The Image of the Journalist in Silent Film, 1890 to 1929
Part One: 1890 to 1919

Appendix 3:
Annotated Bibliography 1911
Encoded Films 121 to 186

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

with
Liz Mitchell
Senior Research Associate
Image of the Journalist in Popular Culture (IJPC)
Annenberg School for Communication and Journalism
University of Southern California
Los Angeles, CA
Lizm2005@gmail.com

The Accident (1911)
Newspaper account is false. Newsboys.

“The Accident” (Lux).—There is a very effective scene in this emotional picture, on the same reel with the above. It pictures the reunion of the father with his family after the accident. The father saw the family off to the seaside and was to follow by the next train. The first train is wrecked, but the family is not on board, for it has been left while at luncheon. The father delayed his start and in an hour or so sees an “extra” newspaper account of the wreck, with the names of his wife and children as among the missing.

The Moving Picture World, July 29, 1911, p. 212.
The Moving Picture World, July 15, 1911, p. 66

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Newsboys). Group
Ethnicity: White (Newsboys). Unspecified.
Media Category: Newspaper
Job Title: News Employee (Newsboys). Unidentified News Staff
Description: Major: None
Description: Minor: Newsboys, Unidentified News Staff, Neutral

An Act of Kindness (1911)
Editor

A man attempts to win an editor’s prize for kindness to others. British Film Institute.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Editor)
Appendix 3 – 1911

Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor)
Description: Major: None
Description: Minor: Editor, Positive

The Adventures of Billy
Newsboy Billy. There is some confusion whether Billy is a newsboy or a bootblack. The film introduces Billy as “the Bootblack.” The review calls him a newsboy.

“The Adventures of Billy” (Biograph), October 19.—This film pictures the influences that surround such a waif as Billy, a newsboy. To be effective, such a picture must ring true. To the reviewer the picture seemed “manufactured” so as to be dramatic and effective, but a policeman who saw it was asked for an opinion and he said, “It’s the best film I ever saw. That boy was sharp and I think the dog was fine, too.” Billy saw the yegg tramps kill a man for his purse. They intended only to stun him. It became necessary to get Billy out of the way and he is saved by a clever bulldog, who brings help. Yet the picture doesn’t give the full and powerful effect that absolute truth would have given. It is, however, a very good story.

The Moving Picture World, November, 4, 1911, p. 379.

Viewing Notes:
Title Card: “Suggested by Press Comment on the Tramp Evil”
Title Card: “Little Billy, the Bootblack”
Sleeping under hay in an abandoned area. Picks up his shoe-shine box.
He asks men sitting on benches reading newspapers if he can shine their shoes. One, the director D.W. Griffith playing a role, tells him to go away.
Title Card: “Finding Luck Against him, Billy decides to move to some other town.”
He walks to the other town. “Tired after a long day’s walk.”
Title Card: “Two tramps befriend Billy.”
Title Card: “By threats, the Tramp force Billy to beg for them.”
When he is reluctant to do it, one tramp starts choking him, making him cry. He then does what they say. He goes to a woman and begs for money. He gets some food and they eat it.
A family is reading newspapers and Billy goes to beg for money. He pets their dog. Other people show up. The tramps watch carefully. They give Billy food. The tramps whistle for him and he finally leaves.
The tramps decide to rob a man while Billy watches. The beat up the man shocking Billy.
They search for his wallet. Billy is frightened. They steal his money, then run away, grabbing Billy. Billy runs away and they chase him. They catch him. They lock Billy up in a shack. Car breaks down with a family in it. Their dog finds Billy. The car of people leaves. The tramps are scheming to get more money. Billy writes a note: “Help. I am in shakedownroad prisoner of tramps who kilt old man, Billy.” He gives it to the dog. The dog runs away with the message. The tramps continue plotting and watching the two men. The car with the people stops. The dog catches up with them. They find the note. They all get into the car. The tramps prepare to kill Billy. The car with people follow the dog to Billy. The tramp with the knife can’t kill the boy and drops the knife. The other tramp picks it up and chases Billy around the shack. The car arrives with men and sticks. As the tramp is ready to kill Billy, the men in the car arrive. Billy tells them what the tramps did. A woman hugs Billy. The father and mother ask Billy to stay with them. FILM ENDS

Status: Print Exists
Youtube

**April Fool (1911)**
Editor.

“The APRIL FOOL” (Selig), December 11.—From the opening of this picture, one expects a more or less flat ending, but the audience is completely “taken in” and finds itself most surprisingly fooled. The very flatness of the opening scenes, after the two hall room boys see the offer, made by a paper, of $200 for the best April Fool joke, was necessary and gives to the end an astonishing punch that puts the picture over in fine shape. The boys dress up as women, but no one is likely to recognize them. The men who follow them into the editorial office and the editor whom they ask for protection, doesn’t picture amazement when they take off their wigs any more truly than do the spectators.

*The Moving Picture World*, December 12, 1911, p. 988.

APRIL FOOL (Dec. 11).—The Hall Room Boys, who have lost all their money at the races, see an ad. in the paper offering a large sum of money for the best April Fool joke perpetrated upon the unsuspecting citizens. They think of an original idea and after many funny experiences win the reward.

*The Moving Picture World*, December 9, 1911. p. 832.

Status: Unknown
Unavailable for Viewing.
Type: Movie  
Genre: Comedy  
Gender: Male (Editor). Group (Editorial Office)  
Ethnicity: White (Editor). Unspecified.  
Media Category: Newspaper  
Job Title: Editor (Editor). Miscellaneous (Editorial Office).  
Description: Major: None  
Description: Minor: Editor, Miscellaneous, Neutral.

**At the Stroke of Twelve (1911)**  
Newsboy Tom.

---

**AT THE STROKE OF TWELVE (Nov. 24).—**
Stopping a runaway, Tom, a newsboy, saves Marcella Cooper, the five-year-old daughter of a wealthy contractor and for his bravery is rewarded with a position in Cooper's office. Twenty years later Tom, who has made a careful study of the business, is given an opportunity to obtain a position of trust with the company. The company has a big government contract, the plans of which are in the hands of the chief draftsman, who, it is believed, is the only man who can successfully make them up. He, however, is suffering with fatal heart disease and on the day in which the plans are supposed to be completed, he dies. Cooper thinks the contract is lost, but Tom begs an opportunity to work on the plans and told that he has but eight hours to have the plans ready he locks himself in his room and goes to work. At midnight, just as Cooper has given up all hope, Tom, breathless after a long run, enters the room and hands the plans over to the government officials. An hour later it is learned that the company has won the contract and Tom is rewarded with the position of chief draftsman.

*The Moving Picture World, November 18, 1911, p. 570.*
“The Aviator” is a thrilling dramatic story in which a well-known French aviator, Flarion, performs remarkable serial feats with a woman in his biplane as a passenger. *The Moving Picture World*, December 2, 1911, p. 736
THE AVIATOR (Nov. 20).—This is a film which the Feature and Educational Film Company, of Cleveland, releases as a special attraction. It is in three reels and one of the striking incidents which occur is a series of remarkable feats by a noted French aviator and a woman in a biplane. It is a clever story, in which the wife of a well-known journalist becomes infatuated with the aviator. The journalist, learning of this, damages certain parts of the biplane, thereby plotting the death of the aviator. The aviator discovers the defects before he starts on the flight and repairs the machine unknown to the journalist. In the meantime his wife makes a flight with the aviator and when the journalist hears of this he becomes frantic at the prospect of his wife being dashed to death. The aviator brings her back safe, and realizing that the journalist truly loves his wife, sends the woman home to her husband.

The Moving Picture World, December 2, 1911, p. 758.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Journalist).
Ethnicity: White (Journalist)
Media Category: Newspaper
Job Title: Reporter (Journalist)
Description: Major: Journalist, Negative
Description: Minor: None

Bobby, the Coward (1911)
Newspaper. Bobby scans the newspaper each day in search of a clue of some employment.
BOBBY, THE COWARD (July 13).—A little family, consisting of the old grandfather, Bobby and his sister, are in dire straits. Bobby has for some time been the little father of the family, but now, being out of work, he daily scans the newspaper in search of a clue of some employment. On this particular morning he starts out, but, as has been the case many times before, is unsuccessful. Coming home he is insulted by a couple of street thugs and fails to resent the insult, which occurrence his sweetheart witnesses, and brands him a despicable coward. This is rather a heavy blow to Bobby at such a time, when the whole world seems set against him, but on another occasion, when with renewed determination, he starts out again to look for work, he finds a lady’s purse containing a large amount of money. The temptation is great to keep the find, but Bobby’s honest nature repels this temptation, and he seeks out and returns to the lady her loss, receiving a note of a large denomination as a reward. The thugs see this and their cupidity is aroused. They follow Bobby a roundabout way home, making up their minds to return in the evening and secure the money. This they do, but Bobby may have let the insult go by, still, when it came to the protection of his little family, he became lion-hearted, knocking the two thugs out and handing them over to the police, proving to his sweetheart that he was not such a coward after all.

*The Moving Picture World*, July 15, 1911, p. 56

Status: Print exists in the Museum of Modern Art film archive
Viewed. Youtube (Partial)

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

**The Changing of Silas Warner (1911)**
Newspaper article changes son's life.

*The Changing of Silas Warner.*—Silas Warner dictates a letter commanding his son, Harry, to leave college at once and enter his office as an employee. Furthermore, Mr. Warner has in mind the marriage of his son to his partner’s daughter.

When Harry receives his father’s letter, he returns home, but takes a decided stand in opposition to his father’s ideas. Furthermore, Harry is about to be married to Rose Blend.

Warner’s partner, Martin, turns out to be a defaulter, and almost ruins the firm. Harry reads a newspaper account of his father’s ills and trouble, so he and his wife go to see and assist him. As Mr. Warner is convalescent, he extends to his son and wife his parental blessings.


Status: Unknown
Unavailable for Viewing.

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

**The City (1911)**
Newspaper article.
THE CITY (Aug. 9).—Reading in a newspaper an interview with the manager of a big corporation regarding the scarcity of competent employees, a young man goes to the city, leaving his wife and baby in the country till he shall have made a new home for them. He finds the newspaper article is an exaggeration, and his quest for work is fruitless. Overcome with the heat and worry, he is taken to the hospital and suffers the entire loss of his memory. He finally secures employment and in ten years rises to the position of general manager, living in affluence. His wife comes to the city to find him, but is unsuccessful. She earns a meager living for herself and child by needlework, and when the boy reaches the age of eleven he determines to look for work. He secures a position as office boy in his father’s office in spite of his youth, owing to the manly plea he makes. Entrusted with the bank deposit he loses the money, and is suspected of having stolen the money. The manager, however, has faith in him and accompanies him home with a policeman. There husband and wife meet, and the sight of her face restores his memory, and father, son and mother are quickly locked in a close embrace.


Status: Unknown
Unavailable for Viewing.

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

**College Chums (1911)**
Newspaper Article reveals a friend’s financial woes.
Ray Douglas and Walter Evans had been chums from boyhood. It is not strange, therefore, that when the time approached for their future training and educational advancement, they should select the same college.

Ray had formed a serious attachment for Eva Wells, a beautiful and accomplished girl, a resident of the town in which the college was situated. At first his passion was reciprocated, but Walter's arrival sowed the seed of discord, for Eva's preference for Ray's handsome chum soon became apparent and a serious breach occurred, which was gradually widened beyond hope of repair, by Esther Williams, a friend of Eva's, who sends an anonymous communication to Ray, appraising him of the fact that Walter had proposed to Eva and was accepted.

Walter, loyal to his promise to Eva, marries her. His trend and desires did not point to a commercial or professional life, so he drifted into Wall Street with a fortune left him by his parents. He soon finds himself a victim of frenzied finance and drifts into absolute poverty through one final investment in a worthless mine.

Ray, who had drifted westward, smarting under the lash of a disappointed love, after engaging in various ventures, finally purchased some mining interests, which developed into fabulous dimensions and made him a multi-millionaire.

While seated in his library, Ray picked up a newspaper from a convenient table and scanned its columns. An expression of surprise followed by sadness, diffused his countenance. The paragraph he had read divulged the fact that his old-time chum had met with reverses and had been reduced to abject poverty.

He immediately sought his broker and investigation discloses the fact that Walter holds large interests in a mining property with great possibilities, but lack of funds had retarded its development. Ray comes to the rescue, but does not disclose his identity, until the deal is consummated. When he is finally recognized by Walter, the latter is inclined to resent his interference, until called to his sense of duty by Eva, his wife. The Moving Picture World, March 18, 1911, pp. 609-610.

Status: Unknown
Unavailable for Viewing.

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

Comrades (1911)
Newspaper. Morning newspaper society news article that a member of Parliament is expected to be a guest in a local man’s house gives the main character an idea – he decides to impersonate the M.P.

*

Comrades.—Our introduction to these gentlemen is while they are enjoying their sleep in the hay. The morning paper has fallen into the hands of Mack and an article in the society news interests him. It gives the intelligence that a member of Parliament is expected to be the guest of Mr. Franklin. Jack impersonates this gentleman and gets there first. Jack in his makeup has little difficulty in making the people believe he is the M. P. and the Franklins are extreme in their efforts to entertain him, having a match with their daughter in view. Jack sees this and immediately makes up to the fair young lady. A splendid dinner is indulged in; a stroll in the park, the finest cigars, etc., fall to Jack, while poor Mack is allowed to play the part of Tantalus in the distance. Mack’s chagrin is becoming overwhelming and he loses control of his good nature when Jack is shown to his bedroom leaving Mack to shiver outside. Mack revolts. So getting a ladder he climbs up to the window, and notwithstanding the objections evinced by Jack he crawls inside. Jack, however, denies him a place in the bed. At this moment the real member of Parliament arrives, and Mack hearing some one approaching sneaks under the bed. Jack is unceremoniously bounced before he has a chance to clothe himself. Mack waits until they have left the room before coming from his hiding, then he gets into the vacated bed to at least enjoy a peaceful night’s sleep, while Jack is forced to pass the same time shivering below the window, clothed only in a high hat and suit of pajamas.

*The Moving Picture World, March 11, 1911, p. 606*

*Viewing Notes:*
Newspaper article: “Notes of Society – Social Activities.” “Marmaduke Bracegirille, wealthy British member of Parliament, arrives shortly for a visit at the home of Mr. and Mrs. Charles A. Franklin.”

Status: Print Exists
Viewed (DVD)

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

**Corinne in Dollyland (1911)**

Newsboy

Corinne, intensely dejected over the refusal to admit her to the motion picture theatre on account of her size, relieves the sorrow of a little newsboy from whom a crowd of urchins have stolen papers and money. Generously she gives the boy what money she has and directs him to the theatre, thereby hoping to help him forget his unhappy plight. Corinne then continues on her way, and upon her arrival home tells her grandmother of all that has happened. Grandmother sympathizes with little Corinne, and to pacify the little girl she gets out a large box of wooden toys for Corinne to play with. The little girl falls to sleep and has a dream. It is that Little Dolly is kidnapped by the villain. She falls into the hands of a circus manager and is trained to be an expert bare-back rider. Ten years after, passing a small village in a parade, she is recognized and restored to the loving arms of her parents, and all is happiness *The Billboard*, February 18, 1911, p. 26.
CORINNE IN DOLLYLAND.—Little Corinne, sitting quietly by her grandmother’s side, suddenly decides that she would like to go to the moving picture theater. After a good deal of coaxing the grandmother gives her the with which to gratify her desire. She takes the money and sets gaily off for the theater.

Upon her arrival at the theater the gateman seeing such a little tot unaccompanied, refuses to let her enter the place. Little Corinne pleads with the gateman, but he proves to be adamant, and we next see her with drooping head and tear-stained face wending her way slowly homeward.

On her way home she comes upon a little newsboy crying bitterly. Upon her asking him the cause of his tears, he tells her that a crowd of street urchins have stolen his papers and money. Unselfish little Corinne, although herself being unable to attend the show, generously gives the little boy her bright, new coin and directs him to the theater, thereby hoping to help him forget his unhappy plight.

Corinne then continues on her way, and upon her arrival home tells her grandmother of all that has happened. Grandmother sympathizes with little Corinne, and to pacify the little girl she gets out a large box of wooden toys for Corinne to play with. Thoroughly happy, little Corinne amuses herself for a long time, but finally we see her little head drooping lower and lower until she is lost in the land of dreams.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Newsboy)
Ethnicity: White (Newsboy)
Media Category: Newspaper
Job Title: News Employee (Newsboy)
Description: Major: None
Description: Minor: Newsboy, Positive
A CORNER IN CRIMINALS (Oct. 18). — Chief of Police Ketchem Swift, hears that Slinky Sam, an escaped convict, is in town. He tells this to Willet Print, police reporter of the "Morning Wheeze." The reporter suggests a plan to capture the convict. The scheme looks good to the Chief. The next edition of the "Morning Wheeze" contains a big article stating that Slinky Sam has been found innocent and that a full pardon and a cash compensation will be given him when he is found. The next day all the bums in the city present themselves to the Chief of Police, each claiming to be Slinky Sam. The reporter loses his job, and while going down the street, is "panhandled" by a bum. Being in an angry mood, he sails into the bum and hands him a good licking. The bum's shirt is torn and the reporter recognizes a tattoo mark, which is one of the identification points of Slinky Sam. He hustles the bum to the police station and the Chief is so pleased that he hastens to have Willet Print restored to his place on the paper.

The Moving Picture World, October 21, 1911, p. 234.

“A Corner in Criminals” (Solax), October 18.—A newspaper story that happens while the circulation of the paper grows—that is one of the jokes of the picture which recount the scheme of the star police-reporter to get Willets, an escaped convict. It is a rattling good burlesque.

The Moving Picture World, October 28, 1911, p. 292. (Note: Willet is the reporter, not the escaped convict. The writer made a mistake)

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Willet Print, Editor).
Ethnicity: White (Willet Print, Editor).
Media Category: Newspaper
Job Title: Reporter (Willet Print). Editor (Editor)
Description: Major: Willet Print, Transformative Positive.
Description: Minor: Editor, Positive
The Crucial Test (1911)

"The Crucial Test" (Edison).—This fine picture is taken from Davis’s “The Derelict.” It is commendable on nearly every point, for it tells the story of a noble action; it pictures in a suggestive way the naval battle of Santiago, of which we get glimpses through the tug captain’s binoculars, and is both well conducted and well acted. It is also instructive as showing something of how a war correspondent does his work. The Cuban backgrounds are also interesting. It is sure to be very popular.

THE CRUCIAL TEST.—Channing was a reporter from the ground up; a writer who could catch the public and hold it, but after he had been sent down to Santiago by his paper, he failed to send in the startling news quick enough to suit the people at home. For this there was a good reason, as there was nothing to send in, as it proved to be just that period of suspense and waiting when the Spanish fleet was laid up in the harbor of Santiago, but it caused the manager of his paper to wire him his discharge and send another man down in his place. Consequently, when the story opens, Channing finds himself stranded in Cuba, without a job and without money.

Keating, the new reporter, arrives and at once falls into the ways of a great many newspaper reporters, who have nothing to do but to wait until something turns up, takes to drinking heavily and becomes careless of what is going on, while each day finds Channing more destitute and more despondent, until he has reached the stage of sleeping on the docks at night, broke, hungry and weak.

By chance he hears Keating arranging to engage a tug to visit the American fleet, and, unbeknown to Keating, who is greatly under the influence of liquor, he secures a job on the boat as a deck hand. This was a wonderful piece of luck, for just as the fleet is sighted there is a movement on the deck and the next moment the Battle of Santiago is on.

Channing rushes down to the Captain’s state-room to call Keating, but finds him drunk and almost insensible to what is going on around him. Channing rushes on deck and there beholds the pride of the Spanish war fleet shattered, broken and sunk, while huge black columns of smoke are pouring from the vessels. It is a wonderful sight and the reporter’s instinct gets the better of him. He writes the story of the victory, succeeds in reaching the telegraph office before anyone else and sends in the whole story, but sends it in the name of the man who would hardly speak to him and who lay dead to all around him in the stupor of drink.

Three months later he wanders into New York, a human derelict drifting on the sea of fate, but eventually he comes into his own and this scene closes a very interesting and thrilling story of the famous naval engagement of Santiago Harbor.
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Charlie Channing, J.R. Keating, Managing Editor, Telegraph Operator).
Ethnicity: White (Charlie Channing, J.R. Keating, Managing Editor, Telegraph Operator)
Media Category: Newspaper
Job Title: War Correspondent (Charlie Channing, J.R. Keating). Editor (Managing Editor). News Employee (Telegraph Operator)
Description: Major: Charlie Channing, Positive. J.R. Keating, Negative
Description: Minor: Managing Editor, Telegraph Operator, Positive

The Derelict Reporter (1911)
Reporter Bob Finnegan (Ralph Ince). Managing Editor. Two Rival Reporters.

“The Derelict Reporter” (Vitagraph).—This is a thrilling story of a reporter who is given one more chance to make good. He does it through a series of events, not impossible, yet not likely to occur. However, he gets his story in ahead, which is the essential feature, even though some linemen tap the wire, a quite unusual thing to do, and send it for him. This picture is a condensed novel rather than a drama. It is well acted. The Vitagraph Company must have found some real soldiers somewhere.

The Moving Picture World, May 20 1911, p. 1140.
THE DERELICT REPORTER.—Bob Finnegan, a reporter of dissipated and somewhat uncertain character, puts the last straw on the Managing Editor’s forebearance when he shows up at the newspaper office late, and groggy from his night’s spree.

It is announced that the Governor of the State will visit the Creel quarries that day to personally investigate strike conditions. Bob asks for the consignment and is given one more chance to make good.

As inexperienced workmen are employed, an explosion occurs, in which the Governor is hurt. Bob happened to be near at hand, and after placing him in the care of his secretary, rushes to the railroad depot, to give his newspaper a telegraphic report. While doing so a couple of competitor reporters drag him from the office. Bob spies some telegraph linemen repairing wires. He tells them his story; they tap the wires for him, and Bob is thus enabled to get his report to his newspaper.

Returning to the city, he is received by the Managing Editor of his paper with open arms, heartily congratulated and rewarded with a better job and increased salary.

*The Moving Picture World*, May 6, 1911, p. 1022

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Bob Finnegan, Managing Editor, 2 Rival Reporters). Group.
Ethnicity: White (Bob Finnegan, Managing Editor, 2 Rival Reporters). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Bob Finnegan, 2 Rival Reporters). Editor (Managing Editor).

Miscellaneous.
Description: Major: Bob Finnegan, Positive
Description: Minor: Managing Editor, Positive. 2 Rival Reporters, Negative.

Miscellaneous, Neutral
Possessed of so much wealth, Louis orders a drink, but, much to his surprise, the waiter bends and twists his fifty cents into various shapes and forms and finally refuses to serve him. Louis is naturally downhearted over the wreck of his hopes and his newly acquired fortune. However, “luck will turn” says Louis to his dog Tray and on they go again, thinking no more of the incident. Some days later, Louis reads in the paper that the police are considerably perplexed by the circulation of counterfeit coins, the source of which they are unable to trace. This awakens dormant thoughts and Louis sets off to the mansion of the gentleman with the worthless title determined to investigate. Sometime after Louis has hidden himself in the grounds of the mansion, the noble man emerges from the house and drives off. Louis follows in his wake and traces him to a disused house upon a bleak moor. Undaunted, Louis enters the house and there falls into the hands of the coiner, for such the nobleman proves to be, and his gang. On the principle that “dead men tell no tales” the coiners bind Louis to a table and placing a keg of gunpowder by his side, light the fuse and depart. Fortunately, they do not see Louis’s old friend, Dog Tray who is getting anxious and endeavoring to get into the house also. Nearer and nearer creeps that tiny spark as Louis lies powerless, awaiting his end. But nearer and nearer creeps old Dog Tray in his search for his old friend, until at last he reaches his side. Louis loses no time in directing him to remove the burning fuse. Old Tray does not understand at first, but he manages to bite the ropes that bind his master and together they rush forth into the open air, just as the powder explodes, and destroys all traces of the coiner’s work. The witness, however still lives and is soon at the police station, where he gives the necessary information and receives a big reward for his services. *The Moving Picture World*, October 14, 1911, p. 154.
The First Man (1911)

Cub Reporter Earl Whitney (Walter Hitchcock) of the *Morning Herald*. City Editor Bob.

A comedy built of improbabilities, but pleasing because it is not permitted to drag; the players are pleasant and intelligent and the photography good. The girl, by her father’s will, had to be kept secluded and away from all men until she was of age. Two maiden aunts saw to her bringing up. The story got about and a reporter was sent to write her up. He managed to get the interview and was “the first man” she had talked with. The interview was a very short one, but Cupid seems to have made good use of it. A convenient accident at the gate brings the man back to the home as an injured fellow mortal whom the two aunts cannot turn away. Love knows no bars. The girl was eighteen; she supposed she had to wait until she was twenty-one before she came of age, but the young man taught her and the aunts that this wasn’t necessary. *The Moving Picture World*, December 23, 1911, pp. 988-989.
"THE FIRST MAN" (Essanay).

An excellent love story, with a truly unique plot, and a delicious vein of fine humor, is the Essanay Company's coming comedy release entitled "The First Man."

With the background of a Quaker home in Pennsylvania, two severe and stately old maid aunts, a newspaper reporter and a girl, "who has never spoken to a man," the little romance develops into an exquisite, clean-cut comedy.

Young Earl Whitney is a cub reporter on the staff of the Morning Herald, a metropolitan daily. He is a clean-cut, earnest young man who takes his calling very seriously and

Scene from "The First Man" (Essanay).

when one day his city editor hands him an assignment, which looks like a hard one, he reads with interest the following:

"HAS NEVER TALKED TO A MAN."

Miss Miriam Chetwood, a young heiress of Oaklawn, is forced by the conditions of her father's will to be secluded from all male society until she becomes of age in order to inherit vast estates. She is guarded by two maiden aunts, and it is known that no man has ever been able to speak to her.
Scene from “The First Man” (Essanay).

Whitney packs a small grip and boards a train for Oaklawn, and arriving in the village inquires the direction to Chetwood Cedars to get an interview with the girl and from the general report he has had, this will be no easy thing to
accomplish. He arrives at the entrance to Chetwood Cedars. Entering, he bumps into a butcher boy, who warns him to stay clear of the place. Not daunted by this very good advice, Whitney approaches the house. Suddenly he pauses as he sees, seated at the window of the manse, a very comely young lady, dressed in the rather eccentric fashions of the Quaker cult. This must be Miriam, and starting forward he lifts his hat and calls to the girl at the window. The next instant, however, the girl disappears from the window and one of the maiden aunts draws the curtain on the object of his visit.

True to their trust the maiden aunts drive the young man from their door and he is about to return to the town disheartened, when the butcher boy drives by and offers to take him back in the cart. Whitney accepts and is about to step into the cart when the horse starts and throws him to the ground with a badly wrenched ankle. Seeing that the young man is suffering the old ladies take him into their home, but put him under lock and key. But love laughs at locks and keys and Whitney manages to have a talk with the girl, in which pleasant pastime the guardian aunts discover them. The girl is ordered out and Whitney is told of the clause in the eccentric father’s will. Then Whitney writes this note to his city editor:

“Dear Bob,” it reads. “I hereby resign from the staff. I can’t turn in my story because I am in love with the girl and I can’t marry her until she becomes of legal age. I’ve got to wait about two years until she is 21. Darn the luck. Yours respectfully, Whitney.”

It is a very caustic note which Whitney receives the day following:


It is not with great difficulty that Bob learns from the aunts that “Miriam was eighteen just yesterday,” Whitney shows the city editor’s note and Aunt Deborah, and Aunt Betsy, tearfully give their consent to the marriage.

The Moving Picture World, December 2, 1911, pp. 728-729.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Earl Whitney, Bob).
Ethnicity: White (Earl Whitney, Bob).
Media Category: Newspaper
Job Title: Cub Reporter (Earl Whitney). Editor (City Editor Bob)
Description: Major: Earl Whitney, Positive
Description: Minor: City Editor Bob, Positive

The Fishermaid of Ballydavid (1911)
Newspaper article plays an important part in the plot.

The Fishermaid of Ballydavid (Nov. 17).—Kathleen, the daughter of an honest Irish fisherman, meets Henry, the son of a New York broker, who is on a tour through the Emerald Isle. Kathleen's father, returning from the beach sees the two lovers embrace. On Kathleen's return home her father upbraids her and tells her she must have nothing more to do with the stranger, that he is far above her in worldly possessions and that there acquaintance can come to no good end. Believing her father is unjust in his judgment she becomes angry and decides to go to America and search out her Yankee sweetheart. We see her on the rear deck of the steamer as she takes a last view of her old home. Her courage is strong, however, and she contents herself with her own surroundings, believing she is going to the man who will love and protect her. Arriving in New York she starts on her search, which proves fruitless. As night approaches she becomes exhausted and sits down on the steps of a house, where she quickly falls asleep and is found by a good-natured policeman, who takes her to his own home and places her in the care of his tender-hearted wife.

The next morning Henry Rhodes, while at the breakfast table, reads in his newspaper the story of Kathleen, the little Irish girl, who has come in search of her American lover. Hastily leaving the table he goes to the house of the policeman and asks to see Kathleen. On her appearance he explains to her that their past association in Ireland was merely a Summer flirtation. This nearly crushes the heart of the trusting Irish maid. Henry forces a roll of bills in the hands of the policeman and tells him to pay her passage back to Ireland. We next see the chastened girl wending her way up the one street of the little Irish village to her father's home. Entering the door with her head bowed in sorrow for her hasty flight, she is welcomed by her good old father and mother.

The Moving Picture World, November 11, 1911, p. 494.

Status: Unknown
Unavailable for Viewing.

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

The Ghost (1911)
Newspaper. Two different crooks read an account of ghosts in a house and each unknown to the other impersonate the ghost long enough to rob the house.

The Moving Picture World, July 22, 1911, p. 140

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 New Staff, Neutral
Good News for Jones (1911)
Newspaper Story

A proud man shows a newspaper report to everyone he meets. British Film Catalogue: Two Volume Set - The Fiction Film/The Non-Fiction Film edited by Denis Gifford. 03032.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Her Inspiration (1911)
Newspaper Article changes a woman’s life.

The Moving Picture World, September 16, 1911, p. 822.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Her Pet (1911)
Newsboy.

“HER PET” (Biograph), December 14.—A picture telling a clever anecdote in a bright and effective way. Husband didn't like wife's poodle so hired a newsboy to steal it from the front porch. The boy brings it to the office and gets a dollar. But the wife offers a reward of ten dollars for its return and the boy sees the ad. It it too much for him. The husband had paid him to steal the dog, now he brings it back and is well paid for his honesty. The dog is a very pretty white poodle. The picture is pleasing.

The Moving Picture World, December 30, 1911, p. 1071.

HER PET (Dec. 14).—Mrs. Perkins is all devotion for her little poodle-dog pet, much to the perturbation of Mr. Perkins, who, enraged at what he considers her silly affection, bribes a newsboy to steal and do away with the obnoxious canine. The boy carries out his part of the program, but Mrs. Perkins advertises for her lost pet and the same boy seeing the ad, returns it and receives the reward offered.

The Moving Picture World, December 9, 1911, p. 832.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Newsboy)
Ethnicity: White (Newsboy)
Media Category: Newspaper
Job Title: News Employee (Newsboy)
Description: Major: Newsboy, Negative
Description: Minor: None
His Exoneration (1911)
Newspaper Article causes trouble for a pair of sweethearts.

They arrive just in time, before Marjorie says the words that would be irretrievable. Explanations follow, in which Charles is exonerated from the false charge, and is married to Marjorie. The Moving Picture World, September 30, 1911, pp. 988, 990.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Home (1911)
Editor (Frank Brownlee – an Editor) of a daily newspaper. Newsboy.

HOME (Nov. 24).—Mr. and Mrs. Carter, an old-fashioned country couple, mourn the absence of their only son from whom they have had no word for several years. Thanksgiving Day is approaching and the longing to see her boy prompts Mrs. Carter to insert in a New York daily a “personal,” which reads: “My child, come home. Then it will truly be Thanksgiving Day—Mother.”

The editor of the daily in going over the copy fresh from the press, reads it first. He stops in the midst of his work and a vision of his home and mother appears to him. He resolves to spend Thanksgiving, the first in many years, at his old home. He goes to the street, tosses the paper into the waiting auto before he realizes that he is stepping into the wrong machine, then getting into his own is driven to the station. The owner of the other machine gets in, finds the paper and puts it into his pocket. He visits an actress in her dressing room, and while waiting for her to finish her act, begins to read the newspaper. His eyes fall upon the personal and the appeal so affects him that he also decides to spend Thanksgiving with the old folks. The actress finds the paper he has left, starts to read it and finds the touching little paragraph. She, too, has been many years from home and decides to pay a Thanksgiving visit. Rushing from the theater, she is accosted by a newsboy, but not caring to stop, hands him the newspaper and hurries on. He promptly sells it again. A man buys it, goes to his club, begins to read and finds the paragraph. He decides to go home and in his haste, tosses the paper from the club window, where it lands at the feet of the one for whom it was meant. Penniless and cold he scans the “want” column, then he sees mother’s “personal.” He decides to give up the city and go back to the farm. He beats his way on a freight train and arrives home, just as his father and mother are asking the blessing before sitting down to their lonely Thanksgiving dinner. He takes his place with bowed head, to be welcomed with open arms by both parents.

The Moving Picture World, November 18, 1911, p. 574.
“HOME”—A THANKSGIVING PICTURE.
This Edison production, timed for a Thanksgiving release, is singularly appropriate for any time seeing that it carries with it a strong moral lesson showing the power of home ties upon wandering ones, no matter in what station of life.
A father and mother, saddened by the willful absence from home of their only son, approach with heavy hearts the homeloving season of the year. Hoping that even by chance her wandering boy may see it, the mother inserts a “personal” in the city papers assuring her “child” a warm welcome on returning home. In the “copy” room of a paper the notice is read by the editor, who has himself forgotten the old country home and aged parents; the appealing nature of the “personal” touches him and he immediately starts upon a long delayed return trip to the old home. Again an actress in the dressing room of the theater is reading and smoking her cigarette while waiting her “turn.” As her eye catches the advertisement her quickened conscience is evidenced by her actions, for she, too, is a willful wanderer from the parental roof and table; hastily dressing in traveling clothes after finishing her part, she hurries to the “welcome” waiting her.
In turn a clubman, lolling the luxury of his clubroom, happens to read the mother’s call, which comes to him as a voice from the early days, as the vision of the old and happy farm scenes pass before him. The call is undeniable and tossing aside the paper he surprises his friends by his hurried departure for the home, well nigh forgotten.

The paper tossed aside by the clubman falls through an open window where a passing street wanderer catches and reads it. Although the message has done so much good thus far the last reader is the one for whom it was originally intended. The call finds a ready response in the prodigal’s mind, and he is soon seen “beating” his way home, by stealing rides on the freight trains; for unlike the others whose hearts have been touched he is in poverty and distress.

Meanwhile, in the old home, the lonely couple have been quietly preparing the family meal. The table is set with especial care that a place is prepared for the absent one. The turkey is placed in front of the father who now with the mother stands reverently to offer thanks and invoke the blessing. At this moment, and amid the silence of the solemn prayer, the prodigal enters the room unnoticed; though

Scene from “Home” (Edison).

stunned for a moment, he silently walks to the prepared place and with bowed head awaits the finish of the parental devotions. The reunion is a scene of happiness which sends a thrill of joy to every beholder.

The sentiment of the picture is good, its message almost divine, for even as a passage of scripture the “personal” appealed to every erring reader who saw it. Who can tell but that in like manner, as the picture travels all over this and other lands, it may appeal to many a wanderer, prodigal, or even rich home forgetter who will be reminded of early scenes, past joys, loving parental hearts and realize that there is only one place, which is “Home, Sweet Home.”
Status: Unknown
Unavailable for Viewing.

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

Hon fick platsen (aka She Got the Place) (1911) - Sweden

A Stockholm newspaper advertises for a female employee. Five or six applicants appear. The main editor wants to test their journalistic skills and instructs them to find a man from Portugal who is said to have been staying in the city incognito. They are to find him and write a report about him. A beginning reporter scoops the rest of the journalists in tracking the man down and taking a photograph of him. The editor congratulates her and hires her as a reporter on his newspaper. The film was made in favor of the Female Journalists’s Scholarship Fund. All roles were played by more or less famous Stockholm journalists who were credited with their signatures. Some scenes represented the editorial rooms. No written roles. The Swedish Film Database, The Swedish Film Institute and various sources.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Editor). Female (Journalists-5). Group.
Ethnicity: White (Editor, Journalists-5). Unspecified.
Media Category: Newspaper
Job Title: Editor (Editor). Reporter (Journalists-5). Miscellaneous.
Description: Major: Editor, Journalists-5, Positive
Description: Minor: Miscellaneous, Neutral
In this account of newspaper rivalry, a reporter for The Blade tries to help a rancher’s daughter get a job on the paper, but is fired for his efforts. He joins the Express, and he and a Blade reporter both get on the story of a train holdup. The Blade reporter tricks the hero by pretending to be injured and then knocking him out, but the heroine rides off to telegraph the story and scoops The Blade. Richard Ness, From Headline Hunter to Superman: The Silent Era, pp. 8-9.

Edith Gates (Edith Storey), whose father runs the X.Y. Ranch, has a burning desire to become a newspaper woman, but it is not so easy to accomplish as she imagines. She is turned down by one editor after another, and finally is insulted in the office of the "Blade" by Jim Ford (Francis Ford), who is one of the star assignment men. Jack Burton, a cub reporter, comes to Edith's assistance, and is discharged for his gallantry.

The rival reporters meet at the sheriff's office and join the posse, and the bandits and their booty are finally captured.

Now that the story is in, each reporter hastens to the nearest wire to send the news to his paper, and there is a race between them. When he sees that Jack's horse is the better, and he is being distanced, Ford does a cowardly trick. He falls from his horse and pretends to be injured. Jack rushes back to the aid of his enemy, only to be knocked down for his pains, and is trampled on by Ford's horse.

Ford drives Jack's horse away and rides for the telegraph office, while Jack staggers to the nearest ranch. He is surprised to meet Edith where, and when the plucky little woman learns the particulars, she is anxious to outwit the man who has insulted her and offers to ride with the story to the nearest wire. In the race that ensues, she wins, and gets her story into the office of the "Express" just as that ink-spattered martinet, the pressmen, declares finally that the paper is "going to bed" even if all the robbers in Texas are captured.

Needless to say, while Jack recuperates from his injuries, a romance matures which finally finds its way into print via the "Wedding Column." The Moving Picture World, June 3, 1911, p. 1263.

Status: Unknown
Unavailable for Viewing.
Type: Movie
Genre: Western
Gender: Male (Jack Burns, Jim Ford, Editor, Pressman). Female (Edith Gates). Group-2.
Ethnicity: White (Jack Burns, Jim Ford, Edith Gates, Editor, Pressman). Unspecified-2
Media Category: Newspaper
Description: Minor: Editor, Pressman, Positive. Miscellaneous-2, Neutral.
The Italian Barber (1911)
Alice, the Newsgirl (Mary Pickford) runs a stand on a neighboring corner.

*THE ITALIAN BARBER.*—Tony, the barber, on his way to the shop meets little Alice, the newsgirl, who runs a stand on a neighboring corner. He at once becomes smitten and can think of nothing else. Later they are betrothed and little Alice fancies she has made a good catch. However, clouds gather when Alice’s sister Florence, who is a vaudeville artist, returns from her road tour with her sketch partner Bobby Mack, for the moment Tony sees Florence he transfers his affection to her. Poor Alice becomes aware of the waning of Tony’s love for her and the heavy blow falls when on the night of the Barbers’ Ball Tony escorts Florence thither. Alice being excessively romantic reasons that life without Tony is impossible so she is about to emulate the heroine of a novel she has been reading by terminating her unendurable existence with a pistol when Mack enters. The bullet she intended for her own love-born head passes through Mack’s hat, scaring him stiff. Recovering himself, he wants to know the cause of this rash attempt at self-slaughter, and Alice tells him in detail of the inconstancy of Florence and Tony. At first Mack is wild with rage, but on second thought he realizes that Florence is not worth worrying over as far as he is concerned, and convince Alice of the same of Tony, so then and there a new vaudeville team is formed, with prospects of something even more serious. Mack invites Alice to go to the ball with him, which invitation she most willingly accepts. At the ball the two couples meet and for a moment it looks as if there is going to be something doing. However, the ruffled condition of the situation is smoothed out and each swain is well satisfied with the change of hearts and the quartette find significance in the dancing master’s call “Humbug all around.” “Change your partner.” Hence it is now certain that Alice and Mack the celebrated Protean artists will now delight the hearts of the vaudeville fans, while Tony will lather and shave to maintain a home for the ex-vaudeville artist Florence.

*The Moving Picture World,* January 14, 1911, p. 93

*Viewing Notes:*
Alice is a newsgirl who runs a stand on a neighboring corner. On one corner of the stand: New York AMERICAN. She is reading a newspaper and then sells it to a man who is more interested in her than the paper. He buys her a flower. He leaves for the barbershop (he is Tony, a barber) and she continues to sell newspapers. Title Card: The Betrothal She closes up the newsstand and walks on the arm of the barber. They arrive at her home. He puts a ring on her finger. They hug and kiss. The next day. She’s back at the newsstand. He helps her lock up again. They walk off together and go back to her home. Title Card: “Her sister Florence with her Vaudeville Partner Mack, arrives off the road.” Mother greets them. Alice introduces her sister and Mack to the Italian Barber, Tony. Tony is attracted to her sister. Title Card: Later – “Tony transfers his affections to Florence.” At the newsstand, Alice continues to sell newspapers as Tony visits Florence. Alice needs change so goes home to get it and finds Tony and Florence embracing. An upset Alice leaves. Back at the newsstand she gives the man his change. Tony bids a loving farewell to Florence. Title Card: “On the night of the Barbers’ Ball.” Florence goes to the ball. Alice stays home. Tony dances with Florence. Title Card: “Excessively romantic, she would emulate the novel heroine.” Alice at home, takes out a gun and tries to kill unless when Mack arrives. The bullet just misses him scaring him to death. Title Card: “Alice tells Mack of the inconstancy of Florence and Tony.” Meanwhile at the ball, Tony and Florence continue to dance. Mack and Alice show up to confront them. Mack stays with Alice and Tony stays with Florence and the film ends.

Status: Public Domain – Print Exists in the Mary Pickford Institute for Film Education Film Collection Viewed. Youtube

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

Jimmie’s Job (1911)
Newspaper article plays a part in the plot

*Jimmie's Job* (Sept. 9).—Jimmie, a baseball "fan," reads a notice in the newspapers of an interesting game between two of the leading teams, and feels that his presence is necessary to its success. The typewriter employed in the same office is "on to him" and when he is seized with violent cramps, she is not surprised. But not so with the sympathetic boss, who advises him to get home and receive the kind attentions of his mother.

Jimmie goes straight to the baseball grounds, and the boss returns to the office, where he finds a newspaper containing an announcement of the ball game on his desk, placed there by the typewriter. The boss sees the announcement and decides to take in the game himself, much to the satisfaction of the typewriter.

On his way to the ball field, Jimmie's attention is attracted by a thug who is trying to steal a young lady's pocketbook. Dexterously taking his cigarette from his mouth, he places it to the neck of the thief, saves the young woman's purse and gets a vigorous blow from the miscreant. This does not, however, deter the youngseer from getting in to see the game. In the midst of his enthusiasm his boss takes a seat and joins in the national game, contributing his encouragement to the local favorites. Jimmie soon attracts the attention of his boss and everybody else. His boss makes a mental note of Jimmie's remedy for the cramps, and the next morning at the office gives him "a call down," in the midst of which the young lady whom he saved from being robbed enters the office. She is the boss's fiancée, and her eulogistic description of Jimmie's bravery as her protector wins the boss's admiration, and instead of a prompt dismissal, Jimmie is rewarded with a five-dollar bill and unstinted praise from his superior.


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

**John Brown’s Heir (1911)**
The Newspaper Editor (William Wadsworth). Printer’s Devil.
Newspaper Reporter was dispatched to John Brown’s cabin for particulars.

*The Moving Picture World, October-December 1911, p. 746.*
Status: Unknown
Unavailable for Viewing.

Type: Movie  
Genre: Western  
Gender: Male (Reporter, Editor, Printer’s Devil). Groups-2  
Media Category: Newspaper  
Job Title: Reporter (Reporter). Editor (Editor). News Employee (Printer’s Devil).  
   Miscellaneous-2.  
Description: Major: None  
Description: Minor: Reporter, Editor, Positive. Printer’s Devil, Negative.  
   Miscellaneous-2, Neutral.

The Lover’s Signal (1911)  
Newspaper story on railroad wreck says everyone is dead. It turns out her lover missed the train.

“THE LOVER’S SIGNAL”  
Monday “Imp” Release of April 3, 1911  
APPROX. LENGTH 980 FT.

A pretty love story with the Cuban individuality. Obstacles are thrown in the way of true love and the stern parent is circumvented by means of a whistle, which is the signal agreed upon by the lovers to meet. The girl reads a newspaper account of the supposed death of her sweetheart. She is stricken and loses her reason. The well remembered whistle of her lover restores her sanity in a unique manner. The exacting parent now gladly removes all objections to the marriage. This is the sort of a story which has made “Imp” films famous all over the world.

Advertisement Imp (Independent Moving Pictures Co.), *The Moving Picture World*, April 1, 1911, p. 688.
The Lover's Signal.—Allan Roberts is in sad straits financially and Maurice Anderson endeavors to assist him. Grace Roberts is the idol of her father, who insists on seeing her happily married. Adjoining the Roberts' estate resides John Williams and his son, Raymond.

Roberts discusses financial affairs with Anderson. Williams is wealthy and he writes his neighbor a very flattering offer for his property. Anderson, who is rich, sees a way out the difficulty by marrying Grace and restoring the fortunes of the family. This meets with the approval of Roberts and the pact is made.

In the meanwhile, Raymond Williams has strolled into the grounds of Roberts and meets Grace. Raymond comes to look over the property and is immediately interested in Grace. Roberts and Anderson appear and Raymond is ordered off the premises. He does so, and they meet clandestinely.

They plan for future meetings. Raymond proposes to Grace that they agree on a signal to aid them in meeting at the trysting place. He whistles through his fingers a shrill note and she is delighted.

Raymond is entrusted to deliver some important papers out of town.

He meets Grace. He tells her of his journey and of the train on which he will leave. He has dallied too long with the girl, missing the train.

Grace is summoned before her father who is reading a newspaper and she looks over his shoulder and reads the headlines, detailing an account of a railroad wreck in which every passenger was killed. It is the train on which her lover was to leave.
A pretty love story with the Cuban individuality. Obstacles are thrown in the way of true love and the stern parent is circumvented by means of a whistle, which is the signal agreed upon by the lovers to meet. The girl reads a newspaper account of the supposed death of her sweetheart. She is stricken and loses her reason. The well remembered whistle of her lover restores her sanity in a unique manner. The exacting parent now gladly removes all objections to the marriage. This is the sort of story which has made “Imp” films famous all over the world. IMP promotional materials, www.silentera.com

Status: Print Exists
Unviewed.

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

**A Martyr to His Cause (1911)**

Printer John McNamara and the October 11, 1910 bombing of the printing plant of the virulently anti-union *Los Angeles Times*, which killed a score of employees. It is the first labor film, made in 1911 in defense of the McNamara brothers, who were accused of bombing the *Los Angeles Times* during a labor dispute.

After months of investigation, private detectives arrested and illegally extradited the McNamara brothers, who were union activists. As a cause celebre of the American Labor movement, the American Federation of Labor (AFL) mounted a vigorous defense campaign that included the financing of the production of *A Martyr to His Cause: Incidents in the Life and Abduction of the Secretary-Treasurer of the International Association of Bridge and Structural Iron Workers*. The lead roles were “played by representative labor men with national reputation….” The film portrays John J. McNamara as a loving family man who “through his industry and sobriety … is promoted to the position of foreman” and is later elected secretary of his union. But on April 22, 1911, “young Mac” is show being arrested at union headquarters in Indianapolis – the authorities vainly searching the premises for dynamite. Business, the police and corrupt courts are portrayed conspiring to deny McNamara his legal rights. He is extradited to California. From his jail cell, the accused labor leader composes a message for his union brothers attacking the “enemies of labor,” but also reasserts his faith that the public will allow him a fair defense. Essanay Film Manufacturing Company and commercially released two other strongly ANTI-CAP films in 1910 and 1911, respectively, *The Egg Trust* and *The Long Strike*. The McNamara brothers received lengthy prison terms after pleading guilty on December 1, 1911. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 157.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (John McNamara). Group
Ethnicity: Caucasian (John McNamara). Unspecified
Media Category: Newspaper
Job Title: News Employee (John McNamara). Unidentified News Staff.
Description: Major: John McNamara, Transformative Negative
Description: Minor: Unidentified News Staff, Neutral
The Midnight Marauder (1911)
Newspaper account of accidental capture of a burglar. At first glance of the morning paper you would assume a man was a hero, but that “but” is the second line of the heading which gives the credit where it is due.

A cowardly blow-hard type is given credit for capturing a burglar when all he does is fall out of the window and land on top of the burglar. The first scene shows a living room where an old gentleman is explaining how he shot the bear whose skin has become a rug. One by one, his listeners, unable to stand his tall tales, leave the room. Later in the film, after the accidental capture of the burglar, there is an insert followed by a closer insert of a newspaper account of the happenstance deed. The film ends as his wife, who knows the man’s character, fires a pistol, and Mr. Blow Hard hides under the table. Motion Picture From the Library of Congress Paper Print Collection, 1894-1912, p. 65
THE MIDNIGHT MARAUDER.—Mr. Blowhard is forever throwing bouquets at himself as to his bravery, and as a member of the “Gimlet Club” he would have been awarded medals. On this particular evening he is boasting of his wonderful prowess to a party of friends, stating that he is afraid of nothing—human or beast. He goes so far as to tell them that the bearksin rug adorning his room is a trophy of a bear hunt when he subdued and killed the mighty bruin with no other weapons than his strong arms and hands. They for politeness sake, pretend to believe him, and he becomes as chesty as a blower pigeon. That night there calls a burglar on an expedition of pilfering. He is a bungling fellow and overturns some article of furniture at every step. The noise arouses the Blowhards and he has a chance to prove his mettle. Well, it was a case of one trying to get away from the other, and in the mixup they fall out of the window with Blowhard uppermost, thereby saving him bodily injury. The burglar is taken into custody by the policeman on the beat. At first glance at the morning, paper you would assume Blowhard a hero, but that “but” is the second line of the heading which gives the credit where it is due.

The Moving Picture World, January 14, 1911, p. 95

Status: Print exists in the Library of Congress film archive
Unviewed.

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 Millionaire Barber (1911)
Reporter from the local paper

THE MILLIONAIRE BARBER (Dec. 22).—The proprietor of the Palace Hotel, in a small town, advertises for a barber, Jack Crothers, a city barber, replies to the ad in person, but before he has time to see the proprietor, is accosted by a reporter from the local paper, who he jokingly tells that he is a Denver millionaire. Crothers finds himself suddenly greatly elevated in the esteem of the hotel proprietor and guests. He is given the best room in the house and introduced to the Reynolds’ wealthy guests. Marguerite Reynolds is the charming daughter, and Crothers sees possibilities of marrying into wealth. However, several difficulties arise, precarious circumstances which almost spoil his game. He is asked to subscribe $500 to a fund for aged school teachers, and his bluff is called when he cannot pay for a dinner while on a trip with the Reynolds in their auto. Then, the Reynolds’ auto is stolen and $500 reward is offered. Crothers gets the auto back and almost gets the money, but it is taken out of his hands by the old school teacher, just as he is about to pocket it. It is then that Reynolds, Jr., calls his bluff. Reynolds has found a photo of Crothers, in barber attire, and the latter is glad to get away from the suburb alive.

The Moving Picture World, December 16, 1911, p. 918.

“THE MILLIONAIRE BARBER” (Essanay), December 22.—Through the activity of a local newspaper reporter a barber is suddenly elevated to the commanding position of a millionaire. He almost pulls through, too, and has an heiress nearly corralled when his impecuniosity is discovered and his bluff is broken down. He had a lot of fun while it lasted, but when the wealthy persons, with whom he has been hobnobbing, are shown by the reporter a picture of him in barber attire he is thankful to escape from the little town. It is a close call for him at best; but he lands a good job before we leave him.

The Moving Picture World, January 6, 1911, p. 41.

Status: Unknown
Unavailable for Viewing.

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

**Mutt and Jeff and the Newsboys (1911)**

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Mutt, Jeff, Big Newsboy, Small Newsie). Group (Newsboys)
Ethnicity: White (Mutt, Jeff, Big Newsboy, Small Newsie). Unspecified (Newsboys)
Media Category: Newspaper
Job Title: News Employee (Mutt, Jeff, Big Newsboy, Small Newsie, Newsboys)
Description: Major: Mutt, Jeff, Positive
Description: Minor: Big Newsboy, Small Newsie, Newsboys, Positive

**Mutt and Jeff As Reporters – (1911)**

Reporters Mutt (Sam D. Drane) and Jeff (Gus Alexander).
MUTT AND JEFF AS REPORTERS (Sept. 30).—
Mutt and Jeff’s specialty is “doing” the “easy thing.” So they make the rounds of the big “Dailies” looking for the reporter’s cinch. Two of the “Star’s” star reporters are missing, and Mutt and Jeff arrive at the psychological moment, which means they connect.

Jeff is assigned to do the society and theatrical stunt, while Mutt, who is brave and game, is to mingle with low-browed chaps and unearth the foul doings of the denizens of the underworld. The former meets with unqualified success, making a decided hit with dames of high degree and dramatic and operatic stars of great renown. When he turns in his report—a dandy scoop—the “Start” engages the little fellow at an enormous salary; and Jeff, conscious of his immense worth, automobiles away with one of the swellest members of the gentle sex.

In the meantime, Mutt has not been idle. He gets on the scent. Ah! a suspiciously dark cellar crowded with a suspicious looking bunch of dark, scowling men, criminals to be sure! Mutt breaks in upon them, and they—cab drivers holding a meeting—fall upon the “thin guy” and pummel the daylight out of him. Black and blue, beaten almost beyond recognition, but proud for having uncovered a band of criminals, Mutt manages to make his report, which earns the disapproval of the “Star” and he gets “fired” with neatness, despatch and footwork.

There, out in the bustling street, poor Mutt sees with envious eyes the fast disappearing auto bearing away the smiling Jeff and his lady friend.


Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Mutt, Jeff, Editor). Group.
Ethnicity: White (Mutt, Jeff, Editor). Unspecified.
Mutt and Jeff Get Passes to the Ball Game (1911)

Newsboy. Sporting Editor of newspaper.
Mutt (Sam D. Drane) and Jeff (Gus Alexander).

MUTT AND JEFF GET PASSES TO THE BALL GAME (Aug. 5).—"Well, this is one game I won't miss, anyway!" says Mutt; and away he goes to the nearest department store for a new pair of "mitt covers." After securing the desired article, he saunters up the street until he comes to a show window, in which is seen a most beautiful "model" in full length, displaying "the latest" in Paris fashions. Mutt becomes so enamored that he cannot resist telling her, or IT, so. While thus deeply engaged, a newsboy runs up and cries, "Paper, mister?" "Why, cert," says Mutt, "Give me the baseball extra!" Again he turns to the model in the window, while the newsboy is trying to make change for the last piece of coin in Mutt's possession. Seeing his chance, the newsboy "beats it."

"Hey, kid! the change—I need it!" cries Mutt as he chases the fleeing newisie. The "kid," however, is too far away to hear.

"Something's got to be done now!" soliloquizes Mutt. "I know what: I'll work a phoney ticket I just can't miss seeing that game. Besides, if I can't go—Jeff can't; so I'll get his "goat."

Little Jeff comes along very much downcast and also speaks of the great game he cannot see. Quickly Mutt exhibits his "phoney," saying, "It's only a professional courtesy of the sporting editor." His bluff goes for all it's worth until he departs, leaving poor little Jeff to think over the matter, which results in Jeff coming to the conclusion, "Maybe the sporting editor will give me one, too, if I tell him that Mutt sent me!" So away he goes to the sporting editor's office, where after some great difficulty, he finally comes into possession of a real pass to the ball game, the editor not being able to make use of it.

Later, on meeting Mutt, Jeff says, "I got a pass, too—now, we can go together." Mutt realizes that Jeff has "put it over" on him, and taking up a big broadaxe, he chases pool little Jeff down five flights of fire-escapes, through many streets, and is just about to capture and perhaps annihilate him, when a passing street car comes to the rescue. Jeff gets aboard and lands safely in front of the ball park, just in time for the game. What becomes of poor old Mutt? Oh, he's still running!

The Moving Picture World, August 5, 1911, p. 312.
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Newsboy, Sporting Editor). Group
Ethnicity: White (Newsboy, Sporting Editor). Unspecified
Media Category: Newspaper
Job Title: News Employee (Newsboy). Editor (Sporting Editor). Miscellaneous.
Description: Major: None
Description: Minor: Newsboy, Negative. Sporting Editor, Positive. Miscellaneous, Neutral.

The New Editor (1911)
Editor Dick (William Duncan). Editor Silas P. Bunker (Otis Thayer), owner of the Mayville Clarion. Publisher Mrs. Bussy (Kathyrn Bond), new owner of the Clarion.

Out of work reporter Dick goes to work for the Mayville Clarion. He falls in love with the daughter of the head of a suffragette group, which is fighting for town ownership of the waterworks. Clarion editor Silas P. Bunker (Otis Thayer) is bribed to keep suffragette news out of the paper. Women storm the newspaper office, chase the editor up a telephone pole. After the head of the women’s group buys the paper and makes Dick editor, he finds an incriminating letter written by the waterworks president and exposes him in an extra edition. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 9.

“The New Editor” (Selig).—Here is a good newspaper story, telling how a young man becomes first assistant editor, then editor, of the Mayville “Clarion.” It gives a good exposition of the way some political deals are managed, the illustration of a fight for municipal ownership of waterworks by the women of the town and the difficulties which beset the owner of the paper when he refused to print suffragette items because the political boss told him not to do it. When the editor is last seen he is rapidly climbing a telegraph pole to escape the fury of the women. The hero is made editor by the new owner, who is the leader of the suffragette movement. There is plenty of life in this, and even though the incidents are not entirely probable, they make the best sort of comedy. The mechanical work is well done. The editor is well played by Otis B. Thayer, and the new editor is William Duncan. President Perkins, of the Water Company, is True Boardman, while Mrs. Bussy, the suffragette, is Kaythryn Bond. The daughter is interpreted by Gertrude Bondhill.

The Moving Picture World, July 15, 1911, p. 38.
THE NEW EDITOR.—“Dick” Roberts, a young newspaper reporter, out of a job, becomes assistant editor to Silas P. Bunker, owner of the Mayville “Clarion.” In a novel comedy incident, Dick meets Clarabel Bussy, and the young people promptly fall in love with each other. Clarabel’s mother is the president of the “Woman’s Suffrage Club of Mayville,” and the leader of the ladies in a fight for town ownership of the water works against the private company.

President Perkins of the water company, has just had a consultation with Roman, the local political boss, and the two have drafted a compromising letter to their state Senator, demanding his support and the defeat in the Legislature of the town ownership water works bill.

The two men leave the room, and Mrs. Bussy enters to plead her cause with Perkins. She writes on the back of the compromising letter some notes for her speech, and then leaves, after a stormy talk with Perkins.

When Perkins discovers the loss of the letter, he bribes the editor of the “Clarion” to keep all Suffragette items out of his paper.

Then Roman gets some loafers to break up the “Woman’s Suffrage Meeting.” The women storm the “Clarion” office, when the editor refuses to print their statements.

Then Mrs. Bussy buys the “Clarion” and makes Dick editor. Dick finds Perkins’ compromising letter among the sheets of Mrs. Bussy’s speech, and despite the desertion of his compositor and printer, he gets out an extra edition, exposing the water company gang.

The Moving Picture World, July 1, 1911, p. 1526.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Dick, Silas P. Bunker). Female (Mrs. Bussy).
Ethnicity: White (Dick, Silas P. Bunker, Mrs. Bussy)
A Newsboy Hero (1911)
Jim Sands, a crippled Newsboy.

Thanhouser Advertisement The Moving Picture World, February 18, 1911, p. 338.

John Bailey is a struggling young workman, but he is fond of drink. His conduct is long a source of sorrow to his wife, but her prayers and entreaties are disregarded. Finally the climax comes when John returns home one evening and is so much under the influence of liquor that he strikes his wife. Believing that life is unbearable, the woman takes her child and goes out into the world, preferring even death to further mistreatment and humiliation.

The woman and helpless child, with no refuge in sight, wander around in the snow, and finally fall exhausted into the sleep that precedes death. Fortunately for them, Jim Sands, a crippled newsboy, sees their plight, goes to their assistance, and takes them into his poor little home. When they prepare to start out again, Jim offers to share his all with them, and they remain until the mother can obtain some other refuge.

John, in the meantime, has hunted vainly for his wife and child, and a newspaper story of the death of a woman and child in the storm convinces him that May and Marie are the victims. Remorseful, he decides that he has no right to live, and plans to drown himself. He is saved from this crime by Jim, and a Salvation Army band, that is holding services nearby, offer to care for him. He realizes that the one thing to do to atone for his fault, is to live a manly, useful life rather than to seek suicide, the refuge of the week.

Jim by accident learns of the relationship that exists between May and Jack, and brings them together. They are reunited and Jack promises to be in the future what he should have been in the past, a husband who puts home and family above everything else in the world. The Moving Picture News, February 25, 1911, p. 436.

The Thanhouser juvenile actors play important parts in this production, a story which treats of a newsboy's kindness and faithfulness to a mother and little daughter, who have
been driven from their home by a drunken father. He finds them by the roadside, half buried in snow, and takes them to his hut, caring for them as best as he can. A series of incidents in which the newsboy performs heroically leads to the reunion and reconciliation of the family. The story, while rather of the made-to-order description, by the deft interpretation it receives at the hands of the players, is made more plausible. The photography is sharp and clear. Thanhouser Company Film Preservation, Inc. http://www.thanhouser.org/index.html

Strong pathos and true heart interest are blended in A Newsboy Hero, and while there is much that is out of the ordinary run of life, yet such pictures can do naught but good. A crippled newsboy befriends a little girl by dragging her on her sled to her home. That evening the child's father returns home intoxicated and drives her and her mother from the house. They wander in the snow until exhausted, when they are found by the newsboy. An automobile party comes along and they assist the woman and child to the newsy's hut, where they make their home. Meanwhile through a newspaper announcement of the burial in potter's field of a mother and child the father believes them to be dead. In his distraction he goes to the waterside and is on the point of throwing himself in when a Salvation Army company appears. The newsboy is in the onlooking crowd and he spies this would-be suicide in time to prevent his act. The Salvationists take him in tow. Sometime later the little girl shows the newsboy a locket photo of her father, and the lad recognizes his acquaintance and takes the wife and child to him, who has meantime reformed and become a member of the Salvation corps. The Morning Telegraph, February 26, 1911.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Jim Sands)
Ethnicity: White (Jim Sands)
Media Category: Newspaper
Job Title: News Employee (Jim Sands)
Description: Major: Jimmy Sands, Positive
Description: Minor: None
A Newsboy’s Luck (1911)
Joe, the Newsboy (Leo Louis).

The Moving Picture World, November 11, 1911, pp. 492, 494.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Joe)
Ethnicity: White (Joe)
Media Category: Newspaper
Job Title: News Employee (Joe)
Description: Major: Joe, Positive
Description: Minor: None
The Newsy and the Tramp (1911)

The Newsy and the Tramp became fast friends and the friendship was of mutual benefit. The tramp put forth a protecting hand in behalf of the newsboy, who needed it, and the newsboy reciprocated by joining his protector’s hands with those of the prettiest, wittiest little schoolma’m in all of the county. This the newly largely brought about by introducing a new version of The Handwriting On the Wall! The version is given in a way that makes you laugh. Thanhouser Advertisement, *The Moving Picture World*, December 2, 1911, p. 682.

The acting and management of this picture is altogether delightful. Beneath it all shines out the invisible good that is lodged in every heart and a delicate humor that is refreshing. The backgrounds and setting are of a high order, and the story is vivid, smooth and sympathetic in acting and telling. The small newsboy comes as a reforming force into the tramp's life. After protecting him from the designs of other tramps, the tramp obtains a position at a blacksmith's, and sends the boy to school. The boy becomes the teacher's champion. He introduces her to the reformed tramp, who becomes her pupil. In the last scene - a clever and humorous concert - the boy starts a love affair with a sly 'kiss her' on the blackboard when her back is turned. Then the man apparently begins to wake up, and the rest is left to the imagination of the spectator, which shows rare art and discretion for a present day picture. *The New York Dramatic Mirror*, December 13, 1911.
THE NEWSY AND THE TRAMP (Dec. 5).—
Ragsy was a plain newsboy. He wasn’t even a newsboy with a house; he had been “sellin’ papes” from the day his drunkard father kicked him into the street and his abiding place was wherever Unkind Providence permitted him to hang his cap. Often it was in the park, where a bench made a bed of a sort, and where he always had lots of company. Tramps were thick in that park that year. Ragsy came to know the tramps. One of them was named Connors.

Ragsy asked if he couldn’t go out on the road with him. Connors laughed; but the newsy persisted. In the end, Connors yielded.

Their wanderings are without adventure until they fall in with some tramps who feel that the newsy is just small enough to squeeze into a neighboring hen roost and pass out some fowl. Ragsy will not become a thief! The tramp takes his little chum away from the men who would make him a criminal, and resolves to resume his blacksmithing, and keep Ragsy nearby where he can keep watch over him. He finds work in a smithy and puts the boy to school.

Here is where his attentions to Ragsy began to earn dividends for Connors. The head of the little country school is the prettiest schoolma’m in all the country, and when the blacksmith enters the building with Ragsy he meets—Her!

Finally, he weds her. Ragsy, let it be said, spurred him on. Newsy knew a good thing when he saw it and he took care that Connors got the girl. So from being his teacher, the girl becomes Ragsy’s mother.

The Moving Picture World, December 2, 1911, p. 754.

Status: Unknown
Unavailable for Viewing.

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

The Old Folks’ Sacrifice (1911)
Newspaper article changes an old peddler’s life.

The Moving Picture World, June 8, 1911, p. 1606.

Status: Unknown
Unavailable for Viewing.
Appendix 3 – 1911

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

One Way to Win (1911)
Newspaper Reporter.

ONE WAY TO WIN (Dec. 25).—Minnie Brown and Billy Ray are very much in love with each other. Poor Ray is refused the daughter's hand by the father, who wishes to secure a husband for his daughter with money. Billy, is a poor barber and one day, while working in his shop, he tells a newspaper reporter, a friend of his, his troubles. His friend suggests that he allow him to put an article in the paper, whereby he, Billy, will fall heir to a fortune. This meets with Billy's approval and the next day there appears in the daily papers an article stating that Mr. Ray has a large fortune left him. Sure enough, the keen eye of Minnie's father sees the article in the paper. He at once plans with his wife to send Billy a letter of apology in regard to the treatment he received when asking for the daughter's hand, and asks him if he won't kindly call, as the girl wishes to see him. Billy loses no time on receipt of the letter, and finding his way to the Brown home, is received by the father and mother with open arms. He asks a small loan of his future father-in-law of $500, which he readily handed to him. A wedding is quickly arranged, and after the ceremony Billy and his bride start for a wedding tour. After the party leaves the house his newspaper friend hands Mr. Brown the letter that Billy left for him, stating that the newspaper article was only a bluff in order that he may win the girl, and thanking him for the loan of the five hundred dollars, with which he intends to open a barber shop in the next town. The wedding guests enjoy the joke and there is nothing left for Mr. and Mrs. Brown to do but to join in the hearty laugh.

The Moving Picture World, December 23, 1911, p. 1008.
Status: Unknown
Unavailable for Viewing.

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

**Only a Sister (1911)**
Editor of local newspaper.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Editor). Group
Ethnicity: White (Editor). Unspecified.
Media Category: Newspaper
Job Title: Editor (Editor). Miscellaneous
Description: Major: Editor, Positive
Description: Minor: Miscellaneous, Neutral.

**Over the Shading Edge (1911)**
Reporter Jane Grierson (Marion Leonard).

Jane Grierson, a newspaper reporter, is engaged to the Hon. Henry Wyeth, ostensibly an honorable, wealthy man. She stops in his office one day while he is temporarily out, and suffering from a severe headache, she sits in his chair behind a high roll-top desk with her head on her arms, awaiting his return. Two men come in and failing to see her discuss a gigantic swindling scheme, at which the profits are to be divided that afternoon. She flies back to the newspaper office and notifies the editor, who accompanies her back, with his assistant, and the three secrete themselves in an adjoining office. The men come in, and Jane is horrified to find that Wyeth is the ringleader of the band. Her life is threatened by the swindlers, but she is protected by Wyeth. Before being led away by a detective, a pathetic parting takes place between the lovers. *The Moving Pictures World*, May 20, 1911, p. 1089.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Jane Grierson). Male (Editor, Assistant). Group.
Ethnicity: White (Jane Grierson, Editor, Assistant). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jane Grierson). Editor (Editor). News Employee (Assistant).

Description: Major: Jane Grierson, Positive.
Description: Minor: Editor, Assistant, Positive. Miscellaneous, Neutral.

**Paid Back (1911)**

---

A Plain Tale (1911)
Magazine Editor

A young music composer is having a hard struggle. Unknown to him, his wife writes stories which she offers to magazine editors. She is followed home by a wealthy man who feigns sympathy and offers her money (accidentally dropping his card), and is ordered out of the house by the indignant woman. The offering of the money was overheard by another occupant of the tenement, and he loses no time in informing the husband, who meanwhile has found the card. The wife sells a story and plans a surprise for her husband by laying in a stock of groceries and buying him a new overcoat. This makes the husband suspicious, and he starts out to find the man who dropped the card, having secured a good description. In the vicinity of the address given he meets the rake and follows him to the publishing office, where he sees his wife waiting, and is overjoyed to hear her bitterly and contemptuously arraign the man for the trouble he has caused. Ashamed and remorseful, he hurries home and finds a check awaiting him for an accepted opera. He, in turn, plans a surprise for his wife and prepares a repast for two. He dons the overcoat which he had refused to wear, and when she enters he begs forgiveness which she readily grants. The Moving Picture World, March 4, 1911, p. 492.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Editor)
Ethnicity: White (Editor).
Media Category: Magazine
Job Title: Editor (Editor)
Description: Major: None
Description: Minor: Editor, Positive
The Plot Against Bertie (1911)
Newspaper Reporter.

The Moving Picture World, October 28, 1911, p. 312.

Status: Unknown
Unavailable for Viewing.

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

The Persistent Poet (1911)
Editor
A poet tries to capture his editor. British Film Institute

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Editor).
Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor)
Description: Major: Editor, Neutral
Description: Minor: None
Proving His Love; or The Ruse of a Beautiful Woman (1911)

Reporter Lloyd Stanwood (Maurice Costello), a young reporter, is assigned by the managing editor to interview a famous actress.

The Moving Picture World, June 10, 1911, p. 1325.
**The Quinceville Raffle (1911)**
Editor Ezra Higgins (Francis X. Bushman), editor of the Quinceville *Bugle*.


Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Ezra Higgins, Clerk). Group.
Ethnicity: White (Ezra Higgins, Clerk). Unspecified.
Media Category: Newspaper
Job Title: Editor (Ezra Higgins). News Employee (Clerk). Miscellaneous
Description: Major: Ezra Higgins, Positive.
Description: Minor: Clerk, Negative. Miscellaneous, Neutral.
The Ransom of Red Chief (1911)
Newspaper Article offers an idea to two crooks to make some easy money.

The Ransom of Red Chief.—After reading a newspaper article regarding old Tightwad’s rise in the world, Bill and Jim hit upon a plan to get some of Tightwad’s easy money by holding young Tightwad for a ransom.

They accordingly hire a rig, take the boy and conceal him in a cave. The boy, instead of weeping and wailing for home and mother, proclaims himself “Red Chief” and makes it uncomfortable for his captors. Old Tightwad receives the communication and makes them a counter-proposition as follows:

“If you will bring Johnny home and pay me twenty-five dollars in cash, I’ll take the boy off your hands.

“(Signed) Ebenezer Tightwad.”

Bill and Jim come to the conclusion that it is really the cheapest way to rid themselves of such a boy. When the boy finds that Bill and Jim are really going to leave him at home he sets up a howl like a calliope and kicks like a mule. It takes about all the strength old Tightwad can muster to hold the boy and keep him from following Bill and Jim.


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 Reform Candidate (1911)
Reporter Edith Sinclair (Mary Fuller) for the News. Editor (Charles M. Seay).

Reporter Edith Sinclair works with the title character to expose corrupt politicians conspiring with a public utilities company. The candidate breaks up with his girlfriend when he refuses to go along with her father’s machine politics. Edith gets a scoop on the breakup, but tears up her notes when she sees how dejected the candidate is. She later gets evidence implicating the crooks and takes it to the candidate, rather than her editor. 

Various Sources

The Reform Candidate (Oct. 31).—John Bryce is engaged to Gertrude, daughter of Curtis Greer, president of the Interurban Railway. Bryce and Greer become involved in a political discussion, much to Gertrude’s annoyance, but when she finds that Bryce opposes her father’s argument she becomes greatly incensed and treats him coldly. The citizens becoming disgusted with the corrupt administration of the machine, draw up a reform ticket and offer the nomination for mayor to Bryce. He accepts and the editor of the News sends Edith Sinclair to interview him. McNamara, the machine candidate, rushes to Greer with the news of Bryce’s nomination. Greer visits Bryce and gives him the choice of either withdrawing or having the engagement broken. Bryce declines to withdraw, whereupon Gertrude hands him her engagement ring. This interview, however, has been overheard by Edith, who has entered the room unseen and taken down the conversation in shorthand. Seeing Bryce’s dejected attitude, she sacrifices a big scoop by tearing up her notes. 

Greer, fearing that the Interurban will not obtain its new franchise if Bryce is elected, meets McNamara at a café and gives him a written promise of a certain number of shares of stock if he will grant the franchise when elected. Edith, who has folowed Greer into the café, overhears this, and by a clever ruse obtains this evidence of bribery. Rushing to Bryce’s office she shows him this proof, but when he asks her why she brought it to him instead of her editor, she can only stammer and blushingly hangs her head. They both rush to the newspaper office and lay the paper before the editor, who gets out an extra which wins the day for Bryce. Incidentally, Bryce also wins Edith as his bride.

"The Reform Candidate" (Edison), October 31.—Politics as a good subject for filming has been neglected by American film makers. This is hard to understand in view of the constant cry of scenario editors to give them something new and modern. In a democratic republic like ours the political life is always rich in interest and it surely is not without its comedies and dramas. The subject of the film then was well chosen. There is no originality in the plot, which has been worn into shreds by the muck-raking division of the magazine writers, not to speak of the playwrights for the legitimate stage. Nor can much be said in praise of the way the plot is developed. Palpably impossible situations and incidents abound in the play. Even a child in arms must be tempted to laugh at the idea of the candidate for Mayor of a large city meeting the president of a large corporation in the back room of a saloon and receiving from him a thousand shares of stock as a bribe. The woman reporter abstracting the shares from the inside pocket of the candidate is another bit of clumsiness. The editor too was more of a caricature than a type of real man. Barring these defects the play has merit; the mob scenes were well worked up, the acting was above the average, the artists portraying Edith, the woman reporter, and Curtis Greer deserving special mention. The young man, who posed as the reform candidate was evidently embarrassed by his part and tried to compromise with it by endeavoring to look pretty.

*The Moving Picture World*, November 11, 1911, p. 471.
Superior Plays
By Louis Reeves Harrison.

"THE REFORM CANDIDATE" (Edison).

This play deals with a live issue of interest and importance to Americans of all classes. It is comparatively easy to picture the issues of other days already portrayed by authors of recognized ability in fiction and history, but our people have gone over those grounds in literature, in school or private life, and a new presentation of has-beens can only be highly regarded when there is extraordinary artistic quality involved. It is more difficult to tell a good story of modern times of people we recognize, especially one dealing with unsatisfactory political or social condition in a truthful, convincing and entertaining way. We are curiously prejudiced against a man who starts out in good faith to improve our unclean political structure; no matter how excellent his character and record, he is usually considered to be the weakest candidate on a ticket in spite of the fact that the solid and sensible mass of our people are opposed to machine politics. It is because those people are busy pursuing their private affairs that public offices fall into the hands of men who see in them simply a source of private advantage and who yield control of government by the people to government by whatever business interest has the most money to spend in bribery and corruption. None of us is opposed to reform, but we have reason to be skeptical about the performance of election promises and have drifted into a habit of choosing between two evils the one least harmful to our private interests because the present system, created when our statesmen were animated by honest ambition to do substantial service to the country, makes it difficult for those of today to adapt old rules to new conditions.
Once in a while there is a veritable revolt against the contemptible methods used in "practical" politics and such a one is spiritedly shown in the Edison production in a way that throws the spotlight on methods employed by electric traction companies to obtain valuable franchises by felonious perversion of legislative action. The play lifts the curtain of official secrecy from practices that are going on at this very minute—it is instructive without being tiresome—and it points out with incidental irony the kind of "public service" we are getting from business organizations and the men we elect to office to be their tools. All this is done in entertaining story form, with a dramatic struggle between two opposed forces and a delightful love interest centered upon a girl who has to fight her way instead of having it prepared for her; the kind of up-to-date heroine that American audiences admire more than the clinging vine variety.

The pivotal character is not the one indicated in the title rôle—though the honors are his in the end—but is that of a girl reporting for a daily paper attired as are the better class of business and professional women in our daily lives, who conducts herself with a combination of modesty, high spirit and intelligence that is thoroughly representative of a type that we all recognize. In this matter of types the entire photoplay is exceptionally good. Especially effective is the man who plays the rôle of the financier of corrupt practices. Instead of an actor in white spats, we have a gentleman at ease in a dress suit, who looks as though he really had an asset of costly experiences in high living behind his impersonation. He looks like one of those men of immense wealth who have grown so indifferent to public opinion that they over-reach themselves in an excess of greed. He seeks to influence the reform candidate through his daughter and unwittingly furnishes the material for his own downfall to the keen-witted girl reporter. Her adventures are perilous enough to thrill, and the outcome of her splendid scoop is one that will win the approval of every right-minded man and woman in the audience. It will go.


Status: Unknown
Unavailable for Viewing.

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

The Reporter (1911)
Reporter Tom Penworth (Jack W. Johnson) works for the Gotham Gazette and is involved with a woman whose father commits suicide. The reporter is accused of murder. Another Reporter finds evidence to save him.

The Moving Picture World, November 11, 1911, p. 496.

“THE REPORTER” (Pathe), November 18.—A melodrama in which a reporter finds out dramatically that the father of the girl whom he loves, who has refused him and engaged himself to another, is a thief, yet is willing to stand trial for murder rather than clear himself at the expense of this thief’s reputation, even though he had committed suicide. The girl’s father knew that the reporter had found him out, and expecting arrest had committed suicide, leaving a full confession. The reporter had this letter, but he wouldn’t show it, for love of the girl who was engaged to another. However, he left it in his desk at the office. Another reporter, going through his desk, found it, so he was cleared. The girl’s fiancé wouldn’t marry the daughter of a thief, so the reporter takes her. The picture doesn’t drag; it is interesting and fairly well acted. The photographs are good.

The Moving Picture World, December 2, 1911, p. 724.
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Tom Penworth, Another Reporter).
Ethnicity: White (Tom Penworth, Another Reporter).
Media Category: Newspaper
Job Title: Reporter (Tom Penworth, Another Reporter).
Description: Major: Tom Penworth, Positive
Description: Minor: Another Reporter, Positive.

**The Reporter (1911) – Second Film released with Same Name**
The Reporter (Fred Walton). Editor Rosenbaum (Sam Pickens) of the *Rising Sun*.

*The Moving Picture World*, July 1, 19011, p. 1526.
The Reporter’s Romance (1911)
Magazine Journalist Editha Brawnson.

Editha Brawnson, a successful magazine writer, receives a letter from the Managing Editor requesting her to secure a story depicting the life of the Underworld. Miss Brawnson determines to get the necessary data for her article by disguising herself as a habitué of the underworld and mingling with the people whose lives her facile pen will portray.

She begins by entering a cheap saloon on the lower East Side. While there she discloses a large sum of money, which attracts the attention of old Mother Gessop, a habitué of the place. Mother Gessop persuades Editha to go with her, and introduces the daring young woman to the leader of a gang of notorious robbers. The chief of the gang of robbers, becoming suspicious of Editha, determines to put her to the test. He forces her to accompany him to a house, and awaits outside while Editha enters the place.

As she is about to rifle the safe she is interrupted by Bert King, the owner. Surprised to find a woman engaged in such an occupation, King, nevertheless, thinks it his duty to give her up to the police. As he turns in an alarm Editha faints. Bert makes a careful scrutiny of his prisoner and discovers the letter from the Managing Editor, which disclosed to him Editha’s identity. He sidetracks the police and allows Editha to depart. Bert subsequently sees Editha in her home; they marry and live happily ever after, and
the burglars are arrested and thrown into prison. *The Moving Picture World*, January 21, 1911, p. 152.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Editha Brawnson).
Ethnicity: White (Editha Brawnson)
Media Category: Magazine
Job Title: Reporter (Editha Brawnson).
Description: Major: Editha Brawnson, Positive.
Description: Minor: None
The Soldier’s Return (1911)
Newspaper story is wrong and it has serious repercussions.

The Moving Picture World, December 23, 1911, p. 1010
Appendix 3 – 1911

Status: Unknown
Unavailable for Viewing.

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

**Somebody’s Mother (1911)**
Jimmy, a Newsboy.


*The Moving Picture World*, November 11, 1911, pp. 470-471.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Jimmy)
Ethnicity: White (Jimmy)
Media Category: Newspaper
Job Title: News Employee (Jimmy)
Description: Major: Jimmy, Positive
Description: Minor: None
The Star Reporter (1911)
Star Reporter Bess Reynolds.

*The STAR REPORTER (Sept. 18).—When the police, coroner and the public in general had decided that the nephew of Captain Sanford was guilty of his death, it took the sharp eyes of Bess Reynolds, the star reporter of one of the daily newspapers, to detect a flaw in the chain of circumstantial evidence which would probably send an innocent man to the death chair.*

Receiving permission from the editor to sift the death of the captain to the very bottom, she follows a plan common among reporters and more often acknowledged as superior to the tactics of the detective force and clears the young man from the charge of murder. But the editor not only wanted to clear up the mystery, but was also looking for a beat; he holds a press in readiness and when Miss Reynolds brings in her copy it is immediately set up by the waiting compositors, then locked up in a form, rushed to the press room, and two minutes later the cry of EXTRA is heard on the street, in the shrill voices of the Metropolitan newsboy.


Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Bess Reynolds). Male (Editor, Newsboy, Compositors). Group-2
Media Category: Newspaper
Description: Major: Bess Reynolds, Very Positive.
Description: Minor: Editor, Positive. Compositors, Newsboy, Miscellaneous-2, Neutral.
The Theft of Mona Lisa (1911)
Journalist Fred.

THE THEFT OF MONA LISA (Nov. 25).—
Fred, in his private office, is disturbed in his work by the entry of the head's daughter, with whom he has a certain understanding. They bill and coo together without noticing the entrance of the proprietor, who, with difficulty keeping a straight face, orders his daughter out of the room. Fred resolves to test his fortune at once, and asks papa's consent to his marriage. The proprietor then says, "As soon as you have done a good piece of work as a journalist I will consent to the marriage." Fred immediately set out, and after a time, becoming thirsty, drops into a cafe. Here he overhears a number of artists discussing the bad supervision prevailing at the Louvre, and this instantly suggests a plan to him. Proceeding to the gallery, he inspects the world-famous work of art, and then going to an open window nearby, is gratified to find that some workmen have erected a cradle to travel from the ground to the window. That evening he returns, and reaching the window by the cradle, enters the room and steals the picture. The next morning the loss is discovered, and the police soon have the matter in hand. The director of the gallery is rung up and is told that the picture has disappeared. Glancing at his paper he sees a report of the theft written by Fred, and backed up by a number of police, he makes his way to the office of the paper, and there is introduced to Fred. The picture is taken down from the wall, where it has been temporarily hung and wrapped up in a piece of paper. The director turns for a moment to chat with the head, when Fred exchanges the picture for another canvas of the same size and shape. This is taken in solemn procession to the gallery, but there a shock awaits the gathered crowd, for the canvas is not "Mona Lisa," but a painting of the Nordisk trade mark. At this juncture Fred pushes his way in with the real painting, which he delivers up in the sight of all. He has accomplished what he set out to do, and we last see him with his prize folded in his arms.

The Moving Picture World, November 25, 1911, p. 666.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Fred).
Ethnicity: White (Fred)
Media Category: Newspaper
Job Title: Reporter (Fred)
Description: Major: Fred, Negative
Description: Minor: None

**Trailing the Counterfeiter (1911)**
Newspapers. When two sleuths read in the newspapers of a mystery, they set out to solve it.

*The Morning Picture World*, October 7, 1911, p. 62

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 Two Fugitives (1911)
Newspaper article brings back the sordid past of a respectable citizen.

The Two Fugitives (July 29).—After successfully eluding the London police, David Goodwin, an embezzler, sails for America and locates in the West. At the opening of our story, he is married and has several little children, and has become a thoroughly respectable and honorable citizen. One day he is reminded of the past by a newspaper item which states that the London embezzler has been located and that an inspector from Scotland Yard is on his way to arrest him. The scene then changes to a part of the woods surrounding Goodwin’s cottage, where a sheriff and posse are pursuing a fugitive cattle rustler, who successfully eludes them and seeks protection with Goodwin. Goodwin is at first inclined to turn him away, but when he thinks that he too has been a fugitive, resolves to protect the man. A few days later, young Manley, Goodwin’s guest, has recovered and is invited to remain with the Goodwins, which offer he finally accepts. A week passes, when the inspector from London enters the office of the Chief of detectives in Butte, and makes known the object of his visit to the States. The chief offers him the services of one of his force and after some investigation they finally locate the fugitive Englishman. Going to the house, they stalk in and meet Manley, and believing him to be Goodwin, tell him that he is under arrest. Thinking of the kindness shown him by the Englishman and his wife, Manley resolves to go in place of Goodwin, and thrusting out his hands for the manacles, goes out of the house with the detectives.

The Moving Picture World, August 19, 1911, p. 463.

“The Two Fugitives” (Essanay).—A very cheaply knocked together situation is apparent as soon as this picture gets well started. The hero of it sees in a newspaper that the Scotland Yard men know where he is and are sending a man to bring him back. He had been an embezzler, but now has a happy family growing up around him. He helps another fugitive who, when the English detective comes, takes his place and gives himself up as the embezzler.

The Moving Picture World July 29, 1911, pp. 222-223

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

The Vagabond (1911)

“The Vagabond” (Rex).—This is a very interesting and acceptable picture of Southern life of about 1870, when the night riders were active. The vagabond is, by his trousers, an ex-Confederate army officer. He is helped by some people who own a cotton plantation (a studio scene) and the editor of the local newspaper gives him a job. This editor distributes his own type. This part of the picture is very interesting, for there’s an old style hand press shown, and the usual interesting characters who were sure to be found in such offices, including the man who fought the war over again every time he got someone’s attention. The fault of the picture is that we don’t know positively enough that the night riders have anything against the heroine’s father, for whom the vagabond sacrifices his life. The raid of the riders is very well conducted and the climax is led up to most effectively save only for the one defect just noticed. It is very well acted, especially by those who carried the character parts. The tinting and the photography were not quite up to the high Rex standard. And one is surprised that the Rex Company did not take advantage of the torch scene to give us something out of the ordinary; it had a fine chance to do so. The torch scene as shown is not much above commonplace.

The Moving Picture World, July 29, 1911, p. 212.
THE VAGABOND (July 13).—George Hopkins. The vagabond, strolls over to the veranda of Editor Lee’s home, where the editor and Mrs. Lee and their daughter are having their tea. He glances at the repast with such longing eyes that the editor bids him come nearer. He tells the editor he is hungry, and they offer him a seat and some refreshments. He gets a position as typesetter in Editor Lee’s newspaper office, but the foreman continually finds fault with him.

Once, after rather a serious mistake has occurred through the inaptitude of the vagabond, the foreman discharges him. The editor’s daughter happens to be in the office at the time and she tries to clear the vagabond, and she bids him good-bye and good cheer, and while her hand is extended the vagabond takes her handkerchief and puts in into his bosom pocket for a keepsake.

He walks down to the general store, where he finds an excited group discussing a notice in the paper against the night riders, who are infesting the district. He asks the store keeper for work, but is refused. One of the group of night riders walks over to him and asks that he join their band. He is told he can avenge himself upon both the editor and the store keeper. The vagabond, with good intentions, decides to join the riders and discover their secrets and hiding places. He is taken to the riders’ camp and sworn in as one of them. He is given a horse and that night, with the rest of the band, he rides up to attack the general store keeper. In the confusion, the vagabond finds it possible to slip away and runs off undetected and informs the editor of the coming attack upon his home. He begs Editor Lee to flee, and taking his cap and coat, sits in the editor’s chair to await the coming of the desperadoes. They circle the house and through the windows fire at him. Thinking they have shot the editor, they disperse, but the next morning, the household find the body of the faithful vagabond riddled with bullets, and holding in his hand the handkerchief of Miss Lee and the list of names of the night riders.

*The Moving Picture World*, July 15, 1911, p. 66.

Status: Unknown
Unavailable for Viewing.
Type: Movie
Genre: Drama
Gender: Male (Lee, George Hopkins, Foreman). Group.
Media Category: Newspaper
Job Title: Editor (Lee). News Employee (George Hopkins, Foreman). Miscellaneous.
Description: Major: Lee, George Hopkins, Positive
Description: Minor: Foreman, Negative. Miscellaneous, Neutral.

The Vows (1911)
Reporter Walton

“The Vows” (Reliance).—Sometimes it seems as though any picture in which Marion Leonard appears is certain to be good. There are degrees of goodness, however, and the Reliance Company, while it has made a good average record, releases uneven reels. “The Refuge,” for example, was unworthy the company. “A Sacrifice—and Then,” was remarkably good. “On Kentucky Soil” was uneven. “The Vows” has scarcely an instant from the time the young man leaves the kindly monks to go out into the world “to do men good,” as he expressed, to the closing scene, when the girl he loves, and who loves him, puts the habit of the monk about him, and goes out into the world, leaving him kneeling enraptured before the altar. The development of the plot from the time when the young reporter, the novitiate, goes to interview the actress and is attracted by her assumed domesticity and infatuated by her beauty, both the girl and the man do what seems wholly natural. The scene where he enters and finds a rival in progress, and drives them out of the house, impresses with the man’s masterful personality. The dramatic unities have been well maintained, and the two stars have risen to the opportunity presented in each instance, producing a film well worth the attention of those who want to see a film drama above the ordinary. Undoubtedly this can be safely called the strongest independent release of the week.

The Moving Picture World, February 4, 1911, p. 249.

Walton, religiously inclined, studies for the priesthood, and becomes a novice in a monastery. Before taking the vows he thinks he should see the world, and the old monk gives his consent, believing it is a harmless whim. The youth secures employment as a reporter and is assigned to interview a famous actress, Miss Carter. Her beauty and assumed air of domesticity and innocence infatuate him. Calling at her apartments unannounced, however, he surprises her in a wild gathering of stage people and fast young men, and the flowing wine and ribaldry appall him. With bitter arraignment he drives the guests away, and in a highly dramatic scene reproves Miss Carter. Shamed and
awed, she admits for the first time that she loves him, and the impetuous youth immediately plans for the wedding, rushing off to tell the good monk. The priest knows the pure-hearted boy would be happier in the bosom of the church, and that the marriage will bring disillusionment and woe, and pleads with Miss Caret to give Walton up, but she spurns him with angry scorn. Later, alone, she sees the wisdom of the priest, and when Walton calls she persuades him to go back to the church. This is one of the most impressive scenes ever witnessed. She accompanies Walton to the monastery, and as he kneels before the shrine she places the habit of his calling upon his shoulders, and with tears streaming from her eyes passes out into the world attain, followed by the benediction of the monks, while Walton, with bowed head, communes with God, a most touching and beautiful tableau. *The Moving Picture World*, January 28, 1911, p. 206.

Status: Unknown
Unavailable for Viewing.

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

**When a Man’s Married His Trouble Begins (1911)**

Reporter (Edward R. Phillips) exchanges cameras by mistake with a married man causing all kinds of problems.

*The Moving Picture World,* May 27, 1911, p. 1201
WHEN A MAN’S MARRIED.—Jack Howard, through hard work, has at last placed himself in a comfortable position and finds himself with his dear little wife, Mabel, located in a little apartment with all the comforts of home. He is now ready to enjoy married life; the strain has been too great, however, and he is almost on the verge of nervous prostration, sick and irritable. Mabel tries to cheer and comfort him; she waits on him and is a truly good and faithful wife, very much concerned about her hubby. She insists he must take a vacation, and after he has gotten permission from his employer, and she has packed his grip, he is about to leave home when he thinks of his camera, with which he promises to take some scenes of the location where he will rest and recuperate.

When he gets on the train, he happens to meet an old friend, a newspaper man, who has been assigned to a theatrical performance, which is to take place later in the week. They compare cameras and speak of the objects of their trips out of town. Jack enjoys his vacation and he does not forget to make good use of his camera, taking many beautiful scenes from nature and several snapshots of the natives. His friend, the newspaper man, has filled his commission, taking some photographs of the members of a burlesque company, and he is quite satisfied with his success. By a strange coincidence, Jack and the reporter on their return home again meet on the same train, and again tell their experiences during their week’s outings.

Arriving at their home town, they separate, and by mistake exchange cameras. Jack leaves his films at the photographer’s to be developed and goes to meet his wife, who is very glad to see him back again looking so well, and asks him if he has brought home any photographs of his trip. He speaks very enthusiastically about them and tells her the proofs will be home in a short time. A messenger boy comes in with the pictures, and when “Jacky dear” shows them to his wife she is horrified to see several views of the theatrical troupe in grotesque and abbreviated skirts; no amount of explanations will console her, and it is not until his newspaper friend, who has discovered that he has gotten Jack’s photographs instead of his own, comes into the house, sets the whole matter straight, and restores peace in the family.

*The Moving Pictures World*, May 20, 1911, p. 1146
Who Owns the Baby? (1911)
Pack Journalists.

The story of a baby left on a press agent’s doorstep and how it was the means of bringing crowds to a practically deserted theater. The discovery of the baby in the theater after a performance and the columns of newspaper space bolstered up the theater’s business, and in the end the innocent foundling was the means of making many hearts glad. The picture is interesting. *The Moving Picture World*, November 25, 1911, p. 637.

*WHO OWNS THE BABY? (Nov. 8).—The Press Agent of the Sphinx Theater was entering his home late one night, wondering if there was any way to brace up the box-office receipts. On the doorstep he noticed a little bundle, which contained a baby. He called his housekeeper, and was just about to inform the police, when his advertising instinct suddenly stopped him. He saw the means of drawing some newspaper attention to the deserted theater.

He gave instructions that the baby should be clad in fine clothes. Then the press agent arranged with another person to leave the baby in the Sphinx Theater. There it was found after performance.

The newspaper men grabbed at this mysterious infant. The Sphinx Theater had columns in the newspapers. Suddenly something happened. In the end the baby was the means through which many hearts were made happier.*


Status: Unknown
The Winds of Fate (1911)
Newspaper article changes the fate of a businessman.

“The Winds of Fate” (Edison).—Perhaps the hero of this very well acted picture (a typical American life-portrayal) was a little careless, as even the most efficient are sometimes. He was a good business man and held a responsible position; but the wind blew a negotiable bond under a piece of office furniture and he was suspected and discharged. The home scenes show him and his wife and son meeting the difficulty like real Americans. The rent is due and they need money badly. The winds blow the son’s hat off and he picks it up just where a purse with much money in it is lying. The boy brings this home; but just then the winds blowing the newspaper show the boy’s father an ad telling him that his old employer has lost the purse. The boy takes the purse to its owner, who is astonished to find whose son the boy is. He writes his address on a slip of paper and lays it just where the bond had been. The same draught blows the slip under the bookcase where the bond lies and both are brought out together. There seems to be many coincidences. When the boy’s hat is being blown along the street, the trees are almost still.

*The Moving Picture World, August 26, 1911, p. 540.*

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified Newspaper Staff, Neutral
For encoding legend see http://www.ijpc.org/uploads/files/Introduction%20to%20Appendices.pdf
