refusal to pose together, Alfonso Manrique, Fox cameraman, finally got pictures of them as they drove up to visit the Cuernavaca hacienda of Ambassador Morrow.

The Southern floods have afforded the cameramen unusual opportunities to show their resourcefulness and courage. Fox had five cameramen covering the inundation, three from the air and two from the ground. Lawrence Kennedy flew from Tampa to Pensacola and was forced down twice; the second time into a swamp. He then tramped 14 miles to repairs, then continued his flight to the striken area to get his story. Frank Lamb, also of Fox, had similar experiences in a plane.

Even the sacred rites of a Mohammedan temple, kept secure from infidel eyes by centuries of vigilance, have succumbed to the determination of the newsreel cameraman, who, aided by sound, has brought through a new Fox Movietone News the ceremonies of the Juna Masjid mosque at Bombay to the non-Mohammedan world.

MGM News Brings Scenes of Antarctic To World’s Screens

The Wilkins-Heard expedition to the South polar regions is contained in the current issue of MGM News now being shown at leading theatres throughout the country. The pictures were made personally by Sir George Hubert Wilkins, commander of the expedition of discovery and research.

Many of the scenes were seen for the first time by human eyes when Wilkins and his valiant pilot, Carl B. Eielson, flew over them. Another eye, almost human too, also saw the weird, strange sights—the eye of the motion picture industry. The Rev. E. H. Kistler, pastor of the Fairview Presbyterian church, officiated.

Pathé news reel cameramen who were pallbearers, included—Gene Cour, Floyd Trayman and Ralph Biddy, Chicago; Ralph Lombeck, Cincinnati; and Jack Flanagan, Cleveland.

A number of Pathé officials and cameramen were present. The parents and a brother survived. A telegram of condolences was received from Will H. Hays.

Exhibitors Herald-World, March 30, 1929, p. 49

In the last national campaign Fox Movietone News introduced an entirely new element into modern journalism by presenting the leading candidates in wired theaters everywhere as they made their acceptance speeches and subsequent addresses. It was the first time that the Presidential aspirants had been able to present their arguments verbally in all parts of the country at the same time.

Exhibitors Herald-World, March 2, 1929, p. 34

The Film Daily, June 18, 1929, p. 74
Daily Newspaper Routine for Staff of Fox Movietone News

Nearly 200,000 feet of film are shot weekly to provide the approximately 4,000 feet used in the four weekly issues of Fox Movietone News. Footage not used is filed in the Fox Movietone News library, which now numbers practically all important world personages, practically every important steamship afloat and a wide variety of subjects which reflect nearly every form of scheduled activity throughout the world.

Forty-four sound trucks are scattered at strategic points throughout the world to gather the pictorial and audible news for Fox and the number is being added to almost weekly. Each has a cameraman and contact man to expedite filming of the news and its dispatch to the New York office with the greatest possible speed.

Here the film is placed in the hands of E. Percy Howard, veteran newspaperman and newsreel producer, who views nearly every foot of film turned out by the Fox Movietone laboratory. And because of the exacting big requirements of a four-week schedule, subjects to be incorporated into the newsreel must be sent out the same day they are received.

While the film is being viewed by Howard and his corps of assistants piecemeal as it is turned out by the laboratory, title writers are busily engaged in writing the titles in six different ways to make certain that when the final selections are made the titles will be already prepared so that there need be no delay. Film editors and cutters are on hand to help figure out just what part of the panorama being unfolded before them is to be used, for the film is screened just as it is received.

Sound experts, meanwhile, are passing upon the quality of the recording, while others are determining whether the photographic standards are being measured up to. At the same time musical accompaniment is being prepared for the varied sets of titles being written. All this is routine moving like clockwork, so thoroughly grounded in his work is each member of the staff.

The entire system is carried out along newspaper lines, since the four-week schedule brings the publication of Fox Movietone News almost within the category of a daily newspaper. There is, for instance, spot news, which must be rushed out at once, and the magazine department, comparable to the Sunday departments of a newspaper, where the feature material is edited and prepared. Despite the speed essential to the turning out of four issues weekly, the utmost in accuracy of news-gathering and fidelity of recording are insisted upon.

Howard has laid down ironclad rules with respect to these two points. He is convinced that the public has become sound wise, and that the perspective on sound is as pronounced as the perspective on action.

Except for the musical accompaniment used with titles, there never has been an attempt made to score a Fox Movietone News subject. From the time when the first subject was made, with recording of the West Point cadets on parade to the present, the sound of the newsreel has been the sound caught by the camera, he says. The natural sounds are transferred from the film track to discs for theaters thus equipped and no effort is made to doctor it.

As in any news gathering organization, there is very little routine in reporting news events pictorially. Assignments depend chiefly on expediency and it is the duty of the Movietone crew to cover such assignments as speedily and as accurately as possible.

Speeches are cut, uninteresting shots eliminated and in many cases entire subjects are discarded if they fall short of the standard demanded.

From his headquarters in New York, Howard directs the world-wide activities of his force. There is no hook-up with any other company or any of the various news associations, everything being done independently.
EXHIBITORS HERALD-WORLD

Fox-Hearst Sound News Service to Make Its Bow September 28

Issues of Hearst Metrotone News and Fox Movietone News Will Carry Material Gathered by New Company—Pioneer in Grandeur Films

(Special to the Herald-World)

NEW YORK, Sept. 24.—A new organization gathering material for sound newsreels makes its first public appearance Saturday, September 28, when the initial issue of Hearst Metrotone News will be launched. The Fox Movietone News issue of the same date likewise will be supplied with material (from the same source), and both newsreels will have two weekly releases.

The service will be provided by the Hearst Corporation, organized in conjunction with the Hearst brothers—William Randolph Hearst acquired a substantial interest in Fox Movietone News as announced in last week's issue of the Herald-World.

Will Push Grandeur Films

E. D. Hare, representing Hearst as the executive head of the motion picture activities of Hearst, represented him in the negotiations, while Courtland Smith, executive head of Fox Movietone News, acted for Fox.

One result of the new arrangement will be that the Fox-Hearst newsreels will pioneer in the use of grandeur films which were demonstrated publicly for the first time last Tuesday at the Victory theatre.

Maintain Separate Entities

Hearst Metrotone News and Fox Movietone News will maintain separate entities, each having its own editorial staff and policy. The former will be conducted by Merri-Goldwho-Mayer and the latter by Fox Film Corporation. M. D. Chollere will be editor of Hearst Metrotone News and Edward Trey Howard will continue as editor of Fox Movietone News.

It is pointed out that the deal brings together two of the largest news picture gathering organizations. Actual work began on Hearst Metrotone News immediately after the announcement two months ago that Hearst was entering the sound newsfield, and today, a score of recording trucks are in action. Fox Movietone News started two years ago and now has three score of recording units throughout the world and in every European capital.

28 Newspapers Cooperate

Cooperating with the Fox-Hearst Corporation will be the Hearst organization of 28 newspapers in 18 states and two wire news services.

"Mr. Fox has exhibited the most impressive patience in the conduct of his newsfield," Hearst said in announcing the plan. "He has consolidated the highest spirit of journalism with the best and most effective apparatus in the moving picture art and science.

"It is a pleasure and a distinction for me to be associated with the creation and dissemination of newsreels.

Facilities United

"The facilities which we newspapers and news organizations control will be united with the immense moving picture facilities of Mr. Fox to make newsreels which will amplify the news events of the whole world and which we hope will be of the highest entertainment and educational value to the public.

"Mr. Fox and I have always had the same ideals in public service—namely, that the effort to satisfy the discriminating demands of the public required adherence to the highest standards of ethics and excellence and enterprise. Mr. Fox's organization and mine thereto will work in complete harmony and I hope, accomplish results which will deserve public favor.

"Extremely Gratifying" to Fox

Commenting on the deal, William Fox said: "Association with Mr. Hearst is extremely gratifying to me, because of his great position in the news world and because of the high value he places on the newsreel. I always have believed the newsreel was one of the greatest influences in the world, and since the development of movietone, which has enabled us to present world figures and world events with all the excitement and drama of being present in person, I have placed a higher value on it.

"I believe, and I am sure Mr. Hearst believes, it is destined to become the greatest civilizing medium for so see and hear sources to understand, and a common understanding is the world's greatest need. We will bring the people of the world into closer association with each other. They will see and hear the leaders of each country and will understand clearly from them the thoughts and motives of each country. Great events will happen before their eyes, and whether in darkest Africa or civilized London all may know what is going on in every part of the world.

"The collecting and editing of such news material is a gigantic undertaking and will tax the resources and ingenuity of even such newsreel organizations as those operated by Mr. Hearst and myself. And now, with the coming of grandeur, the Fox-Hearst newsreels will pioneer in the greater news pictures."

"Rio Rita" Will Open

On Broadway Oct. 6 at Earl Carroll's Theatre

(Special to the Herald-World)

NEW YORK, Sept. 24—"Rio Rita," Radio Pictorial's musical starring Bebe Daniels will have its premier showing at the Earl Carroll theatre October 6.

In this picture Bebe Daniels will make her debut in audacity and it is interesting to note some of the facts concerning the lavishness of the production. The ranch of Edgar Rice Burroughs was used as the background of the story. More than 200 costumed players appear, a chorus of 60 girls, $25,000 was expended on the reproduction of the Calie Exhition, a replica of a 19th century galloon was constructed, and 60 yards of materials were used in one costume for Miss Daniels.

For the opening R.C.A. has arranged a new volume control which will be operated from the auditorium and the projectionists will not be associated with the usual signals which are customary. A person will be stationed in the house and by a unique control it will be possible to raise or lower the volume independently of the louds.

Belgian Musicians Protest Sound Films

(Special to the Herald-World)

BRUSSELS, Sept. 12—(By Mail) A Belgian musician is protesting sound pictures as they demand for higher wages were refused and the theater owners maintaining their intentions of using only sound films. The musicians federation is organizing a series of sympathy concerts for the benefit of its members out of work.
The Film Daily, January 25, 1929, p. 12
NEWS on the FRONT PAGE
is the NEWS EVERY WEEK
in
FOX MOVIENTONE
NEWS

This remarkable shot of the Spaniard Cierva's autogiro plane which can stand still in the air and land straight down, is included in VOL. 2—NO. 14A.

WATCH for new issue
Saturday, February 9th

The Film Daily, February 7, 1929, p. 12
The Film Daily, March 12, 1929, p. 4 – April 5, 1929, p. 10

The Film Daily, March 19, 1929, pp. 2-3
Who shot the First Talking Pictures of LINDBERGH before the industry realized what talking pictures were all about?

FOX MOVIE TONE NEWS

"It Speaks for Itself"

YEARS AHEAD—
in quality, performance and recording units—it is the only talking newsreel world-wide in coverage.

4 Issues Every Week

The Film Daily, August 1, 1929, p. 8 – September 21, 1929, p. 3

A Decade of Accomplishment

September 24th Fox News will complete its tenth year. It has reason to celebrate the anniversary as something more than a milestone of progress. It rounds out the decade securely entrenched as the world's leading newsreel.

No other reel can boast such a remarkable record of growth and achievement. Throughout the past ten years it has steadily enhanced its reputation with exhibitors and public for presenting interesting and authentic news of the entire world, preparing it in an interesting manner and serving if first or exclusively.

The Fox News staff of cameramen covering every part of the globe has proved itself the most efficient news-gathering organization in the world. Week in and week out, year after year, Fox News has supplied all the important world news events and has compiled an amazing record of scoops that were nothing less than sensational.

The public discriminates in newsreels just as it does in newspapers. Fox News has earned public preference by its consistent merit and dependability. That’s why Fox News today is enjoying unprecedented bookings with discriminating showmen everywhere. It starts in its eleventh year geared for even greater accomplishments.

The Film Daily, November 3, 1929, p. 2
Supplementary Material
Hearst Metrotone Newsreel
HEARST METROTONE NEWS
For Release Once Each Week on Disc or Film
STARTING SEPT. 28th

FROM the first issue of the Hearst Metrotone News this industry will witness a new conception of Sound Newsreels. Tradition counts for nothing. Just as the Talking feature-length production has outgrown its swaddling clothes, so it is with the New Era Sound Newsreel, the Hearst Metrotone News which brings radical new developments in audible news to your public. The mighty machine of Hearst is full steam under way. Every element of this world-wide power is straining to the task of producing the wonder Sound News of all. It is the only Sound News produced by a news-gathering organization. Personalities and events hitherto inaccessible now become available for the sound screen. Every theatre which prides itself on being abreast of the latest marvels of the Talking films will be ready to show Hearst Metrotone News starting September 28th.

THE GREATEST SOUND NEWS plus THE GREATEST SILENT NEWSREEL—

THE combination of the staffs and resources of the M-G-M News with those of International Newsreel into the M-G-M International Newsreel means that no other newsreel can hope to compete in world coverage with this colossal pooling of forces. No longer is there any question of which is the greatest newspaper of the screen. By the sheer weight of its resources and connections the M-G-M International Newsreel becomes the one newsreel which all audiences will demand and which all theatres will provide.

M-G-M
International NEWSREEL
Twice Weekly Starting July 31st

O-GOLDWYN-MAYER
AND THAT'S JUST A PART OF—

Motion Picture News, July 20, 1929, Coverff
**Metrotone Debut**

Hearst Metrotone News produced by William Randolph Hearst and distributed by M-G-M makes its bow to the industry to-day. It will be issued twice weekly and is available on either film or disc. We saw the first two issues yesterday and can state that Metrotone is everything that a modern, up-to-the-minute, 1929 model newsreel should be. It has both spoken and printed titles, a running follow-up of appropriate, explanatory conversation and an interesting and varied assortment of international topics.

Alicoate.

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**Intrepid**

The song of the newsreel cameraman has been sung, but complete could not be without the telling of the exploit of another intrepid camera adventurer. Robert Hartmann, Hearst Newsreel ace, journeyed around the world with the Graf Zeppelin. For his company he photographed for the first time, the wastes of Siberia and the waters of the Pacific from the air. Thereby he added to the rich archives of the motion picture and further blazoned the profession of which he is a distinguished member with another mark of achievement.

K A N N

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*The Film Daily*, September 29, 1929, p. 1 – September 3, 1929, p. 1

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*Dorothy Seabian, M G M player, christens the Los Angeles portable recording plant of Hearst Metrotone News, while George K. Arthur, Douglas Shearer, studio engineer, and Wesley Miller look on. Frank Blackwell is operating the camera. Similar portable recording units of Hearst Metrotone News are now scattered throughout the world.*

*Exhibitors Herald-World*, August 31, 1929, p. 44
WHEN WILLIAM RANDOLPH HEARST STARTS A NEW ENTERPRISE

The whole world watches and now in every corner of the globe the vast Hearst news machine is full steam under way to bring you the Super-Sound-Newsreel

HEARST METROTONE NEWS

ONCE A WEEK STARTING SEP'T. 28
On Disc or Film

From the first issue of Hearst Metrotone News this industry will witness a new conception of Sound newsreels. Precedent counts for nothing now. Personalities and events historic inaccessible now become available for your screen. Every theatre which prides itself on being abreast of the latest marvels of the Talking films will bring its audiences this wonderful Sound news of the New Era!

M-G-M International NEWSREEL
Twice Weekly Starting July 31

M-G-M
The Greatest Shows on Earth

The Film Daily, July 17, 1929, p. 2
Appendix 21 – 1929

The Great New SOUND NEWS

HEARST-METROTONE NEWS The Talking Newsreel issued every Saturday starting Sept. 28th
(FILM AND DISC)

REVOLUTIONARY developments now take place in the field of newsreels. Tradition counts for nothing. What has gone before must be forgotten in the face of a new gigantic pooling of forces. The colossus of Hearst, merging a vast army of camera-men, now dwarfs all other picture news-gathering sources. The coming together of two great newsreel organizations, M-G-M and International, into M-G-M International News means that no other newsreel is in a position to compete with the far-flung forces of William Randolph Hearst’s M-G-M International News.

With this incomparable, giant organization of men ready to bring world activities to your screen the HEARST METROTONE NEWS makes its bow. No Sound newsreel thus far has commenced under such brilliant auspices. This mighty organization is already humming with activity, Sound trucks are being readied, new ideas for Sound News are complete, so that when the Hearst Metrotone News makes its first appearance on Sept. 28th, you must be ready to give your public this greatest of all Sound Newsreels.

M-G-M International NEWS
Twice Weekly
STARTING JULY 27th

William Randolph Hearst
and his globe-girdling army of news-camera men are ready to write a new page in newsreel history.

Hearst METROTONE News
(On Film or Disc)
Once A Week
STARTING SEPTEMBER 28th

METRO-GOLDWYN-MAYER
The Greatest Power in the Films

The Film Daily, June 24, 1929, p. 2
The Film Daily, September 24, 1929, p. 3 – September 26, 1929, p. 2

Exhibitors Herald-World, January 26, 1929, p. 28
TOMORROW! THE MOST KEENLY AWAITED EVENT OF THE SEASON!

Metro-Goldwyn-Mayer Launches A New Era In Talking Newsreels TOMORROW!

HERE'S WHY IT'S CALLED THE SUPER SOUND NEWSREEL
A Few of the Initial News Features—

SCHWAB TESTIFIES IN SHEARER PROBE
Steel Magnate explains at Senate inquiry his stand on “Big Navy” propaganda—Washington, D. C. Shearer, who started rumpus, promises action aplenty.

MEET THE STARS OF WORLD SERIES
Standbys of the fighting Athletics are introduced to you by Eddie Collins—Philadelphia, Pa. Connie Mack talks it over with Collins and Gleason. Mack is popular with the camera boys. Meet Chicago Cubs’ Big Four—Wilson, Hornsby, Cyler and Stephenson and Manager McCarthy.

BRITISH ARMY QUIT GERMAN TERRITORY AFTER 10-YEAR STAY

ITALIAN VETERANS PARADE IN ROME
Mussolini reviews 40,000 ex-soldiers gathered from all over nation—Rome, Italy. Then they pass before King Victor Emanuel at the Quirinal Palace. At great tomb of the Unknown Soldier.

WEDDING BELLS FOR JOHN COOLIDGE
Ex-president’s son married to Miss Florence Trumbull, daughter of Gt. Governor—Plainville, Ct.

CROWD OF 1,000,000 SEES BRITISH RACE

FIRST ISSUE SAT. SEPT. 28
TWICE A WEEK ON FILM OR DISC

HEARST METROTONE NEWS
That’s News!
Appendix 21 – 1929

At All Leading Theatres Now!

HEARST METROTONE NEWSREEL

Here’s why it’s called the Super Sound Newsreel

A Few of the First News Shots:
- Schwab Testifies in Shearer Probe
  Steel magnate at Senate inquiry. (Washington, D.C.) Shearer, who started rumpus promises action.
- Meet the Stars of World Series
  Standbys of Athletics introduced by Eddie Collins. (Philadelphia, Pa.) Connie Mack with Collins and Gleason. Meet Chicago Cubs’ Big Four—Wilson, Hornsby, Guyler, Stephen son and Manager McCarthy.
- British Army Quits German Territory After 10-Year Stay
  Tommies march to church in final Rhineland review.—(Wiesbaden, Germany.)
- Italian Veterans’ Parade in Rome
  Monolith reviews 40,000 ex-soldiers gathered from all over station.—(Rome, Italy.)
- Wedding Bells for John Coolidge
  Ex-president’s son married to Miss Florence Trumbull, daughter of Ct. Governor — Plain ville, Ct.
- Crowd of 1,000,000 Sees British Race
  Multitude of English turf fans out for St. Leger, last big event of season.—(Doncaster, England.)

Produced by William Randolph Hearst for

METRO-GOLDWYN-MAYER

That’s News!

Motion Picture News, September 28, 1929, Coverff
Supplementary Material
Newsreels – International and Kinograms

The Film Daily, March 5, 1929, p. 15
The world moves, and KINOGRAMS takes you and your patrons with it. Keeping up to the world’s dizzy pace with remarkable speed and consistency. Whatever may be commanding public attention—politics, a disaster, hero worship, sports—KINOGRAMS gives you unparalleled service in quick showing of all the news, wisely edited and entertainingly presented.

*The Film Daily*, June 20, 1929, p. 3
THE FACTS ABOUT THE NEWSREEL SITUATION!

Starting today with the first combined issue of M-G-M International Newsreel here’s what happens

1. THE industry’s two leading newsreels become one giant newsreel.
2. YOUR public gets greater world news coverage than has ever been possible before.
4. THE staffs of the two combined newsreels remain intact, making a newsgathering personnel greater by far than all others.
5. FROM now on there is no further question about which is the best newsreel.
6. BY the sheer weight of its gigantic combined resources the M-G-M International Newsreel takes unquestioned first place.
7. POWERFUL nationwide Hearst promotion is acquainting your public with these facts.
8. ALL leading theatres must henceforth give their patrons the one important newsreel service.

M-G-M International NEWSREEL
Produced by Hearst for Metro-Goldwyn-Mayer

The Film Daily, July 31, 1929, p. 2
ANOTHER SMASHING NEWSREEL TRIUMPH FOR LEO OF M-G-M!

The public wants News in their Newsreels! And here’s the latest!

FIRST AND ONLY PICTURES

WILKINS ANTARCTIC EXPEDITION

Personally photographed for the Hearst Newsreel Service by
CAPTAIN SIR HUBERT WILKINS

Front page news everywhere! The public hails the discoverer who braved death to chart new lands at the bottom of the world. Just returned from South Polar regions with amazing scenes of weird, strange lands seen for the first time by human eyes!

DANGER! Looking down from 8,000 feet! Below them scores of cracks into which their machine could fall and leave no trace!

THEY BRAVED DEATH!
Sir Hubert Wilkins with Carl Ben Eielson. The public wants to see these heroes! They bring you thrilling scenes in M-G-M News!

IN THE CURRENT ISSUE (No. 62)

M-G-M NEWS

The Film Daily, March 15, 1929, p. 10
Only Cameraman to Fly Around World Tells Story of Zeppelin

The only newsreel cameraman who ever flew around the world has a real story to tell that same world, but he’s telling it in pictures. He’s a modest, silent young man, and the screen will speak for him, as he has made that possible. He is Robert Hartman, representative in Berlin of the Hearst Newsreels, MGM International Newsreel and the Hearst Metrotone News, who made the trip on the Graf Zeppelin. It is the same Robert Hartman who was the only cameraman on board the ship when it made its first trans-Atlantic flight and return as well as its epochal voyage to Egypt prior to the world flight just consummated.

Hartman lives in Berlin—when he is at home—with his wife and daughter, but he has not been home much in the past fifteen months. In May, 1928, the Hearst Newsreels sent him to Spitsbergen to cover the ill-fated flight of Nobilo to the North Pole. He arrived at King’s Bay far in advance of the explorer and before he got away he consumed more than his share of seal blubber and fish.

Put Off of Noble’s Plane

When Nobilo reached King’s Bay, Hartman talked the Italian explorer into promising to take him along to the North Pole. On the day the Italia took off, Hartman and his camera were aboard but the Italia was overloaded and they put Hartman off. That probably saved his life. He took pictures of the Italia’s departure—then smuggled the pictures aboard a Norwegian destroyer which took them to civilization.

He remained in King’s Bay eating his seal blubber and making pictures of the rescue parties and all the exciting incidents up to the return of Nobilo. He effected his return by going aboard a 64-ton fishing tug that tossed through stormy seas for six days before covering the comparatively short run to Tromso.

From Tromso to Oslo Hartman travelled by dog sled and thence by train and airplane to Berlin. He suffered many hardships but he got his pictures and got them through first.

Only 10 Days at Home

He settled down to the quiet life in Berlin, but ten days after his return he was en route to Friedrichshafen to cover the Zeppelin assignment.

Hartman has been on the huge dirigible every moment it has been in the air; the test flights over England and the continent, the first trans-Atlantic flight and return, the flight to Egypt and last the unprecedented globe-circling flight.

The motion pictures which Hartman made of that first trans-Atlantic flight which appeared in the MGM News, as did those of his other exploits, are particularly vivid memories. From on board the Graf Zeppelin he recorded in pictures the entire story of the trip, over the cities and villages of Europe, the Atlantic, the Azores, and through the terrific hurricane that all but brought disaster. Hartman risked his life to climb to the top of the ship to make pictures while the members of the crew were engaged in their heroic task of repairing the damaged fin. His pictures included the first glimpses of the American coast from the air, the various Eastern cities sighted on the way to New York and finally the tumultuous reception accorded the ship at the metropolis and at Lakehurst.

Only Cameraman Aboard

Throughout the history-making world flight of the Graf Zeppelin just completed, Hartman was the only cameraman on board the ship. His exclusive pictures of the first leg of the journey from New York to Friedrichshafen have already appeared in MGM International Newsreel. His succeeding pictures of the flight across Europe and Asia, the history-making conquest of the Siberian wilds, the triumphant landing at Tokyo, the unprecedented flight over the Pacific, the soul-stirring arrival at Los Angeles and on across the United States to New York comprise the final graphic chapters of the greatest flight in history.

HARTMAN BOARDING PLANE
EXCLUSIVE!

M-G-M International NEWSREEL has the only cameraman on board the GRAF ZEPPELIN on its Hearst-sponsored world cruise.

OFF ON ITS ROUND-THE-WORLD HEARST FLIGHT

Remember:
The inside stuff on the GRAF ZEPPELIN FLIGHT can only be in the INTERNATIONAL NEWSREEL SPOTLIGHT

Exclusively Hearst!

Robert Hartman, M-G-M International cameraman, will be the only motion picture operator aboard the Graf Zeppelin on its flight around the world, M-G-M states. He will be the official cameraman of the trip and the pictures that he makes will be shown exclusively in M-G-M international Newsreel. Hartman will also make exclusive still pictures of the flight for International Newsreel, the picture service of the Hearst newspapers. Mr. Hartman is the Berlin representative of the Hearst Newsreels, was the only cameraman aboard the Graf Zeppelin when it made its first trip to the United States.

The Film Daily, August 12, 1929, p. 4 – The Film Daily, August 8, 1929, p. 2
Vargus, M G M’s World Cameraman, Makes First Visit to N. Y. in 5 Years
(Special to the Herald-World)

NEW YORK, March 5.—Ariel L. Vargus, world cameraman of M. G. M. News, arrived in New York last week for his first visit since 1924. Vargus first went abroad for M. G. M. 14 years ago and has visited nearly every country, making important newsreels.

He was the first man to fly over the pyramids and photograph them from the air. He was also the first man to make a picture of a pope, having secured permission to photograph the late Benedict XV. Vargus spent two years in China photographing spectacular battle scenes during the revolution. He traveled from Canton to Peking and was with the armies of both the North and the South. His pictures of the siege and fall of Chinchow was considered a big achievement.

Vargus will remain in New York for several years before starting out again on his wanderings in quest of new material for M. G. M. News.

Exhibitors Herald-World, March 9, 1929, p. 54
Supplementary Material
Newsreel: Paramount

A NEW
AND GREATER
SOUND
NEWS
REEL
FOR A
NEW SHOW WORLD
Appendix 21 – 1929

Paramount Sound News is not a dream. It's here! Sample issues were shown at Paramount’s sales conventions. And greeted with wild enthusiasm. What keen news sense! What speed of delivery! What marvelous quality recording! You’ll recognize the difference between it and its competitors instantly. Paramount Sound News personnel have been on the job throughout the world for months. With improved and ultra-modern equipment that no other organization can touch. With facilities for putting real News events on your screen in sound with a lightning speed that will amaze you! You can’t put up a quality sound show without it. See your Paramount sales representatives at once!
Paramount Inaugurates Sound News; Will Issue One Audible, Two Silent Weekly

(Special to the Herald-World)

NEW YORK, Aug. 6.—Theatres throughout the world received their first issue of the Paramount Sound Newsreel last Saturday. Trade newspapermen were invited to a preview in the projection room at the home office here. The issue was notable for a very well done prologue illustrating the medium and emphasizing its coverage and for a special story covering the ride of Senator Bingham in an Army blimp, which deposited him at the steps of the Capitol in Washington. The first “story” showed President Hoover and Adolph Zukor in a mutual congratulation sequence.

Cameramen and sound equipment are now scattered throughout the United States and foreign countries completely equipped to photograph the latest news stories in sound and pictures. Paramount sound news will be released once each week. Sound accompaniment will be furnished theatres on both film and disc systems.

During the past year and a half Emanuel Cohen and his staff have worked on the organization of the new service. The laboratories of the Bell Telephone Company, inventors of Western Electric System of sound recording and reproduction, have co-operated with Cohen’s organization in developing sound recording apparatus.

“We will continue to release two issues each week of silent Paramount news,” said Cohen. “This is necessary in view of the fact that there are many good news stories without sound, and silent reels also will protect those theatres not yet equipped for sound reproduction.”

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Exhibitors Herald-World, August 10, 1929, p. 26

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Paramount Sound News Debut On Aug. 3

THE first issue of Paramount Sound News will make its bow in theatres throughout the country on August 3, Emanuel Cohen, editor of Paramount News, announced this week.

The new sound newsreel will be released once each week. The sound accompaniment will be furnished theatres in both film and disc form.

Mr. Cohen’s organization has been working during the past year on the Paramount Sound News. Collaborating with him have been the laboratories of the Bell Telephone Co. The sound recording process is said to be of a new type.

The silent Paramount News will continue to be released twice weekly.

Motion Picture News, August 3, 1929, p. 467
NOW THE NEW SHOW WORLD HAS A SOUND NEWS REEL!

PARAMOUNT SOUND NEWS

Starts Saturday!

One issue per week. Film and disc

PARAMOUNT QUALITY SILENT NEWS
Twice Weekly

Motion Picture News, August 3, 1929, Coverff
Cameraman Risks Shooting To Shoot War; He’s Arrested

Recording a Chinese war, despite every handicap, is a feat which involves every hazard and even after permits had been issued from both the American and Japanese consulates, the Chinese refused to allow Henry Kotani, Paramount news cameraman to proceed to Manchuli, unless they had the assurance that his camera equipment was for non-military purposes. In a letter Kotani tells of his difficulties and in part, reads as follows:

“At last I got to Manchuli and immediately went to Japanese Consulate to inquire. They informed me that the Chinese authorities would not allow any photographing in the city. I took my interpreter to the Chinese Army Headquarters and applied for permit to photograph soldiers in the field, but ‘nothing doing’ as usual. The high officers did not want their coolie soldiers, who wore all sorts of uniforms, filmed and shown. They claim that to let me film the soldiers is like giving information to the Russians and absolutely barred me from carrying a camera near them!

“The only thing I could do was to take a chance and shoot anyway and if they did catch me, well, all they can do is detain me. I knew they would not shoot me.

“As I had predicted they pinched me and took away my camera. I had an awful time getting it back so you can well imagine the delay in sending my films in! Later they attached a guard with my camera, so it comes easy, as far as shooting from the distance was concerned, for all I had to do was to bribe the soldier boy.

“As soon as I finish I intend to go in to Moukden to get close-up of General Chang Hueng Ling and his men.”

13 Krazy Kat Cartoons On Columbia’s Lineup Of 116 Short Subjects

Three out of the thirteen popular “Krazy Kat” Sound Cartoons to be released by Columbia Pictures this season are already completed. They are entitled, “Ratskin,” already released; “Canned Music,” and “Port Whines.” For several seasons this short subject has proved one of the most popular on the market and has been booked by all the large circuits and in the principal first-run houses throughout the United States and Canada.

With the introduction of talking and sound effects, “Krazy Kat” has taken on a new importance in the film world. The series will alternate with the Disney Silly Symphonies, thus providing a diversified entertainment.

In addition to the Krazy Kats and Disney Silly Symphonies, Columbia is also releasing...
EXTRA!

BYRD FLIES TO SOUTH POLE AND RETURN!

PARAMOUNT

HAD THE ONLY MOTION PICTURE CAMERAS WITH BYRD AT THE POLE!

Paramount cameramen Willard Vanderveer and Joe Rucker bringing back most thrilling adventure-news pictures ever seen of special expedition to the Bottom of the World!!

PARAMOUNT LEADERSHIP REACHES FROM POLE TO POLE!

*The Film Daily*, December 2, 1929, p. 3

South Pole Story Filmed In Sound

Reception of the first radio message to be sent from the South Pole has been recorded in sound.

How word that Commander Richard E. Byrd had flown successfully over the polar area was received and decoded in the offices of the "New York Times" and thence flashed to the world by the newspaper is covered. It goes out to exhibitors in the Dec. 6 issue of Paramount Sound News.

According to Emanuel Cohen, editor of Paramount Sound News, the pictures were obtained by placing cameras and sound recording equipment in the radio room of the "Times" where direct communication is established daily, by low wave length, with the little band of explorers 11,000 miles away in the frozen wastes of the South.

With everything set for instant use, the Paramount Sound News men, consisting of two crews, Ray Fenstrom, Claude Norman, William Geveke and Harold Tannenbaum, stood in readiness to return at the signal from Radio Chief Fred Meinholz of the "Times."

The tip came at 10:20 o’clock in the evening and within a few minutes both camera and sound crews were at their posts. Throughout the night they remained, gathering only fragmentary reports from the cruising plane. Suddenly, at 8:30 o’clock Friday morning the flashes stopped altogether and through the day not one word was received because of adverse weather conditions.

The camera and sound men were still on the job at 5:15 p.m. Friday afternoon when the news finally came. Sound switches were thrown open. Cameras started to grind. Near Meinholz a loud speaker thumped out the message in a series of dots and dashes which meant that Byrd had reached the goal. It was in triple code but when deciphered it also included the word from two other Paramount cameramen on the expedition, Willard Vanderveer and Joseph Rucker, that Harold June, flying with Byrd, had obtained more than 1,000 feet of film of the polar region. June had been trained to handle the motion picture camera by the Paramount man because when the great flight was made they necessarily were left at the base for lack of room in the plane.

*Motion Picture News*, December 7, 1929, p. 14
Supplementary Material

Newsreel: Pathe

The Film Daily, January 17, 1929, p. 14ff
Appendix 21 – 1929

Exhibitors Herald-World, March 25, 1929, p. 40 – The Film Daily, March 15, 1929, p. 9

Motion Picture News, March 16, 1929, p. 818 – The Film Daily, March 14, 1929, p. 2
The first American office of Pathé was opened in a little room overlooking the roof of the building known as Madison Square, just a quarter of a century ago.

Down on Thirty-third Street stood the Pykron Building, then the new architectural wonder of New York. Across the corner was the Fifth Avenue Hotel, and its famous “Atmos Corner” where Chairman Sapo and Senator Tam Plitt sat in council. Theodore Roosevelt was president. Only a year before the Wright Brothers had made their first flight. The United States Steel Corporation was then but three years old. Russia and Japan were at war. The first commercial wireless transmitters were sent that summer. In the fall the New York subway was opened. The Planetarium Skyscraper was the site of the first commercial-telegraph wireless station.

This place for you of the world of yesterday, when the ardent Gallic spirit of Pathé came to raise its manhood voice. Pathé was only a dreamer, a dreamer who lived in the real world of dreams. Motion pictures were universal. Men and women were learning to make dreams. Films were truly a wonderful “chaser” and the first all-film series were but two years old.

Pathé, vide, as aggressive as the trademark rose to the challenges of the young century, and struck and spurred. Twenty-five years of screen evolution and sharp commercial struggle have intervened, with Pathé the pioneer always in the forefront of the chaos and events that encircle the world today.

Pathé it is still striving with the vigor of the pioneering spirit. Pathé is ahead of the new adventuring frontiers of the inventions in which new revolutions of the motion picture art are impending — color, wide screen stage, stage production, startling changes in studio process, new negative materials, new developing processes, new optical devices. If there is a problem in the world of Pathé, it is that of the new challenge of the coming season. In the shadows are Pathé pictures with twenty-five years of technology that give them the edge of the world.

In behalf of the Pathé organization, in large array of stockholders, in more than a thousand employees strategically covering the world, 33 I wish to extend to the motion picture theatre owners our appreciation of the cooperation; the loyalty and the friendship Pathé has given to its customers. Fifty years of destroy-...
Exhibitors Herald-World, July 6, 1929, Coverff
One of the caravans of Pathe Sound News trucks. This truck, one of the pioneers of the staff, is in charge of Bob Donahue.

Pathe's AUDIO REVIEW

FIFTEEN issues of Pathe Audio Review, talking and tuneful screen scion of its elder and silent progenitor, Pathe Review, have been produced and released since it was announced and launched last March. In a little more than three months Pathe Audio Review has taken rank as one of the screen's most distinctive and popular talking short subjects. It has brought added prestige, and a new kind of respect to Pathe as a producer of short reels.

Terry Ramsaye, under whose editorial supervision it is produced and released, announces that the present release policy of one issue a week will continue for both sound and silent versions of the reel during the coming season.

Pathe Audio Review enjoys the distinction of being the only talking short subject of its particular type and availability in the sound field at present. Each reel is produced with a complete musical accompaniment arranged and played by the Pathe Studio Symphony Orchestra under the direction of Josiah Zoro. Talking-dialog and monolog-feature most of the issues and an expert corps of technicians provide enhancingly real-humorous sound effects.

Still further ambitious and elaborate production plans are on the way for the Audio Review, according to Ramsaye. With a staff that already extends from the four quarters of the globe, extensive arrangements are being concluded to bring o-er and add some of the world's best camera artists.

The first example of this new art trend in the reel was presented in Pathe Audio Review No. 11. The architectural evolution of New York's most beautiful modern cathedral edition, St. John the Divine, was shown with an appropriate accompaniment of sacred music and blending Biblical quotations as titles.

PATHE announces that it will continue its present policy of two releases a week for both its sound and silent news reels, Pathe Sound News and Pathe News, during the coming season. As the dean of news reel producers, Pathe claims its decision is dictated by their experience that two releases a week of any type of news reel is the only proper way of efficiently and completely presenting news events.

Although not yet a year old, Pathe Sound News has developed into one of the most active and important production units within the organization. Starting production of the reel during November, 1928, with a few recording trucks and a one-a-week release policy, Pathe Sound News added many more sound cameramen to its fleet after the first of the present year and began their schedule at two releases a week last March.

Pathe recording cameras and crews are now to be found in almost every part of the country covering news events and happenings of national importance. The production and efficiency pace has been unusually quickened by the policy of recruiting sound recording crews for Pathe Sound News from the veteran and well trained staff of Pathe News. It has been found that their cameramen, tried and tested by their years of work on the silent news reel, quickly learn the new science of sound recording.

Foreign date lines and news and novelty subjects from abroad are now a regular thing in Pathe Sound News. Cooperative connections for recording news events in sound have already been established in London and on the Continent and these will be enlarged rapidly during the coming year with the shipment of Pathe’s own sound equipment, which (Continued on page 97)
Continued from page 96 is already under way. One of the latest sound news subjects presented since the start of the new era was the review of the King’s famous Horse Guard in London, which appeared in a recent issue of Pathé Sound News.

With its first of sound recording cameras being increased monthly, Pathé plans to keep the entire United States and Canada covered at every point of the company with sound news crews. These crews and sound cameras will be headquartered in what Pathé terms “news center cities,” spots throughout the country that have been carefully selected as the result of long observation and reporting of the news. Mobile sound equipment will be assembled at these points and Pathé Sound News will include the same news coverage that Pathé News has enjoyed and exploited for the many years of the silent reel’s production.

The rapid and healthy growth of Pathé Sound News as a popular screen feature everywhere is much the result of its expert editorial direction and supervision.

Terry Ramsaye, as editor-in-chief of Pathé, brings to his years of rare and ripe experience as newspaper editor, news reel producer, author and other varied work in motion picture production since its beginnings. He is the author of the only complete history of motion pictures, “A Million and One Nights,” and of other magazine articles and stories on the technical, advertising and production angles of photoplay making. Besides his editorial attention to Pathé’s sound news reel, Ramsaye edits Pathé Audio Review, Pathé Review and other special short subject releases.

Editing Pathé Sound News with Ramsaye, and functioning also as editor of Pathé News, is Ray L. Hall. Both reels are also served well by Hall’s long experience as editor in the News reel field and his previous newspaper activities on the United Press and the Mid-week Press trade and his previous newspaper man to be drafted but news reel production on the Hearst-Seelig reel about 1912. He was also with the division of films, department of public information, as one of the editors of the Allied War Review, an official government news reel produced during the war.

As a previous associate with Ramsaye he helped him found Kinetograms and later was editor of Fox Varieties. While there he aided in producing the Fox film news of the Enthusiastic Congress in Chicago.

Some weeks ago Pathé also began the release of a disc edition of Pathé Sound News. One release weekly of this disc edition is being produced to provide service for those theatres whose sound wiring facilities limit them to showing only this type of sound picture. This disc recording is the same as Pathé’s sound-on-film method—the RCA Recording System—and Victor discs are used exclusively.

Newspaper reporters and screen newsreel were given the same verbal interview when Fridtjof Nansen, Arctic explorer, visited New York. While the reporters from the dailies quizzed the explorer, two cameras of Pathé Sound News were trained on him and recorded every word of the questions and answers.

Exhibitors Herald-World, July 6, 1929, pp. 96-97 – The Film Daily, February 7, 1929, p. 8
As usual—EXCLUSIVE and FIRST

Exclusive
news and pictures taken aboard the Graf Zeppelin by Pathé News special representative, Frank E. Nichols, a passenger, are shown in PATHE SOUND NEWS recording the historic flight from Friedrichshafen to Lakehurst, N.J.

See and hear ONLY in Pathé Sound News
Graf Zeppelin leaving Germany—Dr. Eckener in control tower of Zepl—Bird’s eye view of passengers—The zeppelin Zepp pursuing its shadow across the Atlantic—Gentles and exotic birds abroad—The luxury of passengers—The chef preparing meals—The dirigible flying over New York at dusk—Crowd crowding at shipyards—Passengers speaking as they leave Zepp.

FIRST on Broadway—ANOTHER SCOOP!
And—running true to form—PATHÉ SOUND NEWS was FIRST to deliver prints on the Graf Zeppelin’s epic flight and landing at Lakehurst, on Sunday night. Broadway houses were supplied and not printed at right elected Monday morning.

PATHÉ SOUND NEWS
Always there when it happens — always first to tell it on the screen.

The Film Daily, August 7, 1929, p. 2

Pathe officials discussing a new sound truck of the Pathe Sound News with Dr. Edgar Goldsmith, vice-president of RCA while at the silver anniversary sales convention, recently held at Atlantic City. Left to right are Terry Ramsaye, editor in chief; Ray Hall, editor of Pathe News; E. B. Derr and Dr. Goldsmith.

Exhibitors Herald-World, August 10, 1929, p. 25
PATHÉ SOUND NEWS CAMERAS
THE WORLD’S SPEEDIEST REPORTERS

PATHÉ SCOOPS THE NEWSPAPERS, TOO!

U.S. Navy Men Favor Parity Only, Says Admiral Jones

The Washington press is usually first in print when news of national importance breaks. Yet not only the Washington press, but the press of the entire United States, went to see and hear Pathé Sound News, Issue No. 63, in order to report one of the most vital interviews of the year!

Admiral Hilary P. Jones, head of the Naval Delegation at the Geneva Peace Conference, gives his first interview—on limitation of armaments. Pathé Sound News, with characteristic speed, “scooped” the world’s best reporters on this story. Q. This is the sort of enterprise that has made Pathé the public’s synonym for screen news.

PATHÉ SOUND NEWS

Exhibitors Herald-World, September 28, 1929, Coverff
Appendix 21 – 1929

The Film Daily, October 18, 1929, pp. 6-7 and Motion Picture News, November 13, 1929, Coverff

Exhibitors Herald-World, September 14, 1929, p. 63 – The Film Daily, November 11and 12, 1929, p. 1
Motion Picture News, November 23, 1929, Coverff

The Film Daily, December 27, 1929, 5ff
Supplementary Material

Newsreel: Universal

Universal—foremost in the newsreel field—will
lead the field with a vast world-wide news service the
like of which has never been known!

Universal gives you the finest newswell you ever saw—
with the most astonishing newspaper tie-up you ever heard
of! The paper with the widest coverage and greatest prestige
in your territory will head your show with striking photos
of great world events—always with a credit line to
Universal Newsreel. Your newsreel tie-up with your screen
millions of newspaper readers will see this line under
hundreds of published pictures every day—UNIVERSAL
NEWSREEL. Your patrons will look for it on your screen.

Universal has been in the newsreel business ever since
March 13, 1919, when the first issue of The Animated Weekly
was launched. Universal has given fast efficient newsreel
service all these years, and now Universal is going to give
better service than ever with this new Universal newspaper
organization which reaches to the remotest corners of the earth...strengthened by the most
imposing group of newspapers in the United States. Two
issues each week...104 a year.

Motion Picture News, June 22, 1929, Coverff
The Film Daily, July 12, 1929, pp. 4-5

Exhibitors Herald-World, July 15, 1929, p. 61 – Motion Picture News, August 3, 1929, p. 418
Universal’s Newspaper Newsreel Scores Hit in First City Showing

(Special to the Herald-World)

NEW YORK, Aug. 6.—The first of Universal’s new newspaper newsreel which was shown last Wednesday, July 31, in all of the key cities of the United States and Canada, scored a decided hit. Universal has combined forces with 42 leading independent newspapers and will release twice a week, in the territory covered by each paper, a newsreel under the name or title of that paper. It is estimated that these 42 papers have a combined circulation of about 5,000,000 and 20,000,000 readers.

The first showing of the newsreel was inaugurated by a heavy advertising and publicity campaign in all the allied publications and was started two weeks in advance of the showing. Each of the papers run advertisements ranging from one-sixth page to full page ads and these were supplemented by news stories.

Behind this news-gathering organization is a network of news sources that covers the world and it is the aim of this combine to furnish news which is certified by the local papers. The newsreel will contain shots of local interest in each locality combined with scenes of national and international current events. Sam B. Jacobson, who is at the head of the staff of editors, has been thoroughly schooled in both motion picture work and the newspaper field. He was formerly with the New York Globe and later with the Hamilton's magazine. When the war broke out he became lieutenant in the air service. Afterwards he went to California where he engaged in advertising work. Later he joined Universal Pictures at Universal City, where he was made director of publicity and also director of production reels and novelty films. He is now in the New York office and Universal has organized a syndicate known as The Newspaper Newsreel Syndicate, with headquarters at 3 West 56th Street.

The syndicate will handle all news matters for the printed columns of the various papers and maintain a photographic service to supply the various publications with stills of news events which are to be shown in the newsreel.

The syndicate has several hundred cameramen, located in key cities of the world and news events will be sent with all possible speed to the editor, who will see to it that they are shown to the public in record breaking time.

General sales manager, Van Praag has appointed a special sales force to handle this newsreel, at the head of which is F. J. McConnell.

Motion Picture News, August 10, 1929, p. 42
Appendix 21 – 1929

The Film Daily, September 8, 1929, p. 1 – Motion Picture News, September 28, 1929, Coverff

The Film Daily, October 13, 1929, p. 1 – October 18, 1929, p. 8
In Chicago the “News” is reporting not only plugging the reel in its paper but also assigning its cameramen to “movie” duty and lending its two planes until it has reached the point where 25% of the footage shown in Chicago theatres is the work of the newspaper’s men.

In other spots, Universal says, newspaper executives are personally selling exhibitors on the service, while most of the dailies are also wising up the U sales force at different times on the high spots of box office buys from the daily perspective.

Page ads in all of the dailies are part of the hook-up, consummated by Fred McConnell, former trade paper editor and now head of Universal short subject department.

“Talking Reporter”

Where the regular sound reels are placed at a terrific financial displacement, with $35,000 going into every sound truck placed on the street and with some of the companies figuring weekly running expenses of the truck at $500, as well as the difficulties encountered in sound recording of news events, Universal shoots in the simple silent way. Back in the office the “sound” is applied when the “talking reporter” supplants subtitles with wisecracks and dramatic observations.
The Film Daily, October 19, 1929, p. 8 - October 22, p. 8 – October 23, p. 6 – October 25, p. 12

November 4, 1929, p. 12 – November 8, p. 10 – November 12, p. 4 – November 14, p. 3
Appendix 21 – 1929

Supplementary Material

Industry Statistics

The Film Daily, September 16, 1929, p. 4

The Film Daily, September 17, 1929, p. 8

The Film Daily, September 18, 1929, p. 4

The Film Daily, September 19, 1929, p. 10
Supplementary Material
Journalists in Movies

The newspaper profession has supplied the picture industry with more than 75 per cent of its creative brains,” according to a survey just completed by Roy J. Pomeroy.

The Film Daily, December 5, 1929, p. 6

The structure of a box office hit consists of “(1) a prominent star; (2) a story that has reality; (3) observance of locale; (4) close attention to details of the plot,” estimates Richard E. Day, Motion Picture Editor of The Morning Star and The Register-Gazette, Rockford, Ill. “Many stories of newspaper life meet with jeers from reviewers because they are so unlike the real thing. No doubt persons engaged in other activities described on the screen notice the same faults.”

Motion Picture News, June 7, 1930, p. 53

“Bebe Daniels is to play a newspaper reporter in her next picture,” Fanny rattled on. “She is having more fun kidding her newspaper friends. She goes around interviewing people, giving most adroit imitations of the worst interviewers who have made her suffer.”

Picture Play, January, 1929, p. 104
Many Films On Newspaper Life Being Planned

Success of Broadway Stage Plays Prompts Production On Same Subject

(Hollywood Bureau, Motion Picture News)

Hollywood, Jan. 31.—Practically every producer in Hollywood has recently produced, or is preparing, a film production with a newspaper background. The cycle of newspaper melodramas hit the picture field as a result of the success of Broadway plays written on the same subject.

Universal’s “Freedom of the Press” is now being released generally, as is “Telling the World,” an M-G-M William Haines star production. Pathe’s “Office Scandal” has just been shipped East for release, with reports that it is the most authentic film production of newspaper life so far produced.

No less than six other newspaper stories are slated to be produced immediately by as many companies. Paramount will make an all-talker adaptation of “Gentlemen of the Press,” the stage success. Howard Hughes of Caddo Productions secured the rights to the other stage hit “Front Page” and is planning it for the talker class. The remaining four pictures are from original stories; First National is planning “Tabloid” by Fred Myton; Warner Brothers have “Headlines” by Jimmy Starr; Columbia will make “Power of the Press”; and Fox has a story by Will Gentz carrying the title “Stop the Press!” Fox recently made “Calamity,” a newspaper melodrama directed by Fred Newmeyer, but latest reports have it that the picture has been shelved indefinitely.

Newspaper Yarn Cops First Page of Silver Sheet

By George Shaffer

Hollywood, Cal., March 26.—The mass production idea has hit Metro-Goldwyn-Mayer studio. The story is for newspaper stories, and this studio has gone in for the mass production of editorial room plots.

Larry Gray, Louise Lorraine, Polly Moran and the dog, Flash, are hard at work on one newspaper yarn called “The Deadline.” What a police dog is doing in a newspaper story is something hard to conceive. Maybe he holds down the dog watch, when all other good reporters have gone to bed, or to play poker.

A second M.-G.-M. newspaper yarn is entitled “He Learned About Women,” and has Bill Haines as the lead and Sam Wood as director. This is a story about a young reporter who stumbles on a murder mystery, solves it, is sent to China as war correspondent, finds a beautiful woman about to be hanged as a spy, and saves her by the stirring story which he cables to the rest of the world.

“The Bellamy Trial.”

A third newspaper story, “The Bellamy Trial,” is shortly to be directed by Monta Bell, himself a former copy reader. Like the others, it will be full of reporters, chattering telegraph instruments, eye shades, rickety typewriters and —Bell knows his newspaper offices.

Nobody knows why the sudden turn to mass production of newspaper yarns. Maybe the movie moguls think that any agency which can sell to 1,227,821 customers every day, and 1,471,991 on Sunday has the box office elements the movies yarn for.
went along. If a prince can’t be trusted, you couldn’t take a chance on a reporter. According to those newspaper plays, reporters go around with a gin breath, a flask in one pocket and the American Mercury in the other.

*Photoplay*, February, 1930, p. 65

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**Knowledge of People Essential to Writer**

“Shoemaker, stick to your last” has been paraphrased by Ben Hecht to read: “Scenarist, stick to your own field.”

Hecht, who is co-author of the stage play, “The Front Page,” and “Underworld,” practices this theory in all of his dramatic writings. As a newspaper man who covered underworld affairs for years, he is familiar with both the newspaper field and the criminal world.

“No dramatic writer can hope to achieve realism without a thorough knowledge of the people about whom he is writing,” Hecht points out in discussing his own work. “For many years, my work as a newspaper reporter carried me among criminals of all kinds and the associated half-world characters. In writing for the stage or screen, I have drawn on those early contacts.

“In ‘The River Inn,’ Charles Ruggles plays a reporter who is a composite of many reporters of my own acquaintance. Helen Morgan, as the cabaret singer in a roadhouse, is a character familiar to anyone who knows the night life phase of modern society. And Fred Kohler, as the leader of the bootlegging gang, creates a character that has figured many times in underworld escapades.

*The Film Daily*, November 3, 1929, p. 6 – November 1, 1929, p. 6 – December 5, 1929, p. 6

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**Short Shots from New York Studios**

CHARLES RUGGLES, who probably holds the screen’s record for consecutive alcoholic roles, is now assigned to bag and baggage to the Coast studios of Paramount, where he will work in “Let’s Go Native,” with Jeanette McDonald. This operetta will get under way about Nov. 15. Ruggles made his talking screen bow in “Gentlemen of the Press,” in which he collected numerous laughs as a boiled reporter.

Charles Ruggles, the perennial drunk, who doesn’t touch a drop, has been packing and re-packing for many weeks preparatory to making a picture for Paramount on the Coast. Re-takes on “The River Inn” have kept Ruggles in the East in June, when it looks as though he’ll remain here so as to be ready when “Young Man of Manhattan” is slated this month. Ruggles, star reporter, has an important role in the latter picture.

*The Film Daily*, July 1, 1929, p. 7

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**Joe King, who did the city edit in “The Laughing Lady,” recent finished at Paramount, has been deignoted to an alcoholic reporter. The reason is a part in the Ben Hecht original which Hobart Henley is megaphoning.**

*The Film Daily*, October 15, 1929, p. 8
Supplementary Materials

Reporters

The Film Daily, September 24, p. 11 – October 6, p. 5 – October 9, p. 10 – October 11, p. 4 – October 27, 1929, p. 7


January 14, p. 8 – February 19, p. 6 – January 29, 1930, p. 7 – September 13, 1929, p. 6 – December 16, 1929, p. 3

November 24, 1929, p. 6 – February 13, 1930, p. 4 – December 3, 1929, p. 6 = November 6, 1929, p. 8
NEW YORK, April 4. — This Sheehan lad is hard-boiled. Not a doubt of it. No man remains as chief executive of a great film company who has not the technique of saying “no.” He stands with his feet spread a little bit and his shoulders back and his brown eyes looking plumb into the middle of you.

“He has nice brown eyes,” said a copper once of Winfield R. Sheehan. “Warm.”

The cop had it right and wrong. Those eyes get hot sometimes. His stars and scenario writers and continuity men come before him and sometimes they do not do as well. There are times when he is as friendly as a police dog at 2 a.m.

There is a romantic story coming, but Winnie Sheehan must first be found as a police reporter in Buffalo. All reporters are hard-boiled in Buffalo, but police reporters are especially hard-boiled. Mr. Sheehan was the hardest-boiled of all police reporters. This reminds me—

“The reporters in the ‘Front Page’ are not like any reporters I ever knew,” said a commentator the other day. “Reporters are not tough.”

There is a romantic story coming, but Winnie Sheehan must first be found as a police reporter in Buffalo. All reporters are hard-boiled in Buffalo, but police reporters are especially hard-boiled. Mr. Sheehan was the hardest-boiled of all police reporters. This reminds me—

“The reporters in the ‘Front Page’ are not like any reporters I ever knew,” said a commentator the other day. “Reporters are not tough.”

Reporters are tough, though. The “Front Page” reporters are precisely what that sort of reporter were then and are now. A legmen in a district is not the saue person who carries a malice and occasionally welcomes some distinguished visitor. Mr. Sheehan became saue by attrition. One of the abrasives was Charles E. Chaplin, then city editor of the Evening World, for whom Mr. Sheehan had been a police reporter. Mr. Chaplin was now in Sing Sing, to the complete satisfaction of the most of his former aides. This may not be in accord with the rule that one must speak only good of the dead and those in the Big House, but it happens to be true.

Harry Niemeyer, who is now in St. Louis, is the one exception to this rule. Mr. Niemeyer once quit Mr. Chaplin under circumstances which afforded Mr. Niemeyer the most extreme satisfaction.

“Have you,” he asked by telephone, “a reporter named Niemeyer working for you?”

“Yes,” said Mr. Chaplin.

“You,” said Mr. Niemeyer, “are a goggle-eyed old liar.”

Yet when Mr. Niemeyer landed on the dock in a snowstorm, possessed only of the linen suit which remained from an adventure in Panama, Mr. Chaplin gave him a job. Also by phone.

It was Chaplin who was the hero of the Irvin Cobb story. Mr. Cobb was told in the city room that Mr. Chaplin was sick at home.

“I hope,” said the novelist-to-be, “it is nothing trivial.”

One of the classic tales of New York journalism is of Chaplin’s shrilling over the telephone to the cub who had been knocked down after the third time.

“Get back,” squeaked Mr. Chaplin, “and tell that so-and-so he’s got to answer my questions. He can’t have me!”

Sheehan became secretary to Rhinelander Waldo when that young man tried to make the New York police department behave. It did not, of course. It never has. It kids along among the-commissioners until they get better jobs, as McLaughlin did, or go out in a headdes, like Warren. Waldo did make the police department somewhat more polite. He used to wander into a station house incognito.

“Whaddya want here?” the sergeant would bellow.

Waldo’s grim pleasure was to note the change in expression and tone which followed the sergeant’s realization.

But the department did not reform. Waldo opened a school for detectives, and Wood did and Hight did and McLaughlin did and Warren would have opened one if he had thought of it, and all the schools for detectives now are dusty volumes on forgotten abasives. Commissioner Grover Whalen now plans to open a school for detectives. He, himself.

In dealing with cops and politicians, Mr. Sheehan underwent what might be termed lapsedification. Then he put a high polish on his granis exterior. In dealing with the personalities of the Hollywood world it is unlikely that he has softened.

But, it’s a pleasure to get to the place. I’ve been heading for it along. During his visit to these parts to raid the Broadway stage of all the actors and actresses he needed to dress up big films for the next two or three years, Mr. Sheehan saw a pretty little girl sobbing quietly in front of a restaurant window.

“My poor child,” said he. So he gave her money to go back to mother and the old home. And that night he saw her laughing heartily in a night club. The poor little girl winked at him.

New Mr. Sheehan is even more hard-boiled.
Another Reporter

("Reporter," by Meyer Levin, is the latest and, let us hope, the last book dealing with the newspaper reporter. It is a conglomeration of incident, revealing that the reporter, far from solving crimes and toppling the old household to widows, is merely a bewildered young man jumping this way and that as events break all about him. The John Day Co. courageously publishes this book as a warning to those who dare come after him.

The reporter has been a hero to most readers, because since the days of Richard Harding Davis he has been doing glorious deeds. He was a hero to James Lyne Williams, and in Joe Medill Patterson's play, "The Fourth Estate," he routed grifters and was put into the managing editor's chair. In later tales he has been becoming more average, and more lowbrow, and in "Reporter" he is neither a hero nor villain but just a young man going somewhere, destination unknown.

Either too much James Joyce or too many gangsters has caused Mr. Levin to develop this fact into 400 pages of what a reporter does and thinks. Those who have time to read farther than the first 30 pages will discover that, no matter what the reporter does, he actually thinks about very little. He has not the time. He is out of one cab into another, out of one shooting into another, out of one day into another, ad infinitum. At the end he has seen, heard, experienced a great, many of the events that make up the mosaics of life, without discovering their pith.

None other than Thackeray once complained that society would not tolerate the natural in art, but that he had decided to avoid the conventional simper and write down a man, come what might. Mr. Levin's reporter is possibly the lastripple made in the pond by Thackeray's determination to be natural. But in trying to make the reporter as natural as Mr. A. and Mr. B. of any case history, the author plays with all sorts of devices. He restores, for instance, the old-fashioned guide lines at the top of every page, and here takes them from headlines. I used to wonder how our fathers could tolerate these breaks in continuity and that they did not lose sight of what their eyes never noticed them. The same thing happened in "Reporter." I read the first five and then forgot all about them.

The unity of "Reporter" is in the mental attitude of the man who tells the story. There is a sketchy love affair, but this is swept aside by the crush of daily events that pile up on the lid. At the beginning there is also a promise of character development. The reporter is eager for fame, and his romantically visualizes himself as the best of them all, ready to show his rivals and his enemies how to do it. The object is lost as the book proceeds. At the end he is very much the same when he began.

Perhaps the reporter's hectic existence is best reflected in one of Levin's episodes, a characteristic example of his slap-dash style:

"Typically madly, gang war and murder, hospital hero, tax, death, turnover, turned the world over, drilled holes in the bottom slipped it up, built Rome, razed Patterson, painted the sky, overthrown Napoleon, since 8 in the morning, period. He looked up at the clock. Only 1. He felt stilled, as if he had stepped out of the revolving door of a skyscraper into a vast green field.

"The reporter didn't know what the hell it was all about in the morning when Larchaim yelled, hop out to the Saint-something-hospital, big shooting; but out like a five engine he flashed, not stopping to look up the address of the hospital, because the thing to do is to get right out of the office first. Immediately, at once, out of the sight of the city editor. The cockeyed cab driver didn't know either where the hospital was. They piled into a drug store. Way out, around Fiftieth and Nineteenth, sightly, let's go. Nobody ride."

"In the cab sit. Everything ready? Paper? Pencil? No pencil. The cockeyed copy boy, never can get a pencil out of them. Believing all morning for a pencil and not so much Reporter without a pencil. Angel without wings."

"He borne into the hospital. The half was as decorously quiet as the field museum. A telephone operator sat by her switch board chatting with one of the nurses."

"Finally between her and the office and a couple cops and the doctor he gets the dope: two cops dying in the hospital, some more in another hospital. Rumor, Manfredi gang war. Sure, mama every children scream on the Manfredi now. But somebody says a Manfredi was shot. Huh?

"Well, another reporter'll be on that. Name, age, hit, rank, address of cops wounded or dead. Ryan, Hardy, Ryan, Inks, Hardy, Hardy, where's a phone? Damn, all the bootleg boys, run to the candy store on the corner. Got a phone? Got a pencil? The penny pencil is so hard it tears the paper."

"Go after Ryan says the office. Picture. Picture and family stuff. What about Manfredi?"

And there, in brief episodic form, is the reporter's day. His attitude, his bread of life. Let us credit this book with one contribution to the present study of the reporter. Mr. Levin has subjected his reporter gathering the inchoate speeches, the tangled threads of a "story," and then returing to the office to write it up. What results is a yarn in the conventional jargon of the newspaper, a form characteristic but often quite false, and really having little relation to the events viewed by the reporter. It is that he suffers these yaruta verbatim. He makes his point, and he also makes his book about as readable as the letterary monologues of Gertrude Stein.

Movies Have Little Over This Reporter

H E R OES in movies of newspaper reporters who cover their own misfortunes have nothing on a member of the editorial staff of the Pensacola News.

3 A.M., a well-known book here, left his apartment about 5:30 to eat dinner with a friend. After they had enjoyed their turkey they started for town intending to go to a dance.

Passing the North Hill apartment house, Jenks noticed a large crowd, and thinking it might be a story of importance got out of the car and rushed to the scene, only to find the apartment house had burned and he had lost everything he owned except the clothes he was wearing.

He got in touch with his office and half an hour later went to a dance.

Harry Hansen, Star Tribune/New York World, March 8, 1929, p. 14

Pensacola News Journal, Florida, November 30, 1929, p. 10
Hearst Revises Film Pages to Emphasize News of the Trade

Editor and Publisher, Publication of Newspaper Field, and Long Foe of Press Agents, Comments Extensively on Hearst’s New Policy—Louella Parsons in Charge

NEW YORK, July 16.—William Randolph Hearst and Editor and Publisher, trade-paper of the fourth estate, have got together, and radical changes have been made in the content and makeup of the motion picture pages in the Hearst newspapers, with the emphasis upon news of the industry.

Time was when Editor and Publisher waged a relentless war upon the press agent, including the motion picture representative, with oft-repeated attacks upon the use of newspaper columns for publicity. Editors, left their conventions with the message that publicity was “out.”

The significance in which the Hearst move is held by the newspaper profession is shown by the space devoted to it in a recent issue of Editor and Publisher, and the article also reflects the fact that the press of the country is now wider awake to the importance of motion pictures in the everyday life of the people.

Increased Space Used

Almost every daily worthy of the name is devoting increased space to plays and players, to discussion of the values of sound, and predictions on the future of what some call America’s third industry. Most newspapers today devote an entire page, and often more, to news of motion pictures—something that a few years ago would have been considered preposterous by any self-respecting editor.

Decision of Hearst to place Louella Parsons in charge of all motion picture material in all the Hearst publications is the move that prompted the article in Editor and Publisher. All the Hearst motion picture editors now come under her supervision, and they are learning new methods of handling both content and makeup to provide what is expected to be a newspaper as well as pleasing page to both the public and the industry.

Genuine News Used

Illustrated here is a cut of a new model screen page of the Los Angeles Examiner. The page is over three columns wide and four across, and the content is in three basic sections: Headline, Movie News and Film Comment, and Reader’s Digest. The headline is in large figures, the news in medium size, and the film in smaller size.

The average picture department is smaller, more or less confused and more or less monotonous, poorly edited and poorly selected. I want Miss Parsons to improve not only the appearance of the pages but the content, and not just the contents but the methods.

I may want her to improve some of the moving picture editors.

“Adoption of the new policy for the theatre pages of the Hearst newspapers is regarded as a step in offsetting some of the competition that weekly and monthly magazines enjoy over the Sunday newspapers, especially so long as the same time is seen as a bid for part of the circulation that now is won by magazines through their movie departments.”

Exhibitors Herald-World, July 20, 1929, p. 46 – p. 51
TOP this blurb from Paramount ... I dare you ... the color of a girl’s wig makes a difference in the sound of her voice as recorded ... the “ga-ga” states unblushingly that some one tried it with a blonde, brunette and red wig ... and that the red wig gave her the best voice ... pity a bald-headed actor ... and another one says that the cracking of a dancer’s joints were recorded ... which should be why copy-readers on newspapers wind up in the bug-house ...

Motion Picture News, February 2, 1929, p. 386

Teacher, housewife, office worker, beauty specialist, nurse, actress, journalist, saleswoman—these are just a few of the careers which women follow so successfully. How shall a girl choose wisely from such a tempting and varied list?

Photoplay, May, 1929, p. 18

METRO-GOLDWYN-MAYER STARS ARE THE FANS’ FAVORITES

Motion Picture News, June 29, 1929, Coverff
Supplementary Material
The Sound Revolution – Silents’ Last Gasp

The Film Daily, May 20, 1929, pp. 6-7

Motion Picture News, January 12, 1929, p. 35
Appendix 21 – 1929

Motion Picture News, January 19, 1929, pp. 179-180

Higher Admission Prices
Will They Prove the Answer to a Lot of Pressing Problems?
By William A. Johnston

RAY GROMRACHER, head of the
Spokane Theatres, came to New York
last week with the intention of telling
us that we were wrong about the all-talking
pictures.

Since he was one of the very first exhibitors
in the country to install Vitaphone and has
kept the talkies continuously and success-
fully to the fore ever since—a matter of two
years—we are pleased to give here his sage
advice.

“I don’t know about the studio end,” he
said. “Maybe you are right about the diffic-
ties of talking-picture production. All I
know is that the Spokane public wants Talk-
ies. I thought so from the very beginning
and I haven’t changed my mind a particle.
Advertise an all-talking picture and they’ll
flock to your theatre. I don’t know whether
they like them or not, but I do know what
the box office says.”

Two very important points, however, are
brought up by Mr. Gromracher; and, it
seems to us, they are just the two things the
exhibitors must consider most carefully just
now in connection with the talkies.

One is the matter of admission price.

The other is: honesty in advertising.

Regarding the latter, Mr. Gromracher tells
his public just exactly what kind of sound
the picture carries and how much. He has a
good-sized stock out, announcing an all-talk-
ing picture; which he gives prominent dis-
play in his newspaper and other advertising.
But, in addition, he is careful to point out
that there is nothing, or sound effects or inco-
herent talking in tense situations, or whatever
the case may be. If he has only a talking
news reel he says so plainly.

As for admission price, he had the courage
to raise prices fifty per cent on the occasion
of his first booking and billing of a sound
picture and he has succeeded in maintaining
the advance.

This, it seems to me, is vital.

Karl Hoblitzelle and many other experi-
enced theatre men have talked to us on the
same subject.

Here is the picture they draw: Say a house
is successful in getting an installation. It
has immediately jumped upon its competi-
tor. But, sooner or later, the competitive
house will be wired. That is inevitable. At
this juncture, if the first house did not raise
its admission price on sound pictures, both
houses will find themselves, in the same old
dilemma, of giving a more-and-more expen-
sive bill for the same movie.

This admission price matter seems to be
the answer to a lot of problems; for instance,
that the chains which doesn’t know whether
to wire its big city theatres or suburban
houses or both; and to the claim that every-
where there should distinctly be all sound
picture houses and all silent picture houses.

A confidential correspondent of ours in
Australia takes a critical stand in the matter.
Incidentally, he is a wise and experienced
showman. He says we are all wrong on the
price question. We are using the talkies as
just jam on the bread and butter when they
should be raised to a full course meal at the Ritz.

“They are going to install 24 sound equip-
ments throughout this winter, during the coming
years, 12 belonging to Union Theatres, so I understand. If and
12 belonging to Here’s,” he writes. “That means
there will be about 2 or 3 in Sydney; 2 or 3 in Mel-
bourne, and 2 to each of the other big counties.

(Continued on next page)

Griffith as Prophet

THE sound picture of the future will sur-
pass anything the theatre has ever pro-
duced, D. W. Griffith is quoted as predict-
ing in an interview by a New York
newspaper representative. “In ten years,” he
said, “you’ll have sublime Movietones. Just
like grand opera, only superior to grand
opera. You can have everything from Jazz
to Wagner and Bach in the same picture.”

Motion Picture News, February 2, 1929, p. 334
The Film Daily, August 15, 1929, p. 8

THE talking process naturally makes much more expense than silent pictures. And as a result of the increased cost of the pictures and the increased expense of operation, the exhibitors, particularly the smaller ones, are fighting an uphill battle.

Furthermore, the news that is sent out from Hollywood that the big companies are not making any more silent pictures is sheer propaganda for the talkies. As a matter of fact, the reaction against the talking films has already set in so strongly that the principal producers are now making silent as well as talking prints of all their productions.

Charlie Murray

Meeting the Problem of a Dual Market

The Film Daily, March 31, 1929, p. 6

For the first time in the history of the business, producers and distributors are faced with a dual market. Houses wired for sound have dispensed with silent short subjects, as they have with silent features. Yet numerically, the unwired theaters are in the majority.

The problem is to meet the double requirement. What distributors are doing this Spring and for the remainder of the 1928-1929 season to combat an unprecedented situation, is outlined in the following survey of the short subject field:

3,000 Subjects

Three thousand sound and silent short subjects of all types are available for the 1928-1929 season, according to the 1929 "FILM DAILY YEAR BOOK." The survey covered schedules of 35 distributors and embraces sound acts, serials, comedies, dramas, cartoons, novelties, newsreels, etc.

Up to and including the month of March, Educational this year has released 14 two-reel silent comedies, embracing the Lupino Lane, "Big Boy," Mermaid, Tosodo, Ideal, Dorothy Devore and Russ Farrell series. Of the one-reelers, there have been six Cameo, three of the Our World Today series, and three of the Hodge-Podge. For April, May and June, there are scheduled ten silent two-reels, while the Cameo Comedies will be released, every other week, and Our World Today and Hodge-Podge once a month. Kino's continues to be issued twice a week.

International Photoplay Distributors

State rights of 15 one and two reel all-talkers, produced via the De Forest Phonofilm system. Nine are now ready, the titles including "The Marlinettes," "When the Clock Struck Twelve," "The Meal Hound," "Hook" and "The Miser."
Appendix 21 – 1929

**Sound Advice**

**Small Theatres Made Equal Competitors of Big Houses By Sound.**

The exhibitor with the small theatre may not yet realize it, but today the little theatre is on an equal footing with the big, deluxe, demonstrator houses in the matter of competing for patronage—thanks to sound pictures.

With the exception of a stage show—which a majority of patrons care nothing about—and a lot of decorated intimate theatre spots—which once you hold little interest for patrons, the small theatre now offers identical the same high-class music, songs, dialogue and picture at the deluxe house, and far much less money—which is always interesting to the shopping public.

All the little theatre needs to immediately become a healthy competitor in offering equally high-class entertainment—plus the attraction of price and convenience—will a high-class sound installation.

Silence Near End

The producing companies have now turned their entire attention to sound pictures. All stories for future production are being arranged for sound only, and pictures made especially for sound are wholly omitted for showing in silent theatres.

The technique of the sound picture is entirely different from the silent picture. Sound pictures must be shown with sound and accompanied by advertisements.

Within one year competition between the silent picture house and the new theatre will cease. Within twelve months the silent theatre will close its doors because there will be no good silent pictures on the market and not enough silent pictures of any description to make the unheard theatre running.

And before the scarcity of product forces the closing, many silent houses will go through loss of patronage taken away by the sound theatres.

The opportunity of competing with the best of theatre reduces the investment in sound equipment; that the equipment to be a sound investment, must be of the finest bond.

Millions of radio sets in the home have trained the ears of children to a love appreciation of tone quality.

Every day thousands of new radio sets are brought, and old sets are discarded by the public in the demand for better and better sound reproduction. The public is critical of tone quality and will not just admit to having a sound.

The Theatre's Voice

Sound equipment is the voice of the theatre. That voice should be clear, distinct and pleasing. It should be capable of reproducing all notes of all musical instruments, and every delicate inflection of the human voice, in full, rich, undisturbed volume.

If the voice of the theatre fails to meet requirements it cannot succeed in competition any more than weakened morality among performers can compete with high-class professional talent.

In giving the theatre a voice, give it the best there is—one that will be permanent, efficient and pleasing to the unschooled public. Give the theatre a voice of quality that can and will compete with the biggest and strongest competitors.

Reasonably Priced Quality

The most reasonably priced high-class sound equipment is the Powers Cinephone. This equipment is the triumphant result of years of experimental work by technical engineers and technical experts. It will reproduce with perfect sound quality and undisturbed volume, all first-class sound pictures produced by any and all standard systems other than film or disc.

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**Mary Pickford Proves A Sensation**

**In Dialog Version Of “Coquette”**

**BY EDWARD SCHILLERT**

**Theatre at the West Thirty Second Street and Fifth Avenue; Directed by Mary Pickford; Music by Jack Hanley.**

**SCORE**

Another sensation for the talkies. “Coquette” will be just that. In it Mary Pickford has made the transition to the new institution with flying colors. This feature, which is in all dialog with no silent version even scheduled, is an emotional thriller and proves that Mary is a pioneer in voice film just as she was in the mutes of the silent days.

**Just Misses Heavy Tragedy**

The story is from the stage play produced in New York by Jed Harris in which Helen Hayes was starred. It is the next thing to heavy tragedy. There is just a suggestion of light shining through the clouds at the finish but the rest is plenty heart-throbbing and weepy.

“Coquette” classes perhaps as the first real star picture, outside of the two Al Jolson, to appear in the new spoken word form. It is the first big film produced by a big old-line picture star and favorite.

Everybody in the industry wondered how Mary’s voice would sound when she got around to making a talkie. But they scarcely expected that she would make her first venture before the “mike” with a characterization that required the adoption of an accent, especially a southern accent. The adoption of this drawl adds much to the charm of the production. It softens, too, the rigors of the change, and with the bobbed hair and all, Mary seems to be a new personality.

Mary Pickford’s old-time admirers will probably regard with much interest her adaptation of her present character. This picture is a much more complex portrayal than she has ever been called upon to play. Few actresses are able to keep up with the excitement of the cast and still find time to do justice to the star character.

**Concentrated Pathos**

“Coquette” is concentrated pathos, climaxing in scenes where a girl is torn between her love for a boy and her devotion to her father. There are two scenes that will have audiences nearly hysterical, but despite the fact that most women will be a wreck for the balance of the afternoon or evening on which they see the picture, they will not want to miss it. Johnny Mack Brown, John St. Polis and Matt Moore are among the leading principals, and Sam Taylor has done a splendid job of direction. But it is indeedly Mary’s picture and she proves that she is no actress.

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*Motion Picture News, April 13, 1929, Coverff – March 23, 1929, p. 892*
American Talkies Get Panning From British Newspaper

Article Defines U. S. Film Product As “Obsessed By 12 Year Old Mind”

A sharp slap is taken at the American talkie by a writer in the Manchester Guardian, a British publication. Even with the advent of dialog the American film continues to be “obsessed by the twelve year old mind,” says this writer whose article is quoted in last week’s Literary Digest.

Writers, directors and actors are unable to cope with the new technique of the talkie, according to the article, and they are reproducing stage drama word for word and gesture for gesture. It would be absurd for the screen to cast aside all the natural advantages in technique it has acquired in a quarter of a century, the writer states.

“Producers of talking movies are doing a painfully bad job and one for which they cannot quite be forgiven,” the article continues. “Their imitation of the stage is an awkward and embarrassed one. Few of the producers, directors or actors have had any extended experience in drama. Much has been said recently about the talkies stealing all the stars from Broadway, but this has not happened and will not. Their training and experience (of stage actors) are of some value, but of less than might be supposed; they have a tendency to overact before the camera, and to shout into the microphone in a painful way.”

After stating that many better-known dramatists have gone to Hollywood to write for the talkies, only to come back to Broadway vowing “never again,” the writer asserts developments in the talkies during the past year have been few and almost all purely of a technical nature. He lists better reproduction of sound, the elimination of the lisp, more natural sound effects, the voice ‘fade in’ and ‘fade out,’ etc. “This is, however, the end of the catalog and, generally speaking, the twelve year old boy continues to reign.”

Regarding the future, the correspondent declares most films will use dialog and will carry their own musical accompaniment and that American talkies will be made in the ‘American’ language for the American market. “The English-speaking world will be a secondary outlet, which the producers will retain if they can, but will surrender if they must, rather than alter the accent of their players and risk impairing value of their films to the 20,000 cinema theatres at home.”

Motion Picture News, July 20, 1929, pp. 276, 282
The Film Daily, March 31, 1929, pp. 6, 8

Motion Picture News, March 30, 1929, p. 969 – The Film Daily, March 31, 1929, p. 3
Getting the Proper Volume Levels in Recording and Reproducing Sound

By J. Leo Meehan

as told to

Thomas C. Kennedy

Motion Picture News, August 3, 1929, p. 436

LET me say first that I’m mighty glad to have the opportunity this interview affords me to talk to the theatre man. I don’t think there ever was a time in the development of the motion picture when there existed a greater need for the spirit of cooperation and understanding between the production end and the exhibition end of this industry.

For the problems that the theatre manager and the theatre technician has had thrust upon him by the sound development is at least equal measure have arisen to confound the producer, the director and the actor.

Reproducing sound at the proper volume, or level, to give uniform results in hearing to patrons in all parts of the theatre is one of the great problems encountered by the projectionist. Not to furnish proper volume, or to cause distortion of the speech or music—it is agreed by theatre men—is to take a sure road to diminished patronage and ultimate failure. It would be a very simple thing to produce the proper volume level were there a way to standardize the individual machine and the individual print that the man at the gain control could set his faders at a certain number and “let ‘er go.”

In the production of the latest completed work I directed at the RCA studios in New York, the Rudy Vallee starring film now titled “Campus Sweethearts,” we went to the greatest lengths to record the sound at a level that is standard throughout the entire production. We are more than pleased with the results the rushes have proved we have obtained.

As I see it the projectionist no more should be called upon to compensate for varying levels of recording than he should be to compensate for out-of-focus photography. It is practically the same thing to ask the projectionist to correct the out-of-focus sound by stepping up or tending down his volume on the amplifier, as it is to ask him to change the focus of his projector lens to correct out-of-focus camera work.

Of course, there are at times seemingly insurmountable difficulties facing the director and the sound engineer in getting “matched levels.” Were it possible always to have the source of the sound to be recorded, speaker or pianist, exactly two feet from the microphone, there would be no more trouble getting even volume throughout a production than there is in broadcasting radio at the even volume sent out from broadcasting stations. But on a set we have action, we have properties necessary to the background setting of each microphone to be used in the course of the action. We must “chase echoes” on each set. The theatre man changes them once, finds them and does the necessary acoustical correction work, and he is through. The theatre man, however, has a somewhat similar problem in varying his volume to meet the changing conditions of reproduction brought about by the emptying and filling of his auditorium. Those theatres which I have observed to be most successful in giving faithful reproduction are houses in which the management employs a man to go about the auditorium constantly during the performance and report back to the projectionist on sound conditions which vary as the several sections of the house fill or empty.

There is another potential evil that might grow up to nullify the best efforts obtained by the director in conditions which invite projectionists to vary the levels in a given production, be it a short subject or a feature length production. This is the tendency to form a habit of trying to improve on the work of the director, the sound engineer and the actors in the rendition of the lines of the play. It is essential to the success of a play that the director assume full responsibility for the dramatic treatment. The actor of course is responsible for the interpretation of the part he plays. If the pitch of the actor’s voice in the rendition of certain lines alters from his normal volume and tone, that is part of the actor’s dramatic portrayal. He does it that way because his study of the part and his knowledge of his art tells him that that is the way it should be to fit the particular characterization. Just as the director changes the tempo of a certain scene to suit the action and dramatic effect he is building up as a drama, so may the director of the play. He may direct the players to adopt an excited manner of speech, which ordinarily would necessitate a louder tone. Or the scene, the mood of the play, may call for a general air of repression affecting all the players and manifested in the hushed tones in which they address one another. Now if it becomes anybody’s guess as to the right mood, as expressed in the volume of the speech or the sound effects, every picture is subject to amounts of an individual interpretation. In other words, a certain picture seen and heard at this theatre may differ from the same picture at another playhouse.

The projectionist does not speed up the action of a scene by speeding his projector for that particular sequence. And the projectionist should not be called upon to step-up the volume of a certain speech in order to get it “sufficiently loud.”

The work of the studio people, producer, writer, director and actors, is in the lap of the theatre managers and their technical men once the print is turned over to the theatre for presentation. The finest work in photography can be ruined by poor projection. But even more seri-ously can the finest dramatic treatment be ruined if the sound reproduction is not capable done. That is why, for the success of the talking pictures and the sound pictures in holding the public interest and commanding its continued patronage, I think now above all times there should be a concerted effort on the part of the production and exhibition branches to cultivate a spirit of cooperation and understanding, so that whatever we do we have in mind the best interests of the other fellow in order that we all may promote the best interests of our mutual good friend, the motion picture.
Motion Picture News, January 19, 1929, Coverff
Advance Of Sound Production

By Edwin Schallert

Vitaphone—Past And Future

Production Meets Sound Test

Quigley Announces Foreign Shorts

The Task Of Selling Vitaphone
Appendix 21 – 1929

Motion Picture News, August 10, 1929, pp. 531-539, 602
Pathe Fights Dialogue Censorship; Big Newspapers Aroused to Menace

H. L. Mencken
Says:

Motion Picture News, January 12, 1929, pp. 75-76

Motion Picture News, January 19, 1929, p. 180A
Censorship of Dialogue

Akhron Editors Voice Opinions For Free Speech

Universally Hailed Idea of Censorship Dialogue in Talking Films

Alabama Press Supports Pathé In Censor Fight

Sects Danger to Free Press in Censoring Talk

Editors Aver Summer Should Be Kept Off Books

K. C. Editorial Writers Oppose Film Censorship

Condemned by Newspapers

Bureaucratic Peril Feared in Censor Activities

If They Laminate, X Will Be Beginning of End of Free Speech by Editors

Pathé's Battle On Censorship Real Showdown

Writers Wrong in Judging Annual Problem Only

College Dailies Enlisted in Fight For Free Speech

Twentysome News Stories Were Published First in Motion Picture News During December. These Were in Addition to General News Coverage

The Press and the Screen

A Remarkable Demonstration for the Freedom of Speech

By William A. Johnston

The outpouring of vigorous expressions from newspaper publishers and editors in support of free speech on the screen has met with a most unanswerable objection. Enforced by the law in the Pathé case against the New York Censor Board, this prohibition of popular public opinion in the newspapers is the direct result of the industry.

We have had the honor of being the conduits through which this vital opinion was carried to the attention of more than 100,000 newspapers, and the response has been so remarkable that we may fairly state that the press is, in the main, militantly champions the right of the screen to talk, without having been put to the battle and dangers of political responsibility.

The issue is, in some, yet to be fought out to a final conclusion in the courts. But in the great court of public opinion, as expressed by newspaper thought, the battle has been decisively and vigorously in favor of the Constitutional rights of free speech.

The publishers, as a rule, are far better guarded for and purged of any great manifestation of speech. For the Pathé case is a fight for freedom for all the mass world. And this point has been most energetically recognized by newspapers throughout the country.

Moreover, the press in this country as a whole has been quick to see this issue. Incredibly fast, if it is not actually to be allowed freedom of speech, subject only to the same conditions laid upon press and individual, then the Constitutional guarantee of freedom of speech is held as a part of the Bill of Rights and is protected

Newspapers Militant in Support of Fight for Free Speech on Screen

Censorship: Condensed

List of Publishers Declaring Publicite for Free Speech on Screen

JULIAN S. MARSH
Publisher
New York Evening Post

FREDERICK B. MURPHY
Publisher
Shenandoah Tribune

HAROLD C. PLACE
Fellow
Washington Times

DEWITT CLECK
General Manager
San Francisco Examiner

WILLIAM CONLEY
Fellow
Philadelphia Press

I believe that this protest brought to bear in this country the power of the press in behalf of free speech. It is in behalf of a great majority of the people through the medium of the press the voice of a majority of the people will be heard.

I believe that this movement is justifying the prompt and rapid action by the police. I am desirous of an early settlement. I have written to the top officials in the police department to see that there is no delay. I am confident of the result of this movement.

HARRISON B. GRAY
Publisher
Minneapolis Tribune

I believe that the movement is in behalf of the press and the people. It is in behalf of freedom of the press and of the people. I am confident of the result of this movement.

Newspapers are enlisted in this battle for free speech. I believe that this protest is justifying the prompt and rapid action by the police. I am desirous of an early settlement.

HARRISON B. GRAY
Publisher
Minneapolis Tribune

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Drastic Comment
Aimed at “Perist”
School of Censors

Censoring Screen Dialogue
Protest Sweeps Country As
Newspapers Help in Fight

11,512,000 for Second
Research Work

Dramatic IMHAINED
by the Press, and others through the
agency of the Motion Picture
Industry, have led to the
formation of the Motion
Picture News, February 2, 1929, p. 354C - February 14, 1929, p. 484

Motion Picture News, February 2, 1929, p. 354C - February 14, 1929, p. 484

Motion Picture News, February 16, 1929, p. 490

Woodhull Sends
Hearst Protest
On Censorship

Condemn Us Criticism Of
N. Y. American In
Editorial

E. F. Woodhull, president of the Motion
Picture Theatre Owners of America, has
addressed a communication to J. W. E.
Hearst, publisher of the New York Ameri
can, protesting against an editorial appear
ing in that paper in the issue of February
15th, entitled “The Motion Picture: With
National Uniform Censorship.”

In part the Woodhull letter reads as
follows:

“Political censorship for Motion Pictures
is just as unnecessary and dangerous to
American liberty as censorship of
newspapers and magazines would be. The
Sorcer is the instrument through which the
American Art is being carried forward.
You cannot but believe this to be true
in the light of analysis and demonstra
tion, and when you envisage one section
of the Press you place all divisions in
danger of the same kind of disfranchisement.

“You would not contend that the
Constitutional guarantees of the freedom of
the Press apply only to the newspapers as
such existed over a century ago. Naturally
you agree with me that these Constitutional
guarantees apply to the newspapers of	
today, tomorrow and the more remote future
—i.e., to any and all developments of the
press.

“Place the Screen Press in political
thrall, surround the Radio with political
limitations and the day is approaching
when official censors will be in the office of
the Hearst Publications and that of other
newspapers telling the editors what to do
and how to do it.”
THE newspaper editor can help make or break the exhibitor in certain localities and it is the duty of every theatre manager, particularly the man transferred to a new house, to immediately take steps to cultivate a cordial acquaintance, believes Earl M. Holden, of the Vivian, Florida and Crystal Theatres, Daytona Beach, Fla. Mr. Holden, at one time, was the managing editor of a newspaper and has had the opportunity of making observations on both sides of the fence. His views and experiences on this subject follow:

“Every theatre, regardless of how small or large, depends on a newspaper, to a certain amount of its support. And in instances where the theatre operation is so small that a bill posting plant is not in existence, the newspaper plays an even more important role in the success of that particular theater. And to turn the newspaper around completely in the theatre’s favor. While it is true that no newspaper will turn down theatre advertising, still publicity would not exist if it did not run theatre advertising.

“But the city newspaper and the theatre should stand side by side as the two principal institutions of the city. And when I mention city, I do not necessarily mean a large metropolitan city, any town from 3,000 inhabitants on up.

Complaint And Remedy

“I remember one instance in particular. A town of 3,000 with one newspaper and a theatre that was modern and up to date in every detail. Yet the manager was always complaining that he could get no cooperation from the paper in the way of ads and also complained that the paper did not set his ads as they should be set. Then the editor stated that the theatre manager was an unfriendly fellow, or at least that was his impression. And when I asked him why he thought the theatre manager was unfriendly he stated that people had told him so, and upon further questioning the editor admitted that although this particular manager had been in town a year he had never met him, and that the manager had never even visited the editorial offices of the paper.

“The results were that these two were brought together and today are the best of friends. The paper publishes reader calls very regularly, with a response of over 40 percent. The manager has his ads over and over again and the managing editor took it upon himself to see that the ads were properly set.

Another Instance

“Then there was the theatre manager in the town where I was managing editor of a paper. We printed a large and up to date weekly. At that time I was not very much interested in the theatre game, had no intimations of ever leaving the fourth estate to enter this new field. The manager visited his ads over and over again. He usually shipped his readers from the press sheet, paid no attention as to what he was clipping, and I was under the impression that the manager was just a fellow that was satisfied with his small nightly income and didn’t care if the theatre grossed more than the usual or not.

“Right then in there I decided to get acquainted and find out if my impressions were wrong or right. I was willing to do my share to help him, but I did think that it was his duty to at least come over to his office and get acquainted, and then we could have discussed advertisers, ads and the ups that would certainly have been to the advantage of the theatre.

“Finally at my request he paid me a visit. My impressions were partly right. He had operated the theatre for a number of years, and was sure how his ads looked, was satisfied with his regular business because he did not know of any other way of increasing business. We got very friendly and I suggested that he take more care in his ads and the set up and especially more care as to his readers. He did this and the results were that he did increase business.

“So having been a former newspaper man, it was only natural that the first man I looked up in a city to which I was transferred for a new readers to the paper should be the city editor or the motion picture editor. Some towns, however, do not have a regular motion picture editor and in many cases the managing editor is the news editor and jack of all trades. Then after you meet him, get better acquainted, and above all things ‘sell’ him your theatre just like you would a murder story. But a murder story breaks today and is gone tomorrow, where the theatre is here and stays tomorrow. It is a year round institution, and yet a business that is entirely different from any other in the town or city.

“After having made the editors acquaintance, I keep it, and the first visit that I pay him is necessary on the last. It is the beginning of a friendship that will terminate only when the manager leaves the city, and leaves behind good will for the new manager that is to take his place.

Manager Versus Editor

“I remember another instance of where the theatre and paper were at battle. I was transferred to that city for a temporary assignment. Readers had been sent to the paper but were not published. The business manager of the paper would not listen to a tie-up proposition. The business manager was hard boiled so they steamed the hardest boiled business manager in the state. That was enough to scare most anywhere, but nothing beats a trial but a failure. I met the so-called hard boiled business editor of the paper. Told him I was the new manager, explained how very important a theatre was to the community and then asked him outright why the paper would not cooperate with the theatre. The reason was simple enough. Other theatre managers he stated had been after him with the notation that they must be printed. Usually these readers were very (Continued on page 176)
Know Your Newspaper Editor
(Continued from page 1762)

long, contained no local interest and in most instances were just clipped from the press sheet. On several occasions the manager did not even take the time to fill in the playing date and the theatre.

"And above all things the business manager and editor did not even know the manager of the theatre. The ads and readers had been sent over by an usher or doorman and that was all there was to it.

"The results were I made friends with the hard boiled business manager. We became very good friends. And bear in mind I did not tell him that I had been a former newspaper man until we were so friendly that within two weeks after I was in that particular town, the newspaper was cooperating in a manner that they had never done before.

"This was about election time, and the business manager made me a call and asked if he could be of any service regarding election. I told him that it would be a pleasure to have the cooperation of the paper. As the result he placed in my theatre an associated press wire and even announced on the front page of his paper for the first time in many years the paper would announce election returns but instead had supplied a direct wire to the theatre I was operating and advised everyone to go there for the results. And the regular price of admission was charged. We had a jammed house, the entire newspaper staff was there as our guests and everyone had a big time.

"I have made it a policy that not a week passes but that I visit the editorial offices of the papers that we have in town, three or four times a week. You don’t have to go to the editor’s office and spend an hour. They are too busy for that, but just step in and a merry good morning or evening gentleman, will win more good will for your theatre than money can buy.

"Then above all things don’t fuss and wrangle over passes to your theatre. If the editor has shown you the courtesy of cooperating by putting over stories for you, has given you plenty of publicity space, then he is certainly entitled to the courtesy of a pass to your theatre. And don’t forget the boys who write the daily copy for the paper, once in a while allow them to attend the theatre as your guest. You don’t have to do this every day, but make it a point to see that at some time or other, the men in the editorial de-

Motion Picture News, May 25, 1929, pp. 1763, 1766

An Editor Asks for Ideas on News and Its Creation

When a press agent, by some hocus-pokus, has created a situation which he can call "news" he believes the editor is at his mercy. That is his art, if it may be so designated.

When newspaper men ingeniously contrive to create situations about which to write in news columns they are dubbed "yellow journalists."

Perhaps someone can explain to us why it is that certain publishers who would instantly dischage a reporter for "making news" will accept the synthetic news creations of press agents, eagerly, if we can believe all that Edward L. Bernays says in his persistent propaganda in favor of the ballyhoo business.

"-Editor and Publisher"

The Film Daily, August 5, 1929, p. 4
Motion Picture News, February 2, 1929, Coverff

On the campaign for the Trial of Mary Dugan, perhaps the most outstanding of all the stunts was that of a card containing the picture of a newsboy. The arm of this boy was cut in such a way that the miniature edition of the newspaper itself was folded and tucked under his arm. This entire card measured but a few inches, yet it was very effective and was bound to be read by anyone who secured one of the cards. The way we have pictured it shows the paper folded and tucked under the boy’s arm and then on the right side we show the newspaper open and exactly what it contained.

Motion Picture News, August 3, 1929, p. 484 – p. 487
Home Television—Will It Increase Or Curtail Theatre Patronage?

Promised Perfection Of New Development of Science Is Subject Of Much Speculation
In Show Business—Prominent Theatre Men Optimistic

Every new announcement concerning further developments in television seems its veracity through the picture trade, largely in the form of conjectures as to how theatre attendance is likely to be reduced as a result of the competition of sight and sound entertainments in the homes of the nation for radio. Were it not for the amazing fact that growth of this conjecture leads to such gloomy notions of the future, it would hardly be worth while to go more than the most casual point out that experience seems to prove that the results of scientific findings are progressively favorable to established activities in industry and trade.

Indeed, many of the most progressive showmen hailed announcements that television in the home would be realized within a comparatively few years as the promise of a new and valuable extension of the resources of the showmen. Roxy was one of those who told this correspondent that he looked forward to the day of television in the home as a new force, creating a wider popularity for motion picture theatres. “At present,” he said, “we must depend upon talent in pictures published in the newspapers to attract the public to our shows. Television will enable us to show cost nothing a far more interesting sample of the entertainment, both visual and auditory, that results in our theatres.”

In a chapter discussing television Harold R. Franklin in his book “Sound Motion Pictures” takes an equally optimistic view of a future in which there will be both home television and motion picture theatres. “I do not look for immediate readjustment of the industry because of television, nor do I fear any great loss through competition after the first wild rush,” he says. And he adds, “until the race loses all social contact the theatre need know no dread of extinction. Those who know, who can say, that television may not indeed make its home—or its bow—in the auditorium.”

According to C. Francis Jenkins, well-known inventor who has done extensive development work in television and whose system of broadcasting radio movies is now being employed in daily transmissions from a station in Washington, D.C., in an article in The Saturday Evening Post states that “the shops in the home will be in the home...” The program, he says, will at first be very simple black and white. Discussing the possible conflict between picture theatre shows and television broadcasts, Mr. Jenkins in the same article says that home television will not approach the “crystal clear reproduction” of the modern picture theatre presentation.

Thus, television is an established fact. Still an experimentally established fact, but nevertheless possessing potentialities so enormous as not to prohibit even the wildest conjectures concerning its ultimate applications. And thus it is that conjectures in the minds of many in the motion picture industry range all the way from the complete abolition of all motion picture theatres in favor of the showing of television pictures in the home, to a more beneficial advantage, of adapting radio movies to the present systematic and incorporating the new baby as a member of the moving picture family as was done with the talking picture child.

In the words of one producer, there is nothing to fear from a successful conclusion of the current television experiments because each new discovery of science has acted rather to the benefit of existing industries rather than restricting them.

A sufficient number of examples are close at hand to support this line of reasoning. Radio broadcasting, at first was a serious competitor of moving pictures and became even a greater one as its perfection progressed to a high state, until it was eventually incorporated with the motion picture in the latter’s great advantage.

In the industrial field, the invention of labor saving devices and systems invariably have resulted in opening up new fields of employment because the lowered prices coming from mass production have greatly augmented the demand by making hitherto unobtainable products available to all.

Thus, there is always a readjustment period which must be passed which, for the time being, makes it appear that advantages have been gained at the expense of a welfare of a large group of people whose services have thus been dispensed with but in the end each person finds a niche in the new order of things and one more step has been recorded in the progress of the world.

There are many who believe, however, that successful television will ultimately spell doom for the motion picture through its ability to reproduce in the home the same show that can be staged in the theatre.

Whether or not this will happen is purely a matter of guesswork and one which will be decided by future inventions and discoveries. At the present time, this possibility appears so remote as to cause little worry.

The most optimistic enthusiasts of television do not believe that successful home installations are a matter of but months while the more conservative proponents promise successful results in the home this year.

Either estimate is sufficiently close to discriminate the place of reclamation in the immediate future and to provide a different approach for television.

At the present time television pictures are being broadcast by a number of stations in the United States. These pictures, as may be surmised from the very newness of the thing, are comparative crude and is sharply divided into television and newspaper photography. Some are merely silhouettes and quite poor ones at that.

These first results, however, should not be taken as being indicative of the ultimate for it will be remembered that radio broadcasting had its beginning in much the same fashion. Perfection within the limits of human ability, is almost certain to be achieved because of the intensive research now in progress by innumerable companies and individuals.

The best results at present show a picture about six inches square consisting of 60 lines to the inch. Most of the transmitters now used are for pictures varying from 50 to 60 lines to the inch. The distinctness of the television picture depends upon the number of lines to inch, those pictures having more lines to inch being more distinct than those having fewer.

Each television picture consists of a series of lines. These lines are made up of white dots on a black background and are similar to a newspaper photograph through a magnifying glass.

Photographs on the average run of magazines average about 70 lines to the inch and engravings printed on calendered paper run as high as 150 lines to the inch.

In this way, a comparison of television pictures with magazine photographs may be had and will serve to show the progress that has been made in this new field.

It seems a far cry from a photograph six inches square and of a quality comparable to that of the ordinary newspaper photograph to one 18 or 20 ft. in width and of a quality equal to that shown in the modern motion picture theatre.

It should be remembered, however, that a picture several feet in width will be ample for showing in the average home.

(Continued on page 406)
Will Television Increase or Curtail Patronage?
(Continued from page 448)

and that the quality of the average motion picture as projected in the theatre is far below that of good printing in the better class of magazines.

Serious efforts are now being made to circumvent that bugbear of all radio receivers—static. Wired radio seems to be the logical solution and measures are being taken to transmit radio programs to millions of homes over the regular house lighting power lines. This is right in line with the development of television reception and besides providing a ready means for the elimination of static interference, it also furnishes a method of collecting revenue from the receivers of programs.

Under a plan now being formed by a large company, radio receivers will rent, on a monthly basis, to customers who will receive their programs over electric light wires.

This last named consideration is probably the most important of all as concerns both audible radio and television. It provides a stimulus for presenting programs rendered by the best talent available and at same time giving all of the expensive trimmings now used in the motion picture theatre. In other words, audible radio and television, logically combined as were motion pictures and sound, will be definitely placed upon a commercial basis—a pay as you receive basis—which will make it well worth while for the producers of such programs to present the very best talent which can be obtained.

That is the dream and also the possible outcome of it, which is fostered in the minds of those persons now intensively engaged in promoting audible radio and television programs.

Motion Picture News, August 3, 1929, pp. 448, 470 – The Film Daily, January 3, 1929, p. 6
Solving The Problem Of The Deaf Patron In The Sound House

California Exhibitor Adopts Simple Plan Which Should End Protests
To Newspaper Editors And Picture Producers

The rapid increase in production of talking pictures and proportionate fall in number of silent pictures which are being shown in theatres at the present time has brought forth many protests from the deaf and partly deaf people. Newspapers have been literally deluged with letters from individuals and organizations from all over the country and it has also been learned that producers on the coast and elsewhere have received a like number of communications from the same sources.

It is well known that the motion picture in its silent form has been one of the chief forms of diversion and amusement for the deaf and the hard of hearing. Aside from reading it has, in reality, been the only form of recreation in which they could equally participate with the unaffected. Designed for eye-entertainment the motion picture made this possible.

The Plan

At last a simple, costing but very little, has come from a California manager whereby the deaf may enjoy dialogue and sound picture entertainment. It is a simple method of providing individual sound facilities for the affected. For those exhibitors who are confronted with this problem, the following plan of Verne Loper, manager of the Gateway and Barla Theatre, Glendale, is presented:

The successful trial of Loper’s plan caused several weeks of experimentation following complaints he had received from several of his regular patrons that they could not enjoy the sound pictures because they were unable to hear them.

Last week he invited a delegation from the Los Angeles League of Hard of Hearing to attend a special showing of “Close Harmony” at his theatre. The picture contained all of the elements of the new stage in sound films—dialogue, singing and music. The party of six deaf people sat enthralled and amused at the clarity with which they received every sound from the film.

“IT was just wonderful,” declared Mrs. Jane Bigelow, secretary of the league after the film finished. “I have tried various times through numerous contrivances to enjoy talking films but this is the first time that I ever heard every word and note without trouble. I think talking pictures are wonderful. Mr. Loper should be congratulated on his clever device. It will prove a boon to persons with impaired hearing.”

The “device” is so simple that any theatre manager can equip his theatre with similar facilities at very little cost.

The Hook-Up

The individual sets required for each seat so equipped consists of a pair of earphones and an individual choke coil regulated by a dial. Through the latter the listener can adjust the volume to suit the needs of his own ears. These phones are connected in series with a small microphone placed in front of the horn microphone. Thus every sound is greatly amplified before entering the microphone. Experiments have been to find the most suitable place to locate this device for the best ear phone reception.

The phones cost little as many second hand ones can be purchased cheap at radio stores. The choke coils can be purchased for a few cents at any 5 and 10 cent emporium. The house carpenter can wire the equipment through to the seats in a short time.

Loper has converted the “crying room” in his two theatres into “deaf” seats. He has installed a dozen extra chairs in each one and equipped them for his deaf patrons. Mothers with crying infants create no disturbance as the listeners are unable to hear the child’s crying over the heavily amplified sound. Thus the “crying room” now serves a deaf purpose.

He has received numerous compliments from his deaf patrons. Many phone him ahead of time to make sure of having seats in the “deaf” section.

His Hearing Restored

The biggest achievement came when a retired minister who had been unable to hear a thing for fifteen years, availed of the widespread publicity Loper had received, gave the phones a try. He was able to amplify the sound to such degree that he heard the entire picture in a satisfactory manner. He declared afterward that it was the first time he had heard music since he was stricken.

Since Loper’s initial success other theatres on the west coast have taken up the idea and are following suit in providing facilities for their deaf patrons.

As told, Loper’s plan would seem to be practicable for any de luxe house which has a children’s room, or other room which could be set aside for the use of deaf patrons.

Also, the low cost of the earphones and other equipment would bring it within the reach of theatres without any great outlay of money.

Exhibitors who may have other plans for meeting the problem of the deaf patron in the sound house are invited to submit them for publication in the News. The Loper plan appears to be the first simple, workable solution of the problem.
Furnishing Electrical Ears for Deaf Patrons of Talking Picture Shows

Ear Phones Individually Controlled Available as Standard Equipment

A new audience composed of many deaf and hard of hearing people toured New York last week “as” and “heard” a special presentation of “Babbling Brook,” a talkie screen presentation starring Harold Coburn, at the Theatre Moderne, intimate film playhouse atop the Chase Tower building, New York City, as the invited guests of Samuel Goldwyn, producer of the picture. This special showing was the most exciting and perhaps most unique of the little film pictures, attended by distinguished visitors, being only transmitted for its unusual character by the press and public.

The idea is that the audience “hears” through the eyes of an audience who gave a rousing reception of the voices and the visual. The deaf heard the dialogue and sound effects as distinctly as those with perfect hearing. The latter forms an essential asset to a new demonstration of a development of special equipment available to theatres for the convenience of deaf people whose hearing is impaired.

Not long after the special patrons left, the engineers and the picture devices were set to work on the problem of the deaf. Much of the criticism of sound films that filled the “letters to the editor” column of the newspapers was based on the plight of the deaf, who previously found the movie shows the only theatrical forms of entertainment they could enjoy despite the physical handicaps of the public hearing. The experience with deaf audiences revealed to the sound men the need for a hearing aid which would be less noticeable and more convenient than the usual type.

The telephone set consists of a small receiver with a head band to hold receiver in the ear and small volume control. The set is composed of a small receiver with head band to hold receiver in the ear and small volume control. The set is composed of a small receiver with head band to hold receiver in the ear and small volume control. The set is composed of a small receiver with head band to hold receiver in the ear and small volume control. The set is composed of a small receiver with head band to hold receiver in the ear and small volume control.

Special Amplifiers For The Deaf Patron Of Talkies

(Continued from page 885)

Flexible Baby BX cable connects the jack with the leads in the metal molding.

The telephone set consists of a small receiver with a head band attached to hold the receiver to the ear and a small volume control attached to the receiver cord. By inserting the plug of the telephone set in the jack mounted on the back of the seat, the telephone set is ready for use.

The usefulness of a system such as this will depend as much on how it is used as on the general design of the system itself. To emphasize some of the more general features of this system, the following precautions to be observed in the operation of the system are outlined below.

The telephone set is connected with the seat jack only while in use. Care must be exercised in handling the telephone set to prevent tangling of the cord, etc. The sets should be either hung up individually with the cords folded or else stored in separate compartments with the cords coiled around the receiver and head band.

The routine which might be observed is the following:

After arrangements with the box office, the deaf patron receives a card which he presents at the check room or to the employee intrusted with the care of the telephone sets and receives one of them. At this point instructions should be given in the proper methods of using the set. These might be in the form of simple instruction cards which after being read and understood by the patron can be used to record his name and address for the protection of the theatre. The patron is then directed to the proper usher who selects the seat, inserts the plug of the telephone set in its proper jack and sees that the operation of the receiver and volume control is understood by the patron.

Motion Picture News, September 7, 1929, pp. 885, 909
Appendix 21 – 1929

Paper Criticizes Screen Credits Practice

INDIANAPOLIS, IND., Sept. 5.—An editorial slap at film producers was taken by the Indianapolis Star recently in commenting on the practice of devoting a lot of film to naming about everybody who had anything to do with production of a picture.

The editorial said in part: “The theatre patron doesn’t care who turned the crank or arranged the sets, prepared the costumes, swept the floor or did other numerous odd jobs in the process of transferring a scenario to thousands of movie screens. . . . Few take the trouble to read them, since they mean nothing to the average patron. This prominence may flatter some Hollywood temperaments, but it bores a Hoosier audience. . . . The producers should discard the meaningless array of studio helpers and devote more time to the more important factor of the cast.”

Motion Picture News, September 7, 1929, p. 914

Pathe Audio Review Makes Its Bow With Terry Ramsaye Editor

NEW YORK, March 25.—Introducing Pathe Audio Review! This synchro-nized, talk and sound edition of Pathe Review comes to the theatres built upon eleven years of growth and development of the Review, and with Terry Ramsaye in editor, it reflects the whimsical point of view and expression as well that has been Ramsaye’s in his writings.

To this new sound short, Pathe is giving the same attention pay that its long features, and a score of technicians and assistants have helped make the first effort new in the experience. E.F.A. Phonofilm has been used, in the other sound product of Pathe.

No “Sales” Arguments

BOOKED AT SIGHT

Some programs must be “sold” . . . Pathe’s short subjects in 1929-30 sell themselves. On the basis of merit, no argument, no fancy language, no theorems. You see and you buy. The screen is Pathe’s masterpiece. It is as simple as that . . . With 32 sound short-digest cartoons produced by Broadway’s comedy kings with the ever-looks Pathe Sound News and the alert reporting of Pathe News with sparkling Pathe Audio Review: Grandstand, Pathe’s famous Sportlights, Aesop’s Film Fables, Topics of the Day Pathe News, Pathe Sound News.

Exhibitors Herald-World, March 30, 1929, p. 52 – The Film Daily, September 1, 1929, p. 28
FOOD PAGE READERS

Motion Picture News, April 27, 1929, p. 1387

ONE of the most unusual developments in community work on the part of the picture theatre has been put over, with great success, by John J. Byrne, manager of the National Theatre, Jersey City, a Stanley-Fabian chain house.

And one of the most interesting phases of the idea is that it enables the theatre to reach 22,000 homes regularly through the county’s leading newspaper—and by a direct appeal to women readers.

Mr. Byrne conducts every Tuesday what is known as the “Laura Ivins Matinee.” Miss Ivins is the Food Page Editor of The Hudson Dispatch, and her page is read avidly by the women of the community, as she is considered an authority on household economies, food and hygiene. Her average mail brings in approximately 1,000 letters a week.

A Theatre Hostess

Each Tuesday the work of Miss Ivins is carried on, at the matinee arranged by Byrne at the National Theatre. Topics of special interest to women are discussed. At these meetings Miss Ivins is the official hostess of the theatre and the presiding officer. She brings with her some prominent speaker whose subject women are interested in. Discussions are held immediately after the speaker is finished with the result that a splendid spirit of co-operation is engendered among various civic, educational and social organizations of the city. The venture has brought together a union of the only local morning newspaper and the theatre, and has received the enthusiastic endorsement of practically every civic body and woman’s club in Hudson and Bergen counties.

With the newspaper lending its every co-operation and carrying the message of the National Theatre’s work and that of its food page editor to over thousands of homes in the county, the tremendous effectiveness of this work is immediately apparent.

“The Laura Ivins Matinee” begins at 1:30 o’clock, when she meets the public at the theatre in a personal and informal way. Then, from 2:00 to 2:30 the program of interest to women is given.

Motion Picture News, April 27, 1929, p. 1387
Appendix 21 – 1929

The Film Daily, July 2, p. 10 – July 19, p. 7 – July 30, p. 8 – November 12, 1929, p. 4

Endnotes


Appendix 21 – 1929


