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

Appendix 5:
Annotated Bibliography 1913
Encoded Films 299 to 448

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**The Adventure of an Heiress (1913)**

Reporter writes an article for his paper stating that a young heiress will no doubt wear a necklace, given to her by her father, at her forthcoming debut.

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**The Adventure of an Heiress (May 12).—**

Florence, the daughter of H. Benjamin Baker, a millionaire, eharfs at the restrictions which her parents exercise over her. Some girl friends call, explaining that it is “Tag Day,” and ask Florence to join them in selling tags to raise funds for a benevolent organization. The parents of the heiress are horrified and will not listen to the proposition.

Baker is not inclined to favor his secretary, Dick, as a son-in-law, and when the young man attempts to intercede for Florence, he is dismissed from the millionaire’s service.

Later, Florence’s father relents somewhat, and brings the girl a handsome necklace as a peace offering. She places the pearls in her jewel box, and, putting the key in her purse, she quietly leaves the house to join the girls.

An enterprising reporter learns of the gift and writes an article for his paper, stating that the young heiress will no doubt wear the necklace at her forthcoming debut. The item comes to the notice of Prentiss, a society crook, who manages to steal Florence’s purse while purchasing a tag from her. Having secured the key to the jewel case, Prentiss enters the residence in the guise of an employe of a vacuum cleaning concern.

While in search of another position, Dick, the former secretary, becomes suspicious of Prentiss’ actions and is the means of securing the necklace and bringing the crook to justice.

*The Moving Picture World, May 10, 1913, p. 613.*
“THE ADVENTURE OF AN HEIRESS” (Kalem), May 12.—A pretty picture with a good deal in its atmosphere that is well-bred, even distinguished; the acting of one of the lesser characters made it fall from this peculiar grace at one or two points. The story is freshly conceived, new and interesting. The leading role, the heiress, is a fortunate one for Alice Joyce and she fills it very pleasingly. Tom Moore, as her father's secretary, plays the other romantic role which the story makes secondary and conventional. Isabel Vernon, as the girl's mother is not always sure in her drawing and Richard Purdon, the father, though natural, is also conventional at most times. The offering stands on its story, its pretty scenes and its fine photography and will be much liked by all kinds.

*The Moving Picture World*, May 24, 1913, p. 812

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: None
Description: Minor: Reporter, positive
Man pretends to be a reporter to steal an inventor’s contrivance.

"At the Risk of Her Life" (Apex).

There is, it seems, a perennial demand for "good, old melodramas," and the Apex Film Company’s new three-part feature, "At the Risk of Her Life," has been produced to fill that demand. It is not a legitimate dramatic picture; but a connected series of sensational thrills and hairbreadth escapes in which we find all the old breath-holding situations and new ones. For American spectators, the settings and backgrounds will have a good deal of fresh interest. It opens with some fine views of a great ship-building plant in Germany and carries through some lovely scenes from German roadsides, views along a railroad, docks, a harbor and at length back again to rural places, with most interesting farm houses and then to city back yards.

As the picture opens, we are introduced to Fred Watkins, an inventor who is perfecting a device that will revolutionize ship building. He has interested a big contractor, in whose shop he has an office. This man’s daughter is in love with the inventor and we are given a few pretty love scenes, photographed along some quiet stream and under the green umbrage of leafy trees. The day comes when the invention is complete and we see the trial of it in the great works, a most interesting scene. It is a proved success; but there is an accident which results in the injury of the young inventor. He is carried by his friends into the house, connected with the office of the works. The accident keeps him confined to his bed and he is tended carefully by the girl.

A scene in New York is flashed to let us know that an American firm of ship builders there, warned of the new contrivance and concerned for its prosperity, has determined to secure it. A man is sent to obtain photographs of the machine and of the plans, so that one can be made by the firm. The man arrives in Germany and interviews the contractor with the pretense of being a reporter. Not being able to get any information, he finds from an employe where the plans are kept and, slipping back, obtains the desired photographs.

In the sick room, the inventor having need of a notebook, sends the girl to his office for it and she finds the villain at work with his camera. Running back, she tells and the inventor exclaims that unless the camera is recovered from the man their future is ruined. The girl promises to get it, come what will, and keeps her word; but we hardly believe that she will be anxious to repeat her exploits or even willing to do the same thing over again for twice the money. The thief makes good his escape by climbing from a window and dropping to the ground. He has taken a carriage so the girl has to follow on foot, running all the way to the railroad station.
A combination train, half passenger, half freight, is waiting and he secures a seat in it. The girl reaches it only in time to catch the end of the last car, from which she works her way, now along the top and now along the running board, from which she discovers where the man is. She cannot take the camera from him by force, so she secretly follows him on board the ship by hiding in a case which is transferred from the dock to the hold. Later, by reaching her arm in through his port hole she gets possession of the camera. To get to the port she has to lower herself down over the side of the vessel by a rope. He sees the camera going out and hurries to the deck only to find that the plucky girl has jumped into the sea. Not to be outdone, he, too, leaps overboard and the chase, turned backward now, is continued swimming.

The girl reaches a launch and is darting away; but the man, too, contrives to come by a faster one and is on the point of overtaking her’s when she makes a landing. In a lonely country road she finds a horse tethered near a thatched cottage and uses its help, the man following on a bicycle. Galloping under a bit of woods, she is caught by her hair and hangs; but just before she is overtaken, manages to work free and we have, in the rest of the third reel, thrill after thrill of the same sensational nature, with which are also woven a good many freshly clever and freshly interesting incidents, until at length she gets the precious camera home and the man is foiled. It is surely a successful offering of its kind, not cheaply produced. At one point, we ourselves were made to jump up. It is not a high-brow offering; but an exciting melodrama for the people.

_The Moving Picture World_, May 3, 1913, p. 467.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Fake Reporter)
Ethnicity: White (Fake Reporter)
Media Category: Newspaper
Job Title: Reporter (Fake Reporter)
Description: Major: Fake Reporter, Neutral
Description: Minor: None
Below the Deadline (1913) (aka Below the Dead Line)
Reporter Joe Emerson (Jack Pratt) for the Chronicle

Reporter Emerson catches a female crook stealing a necklace. He returns it because he loves her and is later accused of killing her father. Joe is sent to prison, but heroine sets a trap to force a confession from the real killer releasing the innocent journalist. Various Sources.

The Moving Picture World, August 2, 1913, p. 568.
“BELOW THE DEADLINE” (Reliance), July 28.—There is so much plot in this story, and its scenes move so rapidly that it loses a certain degree of strength as a result. Rosie is a girl crook, whom Joe, the newspaper reporter, discovers in the act of stealing a diamond necklace from Mrs. Vanderbilt. He returns the necklace and declares his love for the girl. Later he is suspected of having killed her father, but the crime is eventually fastened upon the absinthe drinker, where it belongs. Plenty of plot in this, but it lacks the convincing quality in numerous scenes.

*The Moving Picture World*, August 2, 1913, p. 537

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Joe Emerson, City Editor). Group.
Ethnicity: White (Joe Emerson, City Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Joe Emerson). Editor (City Editor). Miscellaneous.
Description: Major: Joe Emerson, Positive.
Description: Minor: City Editor, Miscellaneous, Neutral.
Betty in the Lions’ Den (1913)
Newspaper Article about a Brazilian extract creates havoc in a young woman’s life.

The Moving Picture World, November 22, 1913, p. 898.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Big Bob Waits (1913)
Newspaper Article results in the capture of a criminal.

The Moving Picture World, November 22, 1913  p. 906.
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 Big Boss (1913)

Reporter Dick (Irving Cummings as “Dick – The Reporter”) investigates graft scandals that are alarming the city and is nearly beaten to death.

“THE BIG BOSS” (Reliance), May 14.—A two-reel offering, dealing with graft. The big boss wants to marry the contractor’s daughter, but she loves a handsome young newspaper reporter. The story unfolds in a rather obvious manner. The hero sets a dictograph and catches the boss in an incriminating conversation. The excitement comes in when the boss suddenly discovers the dictograph and rushes up the fire escape to where the hero is located and engages him in a hand to hand struggle. This scene is very interesting. Muriel Ostriche and Irving Cummings play the young couple and George Siegman appears as the boss. The photography is clear.

The Moving Picture World, May 24, 1913, p. 813
THE BIG BOSS (2 parts—May 14).—Bascom, very worried about business, decides to apply to Morgan, the big boss, for help. Morgan offers to throw the Aqueduct Contract in his way if he will influence his young daughter, Nell, to marry him. Bascom agrees—but later finds that Nell has engaged herself to Dick, a young reporter, and will have nothing to do with the boss. Morgan, furious, tells Bascom that now he will be ruined, indeed. By accident, Dick wanders into an East Side saloon where in a private room, the boss meets his constituents.

Dick overhears Morgan telling Hart, contractor, to meet him in the saloon at nine sharp as he is going to open all bids submitted so that Hart may make his lower than the others. Dick rushes back to his editor and tells him that he can secure a great graft story—but how. They hit upon the dictagraph. Dick plants it in the saloon and that night at nine is busy in a little upstairs room with the receiver at his ear busily jotting down notes. Nell is with him. The bids are brought to the boss by the commissioner’s clerk—one of his henchmen.

Bascom’s bid is discovered to be the lowest of all and just as Hart is about to reduce his—the dictagraph wires are discovered and the boss dashes upstairs. Jumping upon Dick, he almost kills him when Bascom enters and saves the young chap’s life. He takes the two young folks home and Dick is preparing his article for the press when the boss, who has experienced a change of heart, enters and tells Bascom that his bid will get the contract. Nell thanks him and Dick, for her sake flings his “graft scandal” story into the fire.

“THE BIG BOSS” (Reliance).

This big two-reel feature deals with the political graft prevalent in most large cities. The “Big Boss” will award the aqueduct contract to Bascom, who is badly in need of it, providing Bascom’s daughter becomes his wife. But Muriel is already engaged to Dick, a young reporter, who has been detailed to go after the graft scandals that are alarming the city. Dick overhears a conversation between the boss and one of his men in an East Side saloon. The boss is arranging to open all the bids submitted for the contract that night at 9 o’clock, so that he may make his man’s lower than any of the others.

Scene from “The Big Boss” (Reliance).

Dick, with Muriel’s help, plants a dictograph, gets the information, and is nearly beaten to death by the boss who discovers the little machine. Bascom saves the boy and gives the boss to understand what honest men think of him. Pondering the matter over, the boss experiences a change of heart, and is content to let the contract go where it honestly belongs — to Bascom.

George Siegman plays the “Big Boss” with telling effect. Irving Cummings as Dick, and Muriel Ostritch as Bascom’s daughter, do some clever work. A. Balfour played Bascom. Frederick Sullivan directed this picture, which will be released on May 14th.

*The Moving Picture World*, May 17, 1913, p. 712

Status: Unknown
Unavailable for Viewing
Type: Movie  
Genre: Drama  
Gender: Male (Dick, Editor). Group.  
Ethnicity: White (Dick, Editor). Unspecified.  
Media Category: Newspaper  
Job Title: Reporter (Dick). Editor (Editor). Miscellaneous  
Description: Major: Dick, Positive  
Description: Minor: Editor, Positive. Miscellaneous, Neutral.  

The Black Countess (1913) (aka La comtesse noire)  
Newspaper Article about a marriage engagement forces a woman to take action.
who tells him that she has ruined the happiness of many. While at the party Raymond overhears an altercation between the Countess and the Duke de Mora and rushes in to prevent the Countess from being struck by the Duke. The young man's attractiveness makes a deep impression upon the woman, who from that moment plots to win his love.

Two days later she sees in a newspaper the announcement of Raymond's engagement to Germaine Montbel. She determines to break the engagement and writes to the young man that she is ill and desires him to treat her. She writes at the same time to the Professor and asks him to call upon her at a time a few minutes later than the time she has set for Raymond. Raymond falls into the trap and the Professor being admitted to the Countess' room as planned, finds Raymond bending over the woman in what is apparently a loving position. He breaks his daughter's engagement with the young man and will listen to no explanation.

Raymond learns that the Countess has been endeavoring to blackmail the Duke de Mora and will have nothing more to do with her. The Countess gives a superb Persian fete in order to forget Raymond. Her little daughter becomes suddenly ill and in desperation at the child's condition she implores the Professor to treat the child. Impelled by a sense of duty the Professor does so and finds the child has diphtheria. Needing Raymond's assistance he sends for him and he putting his private injury to one side lends his aid. Together they pull the child through. The Countess in gratitude for the noble way in which the injured men come to her assistance confesses all, reunites the lovers and determines upon a better life.

_The Moving Picture World_, December 6, 1913, p. 1196

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
The Black Hand (1913)
Newspaper Article about the Black Hand escapades has unexpected consequences.

The Black Hand (May 23).—Tom vainly endeavors to convince Mr. Montford that he will make a desirable son-in-law. The old gentleman not only refuses to be convinced but prohibits Tom from visiting Clara.

Mr. Montford is very nervous and becomes greatly excited when he reads the newspaper accounts of Black Hand escapades. Just at this time Tom conceives the idea of masquerading as a colored cook and securing employment in the Montford home. Tom gets the position, but his make-up is not of the permanent kind and everything he touches leaves a mark which brings terror to Montford. When Tom and Clara discover father's discomfort, they proceed to make capital of it and as a result Montford withdraws his objections.

The Moving Picture World, May 17, 1913, p. 734.

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 Bridge of Shadows (1913)
Newspaper Article causes a banker to campaign against what he considers an exaggerated press report.

THE BRIDGE OF SHADOWS (2 parts—Oct. 13).
—Francis Edmunds, a middle-aged banker, is perturbed over the newspaper headlines, “Flood Losses in Ohio, That Will Hopelessly Involve Insurance Companies.” He proposes to take into his confidence the new bookkeeper, Edward Warren, and begin a vigorous campaigning in tracing the risks that he feels have been greatly exaggerated by the press. Night falls as they are still busy with the task, and he orders his bookkeeper to get a bite and return quickly. The latter leaves the office, and Edmunds is seized with illness. He scrawls a note asking the bookkeeper to have the data of the flood risks ready for him later, and he encloses the key to his private office. He then leaves without locking the safe. The night watchman comes along, and, observing the office in disorder and the safe door ajar, becomes suspicious. By the time the bookkeeper returns the night watchman is more suspicious. Edmunds, on returning to his home, rapidly becomes worse, and upon receipt of a telegram from his company, telling him “the floods have wiped us out,” receives such a shock that it precipitates his death.

Warren, the new bookkeeper, unaware of the condition of affairs in his master’s house, tears up the note, takes the key, and then drags down all the documentary evidence in sight concerning their affairs. As he swings open the safe door, the night watchman, who has summoned a patrolman, pounces upon him as a thief. Warren protests and calls up on the phone. This is futile, for death has dulled the ears of his employer, and he has destroyed his note of instruction. He is helpless, but as he has taken nothing, the judge dismisses his case. His dismissal, however, is merely a sign for unending persecution on the part of the police. With the death of Edmunds disasters descend upon his house; his well-beloved daughter, Blanche, steps from influence to poverty. She is not only broken-hearted over the loss of her father, but pinched by penury, so that she is forced to battle for bread. There is no work for the “unconvicted,” so that Warren stumbles along, shadowed by the police, and is refused one position after another. In the interim, Blanche Edmunds has great difficulty in bringing herself to the changed conditions. She finds that in her unfortunate situation she is left quite alone. The fleeing months find Edward in the bread line, but thrown out by the police. He seeks the friendly shadows of a bridge, looks over into the dark, welcoming water. A woman, approaching, observes his action, and weak and wretched as she is, saves the desperate man from himself. Then the pitiful pair limp back toward the city.

The night scene shows a lunch-wagon by the side of the street. Blanche comes in, supporting Edward, and spends her last dime that they may have food. They then trudge on their way and pass the opera house. She meets two of her erstwhile
friends, and they snub her. The wretched pair seek a bench in the park. Eventually they fall in with gypsies, and these wanderers take them in. An officer has a fight with a band of roughs, when Warren, who has now grown strong, rescues him and wins the gratitude of the bluecoats. He at last is left in peace; in fact, he gets a job through the efforts of the minion of the law whose life he saved. The gypsy queen finds a lost child and with Blanche starts to find its parents. The little girl proves to be the daughter of a distinguished jurist and through her humane act Blanche finds a home. Eventually, Warren, now a new man, finds her, and the judge recognizes him as the “unconvicted man” in a celebrated case that once came under his jurisdiction. Blanche is then identified as the daughter of the millionaire whose fortunes were supposed to have been swept away by the Dayton floods. The insurance company has won in its case and was not bound by “the act of Providence” in substituting “dood for fire”—but the heiress of the Edmunds restored fortune cannot be found. Through the judge, Blanche has her identity established, comes into her fortune, and does not forget the friend that she found in her adversity.

The Moving Picture World, October 18, 1913, p. 292.

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 Broken Heart (1913)
Newspaper Article reveals that the man a woman loves is marrying another.

THE BROKEN HEART (2 parts—Dec. 20).—The daily absence of young Grange led his father to institute inquiries and it was reported to him that his son met Lucy Balfour, a dressmaker every evening. Harry Grange, the only son of William Grange, was Lucy’s first love, and she was happy in the company of the young fellow who represented himself as being a clerk. His father saw the situation in a different light and after reminding his son that it would be hateful for him to compromise a young girl whom his station in society prevented him from marrying, forbade him to again meet her.

Although he was growing fond of the girl, Harry dared not disobey his father, and wrote Lucy asking for forgiveness. He promised his father never to see her again, but he hoped that she at least would let him remain a devoted friend who would be of some service to her if ever there was need.

While the young man consoled himself with a young girl of his own station, Lucy suffered from the pain which no physician could cure and became very ill. So weak did she grow that her mother feared she was dying and in her extremity appealed to William Grange to allow his son to visit her dying daughter. Harry visited the girl and encouraged her to believe that he really loved her. So successful was the white lie he told that, looking forward to a rosy future, she rapidly recovered.
and was able to return to work. Believing that the gill was better and on the road to complete recovery, the young man had to break with her in order to keep faith with his father. He, therefore, wrote to Lucy's mother asking her to explain that he had been hurriedly called away on a long journey and did not know when he would be back. He dared not call to tell her of his departure, leaving to the mother the task of breaking the news.

This was a severe shock to the girl, but she was able to continue business. Life held no brightness for her now. She had recovered only to be pushed back again, and although she resolved to fight her weakness she knew that the struggle would not be a long one unless Harry came back into her life.

One day in the workroom a wedding dress was put in hand. It was of such a beautiful design that Lucy inquired the name of the bride, and from a newspaper learned that Harry Grange was to marry Miss Ruby Stewart at the beginning of the following month. Then she realized that all he had done for her during her illness was a deception carried out so that her health might return. That, however, was over; nothing that was done now could repair the injury. The end was fast approaching and she was fated to assist in the making of the wedding dress for the girl who had supplanted her.

Her employer saw that Lucy was deeply interested in the wedding dress and allowed her to take it home to finish. When her mother saw her at work on it she marveled. She did not know that it was in the girl's mind to don the dress when finished and live for a few minutes in an attire fate had decreed should not be hers. At last the dress was finished and the temptation to put it on being irresistible, Lucy stood before the mirror clad in the shimmering silk of the bridal gown. But it was too much for her and a little later her mother found her dead in her chair.

*The Moving Picture World,* December 27, p. 1600

Status: Unknown
Unavailable for Viewing.
Brown’s New Monetary Standard (1913)
Newspaper Sunday Supplement story on extracting gold from sea water gives one man an idea to make some money. Newsboys.

_BROWN’S NEW MONETARY STANDARD (Aug.- 15)._—One Brown reads in an unveracious colored Sunday supplement that a process has been discovered for extracting gold from sea-water. As Brown is a student of 10-penny finance, he is impressed by this fact, and at once concludes that gold will soon be so cheap that copper will be far more valuable by comparison. He gets a wagon, goes down to the bank and converts $10,000 that he has there on deposit in gold into copper pennies, and then attempts to do all his business on the ten-cent basis. The transaction of large deals in coin of small denomination is rather difficult and embarrassing, not to remark overweighing patience on the part of purchaser. Brown’s path is strewn with pennies that rise in mountains and fall in gullies to obstruct his way. He goes out shopping with his wife, visits a millinery store, and pays ten thousand pennies for a hat. Then he goes to buy tickets for a theatrical matinee, pours out a pile of pennies on the glass counter, but the ticket seller merely orders him to take them away. Brown refuses, and a special officer is called, who threatens him with arrest. Brown leaves very angry, and the newsboys scramble for the pennies that he leaves as he is rushed on his way. He goes home, and fuel is added to his fever when a collector comes to present a bill, but will not accept the payment in coppers, ‘as pennies are legal tender to one dollar only.’ He has hardly gone away, refusing to accept, when another collector comes. He ‘falls for it’ and is ballasted down so heavily with coppers that he man hardly walk. The collectors meet and exchange confidences, and the various grocer men and retail dealers in town, having received a line on Brown, refuse absolutely to do business with him. When he goes to church he loads the collection plate so full of pennies it is full to overflowing, and his efforts to put more on excite the risibilities of the congregation. The community at large have begun to think that Brown has copper on the "coco." He has lots of money, but he is a terrible nuisance. He finally reads a newspaper a week after his exploits that the bubble concerning the making of gold out of seawater has been exploded, and that Prof. Sharp, the man who proposed to do it, has been discredited as a fake. Brown gets his money back into the bank and his pennies into the proper channels of circulation—the hands of the newsboys.

_The Moving Picture World_, August 9, 1913, p. 660
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: Unidentified News Staff. Pack Journalists (Newsboys).
Description: Major: None
Description: Minor: Pack Journalists, Positive. Unidentified News Staff, Neutral

**Bunny As a Reporter (aka Bunny Is a Reporter) (1913)**

Cub Reporter Bunny (John Bunny) disguises himself as a woman to get into a suffragette meeting so he can get a job on a newspaper.

“The BUNNY AS A REPORTER” (Vitagraph). June 3.—A Bunny-graph that made a good deal of laughter. There are other queer characters in it—suffragettes whose secret conclave he attends in disguise; but the fun comes from Bunny and the things he does. It is a good Bunny picture, written by Mrs. Breuil and produced by Wilfred North.

*The Moving Picture World*, June 21, 1913, p. 1251
BUNNY AS A REPORTER (June 3).—After having done a little newspaper work on the side, John Bunny applies to the editor of a provincial paper for a regular position on his staff. The editor, as a try-out, gives him a somewhat difficult assignment. Bunny is told to “cover” the secret suffrage meeting. Figuring that it would be impossible for a man to get in, Bunny disguises himself as a woman and arrives at the hall, announces that he brings greetings from a distant organization. He is enthusiastically received, being embraced by almost everyone present. After the principal has finished her oration, the visitor is called on to speak. Bunny rises and his remarks are greeted with cheers. All goes well until he notices the doorkeeper turning the key. Thinking he is trapped, Bunny in his fright drops his handbag. His manner of picking it up discloses his sex and immediately the meeting is in an uproar. The door being locked, the reporter is unable to escape that way, but after considerable difficulty, he manages to get out of the window. An exciting chase follows across the lots, Bunny shedding various garments on the way. He eludes his pursuers by climbing a tree, but after a time they locate him and none of the women has the courage to climb after him. Their leader, however, is seized by a brilliant idea. Rushing to a nearby house she gets an axe and with the help of the others, hews down the tree. Bunny’s pleas for mercy are of no avail. At the point of a hatpin he is obliged to confess his penitence and make a vow of silence. He is retained as a prisoner of war, and still wearing his borrowed costume, forms a highly decorative exhibit on a float in the triumphant militant suffragettes’ parade.


Status: UCLA Film Archive
Not Viewed

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

The Burning Rivet (1913)

Star Reporter Tom Gaynor (Harry Myers) of the Transept. City Editor.
“The Burning Rivet”

Released Thursday, August 21st
Special Two Reel

Sullivan, the political “Boss,” has Mayor Weltman in his power and he controls an important newspaper. Weltman’s son, Harry, is in love with Sullivan’s daughter, but declares he will stand by his father. Sullivan has papers that prove Weltman’s first mis-step and will use them to coerce the Mayor into another crooked deal. Harry, determined to get possession of the papers that are in Sullivan’s safe, goes to the office and finds the “boss” drunk. Presently a red-hot rivet, being thrown up by the ironworkers at a new building, accidentally lands in Sullivan’s office and sets fire to the building. Sullivan is lost and Margaret installs a new editor, instructing him to insert a notice of the approaching marriage of Harry and Margaret.

The Moving Picture World, August 9, 1913, p. 608
at his office opens his office window for air. It is high above the ground and he half drunkenly watches some rivet workers on a big structural building nearby who are throwing red hot rivets from one floor to the other. Harry is seen to enter Sullivan’s office by the janitor, but deciding it is none of his business, goes on with his work. Sullivan surmises what Harry is there for and points to the safe as he opens it, telling him the papers are there. Harry fearing his drunken abuse will be heard by others, leaves. Sullivan locks the door, takes another drink and placing his feet on the desk, doeses off. Harry meanwhile has walked off down the street. A red hot rivet thrown by the riveters misses its mark, hits a structural beam and falls through Sullivan’s open window beside a waste paper basket. Fire soon envelops the room and consumes the papers in the safe. When Sullivan stupidly awakens he is cut off. Harry returning meets a crowd at the office door on the street and from Gaynor learns of Sullivan’s tragic death. He makes the statement that he was with him but a short while before. That is overheard by Sullivan’s henchmen and they decide to make an accusation against the mayor by accusing his son of Sullivan’s murder, and forcing an immediate trial. Gaynor stops the article accusing the mayor when the gang would force the editor to run an article accusing Harry of Sullivan’s murder. Gaynor refuses to write it and is fired. Margaret, now becoming owner of the paper through her father’s death, tells Gaynor she will make him editor if he will find evidence to clear Harry. Gaynor discovers the rivet, and at the coroner’s inquest clears Harry. The new editor’s first copy is the marriage notice of Harry and Margaret.

*The Moving Picture World*, August 16, 1913., p. 760.

**Status:** Unknown

**Unavailable for Viewing**

**Type:** Movie

**Genre:** Drama

**Gender:** Male (Tom Gaynor, City Editor, Dan Sullivan). Female (Margaret Sullivan). Group.

**Ethnicity:** White (Tom Gaynor, City Editor, Dan Sullivan, Margaret Sullivan). Unspecified.

**Media Category:** Newspaper

**Job Title:** Reporter (Tom Gaynor). Editor (City Editor). Publisher (Dan Sullivan, Margaret Sullivan). Miscellaneous

**Description:** Major: Tom Gaynor, Margaret Sullivan, Positive. Dan Sullivan, Very Negative
Description: Minor: City Editor, Positive. Miscellaneous, Neutral

By Man’s Law (1913)
Newspaper. Local paper publishes an editorial rebuking a wealthy capitalist when the suffering of the strikers becomes acute.

TheMovingPictureWorld, November 15, 1913, p. 766

A greedy oil magnate buys a troubled independent refinery, thereby financially ruining the young brother and sister who had recently inherited the business. Furthermore, in order to stifle competition and keep prices up, the capitalist closes the refinery. A mob of angry workers declares a strike against all of his concerns, but is quickly dispersed by the police whom the oil magnate had earlier summoned. The suffering of the strikers becomes so acute that the local paper publishes an editorial rebuking the wealthy capitalist: “One is forced to wonder if the days of desperation are over, when one hypocritical Money god can so sway the wheels of destiny that thousands of helpless men, women and children may be thrown defenseless upon the world.” In a bizarre plot twist, the maligned capitalist, rather than resolve the labor dispute, is inspired to embrace philanthropy and support the Civic League and Society for Prevention of Vice. Meanwhile, the desperate young woman whose refinery he had closed has tragically succumbed to the entreaties of “white slavers” (a subject much in vogue and exploited in many films during this period). This Biograph film may have been an influence upon a better 1916 release from the studio, Intolerance (the modern story). Note: The Clayton Anti-Trust Act of 1914 was passed in direct response to the abuses of the oil monopolies. Michael Slade Shull, Radicalism in American Silent Films, 1909-1929, p. 168

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified.
Media Category: Newspaper
Job Title: Unidentified News Staff
The Campaign Manageress (1913)
Editor.

A rapidly moving tale of mingled comedy and tense dramatic situations is unfolded in this film. Though perhaps not so intended it is an interesting comment on the fickleness of the crowd in political campaigns. The way in which a quick change of sentiment is depicted is absolutely true to life. The reform candidate for sheriff is running a poor race with the 'machine' nominee and is further handicapped by the opposition of the town's only newspaper. He is engaged to the editor’s daughter, and there is no opposition to the match, but her father refuses the support of his paper. He is taken ill, and his daughter acts as editor. She at once prints such an attack on the 'machine' man that he comes to the office prepared to horsewhip the editor. By a trick the girl disarms him and forces him into the street at the point of his own gun. There she denounces him to the crowd. After rough handling he escapes. Naturally all his chances of election are gone. The Morning Telegraph, November 16, 1913

A topical drama-comedy depicting the successful efforts of a girl to get her sweetheart into office. The direction of the play is creditable, the photography average, and there is a good humorous climax. Edith is the daughter of the local editor…Suddenly the editor is taken ill, and it devolves upon the girl to get out the ensuing edition of the paper. This she does, putting in one peppery article about Jack's rival, Ryan, the only other candidate for sheriff. Ryan comes on boiling, boasting to the crowd at his heels that he is going to horsewhip the author of the article, whom he thinks is Edith's father. Arriving in the office, Edith holds him up at pistol's point, disarms him, and drives him out, an object of ridicule to an expectant crowd. Of course, the public will no longer vote for a man who is worsted by a woman, especially for the office of sheriff, and the way is cleared for the lovers, as the father has no more objection to Jack, who is elected by a large majority. The New York Dramatic Mirror, November 5, 1913.

In the little rural county there were two candidates for sheriff, the nominee of the “ring,” and a young man who believed in reform principles. The reformer was in love with a bright girl, whose father was the editor of the village newspaper. The editor did not object to the marriage, but he absolutely refused to swing his support to his prospective son-in-law. And despite all the campaigning the young man did, he found that he did not make any headway, and as he sadly confessed to his sweetheart “only a miracle” could elect him.
The Campaign Manageress (Nov. 11).—

In the little rural county there were two candidates for sheriff, the nominee of the “ring,” and a young man who believed in reform principles. The reformer was in love with a bright girl, whose father was the editor of the village newspaper. The editor did not object to the marriage, but he absolutely refused to swing his support to his prospective son-in-law. And despite all the campaigning the young man did, he found that he did not make any headway, and as he sadly confessed to his sweetheart “only a miracle” could elect him.

The girl did not believe in waiting for a miracle to happen along. She waited for an opportunity, and when it came she grasped it. Her father was suddenly taken ill, and the girl volunteered to get out the paper. The first thing she did was to swing its support to her sweetheart, and in so doing she made a most bitter attack upon the rival candidate, explaining that she voiced the views “of the editor.”

The article aroused the ire of the “ring” nominee and he telephoned that he was coming over to horsewhip the editor. A crowd saw him stalk into the office, a horsewhip in his hand, and a revolver in his pocket. The crowd waited for developments, and there was a general surprise when the would-be sheriff marched out, his hands high in air, while the girl followed carrying the horsewhip and revolver. The fair editor threw the whip down, announcing, “Here is his whip, he tried to beat me.” Then she added, “This is his revolver: I took it away from him,” whereupon the crowd rose in its wrath. They believed that the candidate had sunk so low that he tried to beat a woman, and furthermore, was so great a coward that he permitted the crowd to cow her. Thereupon they chased the candidate away, with harsh words and stones, and his chances of election vanished more rapidly than he did. The reformer won at the polls, and only then did the girl admit that she had tricked the ring nominee, explaining blandly, “All is fair in politics, especially for a campaign manageress who loves her candidate.”

The Campaign Manageress shows what a woman might do - given the chance to turn the tables on the men. Believing that 'all's fair in love and - politics' - the daughter of the
editor of 'The Andrewsville Clarion' uses her father's paper for the defeat of the candidate of the local machine - and puts her lover in the office of sheriff. How she manages the campaign is very cleverly worked out by Mr. Lonergan. The reform candidate and the girl were engaged - with her father's consent - but they could not prevail upon him to swing 'round 'The Clarion' to the political support of his prospective son-in-law. Perhaps the Andrewsville boss would have withdrawn his advertising, or otherwise taken the ground out from under the feet of the editor - but when Gray falls ill, and his daughter volunteers to get out the paper, she adopts a new policy. She makes a bitter attack upon machine rule, and an eloquent appeal for the reform candidate - explaining that the paper voices the opinions of the 'new editor.' Word spreads abroad that the machine nominee is going to horsewhip the writer of the editorial in 'The Clarion' - and a crowd gathers in front of the newspaper office. Ryan arrives - stalks in, carrying a horsewhip and a revolver - but is presently out again, his hands high in the air - the fair editor in possession of both weapons. Public opinion experiences a revulsion. Ryan has proved himself a bully and a coward. They stone him off the scene, everybody votes for the young reformer - and the campaign manageress wins the day. Reel Life, November 8, 1913.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Romance
Gender: Male (Father Editor). Female (Daughter Editor)
Ethnicity: White (Father Editor, Female Editor)
Media Category: Newspaper
Job Title: Editor (Father Editor, Daughter Editor)
Description: Major: Daughter Editor, Positive. Father Editor, Neutral
Description: Minor: None
Appendix 5 – 1913

Cards (1913)
Newspaper Article gives one man an idea for blackmail.

CARDS (Features—3 parts).—Helen, unhappy with her husband, Jim Benson, a smuggler, consults the cards with superstitious trust in the story they tell. The cards tell her of love, a dark man, wealth and happiness. Jack Morton, a wealthy young man, camping in the vicinity, meets Helen, who sees in him the dark man of the cards. Admiration for each other is mutual, and Helen weakly conceals the fact of her marriage. Distraught by her husband’s cruel treatment, Helen notifies the revenue officers of his smuggling. As a result Jim is wounded, as Helen believes, fatally. Helen, thinking herself free, renew her acquaintance with Jack, and promising to marry him, visits his parents.

A newspaper article, announcing their marriage, is read by Jim, who seeing therein an opportunity to get money for his silence, straightway visits Helen and succeeds in so doing. The rich man’s life with valet, etc., which he attempts to lead soon requires more money, however, and he now demands a diamond necklace, Helen’s engagement present from Jack. Pursuant to a curt note, Helen goes to Jim, who, seeing that she has the necklace in her bag, discovers and appropriates it, as well as her little revolver. He places the revolver in his desk and Helen leaves. Jim’s valet, observing the entire proceeding, and seeing the opportunity to enrich himself and yet hide the crime, turns out the lights, and through the portieres shoots at Jim. Helen, hearing the shot, steps into the shrubbery to avoid being seen, and overhears the valet tell the police that Jim has been killed. At last, believing herself free, she hastens to the church. The wedding ceremony has already been delayed because of her absence. In the meantime, the police, following the wrong clue, arrive at the church and arrest Helen at the altar.

In an ante-mortem statement Jim also accuses Helen, and this is the final blow to her tottering reason. The valet’s guilty conscience, however, betrays him to the suspicious detective, and he is arrested and formally charged with the murder. Helen, dazed with her many misfortunes and disappointments, once more takes up the cards. In them she reads again of wealth, love and happiness, and not knowing of the valet’s arrest for the murder of Jim, and believing that the cards have lied, she sweeps them from the table in a frenzy of despair.

*The Moving Picture World*, November 29, 1913, p. 1060
Catching the “Big Sneeze” (1913)
Newspaper Article gives two boys an idea of how to catch a purse snatcher.

Appendix 5 – 1913

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

Conquered Hate (1913) (aka Plus fort que la haine). France.
Cartoonist: Le peintre Alexandre (Rene Alexandre).

CONQUERED HATE (2 parts—released week of Dec. 15).—Gina Giovanni, a beautiful operatic star, has but two passions, her mother and her art. Scandal has passed her by and heartfree, she is happy. Her beauty and talents, however, win for her suitors and admirers whom she does not desire. One of them, an English nobleman, writes her saying that he has left wife and children for her. She answers, telling him to return to the wife, to whom he has sworn fidelity. Broken hearted with his hopeless passion, he kills himself. Rene Alexandre, a young artist, hearing of the suicide and the cause, idly dashes off a cartoon depicting Gina sitting on a tombstone in a cemetery, and with the caption, “Another monument to Gina’s beauty.” The cartoon is published in a newspaper and brings down upon Gina’s head a storm of unjust condemnation. At her next performance she is hissed and is carried fainting from the stage. Learning the cause of her sudden unpopularity, she determines upon revenge. She has herself introduced to Alexandre as an artist’s model. Struck by her beauty and not recognizing her, he hires her to pose for him. His admiration grows as he comes to know her. Later an operatic contract is tendered her, which she accepts. She sends tickets to Alexandre for himself and friends for the opening performance, with her card. The young men go to the performance prepared to hiss the singer from the stage. Alexandre recognizes her, and, dumbfounded, prevents the hostile demonstration. Gina’s performance wins the frantic applause of the audience, and flushed with happiness, she greets, later in her dressing room, Alexandre, now repentant, and a tender lover.

The Moving Picture World, December 13, 1913, p. 1328
Appendix 5 – 1913

Status: Unknown
Unavailable for Viewing.

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

**A Corner in Crooks (1913)**
Newspaper Article on a reward offered for the arrest of two tramps gives one of the tramps an idea for making some easy cash.

> **A CORNER IN CROOKS (Feb. 17).—**Two hoboes, Shorty and Sandy, arrive in town by local freight. They steal a newly-filled nursing bottle from a baby and start the kid bawling. The nurse girl comes to its assistance and discovers the cause of its distress. She notifies the town constable, and he and she and his assistants start in chase of the tramps. They are captured and brought before the chief of police. While he is listening to the complaint of the nurse girl and the witnesses, Sandy knocks the constable over the railing, and during the confusion, the scallywags escape. They hold a council of war and Sandy starts out on a foraging expedition. He secures some clothing and fresh bread, wrapped up in a newspaper. While they are eating the bread from the newspaper, their eyes light upon a notice offering a reward of fifty dollars for their arrest. Sandy has an idea. Shaving off his beard and donning the newly-acquired clothes, Sandy leaves Shorty sleeping and goes to the local chief of police, tells him he has information which will lead to the arrest of the tramps. He sends his constable to arrest the law-breakers and Shorty is apprehended and brought before his Honor. Sandy receives the reward and Shorty is fined ten dollars. Sandy, pretending to sympathize with the offender, pays his fine and Shorty is released.

*The Moving Picture World*, February 15, 1913, p. 698
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 Cowboy Editor – A Comedy Based on Journalism in the Wild West (1913)

Editor of the *Rawhide Weekly Rattler* (Thomas Commerford) is a gambler and takes over the Rawhide Weekly Rattler stirring up a western town. The Town Printer (John Lancaster).
Appendix 5 – 1913

Jan. 10th.

THE COWBOY EDITOR

A most laughable comedy of journalism in the west of yesterday. Good situations and clever characterizations mark this as a winner. On the same reel with

leaving it in charge of its former owner.


THE COWBOY EDITOR (Jan. 10).—A gambling cowboy taking a long chance, comes into possession of the Rawhide Weekly Rattler, and strikes a job that outdoes a brace of bucking-broncoses for real nerve rack. The town-bore, the town-gossip, "visitors", old "subscriber", "Vox Populi" and all he other well meaning patience wreckers on his trail and will not even be dislodged, or discouraged even by exploding kegs of powder. As a finale he takes to the hurricane deck of a pony and flies to the high country, leaving it in charge of its

The Moving Picture World, January 14, 1913, p. 76

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (Editor, Town Printer). Group.
Ethnicity: White (Editor, Town Printer). Unspecified.
Media Category: Newspaper
Job Title: Editor (Editor). News Employee (Town Printer). Miscellaneous
Description: Major: Editor, Positive.
Description: Minor: Town Printer. Miscellaneous, Neutral.
CRIMINALS (Two parts—Oct. 19).—Richard Wainwright is living a double existence; a well-to-do man by day, and a cunning burglar at night. He worships his daughter, Pauline, who for charity performs many kindly acts. One James Stevens, a man old in crime, is a maker of criminals. Wainwright has done his full share of wrong, for besides being an expert cracksman, he has led others astray, including the two Rosson boys, who live with their young sister. She knows what they are doing and vainly endeavors to reform them. She, too, does many little acts of kindness, and one day while she is visiting a poor widow, she meets Pauline, who learns that her heart is breaking because she cannot reclaim her dear brothers. Pauline promises to help her and she appeals to the brothers but they tell her that they cannot live on the scanty wages they can earn. They tell her that if she lands Jim Stevens in prison, she will do more good than by trying to reform them. She determines to do this. When the brothers have gone, the sister tells Pauline that “John Dick” (Wainwright) makes the boys steal. Pauline also resolves to see him and appeal to him. She discovers their haunts and tries to get an interview with “John Dick.” Failing in this she goes to Jim Stevens, and gaining admittance she begs him to give up his calling. He has her turned out. That night she goes to Stevens’ office and opens the door with a hairpin—a trick shown her by her father. She gets in and hunts for evidence and is interrupted by the entrance of someone else. She comes face to face with the intruder and learns for the first time that her father is the noted cracksman. While she is in a faint, the father gets the papers she wants and places them near her. On coming to she finds them and takes them to the editor of the daily paper. Wainwright persuades the “boys” to quit the crooked game and goes away. Pauline hears that Stevens has been arrested, and has shot himself. She finds a note from her father, telling her that by the time he returns, the law will have been satisfied and that he loves her better than life. She has done her duty and will await his return.

The Moving Picture World, October 11, 1913, p. 188.
Status: Unknown
Unavailable for Viewing.

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

The Critic (1913) (aka Il critico). Italy.
Theatrical Critic Henry Roberts on The Daily Record, one of the largest and most influential newspapers in the country, is a man wholly without principle. Editors.

THE CRITIC (2 reels—Mar. 15).—Henry Roberts, a theatrical critic on the Daily Record, one of the largest and most influential newspapers in the country, is a man wholly without principle, using the power his position gives him to further his own interest.

One of the persons powerless to combat with his influence, is Helene, a beautiful actress entering upon her career, and whose ambition causes her to endure his attention, she being aware that he can ruin her career if he so wishes.

While attending a reception one evening, she meets Oscar Payne, a rising young poet of great promise, but who is of a reticent disposition and tries to avoid public attention. He is asked to read some of his poems, but consents only at the request of his mother, whom he idolizes and the persuasion of his old teacher, Louis Miles. This gentleman had once been a great dramatist, but at the present time in so greatly reduced circumstances, that he is forced to appeal to Roberts, the critic for financial aid, which is promptly refused.

Roberts’ jealousy being aroused by the rising fame of the young poet and his attentions to the actress, makes frequent and unjust attacks on the character and poems of his rival, through his influence in the press. The crisis is reached when both men meet at Helene’s apartment and a violent quarrel is avoided only by the promise of the young girl to give her hand to the one writing the best comedy, she being confident that Payne will be successful.

Payne soon finishes his comedy and, with the assistance of Helene, is enabled to read it for approval to the editors of the paper on which Roberts is critic. The play is highly commended.

Roberts, however, is unable even to start his
The Moving Picture World, March 15, 1913, p. 1140

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Henry Roberts). Group
Ethnicity: White (Henry Roberts). Unspecified
Media Category: Newspaper
Job Title: Critic (Henry Roberts). Miscellaneous (Editors)
Description: Major: Henry Roberts, Very Negative
Description: Minor: Miscellaneous (Editors), Positive

The Cub (1913)
Reporter Steve Oldham (Johnny Hines). Newspaper Owner. Managing Editor.

"THE CUB" (Imp), April 28.—A brisk, modern newspaper story, written and produced by Harold Shaw. The dictagraph is employed, and there are some good dramatic moments of a plausible character. The title of "The Cub" was not well chosen, however, as the reporter-hero was really a veteran at his job. A good offering.

THE CUB (April 28).—The cub reporter loved
the owner's daughter. He learns by chance of a
plot to sell the paper's power by the managing
editor to a pair of crooked contractors. The own-
er refuses to listen to his discovery, but the girl
does and believes him. Together they plan to
force the owner to take some action. The dinner
at the owner’s house is spoilt by the girl who
compels them to dine in a private room at Mus-
veys, where the managing editor has an appoint-
ment with the contractors. The cub plants a
dictograph in the room where the contractors are
and puts the receiver in the room where the owner
and his party are ushered. Their entire conver-
sation is heard by the owner. The cub is dragged
from the fire escape where he has been concealed;
terrible fight ensues; the police are called in and
the managing editor and his crooked friends are
taken into custody. The cub is rewarded with the
managing editor's position and the girl's hand.


Status: Print in George Eastman Museum Archive
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Steve Oldham), Newspaper Owner, Managing Editor). Group.
Ethnicity: White (Steve Oldham, Newspaper Owner, Managing Editor). Unspecified
Media Category: Newspaper
Job Title: Reporter (Steve Oldham). Publisher (Newspaper Owner). Editor
(Managing Editor). Miscellaneous
Managing Editor, Negative
Description: Minor: Miscellaneous, Neutral.
The Cub Reporter’s Temptation (1913)
Cub Reporter Bud Collins (Earl Foxe) for The Star. City Editor (Charles M. King).

The Cub Reporter’s Temptation

The new reporter does not seem to make a hit with the editor, and his stories are turned back to him, but a turn in the tide enables him to make a big scoop and win a fortune.

Released Saturday, Jan. 25th.

One and Three-Sheet Posters.

The Moving Picture World, January 11, 1913, p. 130
THE CUB REPORTER'S TEMPTATION (Jan. 25).—The Police Department learns that certain criminals are in the city, and Spider, a stool pigeon, is sent out to make inquiry regarding their proposed operations. An "upstairs job" is planned and the crooks reach the top of a building by way of a fire-escape. Spider, who has joined the party, remains below, acting as lookout and officers arrive through prearranged plans. Several policemen ascend the fire-escape, while others wait below. All of the crooks are captured, except the one who has the custody of the loot—a package of money—and this is dropped down a chimney by the desperate man who is pursued over the house-tops and fears that he will be caught with the goods. The burglar is apprehended when he reaches the alley and a search of the gang at headquarters proves futile.

Bud Collins, who supports his sister, works as cub reporter on "The Star." While he sits at his fireplace, brooding over his meager salary, the package of money rolls to his feet and the young people regard it as a gift from heaven.

The Police Department is in a quandary. The criminals have practically been caught in the act but even the third degree fails to develop the hiding place of the loot. The City Editor of "The Star" wishes a special article on the subject and as his best reporters are out on assignments, there is no one to send but Bud. Bud rushes home and tells his sister. He says that the money is theirs, but the sister finally induces him to return it. Bud therefore accomplishes a "scoop" for his paper and when the money is returned to the owner, the latter is impressed with Bud's honesty and offers him a promising position.

"THE CUB REPORTER'S TEMPTATION" (Kalem), Jan. 25.—A newspaper story with some very interesting views taken from the roof of a large building in New York City. These serve as the setting for a chase of a gang of second story men. The chief of the gang, pressed too hard by the police, throws down a chimney a bundle of bills, and these fall into the room of a cub reporter working for twelve a week. They are his temptation. The story fails to capture our attention as strongly as some of the recent Kales, partly because it is not forcefully acted and partly because it wasn't written concretely; it is more like a newspaper account of the incident than like a story made effective by wisely choosing only what is necessary. There is some fine photography, and the story has a new incident. Earle Foxe plays the reporter; Alice Joyce, his wife; Tom Moore, a stool pigeon, and Matt B. Snider, Charles M. King and Richard Purdon have lesser roles.

The Moving Picture World, February 8, 1913  p. 572

Status: Unknown
Unavailable for Viewing.

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

Cutey Tries Reporting (1913)
Reporter Cutey (Wally Van) works for a country paper. Editor Clark. Ethel Clark (Zena Keefe), the daughter of the editor.

"CUTEY TRIES REPORTING" (Vitagraph), June 10.—Very little of the comedy of this picture gets over and it has been made solely for the sake of its comedy; the story is not such as one would depend on to give entertainment. It is filled with old stuff. On the other hand, it has been pretty well acted and now and then one could hear some of the audience laughing. Wallie Van, as the reporter, who has had it put up to him to get a story, has an impossible role, as has Paul Kelly, the girl's small brother, who blackmails Van. Zena Keefe, Alice Nash and Tefft Johnson have minor roles.

The Moving Picture World, June 27, 1913, p. 1253
CUTEY TRIES REPORTING (June 10).—Small brothers are the bane of love affairs. The inimitable Cutey, reporter on a country paper, is courting Ethel Clark, the daughter of the editor. He has a lively time with her small brother, Tommy, who insists on queering him. The editor declares that unless Cutey brings in some live news he will be fired, and, furthermore, will not be allowed to call on Ethel. Cutey is at first despondent, but eventually decides that it is up to him to manufacture some live stuff. One night he robs a country bank, and next day, when a reward is offered for the recovery of the money, he announces his intention of winning it. He goes out into the country and daubs his clothes with dirt. Then he returns and tells a tale of terrific conflict with a burly burglar in a cave, and how he forced the thief to give up the money. Cutey is given the reward.

Tommy, who had seen the little performance in the fields, comes along and claims a share in the proceeds. He is given 25c on condition that he holds his tongue. Cutey is fearfully disgusted when Mr. Clark declares that the affair was a matter of luck, and tells him to do something better. This time Cutey decides on a bomb outrage. He manufactures a dummy bomb from a basket ball, and throws it into a grocery store. Then he rushes in, bravely seizes the flaming bomb and bears it off to a place of safety. Tommy, however, is watching him and follows him. He sees Cutey cut and burn his coat, fire a gun to simulate the supposed explosion of the bomb, and return limping to the store, where he is greeted as a hero. Mr. Clark greets Cutey kindly and takes him in to Ethel, who clasps her brave boy to her heart.

Tommy comes along presently, and demands hush money. Cutey, believing that he is now quite safe, declines to give anything to the boy, so he rushes off to his father. He promises to expose Cutey’s bluff for a consideration of fifty cents, which he gets, and then tells the whole story. Mr. Clark is at first furiously angry with Cutey, but at last decides that, anyway, the young man has an inventive turn of mind and so offers him another chance. Tommy, who thinks he has landed a nice little graft, beats it to the nearest soda-fountain.

*The Moving Picture World, June 7, 1913, p. 1052*
Status: Unknown
Unavailable for Viewing.

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

Dad’s Insanity (1913)
Newspaper man.

The Moving Picture World, October 4, 1913, p. 62.

“The Moving Picture World, October 25, 1913, p. 379

Status: Unknown
Unavailable for Viewing.
Darkfeather's Sacrifice (1913)
Newspaper Article on a man's marriage fills a woman with anger and jealousy and she decides to do something about it

Darkfeather's Sacrifice (August 11).—
Darkfeather graduates from Hopi. She returns to her tribe, met by her father, Ungatah, wearing the latest modern clothes. Kotah, an old admirer, shows his dislike for modern ideas by presenting her with a beautiful beaded leather dress. She assumes the garb of her tribe and again rides the prairies and forests. Ned, a surveyor, rides from his camp one day and becomes lost in the desert. He is forced to abandon his dead horse, and is rescued from death by thirst by Darkfeather. She takes him to the village and nurses him to health. While drifting in a canoe one day, during his convalescence, he tells her of his love. She accepts it, and on the bank he cuts two hearts in the bark of an old tree and carves their initials under them. Returning to the village, he openly declares his love for her by placing an engagement ring on her finger before the Indians. Later he leaves, promising to return. Kotah distrusts Ned, but says nothing.

Darkfeather, roaming over the old places, waits his coming, but when mail is brought to the camp and none for her, she becomes doubtful. Later, a party of surveyors pass through the village and stop to buy feed. Darkfeather questions Jim about Ned. He tells her Ned is married and shows her a newspaper containing a notice thereof. Darkfeather, filled with anger and jealousy, at once assumes her civilian clothes and goes to the city, learning Ned's whereabouts through an old envelope he left in a discarded jacket. She finds Ned and his wife in the garden of their palatial home, and decides to strike them down; but love conquers her jealousy and she leaves quietly.

Returning to the village, she discards her civilian dress and carries all relics of civilization in a bundle to the trysting tree of the hearts and initials. Here she casts the bundle of clothing into a huge fire, which consumes them as well as the tree.

The Moving Picture World, August 9, 1913, p. 674
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 Day of Judgment (1913)
Editor of a Sensational Newspaper.

THE DAY OF JUDGMENT (3 parts—Feature Release).—Through the contemptible powers of a scheming woman secretary, Mr. Bernal, a highly respected citizen and president of a bank, is persuaded to issue the sale of stock in a bogus mining company, even though Lucien Marlow, a mining engineer and fiancé of his daughter, who had been sent out to determine the value of the property, reports that gold is deficient. When Marlow arrives, Claire, the daughter, learns of her father’s illegitimate business and goes at once to his office, where a heated argument takes place. This is heard by the editor of a newspaper, and, in order to have this man keep the news from becoming public, Bernal is compelled to pay him hush money at stated intervals. Then the crash comes. Bernard, getting tired of always being obliged to pay, refuses, and forthwith the editor prints the facts. There is a run on the company, and General Delort, a friend of Bernal’s, who had been made president of the company, and who had been kept in ignorance of the status of his firm, learning the true state of affairs, kills himself. Before the crowd has time to leave the room where the suicide had been perpetrated, Delort’s wife appears and vows that she will trace the ones who inveigled her husband into a swindling game. Bernard and his secretary manage to escape before the maddened crowd reaches them. They make their way to a hotel, where they are discovered a few days later by the Widow Delort, who then places them in the hands of the authorities.

The Moving Picture World, July 26, 1913, p. 470
The Day of Judgment.

Love for Unscrupulous Woman Destroys a Great Parisian Banker in the Latest Union Feature Film Company's Three Part Picture.

By H. C. Judson.

The best entertainment that we human beings know is to be made to live vicariously for a time the lives of other people. Good stories and good pictures carry us out of ourselves; while poor ones fail to make the emotions real to us. We have to believe a picture before we can be pleasantly transported away from ourselves and given a chance to play that we are Olympians, or a kind of demi-gods who can be personally interested in life, yet, at the same time, be above it.

The producer of this picture, "The Day of Judgment," plainly understands the requirements for weaving a spell above us, for entertaining us, or as the word really means, "holding us between," time and eternity. He doesn't often stumble as he carries before our eyes these pictures of human passions, feuds and sorrows. Recognizing his own humanity in us, he doesn't offend us by asking us to sympathize with things that are naturally repellent to us, and, showing us crime and baseness, he brings them to justice before us in the end. Nor has he permitted, through indolence or hurry of content, for us, much of what is plainly improbable to intrude in his scenes; for he has probably learned by experience that these things, almost as much as any other fault, hamper him in the impression that he wants to make on us.

His picture tells us the story of a rich Parisian banker who is led, by his unscrupulous secretary, a young woman, to enter upon a gigantic swindle that wrecks many confiding investors and causes much distress. The trouble begins when one of his clients leaves him a worthless gold mine. He sends a mining engineer, fiance of his daughter, to investigate it and the report is most unfavorable. But he has already started a mining company and, when the true report comes, the secretary changes it, by scratching a word, into a favorable report. (The picture was made in France and it was probably easier to change the report in its French version.) Misled by this, a friend of the banker, a retired general, puts nearly all his fortune into the mine and is made president of the company. Duped himself, he innocently helps the nefarious scheme. In the end, after the fraud has been exposed by a blackmailing journalist and the infuriated investors have wrecked the furnishings of the bank's office in their mad desire to get at the man who has ruined them, this old general is left to bear the brunt of the whole matter and kills himself. The banker and his secretary have escaped; but are followed by the police, led by the general's wife, and captured.

We think the scenes that show the wild "run" on the bank after the journalist has exposed the situation, were kept on too long and made too much of. The story noticeably drags at that point and these scenes fill many feet. They are sensational and such things, kept on too long, are apt to grow artificial. Yet these scenes are also full of good acting. The last scene of all is one of the picture's most effective moments. In it, the wife of the dead general, dressed in black and looking like an embodiment of Justice, comes into the room where the banker and his evil genius are impatiently waiting to get away from the country, and tells them that the day of judgment has come.

The story deals with the biggest things and holds the attention well. That it might have been, perhaps, even more effectively woven is a matter of no great importance. The staging of the story, the sets, etc., and the photography are excellent.
“DAY OF JUDGMENT” (Union Features).

Many a man has been ruined by a women, so the theme is vital. This powerful picture is the story of a highly respected and influential banker who is induced to issue shares of stock in a mining company, although he has received positive assurance, from an expert engineer that it is worthless.

His stenographer makes the swindle possible by skilfully changing the message from the engineer.

When the engineer returns he accuses the banker of being a swindler. The quarrel is overheard by the editor of a sensational newspaper, who uses the information to extort large sums of hush money. The banker finally refuses to give further and he immediately prints the story. The result was a great run on the bank. The frenzy of the cheated depositors and stockholders know no bounds and the magnificent furniture of the institution is demolished in the melee.

The president of the mining company, a dupe, has been entirely ignorant of all the nefarious scheming and feels himself everlastingly disgraced and humiliated by his connection with it. He kills himself just as the mob reaches his office. Beside his dead body, his widow swears to avenge him and to bring the guilty ones to justice.

Some time later the banker and his stenographer, who have fled are startled to see a woman dressed in widow’s weeds, enter their room. She lifts her veil and they know the Day of Judgment is at hand.

There are many thrilling situations in this most exciting three reel feature. It depicts the terrible penalty that comes from dealing with unscrupulous swindlers.

*The Moving Picture World*, July 12, 1913, p. 211

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Editor).
Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor)
Description: Major: Editor, Very Negative
Description: Minor: None
**Diamond Cut Diamond (1913)**
Publisher Paul Atwood (Richard Travers) is an unscrupulous newspaper owner. The Reporter (Arthur Matthews)

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*The Moving Picture World*, April 19, 1913, p. 298.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Atwood, Reporter)
Ethnicity: White (Atwood, Reporter)
Media Category: Newspaper
Job Title: Publisher (Atwood). Reporter (Reporter)
Description: Major: Atwood, Very Negative
Description: Minor: Reporter, Negative
A Divorce Scandal (1913)
Reporter Billie Barnes (Ed Coxen), a young reporter on a large city daily. Carson, the City Editor (George Field). The Printer’s Devil (David Greenwell).

“A DIVORCE SCANDAL” (American).
A society drama in which a young newspaper reporter displays commendable aggressiveness to secure a much coveted raise in salary. This increase in salary means much to the young man as upon it hinges his marriage to a young woman he has courted for some time. By drastic action the reporter secures certain letters upon which are based a divorce action in a prominent society family. Disguised as a milkman the reporter gains entrance to the home of the society woman. While lavishing his attentions on the maid, he is surprised by his sweetheart who enters the room. The shock of what she sees causes her to drop the packet of letters. Quickly acquir-

Scene from “A Divorce Scandal” (American).

The production shows a modern newspaper office with all its equipment, including the linotype machines and press room, in full operation. An interesting and educational feature worked in with good effect. Here the reporter and editor have rather an excited interview with the fair divorcée and her friend, the reporter’s sweetheart. Later the reporter calls on his sweetheart, but it requires the suave manner of the editor to mend the breach. The lovers are happily re-united, but how their future pans out is not treated in the subject.

The photographic quality and the dramatic are characteristic of the Flying A productions. Ed Coxen plays lead and is supported by Winnifred Greenwood and an able cast. The subject will be released December 6th.

The Moving Picture World, November 29, 1913, p. 1019
A DIVORCE SCANDAL (Dec. 6).—Billy Barnes, a young reporter on a large city dally, is engaged to a young woman of the name of Bettina. He urges her to marry him at once. She replies that she will wed him upon the event of his next raise. Somewhat encouraged, Billy goes to his work and finds there opportunity awaiting him. The city editor tells him to go to the house of a certain young society woman, who is at the time mixed up in a divorce scandal, and procure, by hook or by crook, a certain packet of letters, which are said to contain all the details in regard to the case, which the newspapers are most anxious to get.

Billy, upon arriving at the front door of the mansion, is thrown down the steps by an able and irate butler. Nothing daunted, he watches the house in the hope of intercepting the matron in one of her trips. He sees the milkman coming and surmises that the domestic, like most hopelessly unattractive people, is over-anxious for affection of any sort. Billy, thinking he sees a chance, bribes the milkman to allow him to change places with him. Bridget is much impressed by the appearance of the new delivery man, and also delighted at the fact that he seems strongly attracted to her. He is invited to a cup of tea in the kitchen. Unknown to Billy, his sweetheart, Bettina, is a social friend of the grass widow, and she happens to be visiting at the house as Billy is being entertained by the maid. As girls will, they immediately change confidences, and in less time than it takes to tell it, Bettina has the much sought-for letters in her hand. The divorcée rings for tea. This takes us to the kitchen, where Bridget is too taken up with her new “gintlemin frind,” the milkman, to notice anything so mundane as the jingling call to duty. In the adjoining room, impatient at the delay, the two women start out to the kitchen to investigate, where Bettina, still clutching the precious packet of letters, upon seeing her fiancé in the embrace of Bridget is so shocked that she drops the letters. The young divorcée, alarmed and forgetful of her treasure, supports Bettina, as Billy beats a hasty retreat with the package of letters, leaving the poor, amazed Bridget to finish the fight. At the newspaper office everything is in a rush on the front page and Billy has his raise. The city editor accompanies Billy on his next visit to Bettina, and a warm reception is accorded them. The suave manner of the editor soon pacifies the irate Bettina, and he leaves the lovers in a fond embrace.
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Billy Barnes, Carson, Printer’s Devil). Group-2 (Editorial Room, Composing Room)
Media Category: Newspaper
Job Title: Reporter (Billy Barnes). Editor (Carson). News Employee (Printer’s Devil), Miscellaneous-2.

Description: Major: Billy Barnes, Positive. Carson, Positive.
Description: Minor: Printer’s Devil, Miscellaneous-2, Neutral

**Dog-Gone Baron, A (1913)**
Newspaper Reporter (Mary Alden).

> A DOG-GONE BARON (July 16).—Adolph Shultz sat in the little room behind his little delicatessen shop and cursed the fate that saw fit to cast him for a delicatessen merchant instead of a baron. In the daily papers Adolph had read of the epidemic of heiress-seeking barons and promptly contracted acute baronet's. He lost his appetite for sourkraut and potato salad and every time he looked at his plump frau, or one of the seven children, he experienced a sensation about the same as a bad man's hereafter.

Mary Alden, a newspaper reporter, was in court when Mrs. Shultz and her seven children broke in. She (Mrs. Shultz) filled the air with riot and requested the judge to rivet a pair of handcuffs upon runaway Adolph and bring him back. At Kirby's farm there was great excitement. The Baron Dietrich had picked Madge Kirby for a steady listener of his love tales and Madge was delighted. A baron for a son-in-law made man's heart flutter overtime.

Farmer Kirby had no intention of splitting his fortune with a man he couldn't talk with, so every time the baron asked for Madge's hand Farmer Kirby got an attack of hesitation and called Peggy, the bulldog, who showed her disapproval of the baron by making half-moons with her teeth on different parts of his anatomy. In fact, Peggy assisted Farmer Kirby and Jack Hopkins, Madge's former suitor, in making the baron as uncomfortable as possible, but his finish was made certain by the arrival of Mary Alden, the reporter, who came to visit the Kirbys. Assisted by Peggy, she prevented the pair from eloping, and to confirm her suspicion that Shultz was one and the same, she telegraphed for Mrs. Shultz. Five minutes after the lady arrived something that sounded like yells of mortal agony came from the tall grass back of the farm to prove that the lady was making good. So ended the romance of Adolph.

*The Moving Picture World*, July 12, 1913, p. 240
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Newspaper Reporter). Group.
Media Category: Newspaper
Job Title: Reporter (Newspaper Reporter). Unidentified News Staff
Description: Major: Newspaper Reporter, Positive
Description: Minor: Unidentified News Staff, Neutral

**The Dream Fairy (1913)**
Tim (Yale Boss), the lame newsboy.


“THE DREAM FAIRY” (Edison), July 16.—A story of sentiment giving many extremely beautiful sets and scenes. It will, perhaps, be popular, but not because the people truly believe in it or think its inner meaning probable; but rather because the players, and more especially the little girl (Leanie Flugarth) to whom the dream fairy (Gertrude McCoy) gives three wishes, persuades us by sincerity in acting that they thoroughly believe it. The value of such offerings is that they make the spectator who accepts them better than himself, for the time. Its sentiment crystallizes around the friendship between the two crippled children, a rich girl who has everything, including a doctor able to cure her, and a newsboy (Yale Boss) who has nothing. The newsboy’s mother, Mrs. C. J. Williams, helps a good deal. The fairy queen, Gertrude McCoy, is lovely in a perfect double exposure scene. The photography is very good throughout.

THE DREAM FAIRY (July 16).—Sylvia, the crippled daughter of Senator Burton, unable to romp and play like other children on account of her deformity, spends much time in reading fairy books and becomes a great believer in the characters. One day she meets Tim, a lame newsboy, who, on account of his infirmity, is not able to sell as many papers as his competitors. She purchases a paper and then offers him her story book. But Tim does not believe in fairies and declines to accept the book. Sylvia is so overjoyed by the news that her parents have engaged a great European specialist to cure her that she falls asleep and dreams that her fairy godmother gives her three wishes. Wishing to see Tim, the little girl finds herself transported to the little newsboy's wretched home. She then wishes that Tim would be cured of his lameness and forthwith the little newsboy throws away his crutches. The godmother then tells her that she has one more wish to make and that she should wish for her deformity to pass away; but being touched by the poverty of Tim's parents she wishes that they be given a lot of money. The little girl then wakes and tells her parents of her dream. The end of the films proves that there must be fairies, for every one of the dreams comes true and besides little Sylvia is cured.

The Moving Picture World, July 26, 1913, p. 454

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Tim)
Ethnicity: White (Tim)
Media Category: Newspaper
Job Title: Newspaper Employee (Tim)
Description: Major: Tim, Positive
Description: Minor: None
The Evil Eye (1913)
Newspaper Article warns against superstition in early Mexico.

“The Evil Eye” (Lubin).
A very strange story of old Mexico and the dangerous superstition of the Peon classes of years ago. The scenes are truly Mexican and the atmosphere of the locale very picturesque. The picture is made at the Lubin studio on the Mexican border and employs a big number of the native peasantry.

Don Alma Bondadosa, who had long been away from his native home, has sent word to his steward that he is about to return to his castle for the purpose of erasing superstition and teaching the word of God. A newspaper prints a warning to the natives and tells the story of how in his boyhood he had met an enraged mountain lion and with the power of his eye had escaped unharmed. Since which Alma has been known as “He of the Evil Eye,” and always held in fear. Upon the Don’s arrival the people are warned against him by Don Immenso Superstisioso and his daughter’s sweetheart, Ocioso Ignorante and the girl is carefully watched. She, however, is curious and rushes into the thick of the fray, and meeting the cursed one, is fascinated. Later she cultivates his acquaintance and finding him a superior man, falls in love with Alma. Sobre’s father demands that she shall marry Ocioso, but she declares herself that she will marry the one most worthy. Alma rises clear above the darkness and ignorance of the people, and enveloping the girl with the halo of his own soul.

The Moving Picture World, October 25, 1913, p. 390.
THE EVIL EYE (Oct. 23, 2 parts, Special).—
Senor Don Alma Bendadoso, who has been away from his native home, has sent word to his adherents that he is returning to his castle for the purpose of teaching the true word of God. One of the local newspapers printed a warning to the natives, who are all superstitious to a terrible degree. In his boyhood, the don, while out hunting, met with an enraged mountain lion, which he held with his eye and escaped unharmed, the people then giving him the title of “He of the Evil Eye,” and fearing him from that day forward, therefore the unjust title held fast to this quiet man of love. Upon his arrival the people were warned by one Don Immonco Superstisioso and his daughter’s sweetheart, Ocloso Ignoranto. The girl, Sobre Superstisioso, wishing to know more about the man with the evil eye, fled the house to the thick of the fray and there met the cursed one, who fascinated her, much to the chagrin and envy of the one who has been selected for her. Later the girl cultivated the acquaintance of Alma, and finds him to be a master, and superior in every way to those with whom she had come in contact, and respect and admiration slowly ripened into love, which was returned by he of the evil eye. Her father demanded that she marry Ocloso Ignoranto, and she finally declared herself by saying that one month hence she will marry him who is most worthy. Senor Don Alma Bendadoso rises clear from the darkness of ignorance to that lightness of reason and understanding, enveloping the girl with the halo from his own soul.

The Moving Picture World, October 18, 1913, p. 288

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
The Faith of a Girl (1913)
Newspaper Article accuses a newly married man of a crime.

FAITH OF A GIRL (May 30). — The story opens with the wedding of Laura Mills to Jim Farley. Jim had a story that he had tried to bury. He had done things in the past that were against the law. The young couple made haste to the depot. They had scarcely left the door-step when two detectives presented themselves at the Mills home and informed the family that they wanted Jim. The bridal couple had just been shown to their room at the big city hotel when the officers entered.

Jim was arraigned for a “confidence job” pulled off six months before. Laura had to return to her parents’ home and was there confronted with the newspaper account of the crime. The parents renounced Farley, and Laura, refusing to hear a word against her husband, left the house and sought employment. She found a position in the office of Richard Starley. The work was enjoyable and Laura paid weekly visits to her husband in the jail. One evening, as she was about to leave the office, Starley attempted to embrace her. She recoiled with horror, but the next day reported as usual. Starley declared his love for her, and proposed to secure a divorce for her if she would marry him. For reply Laura produced a locket containing Jim’s picture and her own and reiterated her love for her unfortunate husband. From that moment Starley became her friend. It was visiting day at the prison and Laura was there; a fire broke out in the jail and a panic ensued. Convicts, guards and visitors were rushing for safety. Among those in danger was the warden’s son. Jim seized the boy, and trying to battle with the flames, was overcome. The guards rescued them both unconscious and they were taken to the hospital, where they lay in twin beds until convalescent. The warden and Starley interested themselves in Jim and for his bravery secured his release. Laura took her husband back to the family and all was forgiven.

The Moving Picture World, May 24, 1913, pp. 832, 834
False News (1913). France.
Reporters Miss Walker and Jack Morgan receive exclusive information of the death of a famous financier and are asked to keep it quiet for three days. The male reporter tries to profit from the information, but after he is killed the female reporter discovers the story was false.

The Moving Picture World, December 6, 1913, p. 1212.
“FALSE NEWS” (Gaumont).

Gaumont’s “False News,” a tale of Northern Quebec, has many things to recommend it. The photography is good and the acting fine, the leading part being taken by Miss Dagmar, the well known tamer of wild animals and the leading actress in all of Gaumont’s wild animal pictures.

Two reporters, Miss Walker and Jack Morgan, receive exclusive information of the death of a famous financier.

Scene from “False News” (Gaumont).

They are asked not to divulge the secret for three days, and promise. Morgan, however, sees a chance of making a profit, and suggests to Miss Walker that any financier of standing would pay handsomely for the information. The girl, however, refuses to break her promise, and the two come into conflict, which ends in the death of Morgan. Miss Walker then hears that the news of the millionaire’s death is false. He had been struck with a heart seizure, which had kept him unconscious for several hours.

*The Moving Picture World*, December 13, 1913, p. 1289.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jack Morgan). Female (Walker). Group.
Media Category: Newspaper
Job Title: Reporter (Jack Morgan, Walker). Pack Journalists
Description: Major: Jack Morgan, Negative. Walker, Positive.
Description: Minor: Pack Journalists, Neutral

Fantômas: In the Shadow of the Guillotine (1913). Fantomas
Fantômas, or the Man in Black (aka A l’ombre de la guillotine). France.

Journalist Jerome Fandor (Georges Melchior), reporter to the Capital newspaper and Inspector Juve’s collaborator. French silent crime film serial based on the novel of the same name.
FANTOMAS UNDER THE SHADOW OF THE
GUILLOTINE (8 parts—State Right).—Princess
Sonia Danidoff is staying at the Royal Palace Hotel,
Paris, and withdraws $20,000 from the cashier's
custody, placing the notes in a drawer in company
with her magnificent rope of pearls. A few mo-
m ents after a well dressed stranger steps from be-
 hind the curtains and, with the coolest of sang-
 froid, steals the valuables in the very presence
of the princess, and with a polite bow hands her
his card and makes a dignified exit. Upon the
card the name “Fantom as” slowly appears.

The police are quickly upon the scene, but Fant-
omas, true to his nom de plume, has vanished.
Inspector Robert Juve is the sleuth entrusted to
track the mysterious marauder. But before Juve
has time to move in the matter of the princess's
jewels and cash, another escapade of Fantomas' is
thrust upon him to investigate. Lord Beltham is
missing. Juve calls on Lady Beltham, and in a
man's hat finds the initial “G.” With so slight a
cue Juve tracks down “Gurn” (none other than
the elusive Fantomas), to his lodgings and makes
the ghastly discovery of Lord Beltham's dead body
in one of “Gurn's” traveling trunks, and a packet
of the special Fantomas cards establishes the con-
nection between “Gurn” and Fantomas—they are
one and the same man.
Three months elapse. “Gurn” has been tried and condemned to die by the guillotine. Lady Beltham’s name has not yet appeared in connection with the case, and the story goes that the murder was the outcome of a violent quarrel between “Gurn” and Beltham, yet she is enamoured of the gentlemanly scoundrel and sets about seeking a method of escape for him. By means of liberal bribes, the aid of Warden Nibet is enlisted and he arranges an interview between the condemned man and Lady Beltham in a house overlooking the prison. That night a new play has been produced by a famous actor, Valgrand, who, acting the role of a condemned felon, adds a realistic touch by making up exactly to resemble “Gurn.” At Lady Beltham’s invitation, Valgrand, still made up as “Gurn,” visits her at 2 A.M., and partaking of drugged coffee, is rendered incapable of action. Warden Nibet returns and takes back his prisoner—no longer “Gurn,” alias Fantomas, but the unfortunate Valgrand, who goes through all the terrible preliminaries of a criminal’s execution, aye, even to the point of being led to the guillotine, before Inspector Juve makes the startling discovery that Fantomas has once more eluded him. Henceforth it is to be a fight between a clever, scheming, mysterious rogue on one hand, and Inspector Juve, Chief of the Detective Dept. of Paris, on the other.


“FANTOMAS, THE MAN IN BLACK” (Gaumont).—This is the second in the series of detective stories. It is interesting and at times exciting. One feature is the uncoupling of the car from the express and the close-up views of the interior. The collision of the car with the approaching express is very well done. It is studio work, but to many the idea will not occur. The struggle between the great snake and the detective is thrilling. A novel twist is given to the escape of the crook from the detective following the arrest just outside the restaurant. The use of the two false arms will stir any theater. The scenes in the haunted house are finely handled, especially the escape of the crook through his submersion in the tank and the use of the hollow bottle for a breathing tube. As a detective story the picture is of unusual strength.

*The Moving Picture World*, October 25, 1913, p. 381
“Fantomas, or the Man in Black.”
Four Reels, Gaumont Feature
Reviewed by W. Stephen Bush.

A PERFECT cloud of sensations bursts upon us in this feature. The impossible and the unheard-of seem common-place at the end of the last reel. In this continuation of the popular detective story known as “Fantomas, or the Man in Black,” all the fine evidences of Gaumont quality are present. It has been said that the Gaumont features crowd more things on the screen than the features of the average producer and this claim is well borne out in the four thousand feet just reviewed.

The Man in Black, the mysterious lawbreaker, is once more in a desperate duel with a detective. The latter is reinforced by a clever journalist of the type which, in France, passes for American. The man in black has allies everywhere and his resourcefulness is infinite. Just to give one instance of it: He is sitting in a fashionable restaurant in Paris with two handsome young ladies who, as the title informs us, are wealthy. His clever sweetheart, in another part of the restaurant, is seen and recognized by the journalist, who has just sat down to a meal with M. Juve, the detective. M. Juve threatens to arrest the young lady unless she informs him at once where The Man in Black is to be found.

Most reluctantly, the sweetheart betrays The Man in Black. M. Juve sends the head-waiter to the table where The Man in Black is sitting with the two wealthy young ladies. The head-waiter interrupts the charming party and tells The Man in Black that a stranger wishes to see him immediately. The Man in Black smiles in a superior way and leaves the table after, of course, excusing himself to the young ladies. As he nonchalantly leaves the restaurant, M. Juve and his amateur assistant seize his two arms—a moment later The Man in Black has broken away from his pursuers and they hold two wooden arms and an empty coat in their hands, while The Man in Black is bidding them a jeering farewell from the rear of an automobile that almost sprang out of the ground the very second it was needed.

Again M. Juve and the journalist chase The Man in Black into a tank filled with water. Quick as a flash The Man in Black pierces the bottom of a bottle dives under the water and keeps himself concealed and thoroughly alive by drawing air through the bottle, while his army of pursuers are blundering in every direction. There is, in the earlier part of the feature, a collision between a wild car and a fast express, and I, for one, have not been able to figure out whether it was the genuine thing or a very clever imitation. The “piece de resistance” of the feature, however, is “The Dumb Executioner.” This executioner is a huge python, and the scene where he climbs up to the sleeping M. Juve, with all the painful deliberativeness which large pythons are apt to display, there is not a nerve in any of the principal centers which does not labor under the thrill. All through the early part of the feature there are echoes and suggestions of the “Great Train Robbery” of sensational memory. The end of the feature leaves the spectator in profound suspense. It was the exact psychological moment for the “Continued in Our Next” effect.

The acting of all the principal characters is beyond all praise. A good test of the quality of acting in any feature is the acting of the minor parts, and these parts are rendered with every possible skill. There is throughout the painstaking attention to detail which characterizes most Gaumont productions. The settings are excellent; the photography is unexceptionable. This feature promises to achieve great popularity with exhibitors in search of the sensational.
FANTOMAS NO. 2—THE MAN IN BLACK
(Feature Subject—4 parts).—Naturally, after his last experience, Inspector Juve winces under such rebuff as the substitution of Valgrand and the escape of Fantomas. Eventually a mysterious crime puzzles him and his assistant, Fandor. To the chief of the Criminal Investigation Department, he reports that the body of a woman, found in the house of Dr. Charles, cannot be identified. Papers bearing the name of Lady Beltham had been discovered in her clothing. Was the body that of Lady Beltham, the accomplice of Gurn, or was it the intention that people should believe that she was dead? Juve wondered why the body was found in the house of Dr. Charles. He concerns himself to watch the house, and the patience of Fandor and himself is unexpectedly rewarded. One day Dr. Charles leaves the house, and the car in which he rides is followed.

Charles makes a false move. The man who leaves the closed car is not the Dr. Charles who got in. He is now a young man, with a black moustache, whereas Charles is a middle-aged man with a black beard. That is decidedly suspicious, and the detectives are in time to see him accept a note from a woman who is waiting for him. Instructing Fandor to follow the girl, Juve goes after the other man, known to the police as Lawrence, the leader of bandits.

Following Lawrence (alias Charles), in a taxi, he is fated to lose his quarry, as an accomplice of the bandit punctures the tire of one of the wheels, and Juve is stranded in a street while Lawrence gets clear away. So far there is nothing to connect Charles, alias Lawrence, with Fantomas, alias Gurn. Fandor fares much better. The girl does not succeed in throwing the younger detective off the track and is, apparently, unconscious of the fact that she is being followed until she notices Fandor in the same compartment of the railway carriage in which she is traveling. Fandor tracks her to a house. Having seen her safely indoors, he sends a note to Juve, saying that he is keeping a good watch. Meanwhile, Lawrence has read the note Josephine handed him, and he learns that an elderly man, confidential clerk in the employment of Messrs. Brown & Co., has fallen in love with her. That afternoon he is taking $30,000 to clients of the firm, and thinking that she is attached to him, wishes to take her with him on the journey. They were leaving the Gare de Lyon Station for Bercy, by the Northern Express at three o'clock that afternoon. Would Lawrence be at the station with others of the gang?
In consequence of the breakdown of the car, the note which Fandor had written did not reach Juve. Fandor, however, had waited near the house of the girl, and when she left, dressed as a lady, followed her to the Gare de Lyon, where she met the confidential messenger. No doubt there was a hidden meaning in this meeting, and Fandor decided to join the train; so did Lawrence and others of the gang whom he had gathered round him. The whole party traveled in the last coach of the train, and when the time had arrived, one of the men climbed along the footboard and uncoupled the coach.

Lawrence recognized Fandor, but his presence on the train made no difference to the plans of the bandits. As the coach began to fall away from the rest of the train, Josephine left the compartment in which a peremptory demand for the money he carried, whilst Fandor was also attacked. By this time the speed of the coach has very sensibly slackened and the gang easily escaped, fleeing in a motorcar waiting for them. In the car they examined the haul, and to their intense mortification discovered that the notes the man carried were all half notes, the remainder of which were to be handed to the clients of Brown & Co. when the contract was completed. When Fandor recovered from the shock of the attack he pulled the communication cord. To his consternation he found that not only had it been severed, but that the coach was running down the decline. He knew that the Northern Express was following the train in which he had traveled, and nothing but a miracle would avert a serious disaster. The coach ran back, and as the express began to cross the bridge the engine collided with the coach and the whole train was terribly wrecked.

Lawrence determines to obtain the remaining halves of the notes, but decides that before doing so Juve must be killed. With that purpose in view, he, in the name of Fandor, wires to Juve to come to the Bercy cellars of Brown & Co., the following night. Juve, taking the wire as authentic, goes to Bercy, and, seeing someone moving behind the
casks, fires, and then creeps forward—to run against Fandor. Lawrence and his accomplice began firing at the detectives, the barrels of spirit were set on fire, and through a tornado of flames the detectives escape. Fantomas again himself escapes, and they lose entire trace of him until one night when at a hotel, Juve and Fandor meet Josephine, and after Juve is introduced by Fandor, he insists that Josephine divulge the whereabouts of Fantomas. She reluctantly, under the threat of arrest, takes Juve to a place where Fantomas is dining with two wealthy young ladies in the disguise of the supposed Dr. Charles. A card is sent to Fantomas saying that someone is waiting for him outside. Fantomas, believing this to be one of his gang, departs from the hotel and is immediately arrested by Juve and Fandor. After they walk down the street, Dr. Charles suddenly makes a struggle and to the amazement of Juve and Fandor, he leaves in their hands nothing but two plaster casts of his arms with his coat sleeves attached. They decide to track Lady Beltham. After much trouble they discover her to be making midnight visits to her old haunted villa. Here they make a visit in the day-time, and being satisfied that there must be still some connection between Fantomas and Lady Beltham, hide and overhear a conversation where Fantomas decides he must get rid of Juve and will send a silent executioner to destroy him. Juve does not exactly know what this silent executioner means, but he prepares to receive a serpent. He is almost crushed to death in spite of his precaution, but survives and surrounds the haunted villa of Lady Beltham. Fantomas is almost caught unprepared, but being ever ready, he quickly sets a trap in which to get together the whole of the police, including Juve and Fandor, so that he may destroy them all by dynamite. These easily fall into the trap, so quickly but well laid, Fantomas realizes that his opportunity has come, and leaping from a cistern in which he had been hiding, he touches the coil of wire and explodes the dynamite cartridge, blowing the haunted villa to a heap of ruins, together with the occupants. The question still remains unsolved. Are Juve and Fandor still alive?

The Moving Picture World, November 22, 1913 pp. 920, 922.
Viewing Notes:
Title Card: At home, in his office, Inspector Juve is visited by his friend and frequent volunteer collaborator, Jerome Fandor, reporter for “La Capitale,” one of the most widely read newspapers in Paris. Fandor is reading an article from his newspaper on the disappearance of a Lord. They talk about the case. Shows Fandor the name on the card, Fantomas. Fandor puts newspaper in his coat pocket. They will work together to solve the case.

The Inspector finds the Lord’s corpse in a trunk. He finds a stack of blank calling cards. Blows on one and name Fantomas shows up. Six months pass. A woman reads the article: Fantomas is on death row for killing the Lord. Fantomas escapes. An actor playing him is confused for him and arrested.

Back in the inspector’s office, Fandor and the inspector compare notes. Fandor sits down and writes out his story: “Fantomas Escapes. Inspector Juve Will Not Give Up. By Jerome Fandor.” “Fantomas is alive and at liberty! A startling even occurred this morning in the offices of the Sante Prison. Just minutes before the execution, authorities realized the and they were preparing to behead…” He shows the story to the Inspector who shakes his hand. Fandor goes out to file his story. Inspector Juve will have but one obsession: capturing Fantomas.

Status: Print Exists
Viewed

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Jerome Fandor).
Ethnicity: White (Jerome Fandor)
Media Category: Newspaper
Job Title: Reporter (Jerome Fandor)
Description: Major: Jerome Fandor, Positive
Description: Minor: None

Journalist Jerome Fandor (Georges Melchior), reporter to the Capital newspaper and Inspector Juve’s collaborator. French silent crime film serial based on the novel of the same name.

The film opens with shots of the leading actors and their disguises: René Navarre as himself (the actor), Dr. Chaleck (bearded), the gang-leader Loupart (moustache, bowler hat, and cigarette), and the "Man in Black" (the "true visage" of Fantômas...); Edmond Bréon as himself (the actor), Inspector Juve (moustache and bowler hat) and disguised as a businessman (mutton-chop sideburns and dress hat).
The Simplon Express Disaster: In his office, Inspector Juve ponders and signs a report to the Commissioner of Police. Welcoming the journalist Jérôme Fandor, Juve hands him the report, which refers to the discovery of a woman's body, crushed beyond recognition, in the house of Dr. Chaleck. Papers on the body identify it as Lady Beltham, but Juve is skeptical. (In the first Fantômas adventure, the Englishwoman assisted her criminal lover, Gurn (alias Fantômas), in both the murder of her husband, Lord Beltham, and the substitution of the actor Valgrand for the imprisoned Gurn on the eve of the criminal's execution. In Souvestre and Allain's novel, Valgrand is actually executed in the place of Gurn, while in Feuillade's film version Juve discovers the switch just before the execution.) Juve engages Fandor to help him in the case.

Outside on the street, Dr. Chaleck (alias Fantômas) gets into a taxi, shadowed by Juve and Fandor who follow in another cab. But it is the bandit Loupart (another alias of Fantômas) who reemerges from the taxi. Loupart approaches Joséphine-la-Pierreuse, a street prostitute and the bandit's mistress, who passes him a note. Juve and Fandor split up, each pursuing one of the two suspicious characters.

Loupart reads the note, which explains that Joséphine will be meeting a courier from a wine merchant at the Gare de Lyon. The courier, holding 150,000 francs, believes that they'll be going on a tryst—of course, he'll be robbed instead. Loupart gets into a cab, but when Juve tries to follow in a second cab, a member of Loupart's gang jumps on the back of the taxi and punctures the rear tire. Juve loses the trail. But Fandor shadows Joséphine more successfully through the Métro [with location shots inside a moving Métro train!] and to her apartment. From a café, Fandor sends off a quick note to Juve.

At the Gare de Lyon, Joséphine meets Martialle, the courier. They enter a train compartment, and Fandor follows, taking the neighboring compartment. Two of Loupart's accomplices stroll the corridor...The train pulls out. Loupart appears in the corridor, encountering Fandor, whom the criminal recognizes.

To make their robbery easier, one of Loupart's men detaches the coach from the rest of the train. Donning black masks, Loupart and his gang rob Martialle at gunpoint (a couple members of his gang rob Fandor at the same time, for good measure and to keep the journalist out of the picture). After the criminals depart, Fandor and Martialle realize that the coach is coasting back down the mountainside and they leap out. In horror, they watch as the next train along the line, the Simplon express, crashes into the loose car.

Meanwhile, Loupart and company escape to a waiting car. Joséphine discovers a letter from Martialle's employers among the robbed possessions, explaining that the 150 thousand-franc notes carried by the courier have each been cut in half, with the other halves to be delivered later. Their theft is foiled! But Loupart has a plan. En route by car, he stops at a post office and sends Juve a false telegram from "Fandor" setting a meeting for the wharves near the wine warehouse at 11 pm that night.

At the Bercy Warehouse: Juve receives the telegram, but he is also contacted by the real Fandor, whom Loupart/Fantômas believes has died in the Simplon express crash.
Therefore, Juve and Fandor appear in the scene together, prepared for some sort of mischief from Fantômas, but uncertain what form their challenge will take.

Juve and Fandor surreptitiously crawl among barrels of spirits stacked along the banks of the Seine near the Bercy warehouse. But, it's an ambush! Loupart/Fantômas's men, hidden among the barrels, open fire upon the detective and journalist. Then, the bandit's gang set fire to the barrels of liquor, trapping Juve and Fandor. To escape the flames and smoke, the two heroes climb into an empty barrel, roll down into the water, and swim away to safety across the river.

At the Crocodile: Jos éphine dines at the elegant Monmartre restaurant "The Crocodile" with a young man who liberally imbibes champagne (and subsequently falls asleep at the table). By a stroke of fortune, Juve and Fandor not only dine at the same restaurant, but are seated at the adjoining table. Recognizing Jos éphine, Fandor and Juve confront her and demand to know the whereabouts of Loupart/Chaleck/Fantômas. Finding herself compromised, the prostitute reveals another coincidence—Dr. Chaleck is dining in the next room! Overjoyed at his luck, Juve dances a little jig with Jos éphine...

Through the maître d'hôtel, Juve proposes that Chaleck meet him outside the restaurant. Surprisingly, Chaleck/Fantômas accepts. Retrieving his overcoat from the cloakroom, Chaleck steps out of the restaurant and into the hands of Juve and Fandor. The detective and Journalist each firmly secure the arms of Chaleck, when—he bolts free! Stunned, Juve and Fandor discover artificial limbs attached to Chaleck's overcoat—they've been outsmarted by Fantômas once again. The archcriminal tips his hat as he hops into the back of a cab, and disappears around the corner. Momentarily, Chaleck resumes his place at the restaurant, celebrating his latest escape with champagne.

The Haunted Villa: Lady Beltham receives an unexpected letter form Gurn/Fantômas. Unable to keep her resolve not to see her murderous lover, she goes to the rendezvous. She is startled by the appearance of Dr. Chaleck in her room, but Fantômas quickly reassures her that he is actually Gurn, her lover, in disguise. Despite her revulsion toward the criminal, the English mistress succumbs to the will of Gurn/Fantômas, and she agrees to meet him at her deserted villa every Tuesday at midnight.

Juve and Fandor, disguised as businessmen, visit Lady Beltham's deserted villa under the pretense of buying the property. The caretaker lets them in, and shows them around the "haunted villa." Upstairs, the disguised inspector discovers a pen covered with fresh ink—in an empty house? The caretaker insists that the house is haunted, which he confirms by the voices he hears at night coming through the heating vents. Juve insists on seeing the basement, where he discovers a large furnace connected to the heating vents, as well as a rainwater cistern.

The following Tuesday, when Lady Beltham arrives for her appointed rendezvous with Gurn/Fantômas, she is followed by Juve and Fandor. Crawling into the heating vent, the detective and journalist overhear the conversation of the criminal lovers. They learn
about Fantômas's plan to kill Juve, while the detective sleeps, with his "silent executioner."

Bracing himself for a certain, but unknown, assassin, Juve straps protective corsets on his abdomen and arms before going to bed. Close by, Fandor hides in a wicker trunk at the foot of Juve's bed, as the detective awaits his killer. In the darkness, the silent executioner—a boa constrictor—arrives. In a frenzied battle with his would-be murderer, Juve escapes, as Fandor emerges from his hiding place, stumbling about in the "darkness" (indicated at the time by tinting the film blue), absolutely no help at all. Once again, Fantômas is foiled...

**The Man In Black:** Finally, Fantômas appears in the villa in his "true visage"—that is, *en cagoule*, the "Man in Black" dressed in black tights, shirt, gloves and hood. Still, the Lord of Terror senses that something is amiss at the villa, and he prepares himself for any confrontation with the police by wiring the house with dynamite.

Hoping to surprise Fantômas, Juve and Fandor arrive at the villa with the police. But the Man in Black refuses to give in to his enemies. Pursued through the house, in a brilliant escape Fantômas hides underwater in the basement cistern, breathing through a wine bottle whose bottom he punctured on the drying rack. When Juve fails to find Fantômas in the basement, he has the police light a fire in the furnace in order to "smoke out" the archcriminal.

After Juve and the police leave the basement, Fantômas reemerges from the cistern. He crawls out a basement window and runs to the neighboring workshed, where he throws the electrical switch which ignites the dynamite and blows up the house. In triumph the Lord of Terror stretches his arms to the sky in a gesture of victory.

"But are Juve and Fandor really dead?" Robin Walz, fantoma-lives.com

*Viewing Notes:*

Once again in his office, Juve’s friend and occasional collaborator, Jerome Fandor, reporter for “La Capitale....” Juve shows him the latest mystery and the reporter says “Juve, Fantomas must be behind all this.” The Inspector tells his reporter friend, “Don’t worry...I won’t stop until I know the truth.”

Reporter is held on gunpoint on the train. Train is coasting back down the mountainside. The reporter and a courier leap from the train. They watch in horror as the Simplon Express crashes into the loose car. (Crash is depicted in red-tinted film). Fantom engineered the plot.

Wine market at Bercy. Action among barrels at seaside. Fandor and Juve both think they are chasing Fantomas, but they are chasing each other. “Juve! I thought you were Fantomas!” “So did I, Fandor, I thought YOU were Fantomas!” Fandor has a gun. Suddenly a gun shot. Fandor, tipped off by Martialle, had staked out the location. Many gunshots as Fantomas has ordered his men to st fire to the barrels of alcohol, condemning
Juve and Fandor to fiery deaths. They set the fire (red-tinted film). Gales of smoke. Fandor and Juve climb into a barrel and roll the barrel into the water to escape the flames. Then get out of the barrel and swim to safety.

Restaurant. Fandor and Juve.

The Haunted Villa. Juve and Fandor start their investigation anew. They climb the fence to get into the villa. Fantomas is inside. Juve and Fandor climb into the heating vent to eavesdrop on Fantomas and the woman he is with. A snake is put into Juve’s room while he is sleeping to execute him. He fights off the snake shouting for Fandor, who comes out of a basket in which he was hiding to help him escape death. The snake escapes, but Juve is saved.

Fandor and Juve and the police show up at the Villa to arrest Fantomas, who hides in a water cistern. An explosion takes place as Fantomas raises his arms in triumph: “Were Juve and Fandor killed by the explosion?” The film ends.

Status: Print Exists
Viewed

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Jerome Fandor).
Ethnicity: White (Jerome Fandor)
Media Category: Newspaper
Job Title: Reporter (Jerome Fandor)
Description: Major: Jerome Fandor, Positive
Description: Minor: None

**Fantômas III (1913) – The Murderous Corpse (aka The Dead Man Who Killed. Le mort qui tue). France.**

Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve’s collaborator. French silent crime film serial based on the novel of the same name.
“Fantomas III.”
The Phantom Crook Does Terrible Deeds and Utterly Baffles the Police for Four More Reels by Gaumont.
Reviewed by Hanford C. Judson.

Let us record at the start that where pictures with a decided punch are wanted, where startling and terrible sensations presented with logic enough to make them connect up for the time in a seemingly organic whole are desired, this third installment of “Fantomas” will be welcome, will even stir enthusiasm. It is a picture of impenetrable mystery until the end. The opening situation it presents is tremendous and holds until it is cleared up.

Murder follows murder or terrible attempt at murder in it, each so unexpected and so inexplicable for the time that the spectator gets the full effect as though each was the big thrill. The stage craft of the picture is admirable. The producer has handled his material in such a way that each blow that it gives—the picture gives blows that can be felt almost with physical sense—comes home to the spectator like a thud. To crown it all, the acting is well nigh perfect. Those players whose duty it is to give the color of human life—the big, human-hearted duke; his charming
sweetheart, the princess; the sister of the first victim and the young journalist, Fantor,—express, each in his own way, love, vigor and all that makes life good. On the other hand, those players whose duty it is to give the background of death—Fantomas, the police officials, etc.—wear cold masks, emotionless and terrible on human kind. Of course, what the picture is really interested in is the background of death, not life, and is, from its heart out, brutal. It was made in France, a country whose best critics have found in some of Shakespeare's dramas so much brutality that they have declared the English of Elizabeth's time barbarians.

Most picture fans have seen the two series of "Fantomas" that have preceded; but it is not necessary to have seen the others to get the story and meaning of these four reels. It is better to have seen the others for the sake of acquaintance with the characters; because the spectator will think he is missing something at first, it being the producer's aim to keep him wondering. The opening scene shows a young painter, Jack Dillon, alone in his study reading. The portieres tremble and in walks, unheard, the terrible man in black and now he has chloroformed his victim. At a sign, two of his men take the victim and bring in a basket and open it. The scene is ended. Next morning the caretaker finds him there and what is more, the camera swings and we find another corpse seated in a chair. The man is revived and there is enough evidence to make the police arrest the artist. One is not given time to consider the weakness or strength of this; for as soon as the young man has given his fingerprint and is taken to his cell he is strangled and before his sister can get to the prison the cell is found empty and perhaps the victim has been taken out and resuscitated. The attention is kept in state of stunned wonder.

We are told that Fantomas is, by day, a journalist on a paper for which another young journalist, Fantor, is working. Fantor in deeply interested in the case and we watch Fantomas calmly observant of his efforts to unravel it. Soon we are shown the body of Jack again. It is down in the great sewers and Fantomas with a helper cuts its hand.

Later, Juve, the detective, is introduced. He is playing idiot and is employed as a helper by Fantomas, who doesn't recognize his old arch enemy. Glimpses of underground rooms and sewer scenes, through which they go, are full of interest. Fantor, too, following a clew comes down to the sewer and has an adventure, but is saved from Fantomas, in a seemingly idiotic way, by Juve.

The story from this point on is complicated, but is kept clear enough. Fantomas has determined to get some famous gems owned by the Princess Danidoff, fiancée of the Duke of Florence and a dim and misty clue has been found by Jack's sister. Jack Dillon's fingerprint has been appearing in connection with crimes and has mystified the police. We see the crook, disguised as a banker at the ball of the duke and we see him chloroform the princess and get the pearls. She is revived and the only clue is a fingerprint on her neck—Jack's. The duke is now done to death and Jack's sister, trying to get the clue to Fantor, is nearly killed. Fantor meets Juve and together they trap the crook and find that he is wearing the skin of Jack's hand as a glove. He still escapes; for there is to be one more picture.
Viewing Notes:
Note: Fantomas is, by day, a journalist on paper for which another young journalist, Fandor, is working. Fandor is deeply interested in the case and we watch Fantomas calmly observant of his efforts to unravel it.

Title Card: “To escape from the police, led by Inspector Juve and his friend journalist Jerome Fandor, Fantomas, Master of Crime, destroyed the villa of Lady Beltham, in which he had been hiding, burying his pursuers in the rubble.

Title Card: Miraculously, Fandor was only injured. Fandor is in a hospital bed, with bandages around his head and neck. Nurse gives him a pile of newspapers, which he reads: “The Death of Inspector Juve. The body of the heroic police officer has not been found in the ruins of Lady Beltha’s villa.” Fandor is beside himself. He shows the article to the nurse and tries to come to grips with the tragedy.

Title Card: Having recovered, Fandor returned to work at the newspaper “La Capitale.” Newsroom has three journalists, one of whom is an editor, working at tables next to Fandor, all going over copy. (I couldn’t tell if one of them is Fantomas as is cited in the review). Phone call for Fandor. It’s a news story. “Last Hour – we are informed that Jaques Dollon, charged with the murder of Baronesse de Vibraye has been found strangled in his cell. We begin our inquiry immediately.” The three men react. Fandor puts on his hat grabs his walking stick and rushes out to get the details.

Fandor goes to the police, pad in hand and asks sits down for an interview. The man’s sister has arrived and wants to see her brother. She comes in. Reporter and two policewoman are in the office. She is told her brother is dead. Fandor is near her as she hears the news and is taken aback. She still wants to see her brother’s body. The reporter escorts her out of the office. They go to the jail cell but the body is missing. The sister is given new hope even though she is told everybody saw the body with their own eyes and that her brother is truly dead. Fandor puts his hand to his chin thinking hard. What happened?

Title Card: “Ever the gentleman, Fandor looked after the young woman.” He puts her in a cab. She goes to her brother’s home.

Second Part: Fandor’s Investigation.
At “La Capitale.” Fandor at desk writing a story by hand:” How does a corpse vanish from a cell without anyone noticing? This is the baffling question that we must pose to the authorities.” He pauses to think. Delivery boy comes in with a message. One other journalist, probably the editor, in the room with Fandor. The note says, “Jerome Fandor – Beware. The matter under inquiry is of great importance, but it could have terribly dangerous consequences.” He tears up the note and goes back to his story.

A woman’s necklace is stolen. Fandor is at the police anthropometry department. “So, is this about the necklace affair?” he asks the police. A fingerprint is found on the woman’s
neck. Fandor has notebook in hand. The fingerprint is identified. It is Dollon’s fingerprint, the fingerprint of a dead man. But it is his fingerprint. A mystery.

Morning. Fandor is back in the office. Two journalists, one seems to be an editor, are there working on copy when he comes in. He receives a note: “Dear Monsieur Fandor, I found, at my brother’s studio, a strange list comprised of names and dates which seem to have a sinister connection….” Fandor leaves, gets into a cab. Goes to the house of M’Bourrat. Smells gas. Opens door to find the brother’s woman passed out. He carries her to another room. Gives her some smelling salts.

Title Card: “Fandor’s primary concern was getting Elisabeth to a safe place…” then returns to the home to find more information on Fantomas. He climbs a tree and gets into the house. He finds a note and puts it in his pocket. He hears voices and hides in a basket. A woman and four men (including Fantomas) come into the room where Fandor is hiding. They have a search warrant. They lock up the basket, with the reporter hidden in it, and take it with them. They hail a cab and put the basket into the vehicle, drive away. They take the basket into a private residence and leave. Fandor escapes by cutting his way out of the basket with his pen-knife. He finds a strangled body, puts on his hat and leaves.

Back at the office a few hours later. Two journalists still there. Fandor shakes hands with both of them. He reads a note: “The copy desk requests that Fandor write an article on Thomery’s disappearance which, in the last twenty-four hours, has caused a collapse of his shares in the stock market.” He looks at the note he stole and tries to figure out a connection. A colleague tells him that they found the sash used to strangle Thomery’s body and on it the fingerprints of Jacques Dollon, the dead prisoner. Everyone is mystified.

Title Card: “At the Police Department, Fandor had not been able to uncover new information on the Thomery affair.” He smokes a cigarette and a bum asks him for a light, then says, “Merci, Monsieur Fandor.” The reporter follows him wondering why he knew his name. He gets into a cab. Fandor follows him in another cab. The office of Inspector Juve. The bum comes in followed by an excited Fandor – Juve is alive! “Juve! It’s you! It’s really you!” Juve tells him, “I decided to take advantage of the fact that I was believed dead. I have infiltrated Fantomas’s gang and have learned a great many things….” Fandor shows Juve the note he had stolen from the brother’s house. It involves Thomery’s stock, bought at a low price and how a fortune will be made by a banker (Fantomas?) who is manipulating the market.

Fandor and Juve visit the banker. Juve pulls off a skin off the banker-Fantomas. “This is the secret of the dead man’s fingerprints! It is skin from the hands of Jacques Dollon, whom you killed. You’re finished, Fantomas!” Fandor holds a gun on him but he disappears behind a trick wall.

Title Card: “Once again Fantomas, the uncanny, the master of crime, was free.”

Type: Movie
Genre: Crime-Mystery-Thriller
The Final Judgment (1913)

"THE FINAL JUDGMENT"

The story opens in the Klondike. Two young men from the East are in love with Edna Wallace. She accepts Brandon. A few years go by and we see McCormack, the friend and rejected suitor, attempting to rescue Brandon from drink and ruin. They quarrel and McCormick is wounded in a pistol fight. Brandon escapes to New York with his child. His wife follows.

The scene then shifts to the Metropolis. McCormack is now a newspaper editor. One morning he confronts Brandon robbing his apartment. The latter dies of heart failure from shock. He leaves behind a letter which enables McCormack to locate the missing son. In the role of a "Cub" reporter he covers a big fire and rescues his mother from the burning building. The reunion in the hospital later, with McCormack present, is as touching as it is beautiful.

Essanay, Two parts. Released June 9th, 1913.

Advertisement, General Film Company, June 7, 1913, *The Moving Picture World*, p. 1040
THE FINAL JUDGMENT (Special—2 parts—June 9).—The first part of this photoplay opens in Klondike country, two years after the great gold rush of 1897. In one of the many little mining camps, which have sprung up, we find Frank McCormack, an ex-newspaper man, and his friend, Carl Brandon, a prospector. Knowing that Brandon has caught the gambling fever and fearing for the future of his friend, McCormack suggests that they invest their money in a small restaurant and lunch room, which they subsequently purchase from Edna Wallace. Ascertaining that the girl wants to return East, and knowing that McCormack loves the girl as much as he does, Brandon proposes and is accepted. Five years later we see that the demon, “Drink,” has a firm grip on Brandon and he neglects his wife and business. McCormack endeavors to rescue him. Some time later Brandon has a serious quarrel with his wife and accuses her of trying to elope with McCormack. That night he steals his four-year-old son, William, but is overtaken in the wilderness the next day by McCormack, who had promised the hysterical wife that he would go and try to bring back the boy. The two men meet, and, in the struggle that follows, Brandon shoots McCormack. Believing that he has killed his friend, Brandon, with his son, makes all haste to Dawson. The wounded man is found by two prospectors, is cared for and two weeks later returns to the mining village only to learn that Mrs. Brandon has left for the United States in hopes of finding her husband and son.

Fifteen years later, McCormack, returning from his office in a large New York daily, of which he is the night city editor, has no sooner seated himself in the parlor of his home, when he hears a noise in the library. He investigates, armed with a revolver, and discovers Brandon, unkempt and ragged, who drops dead almost immediately, thinking that he had seen an apparition of McCormack. Through a letter in the dead man's pockets, McCormack learns that William Brandon is well cared for at a military academy. A month later William is apprised of his father's tragic death and given
a place on the editorial staff as a reporter. He, however, fails to make good and is advised by McCormack to try some other means of livelihood. Just then the telephone bell rings and a reporter asks for assistance in order to get a good factory fire story where hundreds of women are imperiled. William is assigned and at the scene of the conflagration, he forgets his duty as a reporter and hurries to rescue a woman who has fainted on a fire-escape. Seeing that escape down the staircase and the elevator is impossible, they again resort to the fire-escape, which is now being licked by great tongues of flame. They are finally rescued by the firemen and rushed to a hospital. Several hours later McCormack comes to the hospital to see the young man and the woman he had rescued. When he sees the woman lying on the opposite cot, he draws back in bewilderment. It is Edna Brandon. The boy had rescued his mother and he did not know it. The story comes to an end with McCormack apprising the two of their relationship.

*The Moving Picture World*, June 7, 1913, p. 1056

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Frank McCormack, William Brandon, Reporter).
Ethnicity: White (Frank McCormack, William Brandon, Reporter)
Media Category: Newspaper
Job Title: Editor (Frank McCormack). Cub Reporter (William Brandon). Reporter (Reporter)
Description: Major: Frank McCormack, Very Positive
Description: Minor: William Brandon, Positive. Reporter, Neutral
For Love of a Man (1913)
Newspaper Article is on a chauffer’s marriage is read by a woman who went to prison to protect him making her lose faith in everything and turning her into a hard and callous individual.

The Moving Picture World, November 15, 1913, p. 784
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

Forbidden Way, The (1913)
Police Reporter Jimmy (Norman Fowler) is a member of a notorious gang.

THE FORBIDDEN WAY (Special—2 parts—July 7).—As Helen Alden goes into the library of her father's mansion, she discovers Phil Masters, a master crook, and his pal, Red. The former is about to strike Helen, when the latter, realizing that she is a beautiful young woman, knocks him down and then escapes. Red is arrested and at the station house he squeals on his confederates. Another member of the notorious gang, a newspaper reporter, learns of Red's squealing and informs the gang. Masters suggests that they separate for a year and live an honest life. The members of the gang agree, and just after the booty has been divided they hear the police trying to break down the door. Masters and Cora exit through a secret passage that leads into a sewer and escape. The police, not finding any visible trace of the secret passage referred to by Red, disbelieve him and take him to jail. Meanwhile, Masters forges a fake recommendation and secures a position with the Alden Mfg. Co. Cora is a stenographer with a reputable concern. One day Alden gives Masters a package of valuable papers to deliver to his home and the crook again meets Helen. This errand is executed without the temptation of stealing enter-
ing his brain, and when Cora, who is handed a large sum of money to deposit, calls him up on the wire and tempts him to help her steal it. He refuses and says that he is going to adhere to his promise not to steal.

Red is released from prison and with revenge in his heart, starts out to find Masters. Just about this time the gang meet and Masters vows that he is not going back to his former life. As he leaves the rendezvous, Cora follows him to the home of Helen and as he is proposing to her, Cora rushes in and tells of Masters’ past life. Masters tells Helen that it is true and the poor girl is heartbroken. Red enters and is about to take the life of Masters, when the latter tells him that he is going back to his old life. Cora takes Masters and his confederates to her old place of business and as the master crook is working at the safe, Cora, in a spirit of revenge, telephones for the police. The newspaper reporter calls up Masters as he is bending over the safe and informs him that Cora has squealed. He escapes, enters a manhole and the street caves in. Cora discovers Masters under a pile of debris and he dies in her arms.

“The Forbidden Way” (Essanay), July 7.—An unusually strong and well acted two-part drama, featuring a gentleman thief in the leading role. The pictures of the gang’s headquarters are convincing, and as the observer sees the man and girl go out and take positions in the business world, his interest increases. The gentleman thief falls in love with his employer’s daughter and threatens to give up his manner of living, but is crushed by a falling wall at the last. A strong offering of its type, which gives us a more attractive view of the underworld than usual.

The Moving Picture World, July 19, 1913, p. 320

Status: Unknown
Unavailable for Viewing.

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

**From Dusk to Dawn (aka Labor vs. Capital) (1913)**

Pack Journalists. The printer McNamara who was involved in the bombing of the *Los Angeles Times* building is featured in the film along with Attorney Clarence Darrow playing himself.

The manager of a large iron works fires employee Daniel Grayson, whom he believes is a dangerous agitator. Afterwards, Dan's friend, young Freddy Wayne, is killed in an explosion at the iron works, and Dan is arrested during the resulting riot. At the police station, he befriends Freddy's sister Carlena, who has been arrested for picketing, and when Dan is persuaded to run for governor on the Working Class ticket, Carlena takes an active part in the campaign. Fearing defeat, Dan's opponents bring charges of conspiracy against him, but a famous labor attorney convinces the jury of Dan's innocence. Consequently, he wins the election but later faces a crisis with the introduction of a "right to work" bill. Despite powerful opposition to the bill, Dan heeds Carlena's pleas and signs it, thereby winning her hand in marriage.

The film was also known as *Labor vs. Capital* and was listed in one review as five reels in length. Clarence Darrow, the famous criminal lawyer, probably played himself in this film. Darrow, a noted labor attorney, defended two brothers named McNamara in 1911 for bombing the *Los Angeles Times* building. Because of the confessions of the brothers during their trial, Darrow was then repudiated by American labor leaders and never again represented labor interests. This film was made more than a year after the trial, and its surrounding publicity had already ceased. *American Film Institute Catalog of Feature Films*.

Produced by Frank Wolfe, a former reporter who had worked with Clarence Darrow on the McNamara defense team and was an expert photographer. Richard Abel, *Encyclopedia of Early Cinema*, p. 369. *From Dusk to Dawn* joined politics and entertainment in a manner so compelling that more than half a million people gladly paid to see messages they would never go to hear for free….Wolfe, the wandering newsman was named managing editor of the *Los Angeles Daily Herald* in 1909 and quickly turned it into “a school for Socialism.” “Under his tutelage, noted one labor weekly, ‘hundreds of men’ employed on the paper ‘became Socialists and went on their way to spread the propaganda wherever they might find themselves.’ Wolfe’s politics, however, earned him the enmity of the city’s most prominent anti-union spokesman, *Los Angeles Times*’s owner Harrison Gray Otis who used his considerable power to get the crusading editor fired. Stephen J. Ross, *Working-Class Hollywood: Silent Film and the Shaping of Class in America*, pp. 88-89.
From Dusk to Dawn to Chicago

Frank E. Wolfe, author and producer of the play “From Dusk to Dawn,” in which Clarence S. Darrow, makes a thrilling defense, will take his big film story to Chicago and from offices which he will open there as a branch of the Pan-American company of New York, will introduce his film to the middle states.

“From Dusk to Dawn” or “Labor vs. Capital” is a five-part picture. After its showing in Newark, Mr. Darrow received a request to address the people of that place. He came from Chicago and on Thursday night, October 30, had a big audience of Jersey and New York people to hear his address.

Mr. Wolfe, maker of the film, has long been a student of sociology. For several years he was managing editor of the Los Angeles Herald and was also editor of the Municipal News of that city. He gave up his newspaper work to produce the labor story; it was made in Los Angeles and one of the scenes shows a mob of 10,000 people. As the middle states are especially keen on the subject of which his film treats, Mr. Wolfe expects it to go especially big in this picked territory.

Motography, November 15, 1913, p. 369
"FROM DUSK TO DAWN" (Occidental).

There is refreshing crispness in the theme and action of this four-part feature, in that it is written and produced without an attempt to dodge the main issue in approaching a subject that many authors handle most gingerly. Daniel Grayson, a young iron moulder, is too much occupied with affairs of his union and political matters to pay any attention to the women. The foreman and manager at the iron works where he is employed decide Dan is too much of an agitator, and force him to leave the works. An explosion occurs in which several men are killed, including Freddy Wayne, an apprentice boy to whom he had taken a great liking. This precipitates a strike. Dan is injured in a riot, arrested, and taken to the police station, where he meets Carlena Wayne, Freddy's sister, a laundry worker who has also been arrested on a charge of picketing. Following the settlement of the strike, Dan is nominated for governor on the working class ticket. So popular has he grown that all parties are fused to defeat him. Carlena takes active part in the campaign and they make headway until the "conspiracy" trial is sprung. In this scene Clarence Darrow, the great labor attorney, enacts the actual scene of the trial. The verdict of "Not Guilty" brings a wave of enthusiasm and Dan is elected governor, and with him a majority of the legislature. The passage of a "Right to work" bill brings a crisis, and Mrs. Alden takes Carlena, and they invade the governor's office to lend assistance to those who are urging Governor Grayson to sign the bill. Powerful influences are brought to prevent the signing. The plea of Carlena arouses old memories, and Grayson signs the bill and trades the pen to Carlena for her hand and they become "comrades for life."

State right will not be sold. A number of companies under the management of Ernest Shipman will tour various parts of the country.

Scene "From Dusk to Dawn" (Occidental).
The Moving Picture World, September 13, 1913, p. 1185

Status: Print Exists
Not Viewed

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

From the Beyond (1913)
Journalist Jack Pearl (Jack W. Johnston)³.

“FROM THE BEYOND” (Eclair), Oct. 15.—A weird offering in three reels. People fond of occult subjects will reveal in this conglomeration of spiritualistic practices. Others will feel that they are going through a series of horrible psychical experiences. The story is not to be considered seriously, though it is well pictured and clearly presented. The professor appears after his supposed death to haunt his rival. Double photography is employed to bring about his ghostly visits. The plot is slow in developing and two reels would have answered to cover the incidents depicted. The sarcophagus and other accessories employed helped the atmosphere of the production.

The Moving Picture World, October 11, 1913, p. 158.

FROM THE BEYOND (Three parts—Oct. 15).—William Lodge, a professor of psychology, his assistant, Otto Myers, and his daughter, Nora, spend all their time conducting seances in the professor's private laboratory. Nora is a psychic, a medium through whom her father has succeeded in getting members of the spirit world to appear and with
specially constructed apparatus has photographed them. Dr. Fred Nevins, head of the institute, who scoffs at spiritualism, and Jack Pearst, a newspaper man, visit Professor Lodge at his laboratory. Nevins manages to steal one of the photographs showing Nora and the shade. Later, he has a clever photographer make two separate photographs. These he offers for examination at the next meeting of the institute, where Lodge is lecturing, to disprove his achievement. In this way the professor becomes dishonored in the eyes of his colleagues and the public. To right himself and show Nevins up, Lodge proposes to prove his discovery of the Hindoo secret of suspended life by being shut up in a sarcophagus for the period of one month. To protect himself in case of failure in the experiment, Lodge sends Myers, his assistant, to Canada, where he must send word back that Lodge is with him. Even Nora and his mother are left in ignorance of the professor’s real whereabouts. When the Canadian Imperial Hotel is burned to the ground, Lodge is reported among those dead, and Myers, bound to silence, cannot contradict the report. Nevins, now being haunted by the astral body of Lodge, has Myers imprisoned on a charge that he murdered Lodge. In this position he is unable to free Lodge on the appointed day. Nora, grief stricken at these developments, causes her father’s shade to materialize, and is directed to the dictaphone in his library. From this she gets the message, “I am not dead. I am in the sarcophagus,” left by Lodge previously. Lodge is freed and appears at the court as sentence was about to be passed. After explanations, Professor Lodge is made an honored member of the Psychological Institute, taking Dr. Nevin’s place. Myers and Nora, drawn together by their suffering, gain consent to their marriage.

_The Moving Picture World_, October 11, 1913, p. 186.

Status: Unknown
Unavailable for Viewing.

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

Getting the Evidence (1913)
Newspaperwoman Kitty Ives.

The Moving Picture World, September 6, 1913, p. 1108.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Kitty Ives)
Ethnicity: White (Kitty Ives)
Media Category: Newspaper
Job Title: Reporter (Kitty Ives)
Description: Major: Kitty Ives, Very Positive
Description: Minor: None

Giovanni’s Gratitude (1913)
Newsboy Mario (Thomas R. Mills).

GIOVANNI’S GRATITUDE (2 parts—Dec. 27).—
George Rankin is superintendent of a large factory. He is out walking with his wife when they see a crowd of boys attacking a young Italian newsboy. They rescue him, take him to a restaurant, and give him some money.

A year later, the boy’s grandmother dies. Being left alone, he remembers Rankin, and going to his factory, receives employment. He gains the enmity of two Italian workmen and later discovers them in a plot to blow up Rankin’s home. Rankin discharges them. The two Italians return to their homes.

That evening they see the boy talking to a young girl. They attack him, and he, in self-defense, draws his knife. An old peace-loving Italian jumps between them and receives a stab from one of the Italians. By lying they fasten the crime upon the boy, who, half believing that he really struck the old man, takes to the hills. A crowd of Italians, together with the sheriff and his posse, search for him. While in hiding in the woods the boy again overhears the two Italians plotting to blow up Rankin’s home that night. The boy is torn between conflicting emotions whether to save himself, or his friend, Rankin. Looking down from a hill, which overlooks the back of Rankin’s home, he sees the two Italians throw a lighted bomb through the cellar window of Rankin’s home. Running madly down he enters the cellar through the window, gets the bomb and throws it out of the window, just as the two blackhands, who saw him enter the cellar, rush up to restrain him. They are just in time to receive the full force of the bomb. This ends their lives and their plan of revenge. The explosion brings Rankin and his wife from the house. At this point the boy’s sweetheart comes upon the scene. She was an unseen witness of the old Italian’s death. Explanations follow and the boy is cleared and received into Rankin’s home.

The Moving Picture World, December 27, 1913, p. 1592
“GIOVANNI'S GRATITUDE” (Reliance), December 27.—A two-reel number, written by Russell E. Smith. This works up to a pleasing climax in the second reel. Jack Pickford, George Siegman, Irene Hunt and Ethel Kaufman appear. The scenes lack atmosphere in certain respects and the photography was hazy in places. The story is one of an Italian boy who comes to the aid of the people who befriended him at a critical moment. There is considerable melodrama in the production.

The Moving Picture World, January 10, 1914, p. 174

Status: Unknown
Unavailable for Viewing

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

The Girl and the Grafter (1913)
The Girl Reporter (Mignon Anderson). City Editor (Harry Benham).

“THE GIRL AND THE GRAFTER” (Thanhouser), April 15.—Here is a bright little film story of an improbable but interesting character. The managing editor is badly in need of a scoop for his paper, and the girl reporter accomplishes this by getting a flashlight photograph of one man in the act of bribing another. The audience will smile at the absurdity of this, but the film is enjoyable.

The Moving Picture World, April 25, 1913, p. 382
THE GIRL AND THE GRAFTER (April 15).—
The city editor was really a human being, not one of those cold heartless machines which some writers like to talk about. His staff was enthusiastically loyal to him and every member of it sympathized when it seemed that his star was in danger of an eclipse. The editor had printed a story which met with the disapproval of the city’s political boss, who revenged himself by giving news “beats” to the rival sheets. The managing editor realized what the trouble was, and determined to sacrifice his hard working assistant. However, he gave him one week’s grace, but made it clear that at the end of the time if he was still on the outs with the boss he must seek another job. The paper had one girl reporter, and contrary to precedent, the city editor admired her. Womanlike she understood the situation, but knew that there would be no romance in her life, not even a proposal, if the city editor was discharged. Therefore, she hated the boss, oh, how she hated him.

Out on an assignment one day the girl happened to pass a cheap lodging house and was surprised when the boss came out, and went down the street. She saw the tenant who had been talking with him, and recognized him as one of the traction company’s lobbyists. Being a bright newspaper woman she was convinced that something was wrong, and that perhaps she might have a chance to checkmate her enemy. On the impulse of the moment she applied for accommodations and succeeded in securing the room immediately adjoining that of the lobbyist.

A day or two later the lobbyist and the boss were closing up “a business transaction,” which necessitated the passing of real money. The door of the next room opened, the men were blinded by a flashlight and the girl rushed away with a photograph which meant ruin for the grafters.

The city’s editor did not lose his job. Neither did he “make up with the boss,” as he had been ordered to do. There was no necessity, for the boss went to the penitentiary and was unable to attend the wedding of the city editor and the girl reporter, even had he cared to do so.
Having incurred the displeasure of one of the big politicians by the printing of an accusing story, the young city editor is boycotted on many of the big stories. The politician turns the news items into the other papers. Failing to appreciate this, the managing editor informs the city editor that unless he 'scoops' the town as proof he is not sleeping on the job he must walk out. Now it happens that a girl reporter is particularly fond of the young city editor, and she determines to save him. Chance brings her into touch with one of the colleagues of the politician, and, scenting a graft scheme on foot, she lingers to investigate. She takes lodgings next to those of the lobbyist, and later is successful in securing a photograph of the politician as he is handing over a bribe to him. This story, with the accompanying photograph, saves the day for the young editor, and the grafters are duly apprehended. Such is the story as it is told in a clear, concise manner. Perhaps, to some who insist on consistency and realism in a picture, the situation where this girl secures the photograph will meet with disapproval; there is no denying that it is accomplished in rather a crude way. She simply opens the door leading into the next room, touches off the flash light, snaps the shutter, snatches up her camera and decamps. There is nothing adroit or clever, either in this or in the way in which she happens upon the grafters in the first place. The ending is rather illogical with the appearance of policemen so suddenly. *The New York Dramatic Mirror*, April 23, 1913.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Romance
Gender: Male (City Editor, Managing Editor). Female (Reporter)
Ethnicity: White (City Editor, Managing Editor, Reporter)
Media Category: Newspaper
Job Title: Editor (City Editor, Managing Editor). Reporter (Reporter)
Description: Major: City Editor, Reporter, Positive
Description: Minor: Managing Editor, Negative

**The Girl Back East (1913)**
Newspaper Article about a girl getting married brings two of her former lovers together.

“*THE GIRL BACK EAST*” (Lubin), May 2.—There are but three characters in this picture, and one of them has but little to do. Two men in the mountains—it may have been once upon a time—are in love with the same girl as is proved by the looks they bestow upon the same photograph. One is ill; the other, though a stranger, decides to nurse him back to health, which he does. Then he prepares to depart. The first man sees in a newspaper a notice of the marriage of the girl in the case. He tells the second. They shake hands. There is a lack of real heart interest.

The Moving Picture World, April 26, 1913, p. 406

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 Girl Reporter (1913)
Reported Pearl White (Pearl White – The Girl Reporter) mistakes a thief for the mayor she has been sent to interview.

**THE GIRL REPORTER (July 6).—**Pearl White, reporter, is ordered by her newspaper to get an interview with the mayor, Frank Brockly. She visits his house just as the mayor leaves it in an automobile. A valise belonging to the mayor drops off and Pearl finds it. She enters the house believing the mayor will return for it. The butler admits her and bids her wait. She enters the parlor. Meanwhile, “Natty” Nixon, a sneak thief, finds the door open and enters the house. Pearl mistakes him for the mayor. He plays the part. Later, he locks her in the room and tries to escape, taking the valise Pearl found with him. The butler sees him and chases him down the street, finally capturing him. Meanwhile the mayor returns and discovers Pearl. He thinks she is a thief and she thinks the same of him. He cows her with a revolver and is about to phone the police when by a trick she wrests a revolver from him. She phones the police and two policemen are sent to the mayor’s mansion on the double-quick. They enter just as the butler returns with “Natty” and eventually all entanglements being straightened out, Pearl gets the interview and all ends well.

*The Moving Picture World,* June 28, 1913, p. 1396

“The GIRL REPORTER” (Crystal), July 6.—A pleasing offering, mixing comedy and drama in about equal proportions. Pearl is just about as good a reporter as she is a detective, and succeeds in getting in and out of difficulties very nicely. Good comedy drama.

*The Moving Picture World,* July 12, 1913, p. 206

Status: Unknown
Unavailable for Viewing

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

The Glow Worm (1913)
Girl Reporter (Irene Hunt).

**COMFORT NOVELETTE PICTURIZED.**

By Reliance.

The Glow Worm, from the pen of Will Leverton Comfort, which appeared in story form in Lippincott's Magazine, will be released as a three-part drama by the Reliance Company on September 6th. Mr. Comfort, who has written several novels, is probably best remembered as the author of “Rutledge Rides Alone.” His stories abound in action and are well adapted to picture dramatization.

The Glow Worm is the name which has been given to a very beautiful and fascinating woman around whom a most unusual story of love and adventure has been woven.

The action of the story is laid in South America with a number of scenes enacted on board a large yacht. All of which gives ample opportunity for beautiful settings, an added charm to the drama in its new picture form.

*The Moving Picture World*, September 13, 1913, p. 1163

“THE GLOW WORM” (Reliance), September 6.—A three-reel offering by Will Leverton Comfort, telling an entertaining, well-directed and nicely proportioned story. The scenes are attractive and spirited for the most part, and the principal interest centers at the Isle De Oro, a famous gambling resort. Rosemary Thebe appears as the Glow Worm, a woman of uncertain charm, with whom the hero, Irving Cummings, falls in love. Irene Hunt was pleasing as the girl reporter; Norma Phillips was good as Electra, but the part was made too much of in the beginning, as for a time we thought the hero loved her. Not a powerful release, but an entertaining one.

*The Moving Picture World*, September 13, 1913 p. 1177

Status: Unknown
Unavailable for Viewing.

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

The Gold Brick (1913)
Ambitious Reporter Jack Jones (Palmer Bowman) attempts to get a feature story by selling a genuine gold brick.

June 19th—THE GOLD BRICK. A comedy of the country. An ambitious reporter attempts to get a feature story by selling a genuine gold brick.

Selig Advertisement, The Moving Picture World, June 14, 1913, p. 1105

The Gold Brick (June 19).—Reporter Jones, a hustler, discovers a gold-brick displayed in a jeweler's window and sees a fine “feature story” in trying to sell this real gold-brick to farmers at $2.00 per. The feature editor literally eats the idea, gives the reporter a requisition to buy the real brick and a duo of other reporters, heavily armed, to protect him on his way in some choice rural districts. After a number of unsuccessful attempts to sell their good gold brick, the reporter sends a letter back to the home office detailing their plans. The contents of this letter become known to an inquisitive person named Till, whose wife keeps a restaurant. He observes a good chance to make easy money, and gets a loan from his wife for that purpose. While the reporter and one of his assistants are dining, the other reporter of the party sells the real gold brick to a local jeweler and obtains an imitation brass brick, which he delivers to his comrades. He then leaves suddenly, called by a faked telegram. Till gets away with the brass brick, his wife gets after him with the sheriff. Cold, the jeweler, comes to the front, claiming the real goods. The sheriff arrests the reporter and his guard. They wire their predicament to the home office. The office boy, who has a grudge against the reporter, wires back, “They are fakers; lock them up.” The reporter gets the long-distance telephone in the jail office, so that matters are finally straightened out and the prisoners released, but the paper has paid for a big sensation which they are ashamed to print.

The Moving Picture World, June 14, 1913, p. 1166.
"THE GOLD BRICK" (Selig), June 19.—There is no incentive to crime in this picture, although it reveals the astonishing fact that gold bricks may be had when needed at jewelry stores in country towns. Three newspaper men attempt to sell a gold brick really worth $737 for $2.50, but, like the Englishman who tried to sell sovereigns for shillings on a wager, they are unable to dispose of real value because of human incredulity. One of their number plays a trick on his associates. He takes the brick of real gold from his case, goes into a small jewelry store and buys one of those brass bricks that it seems jewelers keep for sale, and substitutes it for the genuine article. His companions are nearly put in jail on this account, but they finally escape and are driven out of town. Those interested in gold bricks will find this play highly instructive.


Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Jack Jones, Feature Editor, Reporters - 2, Assistant Reporter, Office Boy). Group.
Ethnicity: White (Jack Jones, Feature Editor, Reporters - 2, Assistant Reporter, Office Boy). Unspecified
Media Category: Newspaper
Job Title: Reporter (Jack Jones, Reporters - 2, Assistant Reporter). Editor (Feature Editor). News Employee (Office Boy). Miscellaneous.
Description: Major: Jack Jones, Negative
Description: Minor: Feature Editor, Two Reporters, Assistant Reporter, Office Boy, Negative. Miscellaneous, Neutral

The Governor’s Double (1913)
Newspaper Story changes a man’s life.

THE GOVERNOR’S DOUBLE (Special, 2 parts, June 13).—Governor Walter Garland, a conscientious executive, receives a complaint from a committee of reformers that the convicts in the state prison are subjected to inhuman treatment. The governor decides to investigate, and accordingly goes to his friend, Judge Howe, requesting the latter to have him arrested under a fictitious name, and sentenced to five years’ imprisonment, then, after thirty days
have passed, release him on a writ of habeas corpus, thus permitting the governor to investigate the prisons without the officials being aware of his presence.

The governor's last executive act is the pardoning of Pete Brown, a lifer, whose attorney, James McDonald, is the governor's personal friend. The plan works well, no one knowing of the arrangement except the judge and the governor himself. Within a short time, the absence of Governor Garland creates a sensation. No one knows his whereabouts and the papers feature the fact that the twenty-fifth of June is the date set for Governor Garland's wedding with Miss King, who is also ignorant of her lover's whereabouts. After the thirty days have elapsed, Judge Howe prepares to issue a writ that will free the governor, but a sudden stroke of apoplexy paralyzes his heart and he dies almost instantly. The governor, in his cell, cannot understand the judge's silence after the thirty days have elapsed. Brown, the ex-convict, visits Albany to thank the governor for pardoning him. His facial characteristics are such that he is immediately shown into the governor's chamber and asked to explain his disappearance. Brown is mystified, but soon decides that if people believe him to be the governor, he will not tell them the truth. He satisfactorily explains his absence and the papers are again full of news of the Garland-King wedding.

On the eve of the wedding, Garland, in his cell, is almost frantic when he receives a newspaper that informs him of Judge Howe's death. He tells the warden that he is the governor. The warden smiles and orders him back to work with the gang. Desperate, Garland breaks for the open. He compels a passing chauffeur to hurry him to the city and storms into the church in his convict garb, where, with a wild "I forbid," he halts the ceremony. When Garland tells his story, the best man, who is Attorney McDonald for the first time recognizes his client, Pete Brown, and the bride, with the two men before her, quickly decides which man is her lover.

The

*Moving Picture World*, June 7, 1913, p. 1062

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 Grafters (1913)
Reporter (Harry Spingler).

“THE GRAFTERS” (Reliance).

Cleverly handled by a capable cast of actors and produced under the able direction of Frederick Sullivan, this photoplay proves a strong and telling drama.

Edna, engaged to her employer, John Duncan, is anxious that he get his bid on a large contract for street work in at the City Hall on time. His political friends, afraid that his bid will be lower than theirs, deceive him as to the time for them to be in. So he leaves his office in Edna’s care while he goes out to attend to some business, promising to be back in time to get to the City Hall by four. While he is gone, Edna reads in the paper that 3 o’clock is the ap
pointed hour and knowing that John will not be back she prepares his bid and rushes to the City Hall with it, dragging a young reporter friend with her. She pushes her way by the Supervisors and entering the contract chamber, she demands they accept her bid.

The politicians attempt to refuse the bid, claiming she is too late. But she insists that it is not 3 o’clock yet and that if they do not take it, she and the reporter will prepare a fine little article on the city’s graft. An elderly man, listening to her story, sees the time is not up and demands a reading of the girl’s bid. The great discrepancy in the price of his bid and the others’ wins John Duncan the contract, to his surprise and Edna’s joy.

The cast includes Edna Cunningham, as the pretty stenographer; Henry Francis Koser, as John Duncan, and Harry Spengler in the role of the young reporter.

The Moving Picture World, April 5, 1913, p. 61

THE GRAFTERS (Mar. 22).—John Hascom, contractor, shows worry and dejection over the condition of his business. A checking of the yearly reports prepared by his attractive bookkeeper, shows an alarming condition of affairs and Hascom sees no prospect of his dearest wish being consummated. Alva Bennet, the bookkeeper, occupies a closer place in her employer’s mind than that of mere business aid. John Hascom has hoped that a good business year will place his finances in a position where he may change his office assistant to his life partner.

Alva shows him an advertisement in the daily paper for a large contract for street work and asks him why he does not bid. John tells her that only political friends of the administration will be considered. Alva, not convinced, persuades him to file a bid anyway and she succeeds in getting him to figure on the work and prepare his bid which must be filed before three o’clock that day.

John leaves the office to attend to outside business and Alva rushes to complete her hastily prepared bid. She sends it by the office boy who arrives at the City Hall with Alva’s sealed document. The clock points to 2:30 o’clock and the boy is refused the filing of his bid. He is told
by the clerk that all bids have been received and opened and the contract awarded.
The boy goes back and tells Alva that she is too late. The loyal girl sees the advertised time is not yet up and determines to fight for a fair chance. She rushes to City Hall, capturing a reporter of a progressive paper, and drags the surprised man to the clerk’s desk, where she demands a chance to file her bid. Pointing to the clock which points to three minutes of three, she shows the ad in the paper which holds the filing time open till three o’clock. She tells the political friends of the contractor that she will have a fair deal and the reporter stands by ready to get a graft story for his paper. Alva is sneered at by the clerk and told that the bids have gone before the Board of Supervisors in the next room. She, dragging the reporter with her, braves the Supervisors and demands reading of her bid. They try to set her aside but an elderly man, noted for his adherence to clean politics, listens to the girl and sees time is not up. He demands a square deal and reading of the girl’s bid. The great discrepancy in the price of her bid starts a crusade for cleaner government by an article of the reporter’s in the paper, enabling men like John Hascom’s type to share in the city’s work. The large contract enables Alva’s employer to tell her the long-cherished secret and at last John Hascom and Alva Bennet speak the words that make them man and wife.


Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: Reporter, Positive
Description: Minor: None
Greasepaint Indians (1913) (aka Grease Paint Indians)
Newspaper Office bulletin board warns of Indians on the warpath resulting in a case of mistaken identity.

The Moving Picture World, August 16, 1913, p. 776.

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

Edison Advertisement, *The Moving Picture World*, July 12, 1913, p. 290

The Moving Picture World, July 26, 1913, p. 456

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Documentary
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: Unidentified News Staff. Pack Journalists
Description: Major: None
Description: Minor: Unidentified News Staff, Pack Journalists, Neutral
The Great Unwashed (1913)
Newspaper Article about a millionaire who has disguised himself as a beggar changes the life of a local widow.

THE GREAT UNWASHED (June 19).—Mrs. Harrap, a widow, in addition to having a keen eye for dust on the furniture, has a keen eye for gold dust. She seeks a husband with oodles of money and a tendency toward apoplexy. She notices in a newspaper, a story about Baggs, a millionaire, who has disguised himself as a beggar, and who will marry the girl who is most kind to him. The story mentions that his twin brother is also abroad and that there is possibility of the two being confused. Baggs is mentioned as having one pale face, thick hair, frank countenance, tranquil gaze and one beard.

As Mrs. Harrap goes into the street, she sees something, which, on close inspection, proves to be a man. He might have been a "geologist," as he had the soil of many countries on his hands and also on his face. She reads quickly the description in the newspaper. It corresponds with the appearance of the "object." She collects this object and bundles it into a taxi cab and takes it home. It is as dirty as any one man can be at one time. She doesn't like the idea of sitting at the table with him until he has been fumigated. She is "just out" of insectine. She asks him if he will have a bath. He consents to do it, although he says it will spoil his whole evening.

He goes into the bathroom and admires the soap. He doesn't use it, however, to take away the dirt, but to take away his appetite. He sprinkles a little talcum powder on it, to give it flavor.

His table manners are very bad. He dusts his shoes with the celery and drinks the water from the celery vase. He almost cuts his tonsils out eating with his knife. Our widow friend, convinced that this is only a millionaire in disguise, and disgust, stands for it, though she could hardly resist the temptation to turn the hose on him.

She decides that a good masseur would come in pretty handy through the door-way. The masseur is a brunette person, and, although he seems colored, he was born that way.

An admirer of the widow, who, unhappily is not embarrassed by millions, calls. He is jealous of His Ragship, and inquires if the widow dragged him out of the ashpan. He advises her not to let the dog catchers see him. In disgust he starts to go away. To add to the poor widow's trouble, she then is handed a newspaper which contains the following sad story: "The millionaire, W. Baggs, denies the statements made in a newspaper this morning. He has no brother, moreover, he is already married."

The Moving Picture World, June 28, 1913, p. 1402.
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 Hand of Providence (1913)
Newspaper Article on dead convict creates problems for the apparent widow.

The Hand of Providence (Sept. 14).—Robbins, a criminal who lives by forging checks, has as a wife, Pearl, a good woman, who, while lamenting his unworthy and nefarious occupation, tries to be a good wife to him. He is arrested and sentenced to fifteen years in the penitentiary at hard labor. She is compelled to seek work and takes a position with a wealthy doctor as governess to his orphaned child. Robbins, in jail, formulates a plan to escape, and writes a letter to his wife at their old address, asking her to meet him at a certain place. This he gives to a fellow-convict to mail for him. They try their plan and get away from the prison. The keepers chase them, and fire on them, wounding Robbins and killing his comrade, on whom is found the letter. The following morning the newspapers published a story to the effect that Robbins was killed, and quoting the letter as authority and a means of identification. Pearl believes that her husband is dead. An attachment springs up between the doctor and Pearl, and when he proposes marriage to her and asks her to become a mother to his child, she accepts and they are married. Later Robbins, who escaped and recovered from his wound, chances to see Pearl and the child. He follows her, and finding out where she lives, calls there the next day. He extorts money from her under threats. The next day he again calls and asks Pearl for more money. Pearl refuses and Robbins proceeds to choke her. The child sees him and runs and tells her father that a burglar is killing her mother. The doctor gets his revolver and enters the room and stops Robbins from killing Pearl. The two men struggle and by accident the gun is discharged, inflicting a wound on Robbins that proves fatal. The doctor still believes that Robbins is a burglar, until Pearl shows him the clipping from the newspaper, and telling the doctor that she believed him dead from the newspaper report. The doctor takes her in his arms and offers prayers of thanks for his timely entrance and the fortunate death of the unworthy forger.

The Moving Picture World, September 6, 1913, p. 1100

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
Hearts Entangled (1913)
Newspaper Article has the wrong woman marrying the right man.

HEARTS ENTANGLED (Oct. 19).—Kate’s husband, Mike, is arrested, and sent to jail. She leaves town and goes West, getting a job as waitress in an old hostelry. Tom, in New York, courts pretty Alice Wilson. Her father informs Tom that he can only marry her when his earnings are more than three thousand dollars a year. Alice’s sister, Leila, sympathizes with the young couple and offers her help. Tom receives a letter from his friend, Jim Parker, in the western town where Kate lives, offering Tom a partnership in his mine if he will come out and help him work it. Tom goes. He stops at Kate’s hotel and she falls madly in love with him. He repulses her. Jim goes on a visit to the East and Tom gives him a letter of introduction to Alice and her folks. Jim visits them and pays attention to Leila and she becoming attached to him, they are married. The newspapers in printing an account of the wedding make an error and quote Alice as having married Jim instead of Leila. Alice writes Tom a letter, enclosing the newspaper clipping and informing Tom that the entire family were coming West with Jim and Leila. Kate, who has not progressed very well in her pursuit of Tom, gets hold of Alice’s letter to Tom, and seeing it addressed in a woman’s handwriting, her jealousy prompts her to open it. She guesses at the truth and tears up the letter. When Tom returns to the hotel, she shows him the newspaper with the account of Jim’s marriage to Alice, his sweetheart. He waxes glum and morose, and yields to Kate’s pleadings that he marry her. He consents and they are married. Later, Alice, together with Jim and his bride, arrive in town, and Tom refuses to speak to Alice, thinking her Jim’s wife. Kate, after all is explained to Tom, and he shows inclinations to be sorry for his hasty act in marrying her, refuses to waive her claim to him, and Tom seems doomed to live a life of misery with her, when an old bedraggled miner strays into camp. He proves to be Mike, Kate’s first husband, from whom she had never been divorced. He claims her as his wife and his claim being established, Tom’s marriage to her is declared illegal and is free to resume where he left off with Alice, the only girl he ever really could love.

The Moving Picture World, October 25, 1913, p. 418.

Status: Unknown
Unavailable for Viewing.

Type: Movie
The Helping Hand (1913)
Newspaper Article reveals a daughter’s death – but the story turns out to be wrong.

The Helping Hand (Dec. 6).—Embittered by his wife's death, caused by a fever she had contracted while working in the slums, Edmund Lortimer is opposed to all charity. When Ethel, his only daughter, marries the man she loves, Lortimer casts her out. A few years later, Ethel's husband dies and Ethel appeals to her father for aid. She sends her father a picture of herself and little baby girl, whom she has named Jessie. Lortimer refuses to aid her, and Ethel in despair, leaves the baby on the doorstep of an orphan home. Remorse comes to Lortimer when he reads an account in the newspaper that his daughter's body had been found in the river, and although he searches diligently, he cannot find her. All he has to remind him of his lost daughter is a picture of Ethel and her child.

At the Orphan's home Jessie has been cared for by Ellen, a child a few years older. Lortimer's health has declined, and at his physician's advice he consents to adopt a child. The doctor goes to the Orphan's home, where Ellen and Jessie are brought out for his inspection. He finally decides upon Ellen. During the days that follow, Ellen does not forget Jessie. Knowing Lortimer's objections against charity, she secretly sends Jessie to school. At college they both scrimp along on Jessie's allowance. Trouble comes when they find that Jessie must have a delicate operation performed on her eyes. Ellen sells her furs and jewels to procure the necessary funds. Later, Ellen secretes Jessie in her own room at Lortimer's house. A prying servant tells Lortimer of the presence of 'the object of charity' in Ellen's room. Lortimer is about to order Jessie from the house, when he discovers that she is his granddaughter. When he hears the story of the two girls his faith in charity is restored.

The Moving Picture World, December 6, 1913, p. 1208.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Reporter Beatrice Nevin is the utility woman for the Union who did “space” writing for a living, which is another way of saying that Beatrice was very book (smart). Managing Editor Joel Hammond (J. Warren Kerrigan), the business managing editor, is very fond of Beatrice for he was a bachelor and a much abused newspaper man. George Huestiss (George Periolat), the banker-owner of the Union was a mysterious personage whom the staff discussed in whispers. The tough city editor (William Tedmarsh).

She loved the managing editor, but she also loved the joy of the big exclusive story. A corrupt political boss and the Mayor of the town got her job, but couldn’t keep the story
from an opposition paper. How she landed it, in the Mayor’s private library, laid him out with a statuette when he grabbed her and finally found consolation in her lover-managing-editor, makes a charming story.


“HER BIG STORY” (American), May 31.—A newspaper story by Richard Washburn Child. This is not a powerful photoplay, but clean-cut and holds the interest well. Warren Kerrigan and Jack Richardson appear and the part of the girl reporter is well assumed. Graft is the keynote of the story, which is quite entertaining.

*The Moving Picture World*, May 31, 1913, p. 921
The Moving Picture World, May 24, 1913, p. 852

bowled him over with a statuette and fled through the window.

Back she raced to the office and hammered out her story. Then she took it in to her sweetheart, Joel and he read it with a frown and tried to tear it up. Then Huestiss entered and ordered Joel to destroy the story. But Joel, seeing his sweetheart’s waning faith in him, threw all to the winds and resigned. The opposition paper that night carried the “Big Story” and Joel crept through dark alleyways to the dreary rooms of Beatrice. Love settled the editorial difference of opinion.

The Moving Picture World, May 24, 1913, p. 821

“HER BIG STORY” (American).

Lovers of good fiction the nation over are well acquainted with the name of Richard Washburn Child. One of his best stories, “Her Big Story,” will be released by The American on Saturday, May 31, synonymous with its appearance in the Popular Magazine.

The story centers about the efforts of a young newspaper woman to land a big story. She hears much from the staff of the “invisible boss” and starts out to locate him. Unfortunately for her, she and the managing editor are much in love and this proves a hindrance to both. Slipping into the Mayor’s private library, she is caught red-handed, with valuable papers in her hand, by the Mayor and the famous “invisible boss,” who is none other than the owner of the newspaper on which she works. The employer undertakes to discharge her and so orders the managing editor. This precipitates trouble as the managing editor, long accustomed to “killing” stories, wants to compromise the matter by not publishing the article. Cupid then gets busy for the young woman promptly spurns his love and takes her story to the opposition paper. The managing editor, however, finds the call of love of more consequence than his job and the pair are reconciled.

There are some exciting moments in the picture as when the young woman, wrestling with the Mayor and publisher in the former’s library, breaks a statuette over the Mayor’s head and in the confusion makes her escape as she came in through the window head first.
"Her Big Story" (American)

Reviewed by James S. McQuade.

Adapted from Richard Washburn Child's magazine story, "Her Big Story" has been cleverly produced by the No. 1 company of the American. In this effort the American photoplayers have invaded the sacred precincts of the "Fourth Estate" without a tremor, and, to their credit, it must be said that they have succeeded in portraying the scenes in a country city editor's office, during rush hours, with considerable fidelity. That city editor chap, as drawn by W. T. Tedmarsh, is no slouch. He is a martinet, and he must be, whether dealing with a fair utility girl, whose coffee and sinkers depend on space writing, or with the cub reporters who pound out copy with the regularity of stone breakers. The fair space writer, of about nineteen summers, has the willful tendency at times to go over the city editor's head to the managing editor; and the latter—sadly must he be credited with the weakness—breaks occasionally all the canons of his caste by indulgence in calf-like looks and in undisciplined osculations. All of which shortcomings were unknown to the city editor and contributed much to the sum of his tribulations.

Scene from "Her Big Story" (American).
Warren Kerrigan carries the part of this particular managing editor with natural grace and aptitude. His work affords another example of his ability to figure prominently in a story of dramatic merit and requirements. Miss Charlotte Burton, who has been allotted the character of Beatrice Nevin, the space writer on the Union, is a young lady of promise in the photodramatic field. From what I learn she sinks her personality most realistically in her characterization of a part; for Jack Richardson nursed a badly bruised forehead for several days, as the result of the impact of that statuette, thrown in his face, point-blank, when he posed as the mayor of the country city and had just been bribed by the “invisible boss,” whom the space girl was tracking for her big scoop. Jack Richardson impersonates the mayor well; but his non-observance of good manners, by using a tooth pick while conversing with the banker, or invisible boss, shows a lapse for which there can be no excuse. George Periolat, always consistent in his multiform character parts, impersonates the “invisible boss” and banker with fine conception.

One cannot fail to notice the good quality photography of the interior scenes throughout this film, as well as the clear well defined exterior views. The American’s photography, while praiseworthy heretofore, shows a distinct advance of late.

Beatrice Nevin is a space writer on the Union. This paper is owned by a banker who pulls all the political strings in the country town. Beatrice is anxious to get an assignment covering the exposure of this “invisible boss,” whom only a few can identify. She shadows the mayor of the city and traces him to the home of George Huestis, the rich banker. Learning that the mayor will make another call on the banker the day following, Beatrice gains admission to the house a short time before the mayor arrives and hides behind a curtain in the room where the banker and the mayor meet. There she witnesses the bribery of the mayor by the banker. A slight noise made by Beatrice leads to her discovery; but she succeeds in fleeing from the room with proofs of the mayor’s duplicity and of the banker’s bribe-giving.

She writes the story and gives it to the city editor, who immediately takes it to the managing editor. The latter is the only one on the Union’s staff who knows that the owner of the paper and the rich banker are one and the same. “The story must be killed,” he says to the city editor. That worthy thinks it a crime. Remembering the blow that such a step will mean to Beatrice, whom he loves, the managing editor instructs his subordinate to give the story to the rival newspaper. Then he resigns his position and calls on Beatrice to plead his love case.

“Her Big Story” will be released May 31.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Beatrice Nevin). Male (Joel Hammond, George Huestiss, City Editor). Group
Ethnicity: White (Beatrice Nevin, Joel Hammond George Huestiss, City Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Beatrice Nevin). Editor (Joel Hammond, City Editor). Publisher (George Huestiss). Miscellaneous.
Description: Minor: City Editor, Positive. Miscellaneous, Neutral.

**Her Only Son (1913)**
Newspaper story about a young man’s heroism changes his life.

*HER ONLY SON (Feb. 12),—Jack Temple starts from a small town to find a fortune in a big store in New York. He is steady and industrious, but yields to the superior cunning of the dishonest idler, who shoots dice and spends evenings in the billiard halls. Young Temple starts to send his mother part of his weekly earnings, but soon gives it up and when he loses his position stops writing altogether. He drifts down from bad to worse as an idler lost in a great city. His poor mother comes to the city, tortured with the agony of apprehension, and visits his employers. Fortunately, at this time young Temple daringly rescues a young woman from drowning, and becomes a hero overnight through the medium of the newspaper. He has learned his lesson and returns to his mother a credit and is later restored to the confidence of his employers.*

*The Moving Picture World, February 8, 1913, p. 604.*

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

**His Crazy Job (1913)**

Cub Reporter (Eddie Lyons – The Cub Reporter) is sent by The Managing Editor (Arthur Forde) of the *Clarion* to investigate graft in the management of the State Insane Asylum. The Star Reporter (Lee Moran).

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*HIS CRAZY JOB (Sept. 26).—Believing that there is graft in the management of the State Asylum, the managing editor of the “Clarion,” is determined to get the information needed to convict. A reporter is arraigned to investigate, but his arrogant and impertinent methods result in his being forcibly ejected from the asylum.

When the reporter, a star, returns to the office with the information that inside facts are impossible to get, the editor is disgusted. Only too gladly he gives the cub reporter a chance to secure the facts. To gain admittance to the place the cub feigns insanity. Safely landed the cub spots the warden’s niece and is attracted by her beauty, although he deplores the fact that she is, as he supposes, weak-minded. After taking the cub’s watch and wallet, the warden allows him to roam the grounds. Here he encounters many noble and famous characters.

After a talk with the steward and a secret examination of the books he learns all that is necessary and attempts his escape over the wall. This leads to a chase. The cub is recaptured and placed in the iron cell flanked on either side by wild men. The warden’s niece, strolling through the place, is appealed to successfully. He again gets over the wall and, pursued by guards, runs all the way to the newspaper office where the editor protects him and turns the laugh on the pursuers. On the following day the warden’s niece returns the wallet and watch and proves her sanity by admiring the cub immensely.*

*The Moving Picture World, September 20, 1913., p. 1322.*
“HIS CRAZY JOB” (Nestor), Sept. 26.—Eddie Lyons, as the cub reporter, pretends to be crazy, in order to gain admission to the asylum, so he can get a story about its mismanagement. His enthusiastic rendition of this role does much to carry the humor of the film. The views of the “nuts” out on the lawns were rather funny, but those of the dangerous maniacs were rather strong stuff for a comedy and might have been cut out. The film, however, is generally pleasing and will get considerable laughter in certain parts.

The Moving Picture World, September 27, 1913, p. 1393

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Cub Reporter, Managing Editor, Star Reporter). Group.
Media Category: Newspaper
Job Title: Cub Reporter (Cub Reporter). Reporter (Star Reporter). Editor (Managing Editor). Miscellaneous.
Description: Major: Cub Reporter, Positive. Managing Editor, Positive.
Description: Minor: The Star Reporter, Negative. Miscellaneous, Neutral.

His Hour of Triumph (1913)
Reporter Derwent Hall (William E. Shay) is first, fighting for money to send away to a sick wife and secondly for himself.

We see the distress of the reporter at home – with his sinking wife, on her face the gray look that marks the approach of the end. It is intensified when we see her holding the manuscript as her husband, who is also a playwright, rehearses his part. At the end she passes out without learning of the triumph of her husband. Various Sources.
“His Hour of Triumph”
The Imp Company Produces a Fine Two-Reel Drama and a Most Amusing Single-Reel Burlesque.

By George Blaisdell.

There was thrown on the screen in the Universal Company’s exhibition room on Friday, in the course of the ordinary showing for the Censorship Board, a two-reel picture that is bound to make a strong impression. The script is written by Walter MacNamara. It is produced by George L. Tucker. That the combination is a good one there is no doubt; if there were, the one-reel burlesque shown later in the day and played by the same company would clinch it. Here were two productions, one the opposite of the other—surely a good test of the versatility of writer, producer and players. The leads in these excellent pictures were played by William E. Shay, Jane Gail and William E. Welsh. It is interesting to note that Mr. Welsh these days is receiving recognition in the assignment of important parts—and he more than makes good.

“His Hour of Triumph” succeeds where nearly all pictures fail—in attempting to make a play within a play. Not only does it keep steadily in the view of the observer the main action—i.e., the triumph or failure of the reporter who is fighting first for money to send away a sick wife and secondly for himself—but it makes interesting the stage
production in which the reporter-playwright is making his
debut. There is heart interest and there is suspense and
there is pathos. Judiciously interspersed throughout the
two reels there is fine comedy—just flashes of it, sufficient
to relieve the tension and never enough at any time to throw
the attention or the interest from the main theme.
The heart interest comes when we see the distress of the
reporter at home—with his sinking wife, on her face the gray
look that marks the approach of the end. It is intensified
when we see her holding the manuscript as her husband
rehearses his part. Even stronger is the situation at the
end, of the wife as it is of the story, as she passes out without

learning of the triumph of her husband, who, surrounded
by the members of his company and the author of the play—
their former skepticism and ill-concealed jeers now forgotten
in the hearty congratulations—hears over the telephone that
his triumph is in vain. Those who have been watching
the screen knew it before the new actor did; flashes of the
sickroom have told the story. The deepest note of suspense
comes at the moment when the star prepares for the open-
ing of the play. There is every indication that his debut
will be a fluke—his trembling hand as he tries to drink the
bracer which the colored man brings to him seems a sure
sign. When we see him enter upon the scene with the air
of the trained actor the relief compensates for the strain.

The best of the comedy is in the behavior of the theater
audience. There is one big man in front who during the
first act scandalizes his neighbors by going to sleep. His
violent applause in the second act shows his awakening.
Seated near him is a face that will be recognized by many who
live in or near the metropolis—that of a well-known critic.
Bored at first, he indicates later his approval by a gentle
tapping of the hands. The author of the play, seated in a
box by himself, gives us a fine bit of character work. The
stagehands also, by their deep interest in the progress of the
play, furnish cause for laughter.

William E. Shay, now in Europe in the company of
Herbert Brenon, gives a splendid interpretation of the
reporter-playwright. Jane Gail as the leading woman, play-
ing the part of the adventuress, maintains the reputation she
has won for steady, heady work. Director Tucker says she
has brains. It may be added in all truth that she has charm
of manner and magnetism. William Welsh in the role of
actor-manager by his fine playing adds to the illusion of
the play. Among the many whose character work stands
out are the author of the stage play and the young woman
who interprets the sick wife. Just a word as to the staging
of the picture. The atmosphere of the theater is early
established and maintained throughout. The release date is
October 27.

The Moving Picture World, October 18, 1913, p. 247.
HIS HOUR OF TRIUMPH (2 parts—Oct. 30).—
Leonard Dare, America's most successful actor, has secured an option on "Pointed Foils," the latest Parisian success. In that the play deals with a timely subject, a treaty between the United States and Great Britain against the growth of Japan as a world's power. Dare predicts a big success for the play when it is produced. The play is put into active rehearsal, but to his disappointment, he cannot obtain a strong enough player to enact the part of "Philip Dawnay," an important member of the cast. After dismissing his company he returns home full of chagrin.

Derwent Hall, earning a miserable existence as a hack reporter on the "Planet," calls to interview Dare. Hall's wife is ill; the doctor has instructed him that unless she have proper food she will die. Hall takes the opportunity of urging Dare to read a play he has written or allow him to read it aloud. Spellbound, Dare listens to the most absurd rubbish he has ever heard, but is magnetized by the most magnificent acting that he has ever seen. When Hall finishes, Dare congratulates him with the thought that he has at last found the man to play the part of "Philip Dawnay" in his new play. To test still further Hall's power under strong emotional stress, Dare writes out a check for the play, which the man looks on calmly and then throws the manuscript into the fire. Hall goes into a rage, believing that his masterpiece has been ruined. Dare overpowers him and tells him that his play has brought fortune to him and that he is going to make him the greatest actor in the world. Money is given him to take home to his wife and also the part of "Philip Dawnay," with instructions to return to rehearsal. Hall gets fired from the paper for failure to get the interview.
When the report travels along Broadway that Dare is going to entrust the part to an unknown, everyone believes him crazy. While various members of the company and friends try to dissuade him the rehearsals continue. Even the author of the play wires from Paris his protests. When the night of the opening arrives, Lemaitre, the author, is on hand to see it. Everyone is nervous and Hall is in a blue funk, fearful that he is not going to make good.

The play commences, and for the first few scenes Hall is treated with distinct coldness by the audience. The author is in despair until the big scene arrives, when Hall, as the young Englishman, is being fooled by the Countess Zuekella, who is seeking the treaty for the Japanese government. Hall, as Philip Dawnay, runs through the gamut of emotions, and then turns the tables on the plotters; the tension on the audience breaks and cheer after cheer rolls out as the curtain falls.

Unconscious of the sensation he has made, Hall returns to his dressing room feeling utterly wretched. In the meantime the audience clamor for him and Dare drags him from his dressing room to the front of the stage. Lemaitre rushes from his box and embraces him. It is at this moment that a message reaches him from home. In his hour of triumph his wife, who has been all the world to him, has died.


Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Derwent Hall). Group.
Ethnicity: White (Derwent Hall). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Derwent Hall). Miscellaneous.
Description: Major: Derwent Hall, Positive
Description: Minor: Miscellaneous, Neutral.
The Human Vulture (1913)
Newspaper Article tells of a disaster in the Bressac mine that has repercussions for all involved.

“THE HUMAN VULTURE” (Gaumont).

This is a story in some respects similar to “The Bridge of Sorrow,” a recent Gaumont release—similar in so far that it tells of the sorrow brought on a community through the conscienceless acts of a business man more anxious to dispose of a falling property than to take measures to protect the lives of those confided to his keeping. In these two reels there is much to justify the statement that the picture is a fine production. There are strong situations and excellent photography; good acting and fine scenery. One of the scenes that stand out is where a flood of water follows the pick of the miner and flows in on the men at work, gradually submerging them. Another situation that carries suspense is where the injured mine operator is brought to the house of the head foreman and carried into the room where lies the body of the man who had met his death by reason of the negligence of his employer. While the mob of miners and their wives are clamoring in the next room for the key to the door that they may lynch the operator, the injured man rises from his couch and throws back the cover from the face of the dead man and sees the lifeless figure of his foreman. He falls to the floor. The mob breaks in to find the body of the man whose blood they sought.

There is a multiplicity of telegrams and letters thrown on the screen—so many as narrowly to approach a fault. Likewise are the titles too long. Terse language is to be preferred to poetic sentiments on the screen.

Hiram Stone is a coal mine owner. He is negotiating the
sale of the Bressac mines, although he is aware of the fact that the property is in danger from infiltration. He rushes through the sale. He sends for Delman, his engineer in charge of the mine, to come to Paris. The engineer leaves Johnson, the head foreman, in charge. On arriving in Paris, Delman protests against the owner's indifference to the safety of the employees. He calls the attention of Stone to a telegram of warning he had sent as to the condition of the property. The engineer is instructed to keep quiet. He refuses money to procure his silence. The engineer sends a telegram to Johnson telling him to stop the night shift from going to work. The transfer of the property is completed. The message is not delivered in time, and the men go to work.

The telegram is handed to Mrs. Johnson, and in terror she starts for the mine. She learn that a disaster has occurred. While this is taking place, Stone is giving a dinner in honor of the new owners of the property. A newspaper is brought into the room where the brilliant function is in full swing. It tells of the disaster in the Bressac mine. The purchasers insist that Stone shall immediately accompany them to the scene. Reluctantly he consents. Down in the mine a worker has opened up a flood of water as he struck his pick into the coal. He and his foreman are overwhelmed. The bodies are recovered, and on a stretcher Johnson's body is conveyed to his home. Stone is thrown from an automobile and badly hurt. He is carried into the home of his old mine foreman and taken into the room where Johnson's body is. The widow is asked by Stone's companions to care for him while they procure a doctor. She is in a quandary. She realizes that the man left in her care is the indirect murderer of her husband. The angry men and women enter her home and demand the key of the room where Stone awaits the arrival of the physician. Then ensues the scene previously described. It is real drama.

*The Moving Picture World, January 25, 1913, p. 369*

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
Hy Mayer (1913)
Editorial Cartoonist Henry (Hy) Mayer was a political cartoonist for the New York Times from 1904, and then chief cartoonist of Puck. From 1909 to 1917 he contributed artwork to early films and this is one of them.

The Moving Picture World, June 28, 1913, p. 1360

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Animation
Gender: Male (Hy Mayer)
Ethnicity: White (Hy Mayer)
Media Category: Newspaper
Job Title: Cartoonist (Hy Mayer)
Description: Major: Hy Mayer, Positive
Description: Minor: None
In the Clutches of the Klu Klux Klan (1913) (aka In the Clutches of the Klu-Klux Klan).
Newspaper Editor (Alf Hollingsworth).

“IN THE CLUTCHES OF THE KU-KLUX KLAN” (Warner’s Features).—This good three-reel picture was made by the Gene Gauntier players in Florida. There is an abundance of semi-tropical settings, which are splendidly photographed. Sidney Olcott produces the picture. Miss Gauntier has the role of the daughter of a newspaper editor who has aroused the animosity of the klan and is by them captured and imprisoned in the belfry of an old church. Jack Clark is a member of the klan who falls in love with the newspaper man’s daughter and through his friendship for her is persecuted by his former friends. Alf Hollingsworth writes the script and plays the role of the editor. The story is based on the organization which flourished in the South in reconstruction days, and may be said in a measure to be of historical and consequently educational interest. There is a wealth of exciting incident. The acting is just what might be expected from these players; the production will make a good release.

*The Moving Picture World*, October 4, 1913, p. 50.
Status: Unknown
Unavailable for Viewing.

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

In Diplomatic Circles
Reporter (Walter Miller – The Reporter).

IN DIPLOMATIC CIRCLES (June 26).—The reporter assigned to obtain a copy of the message from the Japanese Government unraveled the mystery of its disappearance in a clever manner. Every foreign government naturally was eager for a copy ahead, while the meeting of the Japanese Ambassador and Secretary of State was surrounded with greater risk than they imagined. But the well laid plans of the diplomatic spies were undermined and the innocent lover freed.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: Reporter, Positive
Description: Minor: None
**In Love and War (1913) (aka The Call to Arms)**

War Correspondent David (Wallace Reid as "Journalist")

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**IN LOVE AND WAR (2 parts—June 17).**—When war was but a portentous rumor, "The Girl" was in the throes of mental battle involving a decision wherein two suitors dared to hope for acceptance, one "The Lawyer," the other "The Journalist."

While she pondered, Lincoln signed the call to arms, and both responded in patriotic effort to enlist. The lawyer, who was accepted as a recruit, is granted a subtle opportunity to belittle the journalist in the girl's eyes by penning a message of his going to the front, knowing the journalist was rejected because of a deformity to his hand. Embittered because of the lost opportunity, the journalist goes to his room; the lawyer meanwhile seeking the girl who listens to his valorous declaration and bids him win his spurs "and hope."

Disappointed, without realizing conditions of the journalist not going to the front, she refuses to see him, believing he will not serve his country. The darkey delivers her message and the journalist returns in despair to his room where later he views from his window the departure of the soldiers.

The lawyer is later promoted to first lieutenant and the girl receives the word by letter. Craving for love, the journalist gains admittance to her presence and again pleads his cause, but his excuse of the hand's deformity arouses only pity, the verbally told promotion likewise creating anguish because of his helplessness in being unable to strive for like honors at the front.

The journalist seizes the opportunity to represent the press as a war correspondent which information he tells the girl as he bids her farewell. His going only elicits pity. Yet she has confidence in him and gives him a letter to the lawyer—a letter which tells him to hope for his reward on returning.
The journalist is assigned to headquarters at the front where the fighting is most severe, and in which division the lawyer ranks as first lieutenant. Overcoming the temptation not to deliver to his rival the letter intrusted for delivery by the girl, the lawyer is located and made a happy recipient. Later, during the progress of a long siege of desperate fighting, the journalist ignores all efforts of safety and “covers” the details of battle in masterful style, the horrors of wartime strife being read by the girl back home. At the turning-point of the prolonged battle, the lawyer is hurried to protect a dangerous position where the true test of courage takes place. The journalist, knowing the lawyer’s command, is receiving the brunt of terrific strife, keeps his glases to that part of the battlefield. The desperate Confederates, realizing the importance of gaining that particular strategic position, hurl their concerted force in effort to break the opposition, and the journalist is horrified to see the lawyer break from his command and seek safety in cowardly flight.

As the lawyer’s command falls back in leaderless confusion, the journalist catches the lawyer’s mount, rallies the disorganized company into a furious charge and succeeds in driving back the Confederates and regaining the valuable position, which valorous work is believed to be engineered by the lawyer and his heroic command.

The lawyer, who crawled away in hiding, sees the turn, and starts to rejoin his men, when the journalist and he meet. The journalist has received a severe wound in his deformed arm, and as he meets the lawyer he falls fainting. The lawyer has him removed to the field hospital, then resumes efforts of holding the position as the heaviest of the conflict changes to another part of the battlefield.
The journalist, however, refuses surgical attention until he finishes the story of the battle—a story of heroism wherein he tells of the lawyer and his fighting men turning the tide of battle into a Federal victory of magnitude. As the last line is dashed off the journalist reels and falls. His mangled arm is amputated and he lies in stupor while back home the local papers ring with the valorous generalship of the lawyer and his heroic company.

Proudly awaiting at the close of war the return of the lawyer—her ideal—the girl exhibits to him the local papers and voices her admiration, while in his silent room, bowed down in grief, is the journalist who “knows” the stump of an arm forever bars him from the love for which his soul yearns.

Realizing the noble sacrifice of the man who forgot all in order to save him from disgrace in the eyes of “the girl” he loves, the lawyer’s conscience revolts. He confesses all, then seeks out the sorrow-stricken journalist and tells him where there awaits a girl who knows all and who is tearfully watching to welcome the man who gave up his arm for another’s cause.

“LOVE AND WAR” (Bison). June 17.—A story of a one-armed man who wanted to enlist with the others, when “Old Abe” called for volunteers to put down the rebellion. The fact that he seemed to be of no great use in time of war is shown as telling against him in his love story. Respect, honor and love are falling to his rival who, at the front, has been promoted to a lieutenancy and seems to be a very gallant man. The one-armed rival goes to the front as a reporter and, at a time of fierce fighting, rallies his rival’s company and leads them to victory and then writes the story up giving the other man the credit. After the war the lieutenant is conscience-stricken and confesses to his own cowardice, so that the one-armed man at length wins the girl. There are battle scenes that are full of action and the story is told clearly, and although it is a bit too romantic to be convincing—it isn’t dull. In the acting there are some pleasing things and there are many very good scenes. The photography is clear enough.

The Moving Picture World, June 14, 1913, p. 1137

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: War
Gender: Male (David)
Ethnicity: White (David)
Media Category: Newspaper
Job Title: War Correspondent (David)
Description: Major: David, Very Positive
Description: Minor: None

**It Might Have Been (1913)***
Newspaper Article on a servant accused of murdering an old man results in a startling conclusion.

*IT MIGHT HAVE BEEN (Jan. 16).—Richard Dent, an old recluse, gets into a heated argument with his nephew, Manning Mulrey, over some creditor's bills and disinherits him. The old man's only companion is a neighbor's girl, Nellie Brooks, who is in love with the boy, and his old servant, Thomas. The servant who is very fond of the boy meets him as he is leaving and gives him money.

Two years elapse and Mulrey returns, a failure. He is greeted by the old servant who invites him to eat; the boy is weak and refuses, but asks for brandy. After he drinks the stimulant he starts to brood and while in this mood there flashes through his brain the scenes of "What Might Have Been." He pictures himself welcomed by his uncle, but the will brings back the thought of his disinheritance and causes him to doubt his uncle's sincerity. He becomes enraged, kills the old man, reads the will and finds it is in his favor. To throw suspicion off himself he upsets the room, takes money out of the draw to make it appear as if robbery was the motive. Then he flees to a large city.

The following morning the servant discovers the body and gives the alarm. The boy meets Nellie Brooks and her mother at a restaurant where he also reads a newspaper account of a servant being accused of murdering the old man. Later he calls on the girl, proposes and is accepted. Two months elapse; the servant has been tried, is convicted and sentenced to be hung. Mulrey calls on the old servant who encourages the boy to proceed with his marriage. The ceremony is on, but at the last moment he reflects and rushes off to the gallows in time to proclaim the servant's innocence. With a smothered cry Mulrey awakes out of his trance, and rushes out of the servant's quarters into his uncle's house. The old man is glad to see him, welcomes him and everything is forgiven.*

*The Moving Picture World, January 11, 1913, p. 184.*

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

**It’s a Bear (1913)**
Newspaper Article on a bear escaping from a zoo gives a man an idea on how to win the woman he loves who can only marry a hero.

*The Moving Picture World, June 21, 1913, pp. 1252, 1254.*

Status: Unknown
Unavailable for Viewing.
Jerry’s Mother-in-Law (1913)

Newspaper Boy.

**Viewing Notes:**
German version with German title cards.
Brief appearance by newsboy.
Jerry Brown attends the French Students’ Masque ball and ends up drunk and in a suit of armor.
The next morning he returns in a cab and while trying to walk up the front steps falls down in a deep sleep. His wife and mother-in-law see a mysterious armored individual from the window. They come out of the house to get a closer look at the armored man at the bottom of the steps. They are told by a passing newsboy who shows them a newspaper reporting that the armor was stolen from the museum.

Mother-in-law calls up the museum and the director and his assistants arrive to take the armor with Jerry concealed within it to its appointed pedestal at the museum.
That concludes the newsboy’s participation in the film.

**Status:** Print Exists
Unavailable for Viewing.

**Type:** Movie
**Genre:** Comedy
**Gender:** Male (Newspaper Boy)
**Ethnicity:** White (Newspaper Boy)
**Media Category:** Newspaper
**Job Title:** News Employee (Newspaper Boy)
**Description:** Major: None
**Description:** Minor: Newspaper Boy, Neutral
**Jimmy’s Finish (1913) (aka Jimmie's Finish)**
Newspaper Photographer Jimmy.

"JIMMY’S FINISH" (Kalem), October 24.—There are some laughs over the mishaps following upon the attempt of John Brennan to fill a job as a newspaper photographer.

*The Moving Picture World*, November 8, 1913, p. 611

*JIMMY’S FINISH (Oct. 24).—Jimmy gets a job as photographer on a newspaper. Sent out to take some pictures, he stumbles upon what he believes to be a blackmailing case. Jimmy summons a policeman. The blackmailer turns out to be the secretary of the Truck Drivers’ Union collecting monthly dues, and Jimmy gets a beating for his pains. He is next sent to take a photograph of the banquet given by the “Funnyfellows Klub.” In taking the flashlight, Jimmy causes an explosion that wrecks the building. He is chased by the irate humorists and is saved by the police. He lands in jail and his employer is notified. The latter bails him out, and Jimmy gets another beating in addition to losing his job.

*The Moving Picture World*, October 18, 1913, p. 296.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Jimmy, Employer). Group
Ethnicity: White (Jimmy, Employer). Unspecified
Media Category: Newspaper
Job Title: Photojournalist (Jimmy). Editor (Employer). Miscellaneous.
Description: Major: Jimmy, Negative
Description: Minor: Employer, Positive. Miscellaneous, Neutral
Appendix 5 – 1913

The Judge’s Vindication (1913)
Star Reporter (Irving Cummings – The Young Reporter) clears a judge and wins the girl.
Newspaper Editor.

“THE JUDGE’S VINDICATION” (Reliance).

A coming two reel release by the Reliance Company, “The Judge’s Vindication.” tells the story of an honest judge who, by a just decision, excites the wrath of a group of financiers, called, in the picture, “the Trust.” They have vainly tried to bribe him, so they now procure a trumped-up charge of bribery against him and, in this, it is claimed that the boodle was a lot of stock in the “Trust.” Now, the judge has this stock and the “Trust” knows that he has paid for it. In the judge’s trial, it becomes evident that no one else can testify that the stock was paid for, and of course, the “Trust” won’t. But we soon find the pretty daughter of the judge appealing for help to a newspaper editor who assigns a reporter to the case. This reporter is a man of action and, when a little sleuthing proves not only that the “Trust” has the letters that would clear the judge, but that it is aiming to destroy them, he and the girl get the papers from the

Scene from “The Judge’s Vindication” (Reliance).
“Trust’s” office at the point of a pistol. Then follows a race in an automobile to the Capitol, the clearing of the old man and the closing scenes, which are made to promise a love story.

The situation and its development in this picture hold strongly, although it cannot be said that it is all quite consistent or that as much as was possible has been made of it. Its interest comes from the fact that there is so much in it that is natural and in accord with what we all have read in newspaper accounts of political life. In other words, although it stumbles once or twice, it doesn't fall, and succeeds in telling a good story. This story, too, is pertinent. Another good asset that it has is the character of the judge, played by E. P. Sullivan. Perhaps the picture gets most of its value from this fine old man. All the later scenes, especially those approaching the thrilling climax, are exciting. In these scenes, Irving Cummings, as the reporter, and Mae Botti, as the girl, play the leads. The acting of nearly all the cast is commendable. The sets, backgrounds and photography are very good.

The Moving Picture World, April 5, 1913, p. 54

THE JUDGE’S VINDICATION (2 reels, April 2).

Judge Harris refuses to decide a case in favor of a certain powerful trust. The head of this trust vows he will “break” the judge and immediately sets about for some way to do it.

Not long afterward, at the instigation of the trust magnate, the judge is impeached. His wife and daughter are heartbroken, but believe firmly in him. He goes to the magnate and pleads with him to no avail. His daughter, Rose, decides to see the tyrant herself. She does so but is only laughed at.

She goes to the courtroom and there meets a young reporter, who listens to her trouble. He has seen a package of letters pass from the secretary of the trust to the president, and knows they are relative to her father’s case. The thing is to get these letters.

He wants a story for his paper, and also wants to help the pretty girl, so he starts off with her. They drive to the president’s house. The reporter enters, revolver in hand. Seeing the letters on the table, he grabs them, keeping the president at bay with his revolver. The president’s lawyer entering, tries to overpower the reporter, but in the struggle he gets away and dashes out of the house and into the waiting car. The president orders his car and follows them, but is unable to catch the smaller car. The reporter and the girl get to the Senate Chamber in time to produce the letters and change the verdict to a vote of unanimous acquittal. She hurries home to tell her father and great joy is the result. The reporter in his office, finishes a stirring article on the methods of a certain well-known trust.

The Moving Picture World, April 5, 1913, p. 88
“THE JUDGE'S VINDICATION” (Reliance), March 19.—A two-reel film by Marion Brooks, combining higher finance and higher politics in a not entirely new but thoroughly interesting way. E. P. Sullivan gives us a strong study of a judge resisting the behests of the money trust. In a series of scenes we see him visited by men who desire to bribe him. He defies them and for this is himself charged with bribery. Irving Cummings appears as the star reporter, who clears the judge and wins the girl. He picks pockets, holds up several men and does many things that reporters seldom ever do, but these exaggerated incidents can perhaps be excused, as the picture is strong enough to overcome them.

_The Moving Picture World_, April 5, 1913, p. 50

Status: Unknown
Unavailable for Viewing.

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

**Just a Shabby Doll (1913) (aka A Shabby Doll)**
Harry Benham, the Newsboy.

“THE SHABBY DOLL” (Thanhouser), March 11.—Here is a clear-cut story with a strong heart interest. The father, with his child and her doll on his knee, tells the tale of his rise in life from a newsboy. He rescued a little girl from peril and gave her a doll, which she always treasured. In later years the doll brings them together and they are married. Washington Square and other New York views appear in the film. A simple, natural story which will make friends for itself wherever shown.

_Moving Picture World_, March 15, 1913, p. 1105.
JUST A SHABBY DOLL (Mar. 11).—The little girl tripped into the library one evening "to kiss papa good night." She found him with a doll in his hands, a shabby disreputable toy, which had never been of any great intrinsic value. It puzzled the little girl and she asked questions. The father was in a reminiscent mood that evening, so he took his little daughter on his knee, and told her the wonderful history of the shabby doll.

It seems that years before a friendless little newsboy met a little girl who was beautiful and kind and rich. The boy was able to do some favors for the little girl, and she was so kindly in her appreciation of them that the boy decided nothing was too good for her. Therefore at Christmas time he wasted an extraordinary amount of money, he thinks now it was twenty cents, in the purchase of a doll, which seemed to him to be a thing of beauty.

Well, the years passed, and the ragged newsboy grew up to be a fine, manly youth, while the little girl developed into a beautiful woman. They loved each other, but the girl’s father pointed out that the young man did not have sufficient funds to support the girl in the station of life to which she was accustomed. The young man went west to make a fortune, and at first had many trials and suffered long from illness. When he made the fortune and came east with it the girl he loved had disappeared. He learned that her father had lost all his money, and that the girl had wandered out into the world to earn her own living, but he did not know where she was. Then one day while a guest at a house party, a child displayed the doll she had taken from the trunk of her governess, and the governess came in to reclaim it, and the boy recognized the girl he had sought and every one rejoiced and the marriage bells rang soon afterwards.

The little girl who heard the story rejoiced when she found that her parents were the principals in it, and vowed she would cherish "the shabby doll" as long as she lived.

The Moving Picture World, March 15, 1913, p. 1138
Viewing Notes:
A Dutch edition with Dutch title cards. A father is telling his daughter this story: A newsboy is hawking papers when a large man pushes him away, kicking him away from his corner.
A friendless little newsboy meets a little girl who was beautiful, kind and rich. The boy was able to do some favors for the little girl and she was so kindly in her appreciation of them that the boy decided nothing was too good for her. He helps the little girl and her dog. The newsboy escorts the girl back to her home and then leaves.
The girl meets the newsboy again with her housemaid who convinces her not to talk to him.
He is selling his newspapers. The newsboy sees a doll in the window of a store. It is an expensive doll. He looks at the money he has made selling newspapers and he purchases the doll and gives it to the little girl. She invites him into the house. The doll cost 20 cents, a large amount of money for the newsboy. The father comes in to thank the newsboy and shake his hand. The little girl and her father admire the beautiful doll. The newsboy puts on his cap and leaves. The little girl loves the doll.
The newspaper is selling newspaper on the corner. He sells a number of papers on a busy corner.

The father continues telling the story as his daughter plays with the doll's face. The newsboy and the little girl grow up and fall in love. But the girl's father points out that the young man does not have the funds to support the girl in the style she is accustomed to. The young man goes west to make his fortune. She promises to wait for him. They kiss and he leaves.
The girl gets letters from the young man but at first he has little success. She grabs the doll the newsboy gave her and holds it close to her. The young man gets sick in the west and has a long recovery period. But eventually he makes his fortune and returns east. But the girl's father has lost all of his money and the girl has disappeared. He looks everywhere but cannot find her.

He ends up being a guest at a party and the child there displays the doll she had taken from the trunk of her governess. The governor is in tears when she sees the doll is gone. She goes to the party to reclaim it. The young man was out of the room. He returns and discovers it's her. He has found his sweetheart. They get married.

It turns out the father who is telling his daughter the story was that newsboy who married the woman he loved. The little girl promises to cherish the shabby doll that brought her parents back together. The parents embrace with the doll between them. End of Film.
Status: National Film Television Archive of the British Film Institute, EYE Film
Instituut Nederlan Film Archive, and Film Holdings of JEF Films, Incorporated.
Viewed. Youtube.

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

Lady Audley’s Jewels (1913)
Newspaper’s front page reports a five hundred thousand dollar jewel robbery causing all kinds of confusion.

The Moving Picture World, February 22, 1913, p. 806
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 Laird of McGillicuddy** (1913)
Editor of the College Paper

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*The Laird of McGillicuddy* (Jan 23).

Ruth, a charming young co-ed, breaks her engagement with William Mason. She tells him she wants a titled husband with a fortune. Mason, with a gloomy countenance, returns to his room at the frat house. There gathered are his chums, “Cal” Robbins, Wash Bryant and Sid Bathburn. Noticing the look of discontentment on the face of Mason, they ask the reason for it. Mason tells them. “Cal” looking out the window sees the milkman and motions for him to come up. Mason leaves the room. The milkman is persuaded and bribed to go to the ball that evening as the Laird of McGillicuddy. The editor of the college paper is given the information that the Laird of McGillicuddy will be present at the ball. Ruth, with a number of her girl friends, read the paper and prepare for big festivities. That evening “Skinny,” the milkman, in the costume of a Scotch Highland nobleman, is presented to the ladies at the ball. He dances with Ruth, tears her dress and disgraces himself generally. Mason, discovering his sweetheart’s torn dress, pins it up for her. Admiring his gallant procedure she smiles at him. Finally when the clock strikes twelve the Laird of McGillicuddy, transforming himself into “Skinny” the milkman by pulling his false beard from his face, tells the group about him, that it is about time he was starting on his milk route. Being thoroughly disgusted with titles, pretty Ruth consents to be the charming bride of Mason.

*The Moving Picture World*, January 18, 1913, p. 290
“THE LAIRD OF McGILICUDDY” (Essanay).

The Essanay Film Manufacturing Company have released several screamingly funny comedies, but not as funny as “The Laird of McGillicuddy.” This one is a scream from start to finish.

Ruth, a charming young coed, breaks her engagement with William Mason. She tells him she wants a titled husband with a fortune. Mason, with a gloomy countenance returns to his room at the frat house. There gathered are his chums, “Cal” Robbins, Wash Bryant and Sid Rathburn. Noticing the look of discontentment on the face of Mason, they ask the reason for it. Mason tells them. “Cal” looking out the window sees the milkman and motions for him to come up. Mason leaves the room. The milkman is persuaded and bribed to go to the ball that evening as the Laird of McGillicuddy. The editor of the college paper is given the information that the Laird of McGillicuddy would be present at the ball. Ruth, with a number of her girl friends, read the paper and prepare for the big festivities. That evening “Skinny” the milkman, in the costume of a Scotch Highland nobleman is presented to the ladies at the ball. He dances with Ruth, tears her dress, and disgraces himself generally. Mason, discovering his sweetheart’s dress torn, pins it up for her. Admiring his gallant procedure she smiles at him. Finally, when the clock strikes twelve, the Laird of McGillicuddy transforming himself into “Skinny” the milkman, by pulling his false beard from his face, tells the group about him that it is about time he was starting on his milk route. Being thoroughly disgusted with royalty, pretty Ruth consents to be the charming bride of Mason.

Augustus Carney, as the Laird of McGillicuddy, is the funniest thing ever seen in motion pictures. “Billy” Mason as the true lover of the fair Ruth is clever.

This production is booked for release January 23rd.

*The Moving Picture World*, January 18, 1913, p. 273

Status: Unknown
Unavailable for Viewing

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

*A Lesson from the Past* (1913) (aka *La zia Bettina*). Italian.
Newspaper Article reveals to a woman that her long-lost lover is marrying someone else.

"A Lesson From the Past" (Cines).
Reviewed by James S. McQuade.

There are films which afford a delight in reviewing them, not because of any special claims to greatness, but for the harmony that exists between the story and its production and one's sense of refined good taste and artistic merit. The Cines-Kleine one-reel subject, "A Lesson From the Past," may well be placed in such a class, and it can be further commended because of the tender, delicate heart interest which it possesses.

The principal characters are people of gentle blood and manners, and the Cines photoplayers present them with delightful art. Aunt Betty is made lovable, and even adorable at times, in the characterization of Miss Ida Talli. The strength that comes from bitter disappointment bravely withstood and years of heart anguish patiently borne is clearly reflected on her expressive face. And one can read there also, during the action of the photoplay, a great tenderness and sympathy for others, and a quiet dignity of demeanor, when the occasion calls for it, that proves far more effective than haughtiness. The closing scene, which shows Aunt Betty tearing into shreds the love letters and tokens of forty years ago, received from the man who had won her heart and from whom she had been separated by stern parents, is a lesson in psychology as one watches her face. She had refused all succeeding suitors, in loyalty to her first love; she had married another. She has just succeeded in winning his consent to the marriage of her niece to his only son, due chiefly to the remarkable likeness of her niece to what she herself had been forty years before. Old and feeble now, he has betrayed such emotion over recollections of the past and a rekindling of the old love for herself as she had once been, that she decides to make the disappointment
of her life a closed book and find reflected happiness in the bliss of her niece.

I would commend a study of the love-making of Aunt Betty’s niece and her fiance, as pictured in this film, to photo-players who nauseate the spectator by over indulgence in osculation—and not only by over indulgence, but, in some cases, by positive indecency in the manner of kissing. A true lover’s kiss is pure and chaste, and is unaccompanied by a bear hug that threatens rib fractures and dislocation of shoulders. Such strenuous demonstrations of muscular power and ferocious lip-jabbing may be all very well where Calibans and their mates are concerned, but certainly not in the characterizations of civilized lovers, either young or old. The love scenes between Aunt Betty’s niece and her lover are as fragrant as hawthorn blossoms, and possess the sweet modesty of the daisy.

The opening scene introduces us to Aunt Betty as she fondly and regretfully reads letters from her lover forty years ago. Then she reads the announcement of his marriage to another in the newspaper she has preserved. Plac-
ing these treasures of the past back in the drawer, she pays a visit to the barn yard to see her goats and other pets.

A postman approaches and delivers her a letter. It is from her brother, Edwin, who informs her that he is sending his daughter, Marguerite, on a visit to benefit her health. The girl arrives and Aunt Betty is surprised to learn that she is in love with the son of her fiancé of long ago, and that the latter has forbidden their marriage. To add to Aunt Betty’s troubles Marguerite’s lover arrives, having traced her whereabouts with the instinct of a homing pigeon. Aunt Betty receives him with a show of opposition at first, but her heart soon melts when she sees for herself how deeply the young people love each other. They persuade her to call on Count Alderi, the obdurate father and her own old time lover, with the hope that his consent to their marriage will be gained.

This meeting between Count Alderi and Aunt Betty is fruitless, and she returns sadly to her home. The lovers are crushed by the intelligence, and matters are brought to a crisis by the unexpected arrival of Count Alderi, who has come to take his son home. It is at this point that Aunt Betty exercises the skill of a well trained diplomat. She dresses Marguerite in a costume, which she herself had worn in the old days, and the old gentleman is so startled at her striking resemblance to his lost sweetheart that he takes her to his arms immediately, and gives his consent to the marriage.

The film will be released January 28.

*The Moving Picture World*, January 18, 1913, p. 245

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
Literature and Love (1913)
Magazine Publisher.

LITERATURE AND LOVE (Jan. 20).—Betty Brown, a talented writer, but having been unfortunate in selling her stories, starts for a walk to the park. She is caught in a jam in the street traffic and forced to wait at the crossing. Horace Limp-pton, short story editor for one of the magazines, who, by hard work and reading has weakened his eyes, is told by his physician that he must wear blue glasses and get away from the grind for several weeks until his eyes are well or that he will go blind. Leaving the doctor's office, he reaches the crossing that is congested, stands nervously tapping the pavement with his cane, waiting for a chance to cross. Betty Brown is standing beside him, and, thinking that he is a blind man, takes hold of his arm and volunteers to pilot him across. When they reach the other side of the street, Betty tells him that she is going for a walk and that she will be glad to take him. They walk to the park. They sit on a bench and feed the squirrels. Betty tells how the little fellows are enjoying the nuts. Betty explains that she is a story writer, but has been unable to “place” her manuscripts. At Limp-ton's request the next day she reads one of her stories to him. He is much impressed with it and volunteers to “place” it for her.

The next day when she calls, he hands her a check for $50; he has sold her story. She returns to her lodgings, calls her landlady in and tells of her good fortune and pays her arrears. On the next day she calls as usual for her “blind man.” He can stand it no longer and tells her who he is and that he is not a “blind man” at all. He has fallen in love with her and when he bares his identity to her, he takes off his blue glasses. She consents to his wooing and the scene closes on the bench in the park.

“LITERATURE AND LOVE” (Lubin), Jan. 20.—R. Hester, is the author of this rather commonplace picture of the girl writer who is in hard luck, but manages to get acquainted with the publisher of a magazine and her luck changes. It is a romantic, but not very convincing story and not very new. The girl is played by Ormi Hawley and Guy D’Emery is the publisher who has weak eyes, and whom the girl thinks is blind and helps across the street and then talks to in the park. L. Carlton, the producer has made a clear picture as effective perhaps as was possible with this material. As an offering it is so so.

The Moving Picture World, February 1, 1913, p. 465

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Romance
Gender: Male (Editor)
Ethnicity: White (Editor)
Media Category: Magazine
Job Title: Editor (Editor)
Description: Major: Editor, Positive
Description: Minor: None
Little Jack (1913) (aka La petit Jacques). France.
Newspaper Article has the wrong man as the murderer.

LITTLE JACK (Released Week of Nov. 17).—Noel Bambert, an honest workman, finds that his wife has been unfaithful to him and that her guilty associate is his best friend. Broken-hearted, he drives his wife from his house and all his love and care is now lavished on Little Jack, his son, a delicate and sensitive child. Losing interest in his work because of his domestic trouble he becomes careless and seriously injures his hand in a vise. Rendered incapable of work for a time he is reduced to the extremes of poverty. That Little Jack may have food, the father begs on the street, and one night through an open window sees murder being committed. He rushes over to prevent the tragedy, but arrives too late. The assassin has fled and servants running into the room find Rambert only and seize him as the murderer and turn him over to the police. The real murderer, Mortal, who was driven to the crime by gambling debts, enjoys freedom from all suspicion. Rambert, crushed by his wrongs, thinks only of his little son and decides to give him over to the care of Dr. Arthez, whom he knows he can trust. The erring wife learning of her husband’s misfortunes visits him in prison and vainly begs him to forgive her. In the meantime Rambert’s air of innocence and repeated denials have caused the authorities uneasiness and they decide to investigate the matter more deeply. They seek to find persons who would have benefited by the death of the murdered man. Mortal, seeing the announcement in a newspaper, is overcome with guilty fear and decides to endeavor to bribe Rambert to plead guilty. He does so, offering to give to Little Jack $10,000 if the father will suffer for the crime. For his son’s sake Rambert accepts and wills the money to Dr. Arthez as his son’s guardian in a letter to be opened only after his death. The night before the execution Little Jack has a vision of his father on the scaffold and strongly influenced by the vision determines to open the letter, which he knows came from his father. As the letter contains the proof of Rambert’s innocence the execution is averted in the nick of time. Rambert freed, Mortal arrested, and the father goes to his own home a happy man again, reunited with his wife, now forgiven, and with Little Jack.

The Moving Picture World, November 15, 1913, p. 774
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
London by Night (1913)
Newspaper Article alerts man that he is wanted by the police so he becomes a fugitive.

London By Night (Feature—3 parts).—Young Dick Ralston, the heir to Ralston Towers, down from Oxford, is met at the station by Sir John, his father, and Mary, his father’s ward. Dick falls a captive to the sweet simplicity of Mary, proposes to her, and is accepted. The betrothal is witnessed by Sir John, who sees his dearest wish realized, for he had always intended that Mary should become the mistress of his old home as Dick’s wife. One day Dick receives a letter from a college chum, reminding him of a promise to read in chambers for the bar. Dick acquaints his father and Mary of the promise. They are delighted with Dick’s resolve to study for an honorable profession and wish him every success. Next day he leaves for London. For some time Dick reads hard in his chambers at Lincoln’s Inn. One evening Jack, his friend, comes in and persuades Dick to leave his books and go for a night out up West. Dick does not take long to make up his mind—he goes with Jack to the Cabaret, where they meet Estelle, an adventuress. Estelle sees in Dick easy prey, unused to the wiles of London sirens. He soon falls an easy victim. Time passes, and Mary at home is troubled by reason of not hearing from her lover. Sir John, noticing the girl’s unhappiness, suggests a visit to his son in town. Meanwhile Dick is holding a wine party in his chambers. Sir John and Mary arrive, outside they hear the sounds of drunken revelry. Mary tries to persuade her guardian not to enter, but Sir John takes no heed, opens the door and enters his son’s chambers. For a moment he stands still, aghast at the scene before him, while Mary, with a little pitiful cry, covers her face with her hands. The room is filled with men and women, and the air thick with cigarette smoke. Dick is seen with his arms round Estelle. Recovering his composure, Sir John strides forward and demands from Dick an explanation of his conduct. Dick hangs his head and refuses to answer. Mary pitifully adds her entreaties, but Dick can only turn shamefully away. Estelle is amused, she taunts Mary on the loss of her lover and insults Sir John. Sir John, furious, takes the weeping Mary and leads her from the room, disgusted at his son’s behavior.
Sir John determines to cut Dick out of his will and leave all his property to his ward. Unconscious of this, Dick is attending a race meeting with Estelle—the horse he has backed heavily meets with an accident, and the young man loses all. Estelle asks for money but is refused. She leaves him in a fury. The behavior of his son has greatly affected Sir John’s health, and one day, while out walking with Mary, he has a fatal seizure and dies a few hours later. Then comes the reading of the will. Dick discovers that his father has left all to Mary—he is stunned, while Mary, more than amazed, for she has no idea of the altered will, begs Dick to take back the money, but he, feeling that he has been ill-used, leaves the house in anger. Dick has been disinherited, Estelle has no further use for him and encourages the attention of a certain wealthy stockbroker, who presents her with a diamond necklace. Dick seeks an interview with Estelle and receives his conge. Estelle also instructs her maid to refuse to admit Dick when he calls. Dick goes threatening the woman who has wrecked his life. Now upon the scene comes a thief, Sly Ned. Breaking into Estelle’s flat he sees her admiring her diamonds in a mirror. The man’s cupidity is immediately roused and he makes a bid for the jewels. Estelle will not give her possession without a fight: in the struggle she is killed. Seizing the necklace the thief makes his escape. Dick determines to make one last appeal to Estelle. Refused admittance, he makes an entrance to the house as did he thief. Then to his horror, he discovers the dead body of Estelle—as he is examining the weapon the maid ushers in Estelle’s new lover—Dick is accused of the crime, but makes good his escape. Next morning he reads in a newspaper that a hue and cry is out for him. Frightened at the strength of the evidence against him, he becomes a fugitive.
Mary, refusing to touch any of the money that she thinks belongs to Dick, makes use of a diploma that she has earned, and becomes a hospital nurse. Dick is still a fugitive from the law. Down to the lowest dregs, penniless and homeless, he is resting his tired body on a seat on the Embankment, under the shade of Big Ben, when irony of ironies he is accosted by the man for whose crime he is suffering and asked for a light. Then, Sly Ned, noticing the forlorn appearance of Dick, invites him to accompany him to a doss-house in Limehouse. Thankful of a bed of any sort, Dick agrees. They reach the doss-house and retire to bed. In the doss-house kitchen a fight occurs; during the melee a lamp is smashed—the house soon catches fire, and soon the place is ablaze. A fierce fight occurs amongst the frantic dossers striving to escape from the hungry flames. Sly Ned is struck down. Dick comes across his unconscious body and carries him to a temporary place of safety. Up shoot the flames—great columns of smoke roll in majestic splendor across the starlit sky—crash after crash is heard as one floor after another caves in. The fire brigade is soon on the scene; Dick drags the unconscious Ned to the window and drops him into the blanket held by the firemen, following himself a few seconds later. They are taken to the hospital where Mary has entered as a nurse, and she does not recognize him, blackened and begrimed by smoke. Sly Ned, injured unto death, confesses to the crime, and clears Dick of all suspicion. In the meantime Dick has been washed, having only received injuries of a trifling nature. Mary walks in, and with a cry of joy, rushes at once to his side, but he turns away with shame, saying that he is wanted for murder. Mary at once rushes back to the ward and brings the police officer to show him the signed confession by Sly Ned. Dick clasps Mary in his arms, and she nestling up close to him, prevailed him to return to Ralston Towers. Dick consents and at last passes out of the gloom into the sunlight.

*The Moving Picture World*, November 1, 1913  p. 536

Status: Unknown
Unavailable for Viewing.
Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
The Lost Diamond (1913)
Newspaper Article on a man’s furious fight with a leopard offers an opportunity for the man, accused of stealing, to return home and right a cruel injustice.

The Moving Picture World, December 20, 1913, p. 1478

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Madam Satan (1913) (aka Madame Satan). France.
Newspaper Article in the society columns reveals that a princess may be a very dangerous woman.

MADAM SATAN (3 parts).—The Princess Lestorys, beautiful and brilliant, is much sought by London’s men of affairs. Arthur Gerald, wealthy oil operator, casually remarks that he would give $100,000 for an introduction to the princess. This remark is repeated to the princess, who writes to Gerald, and suggests that in return for an invitation to her reception he forward a donation for a philanthropic institution in which she is interested. Gerald assents and sends his check for the amount. At the reception is also John Holton, a young civil engineer, deeply enamored of the princess. She declines his proposal of marriage, saying that his financial inability to provide the luxuries she demands outweighs her regard for him. Holton leaves for America, swearing to return with the necessary money. Gerald falls desperately in love with the princess. His daughter, Lena, who distrusts the adventuress, learns of her father's danger upon reading through the society columns of a newspaper. Suspicious, she obtains information from a detective agency, which brands the princess unmistakably as a peculiarly dangerous woman.
Convinced by his daughter of the princess’s sinister character, Gerald leaves with Lena for his oil wells in America. Meeting Holton he engages him as manager. The princess, foiled, determines upon revenge. Following Gerald to his oil lands, she hires several desperadoes to aid her in her diabolical doings. John and Lena are ambushed, the former shot and severely wounded, and the girl kidnapped. Writing to Gerald, Madam Satan, the princess, threatens dire happenings to Lena if Gerald does not fulfill his promise of marriage. Holton, revived, springs from a rock as Madam Satan’s messenger passes and falls with him to the rocky ground. The messenger is subdued.

The two hours elapse. No answer from Gerald. Madam Satan with her accomplices drag a cannon into the fields some distance from the petroleum tanks. The first shot penetrates the main reservoir, the fluid pouring outward upon the surface of the nearby river. A second shell explodes the works. The fire spreads to the oily fluid. In an instant the stream is ablaze from bank to bank. Her revenge incomplete, Madam Satan returns to her cabin and prepares for flight. Lashing Lena against the upright post, she ignites the cabin. In dashes Holton, weak from his wound. He moves toward releasing Lena. Madam Satan’s pointed revolver halts him. Then within her stirs the old affection—an affection for the only man she had ever loved, from whom she was separated only because of his lack of money. Her revolver drops. Holton creeps forward and cuts Lena’s bonds. Out from the stifling smoke and the stabbing flames he darts, carrying the insensible Lena. Madam Satan, saddened, sickened by the cumulative remorse of her wickedness, sinks upon the burning pyre.

*The Moving Picture World*, December 20, 1913, p. 1480.

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 Marble Heart (1913)

The Editor (William Russell).
THE MARBLE HEART (2 parts—May 13),—
Outside the door of the home of a sculptor and his mother, fell a poor, friendless young girl. They took the girl in and cared for her, and as time went on the mother began to regard her as her daughter. The son regarded the affectionate advances of the girl with only brotherly love. But there came a time when the misgivings of the son changed, for he began to pay scant attentions to a young beauty he met at a reception and who was characterized as a woman with a heart "cold as marble." This piqued the beauty, who was accustomed to abject adulation. She determined to bring him to her feet and in this she succeeded. She offered to pose for him, and, spurred on by such a splendid model and her praises, he produced a figure which was acclaimed by all the critics as a masterpiece. With fame thus attained he neglected his home and spent all his time wooing the beauty, who was cold and impassive as the statue. The sculptor was warned by an editor friend that the beauty did not care for him and that he would meet the fate of her other admirers.

The sculptor, disbelieving his friend's warning, fell asleep and dreamed that he was a sculptor in ancient Athens when Diogenes, the philosopher, lived. He had created a beautiful statue for a rich man, and having fallen in love with his work, he loathed the part with it when the rich man came to claim it. The rich man then ordered the soldiers to carry the statue away, and they were on the point of doing so when Diogenes appeared and told them that the statue should decide who the owner would be. The sculptor presented his case, pleading great love, which the statue paid no heed to; then the rich man displayed jewels and money, and immediately the statue extended its arms to him. The sculptor then awoke and found that it was only a dream.

He was happy in the beauty's company until he found that she had pledged herself to another. This drove him frantic, and, rushing to his studio, he smashed the statue and fell dying on the floor, where he was found by the beauty and the friend. The latter indignantly ordered the beauty from the home she had wrecked.

The Moving Pictures World, May 17, 1913, pp. 740, 742
Viewing Notes:
Editor friend warns sculptor that the beautiful model does not care for him and that he will meet the fate of her other admirers.

Editor warns friend again (after his dream). He sees another kissing the woman. He knocks him down. The editor restrains him. Brokenhearted, the artist destroys his masterpiece, the statue of the woman who betrayed him.

Status: Print Exists.
Viewed. DVD.

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

**Max Joins the Giants (1913) (aka Max Gets Stuck Up, Max veut grandir). France.**
Newspaper Article about a machine that lengthens people, gives Max, a man of small stature hope.
in the room in which he practices. And so he discards the stilts and falls to reading a newspaper in which his eye is attracted by the claims of Professor Builder, who has a machine by the use of which people are lengthened or fattened according to their needs or their tastes. Max buys one of the machines, which has a throttle which is to be used one way to increase the heighth and another way for increasing the breadth. The professor moves the handle and Max's heighth doubles. He is pleased, buys the machine and gains admittance to the home of his beloved. To prove that he can grow taller at will he offers to demonstrate the working of the new machine to his prospective father-in-law. This is agreeable, for father is a short man himself. Max, in the excitement moves the handle the wrong way. Father notices that the floor seems to have moved up nearer to him, and enraged, he chases Max around the room, both of them looking very much like dwarfs and the situation is uproariously funny. It will be released on January 28th and our advice is to book it.

_The Moving Picture World_, February 1, 1913, p. 474.

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, Negative
The Melburn Confession (1913)
Female Reporter (Ruth Stonehouse). Pack of reporters.

"THE MELBURN CONFESSION" (Essanay).

A strong dramatic subject of the gripping kind is found in "The Melburn Confession." This subject is a pure, practical portrayal, which pleases photoplay patrons. A sure fire hit, and an exceptionally good box office attraction.

Godfrey Melburn quarrels over his wife's extravagances, and reprimands her for it. That night, a burglar enters their home and kills Mrs. Melburn. Melburn is arrested for the murder of his wife. Melburn's father, an aristocratic gentleman, tells his daughter, Mabel, that if his son is found guilty, he will disinherit Godfrey's baby son in favor of his cousin. The cousin, a shrewd lad in his twenties, calls on Godfrey in his cell at the county jail. Godfrey gives him a statement declaring that he, Godfrey, is innocent of the charge against him. Desiring the inheritance, the cousin forges the confession and gives it to Mabel. The reporters call father home. Mabel substitutes the confession for a plain piece of paper. Reading an imaginary confession or statement to the reporters and becoming aware that they are suspicious of what she is reading, she throws it into the grate. She leaves the room and the reporters depart. One, a young girl, thinking she has been misled by the loyal sister, returns, and is met by the cousin, who gives her the forged confession. At this point the sister returns and pleads with the reporter for the return of the false document. The reporter, with a heart of a loving mother, seeing Godfrey's infant son, destroys the paper. Mabel is then notified that her brother has been found guilty of murder and will be electrocuted at midnight. The electric chair is put in preparation. Five minutes of twelve, Steve Hicks, the burglar murderer, confesses his guilt to a judge of the night court. The judge immediately telephones the death chamber, and Godfrey Melburn is set free. He returns to his home, where he is met by his loyal sister and infant son. Godfrey falls weakly into his sister's outstretched arms and thanks God for his narrow escape.

E. H. Calvert as Godfrey Melburn is splendid. Miss Frances Mason portrays her part exceedingly well as Melburn's sister Mabel.

This picture is booked for release Wednesday, January 29.

The Moving Picture World, January 25, 1913, p. 368.

Status: Unknown
Unavailable for Viewing.
Type: Movie
Genre: Drama
Gender: Female (Reporter). Group.
Ethnicity: White (Reporter). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Reporter). Pack Journalists (Reporters).
Description: Major: Reporter, Positive
Description: Minor: Pack Journalists, Positive

A Millinery Bomb (1913)
Newspaper Article about bombs being sent to peoples’ homes in hat boxes frightens a man who over-reacts.

Wealthy Reggie Burrows is home with a toothache. Pressed by his nagging wife for shopping money, Reggie gives her a hundred dollars to get her out of the house. She goes off on a buying spree, including the purchase of a fashionable chapeau. Reggie meanwhile reads an article in the paper about bombs being sent to peoples’ home in hat boxes. When the wife’s new hat is delivered, a frightened Reggie summons the police to investigate the round box. Two Irish cops arrive and immerse the package in a tub of water. Reggie is forced to dole out additional cash when his wife returns to their home. Michael Slade Shull, Radicalism in American Silent Films, 1909-1929, p. 170.

The Moving Picture World, July 5, 1913, p. 68.

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 Missing Woman (1913)
Journalist Cleo Valiere (Margarete Hubler) has a twin sister, Nina (Margarete Hubler), who has fallen into evil ways and has sunk into degradation. She reads of the success of her twin sister, Cleo Valiere who has written a novel which has won great success.

THE MISSING WOMAN (Feature Subject—3 parts).—Nina, who has fallen into evil ways, and has sunk into degradation, reads of the success of her twin sister, Cleo Valiere, a journalist, who has written a novel which has won great success. The sisters long have been estranged. Cleo has sought to hide from her wealthy and aristocratic husband the ignominy of her sister's profligacy. When she sees the wanton girl about to enter her house she is terrified lest the kinship become known. She pleads with Nina to go away and tries to smooth the difficulties of that course with the lubricant of money. While they are conversing the factories of Cleo's husband are burned. In attempting to rescue work-people he is badly injured.

As he is carried into the house, Cleo hurries out her sister, wrapped in a cloak given to her by her husband. Nina is mistaken for Cleo and against her will brought to the bedside of the injured man. In his semi-delirious condition he does not perceive that she is not his wife. Nina, frightened, flees from the house. She is seen by the doctor, who follows her to the door of her low dive. Suspicious and indignant that Cleo, of whose identity he had no doubt, is carrying on an illicit love, with her husband near to death, the doctor confronts Cleo on the following day and demands an explanation. She begs him to cease his questionings. Unfortunately, the husband has overheard. Staggering from his bed, he denounces her. Nina goes again for money to Cleo's house that night. She wears the cloak Cleo had given her. A terrific storm comes up. Henry, the husband, consumed with anxiety, has in vain searched for his wife. Fascinated by the magnificence of the tempest, he is standing by the window. A vivid flash of lightning illumines the grounds. He catches a glimpse of the familiar figure of his wife enveloped in a familiar cloak, entering the house through a French window. There is a deafening peal of thunder—a blinding zigzag of electric flame. Dazed, Henry staggers toward the storm refugee. Dead, seared, blackened by the fury of the heavens she lies. In anguish he rises to his feet. The door opens. A woman enters. He stares in bewilderment. It is his wife.

The Moving Picture World, November 15, 1913, p. 784
Appendix 5 – 1913

Status: Unknown
Unavailable for Viewing

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

A Much Wanted Baby (1913)
Newspaper Article tells of the discovery of gold and a man who has been disinherited thinks this may be a chance to get rich again.

A MUCH WANTED BABY (August 28).—Harry's parents were comfortably well off, and when he married a girl whom they considered beneath them in station, he was promptly disinherited. He and Betty loved each other, however, and they set up a modest little home. But married life is expensive and in the course of time Harry's small store of savings was well-nigh exhausted. One day, as he was thinking what he had best do, he saw an article in a newspaper that told of the discovery of gold near Cabeny. Eventually he arrived at the gold field. He bought an outfit and horses. Harry exercised poor judgment in his purchase of horses and the one he was riding stumbled at the top of a hill. Harry fell and hurt himself badly. Far off in the rocks a rough old miner was working. He took the injured gold seeker to his own cabin in the hills and there after a time he convalesced, but his memory was gone. His outfit gave no clue to his identity, and perform the miner had to keep him with him.

In the meantime a baby has come to Betty and himself, of whose existence Harry was ignorant, and poverty has attacked both his wife and son. To insure the proper provisions for the baby, she left it one night on her father-in-law's doorstep. But mother-in-law had gone away, and father-in-law did not know anything about babies, so he left the youngster with some neighbors.
The miner and Harry were working every day at the mine and had great hopes from it when, one day an extra large blast caused Harry to be struck and injured with falling rock. When he had recovered from the effects of this it was found that he had regained his memory. Of course, his first thought then was of the little wife whom he had neglected for a year. Back home he hurried.

While all this was happening, mother-in-law had returned home and she and her husband had gone to the neighbor's to reclaim the baby. But the winning ways of the little fellow had captivated the neighbors and they would not give him up. An argument ensued, and a policeman was called in to settle it. He confiscated the baby and took it to the police station. The hard-hearted chief of police ordered the baby turned over to the matron at the station and had a policeman eject the noisy quartet from his office.

About the time the quarrel was taking place Harry had returned to his home and found his wife in very poor circumstances. But he had with him a little gold from his efforts and felt able to make her comfortable. Besides, he had learned the great lesson of work and felt competent to care for a wife and child. Together he and Betty set out to regain their son. After calling at his father’s house and at the neighbor’s house in a frantic search, they found that the baby had been taken to the station. There they hurried and Betty made an appeal to the chief of police that convinced him of her sincerity. He had the little fellow turned over to her and she and Harry left the place happy.


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
Muchly Engaged (1913)
Newspaper Reporters

The Moving Picture World, June 28, 1913, p. 1396

Muchly Engaged (July 6).—Richard Hunter is a flighty and evidently a forgetful young man. He calls on Ethel, vows she is the only girl he has ever loved and gives her an engagement ring to bind their faith. He next calls on Gertrude and goes through practically the same performance. He returns home and is informed by his valet that Marguerite another girl friend of his called him up. He decides to visit her, and does. While there, he again falls in love and gives her a ring to bind their engagement. Later, he walks along the street and is hit by an automobile. A great crowd gathers and while he is not seriously injured, still he is hurt enough to have to be carried home and put in bed. Newspaper reporters get on the job and a full account of the accident and the injuries to Richard appears in all the papers. Ethel reads of it and getting some flowers proceeds to pay her fiance a visit. The other girls also read of it and also come to nurse him back to health. The three meet, with the result that a free-for-all fight very nearly ensues when explanations are in order, and results in the throwing of his rings at Richard by all three girls. Later, fulfilling his prediction that the girls like to be fooled, they return, but again they meet and all chances of reconciliation are at an end.

The Moving Picture World, July 12, 1913, p. 206.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Positive

**Mum’s the Word (1913)**

*The Moving Picture World*, March 29, 1913, p. 1360

“MUM’S THE WORD” (Nestor), March 31.—A picture that is full of hearty laughs. It shows now a reporter on a newspaper “covers” a deaf and dumb asylum. He copies the language without understanding it, and gets what wouldn’t have come to him if he had known. *This double offering is worthy.*

*The Moving Picture World*, April 5, 1913, p. 49

Status: Unknown
Unavailable for Viewing.

Type: Movie
Appendix 5 – 1913

Genre: Comedy
Gender: Male (Jack, Editor). Female (Jean). Group.
Ethnicity: White (Jack, Editor, Jean) Unspecified.
Media Category: Newspaper
Job Title: Cub Reporter (Jack). Reporter (Jean). Editor (Editor). Miscellaneous.
Description: Major: Jack, Jean, Positive
Description: Minor: Editor, Miscellaneous, Neutral.

The Mystery of the Yellow Room (1913) (aka Le Mystere de la Chambre Jaune). France.
French Reporter Joseph Rouletabille (Marcel Simon) is a handsome and energetic young reporter, solving cases using pure logic and deductive reasoning. (The film is based on the book, which was the first of the “locked-room” mysteries.)

"The Mystery of the Yellow Room"

Three-Part Union Feature.
By George Blaisdell

The story on which this picture is based comes from the pen of Gaston Leroux, who is described as a Frenchman with a list of mystery stories to his credit—stories in which the uncovering of criminals through deduction plays a prominent part. We have become so familiar with this style of detective tale through the writings of Dr. Doyle that instinctively we attempt a little of it on our own account when we see on the screen a situation promising a mystery. In the particular story under discussion the observer will have to watch the developments with unusual keenness or he will be liable to miss a vital point. What will most effectually lead astray is the fact that the man for whom search is being made is a detective, himself assigned to clear up the mystery. We see a man with a beard assail the wife from whom he was ten years before separated. He had been arrested just after a runaway marriage in England. The wife, believing him dead, is now engaged to another. Desiring to conceal from others the visit of her husband she had locked herself in her room. In her sleep she has, dreaming, discharged a pistol and fallen to the floor.

Her father, breaking into the room, sees on the woman’s throat the marks of the attack. Recovering consciousness, Mathilda does not enlighten her questioners. A reporter, an amateur detective, goes to work on the case with Inspector Larson. The latter is beardless. The newspaper man uncovers clues that finally lead him to suspect the detective. He gradually builds up his case, and proves the correctness of his reasoning. The husband, when calling on his wife, had worn a beard that duplicated the natural growth of ten years before. The climax, in which the reporter, after obtaining from the detective the vital marriage certificate, permits him to escape, brings a happy ending. The paper is destroyed and there is no documentary impediment to the marriage of Mathilda and her lover. This brings up a question of morals which will be debated by some and ignored by others.

The story will interest. Mme Laurence Dulaic, of the Comedic Francaise, plays Mathilda; Marcel Simon, of the Rejane, has the role of the reporter, and Paul Escoffer, of the Antoine, sustains the parts of the husband and detective. The acting is convincing. The photography is good. The settings and backgrounds are carefully selected. There is an abundance of action. One factor that will be noted is the celerity with which premises are established and the story started on its way.

The Moving Picture World, September 20, p. 1270.
Although Mathilde Stangerson loves Robert Darzac, she puts off marriage so she can continue to aide her father, a scientist, in his experiments. Later, on the eve of her engagement announcement, Mathilde leaves her father in his laboratory at midnight, and goes to her adjoining yellow room. The professor, hearing screams and gunshots, breaks Mathilde's locked door to find her bloodied, and the room in disarray, with papers of their studies stolen. How the assailant escaped the room, with a locked door and windows secured with iron shutters, is a mystery which baffles the renowned police detective Frederic Larsan, and cub reporter Rouletabille, assigned to the case. While Larsan investigates at the house, the professor's gamekeeper is murdered. Although clues lead to Robert, who, when arrested, refuses to explain his actions, Rouletabille returns from America to interrupt the trial with the solution to the mystery and prove that Larsan is the killer. TCM Summary

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Joseph Rouletabille)
Ethnicity: White (Joseph Rouletabille)
Media Category: Newspaper
Job Title: Reporter (Joseph Rouletabille)
Description: Major: Joseph Rouletabille, Positive.
Description: Minor: None
The New Arrival (1913) (aka Il figlio di Fifi). Italy
Report on a radical newspaper.

The New Arrival (April 29).—Mr. Stout and his family learn through the papers that he is a candidate for election of County Judge. His daughter and Alfred, of a neighboring family, are sweethearts. Mr. Stout receives a letter from his cousin advising him that his Nellie is now the proud mother of a little one which will soon be brought him to see.

Mrs. Stout reads the letter when Alfred’s mother calls, and in her anguish urges her to read it. Alfred’s friend, a reporter on a radical newspaper, takes advantage of the assumed scandal and a degrading article against Mr. Stout appears in the next issue. Mr. Stout is censured by his political constituents, while Mrs. Stout is obliged to resign from a charity society.

Amid all the turmoil that follows, Alfred and his sweetheart are still true to each other. His father and mother disapprove of their love affair and go to the Stout home where Alfred had been seen entering. They arrive to take away their son, who is soon found with the girl. During the heated discussion between the two families, cousin Frank arrives with the innocent cause of all the trouble. “Nellie’s little one is a pretty, little Spaniel puppy.”

The Moving Picture World, April 26, 1913, p. 408.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: Reporter, Negative
Description: Minor: None
The New Magdalen (1913)
War Correspondent Horace Holmcroft (William R. Dunn)

"THE NEW MAGDALEN" (Imp).

In these two reels Herbert Brenon continues the praiseworthy work he is doing in Imp pictures. In this melodrama he is fortunate in his selection of those who take the principal feminine roles—Vivian Prescott and Jane Fearnley. There is abundant opportunity for strong acting for both of these young women—especially for the latter in the closing scenes. William Shay as Julian Gray, a clergyman, looks the part; also, he acts the part. There is no overdoing of it. He shows the minister as a real human being; his eyes are on the earth and not, as is too frequently the case with the interpreter of the role of the cleric, continually rolling skyward with an expressionless stare. William Dunn plays Horace Holmcroft, war correspondent.

There are several battle scenes—some of them better than others. The one showing the battery of artillery in action, for instance, is excellent. Those showing cavalrymen riding in single file and discharging their pistols in the air are not convincing—especially as their target is not in sight.

The story is easily followed. Mercy Merrick, released from prison, goes to the Rev. Mr. Gray at the mission for assistance. He sends her to the French consul. The latter aids the girl just
The Moving Picture World, December 28, 1912, p. 1306

“THE NEW MAGDALEN” (Imp), December 26.—A two-reel offering, with Jane Fearnley, Vivian Prescott and Wm. E. Shay in the principal parts. The story is dramatic and interesting, and mainly concerns two girls whose identities have become exchanged on the field of battle. The scenes are very diverse in character, including views inside the little chapel where Mercy is converted, war scenes, hospital glimpses and later good home scenes. The acting is very capable throughout and altogether the production is a strong one.

The Moving Picture World, January 4, 1913, p. 52

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Horace Holmcroft)
Ethnicity: White (Horace Holmcroft)
Media Category: Newspaper
Job Title: War Correspondent (Horace Holmcroft)
Description: Major: Horace Holmcroft, Positive.
Description: Minor: None
A News Item (1913)
Newspaper. Lover inserts a fake item in a society paper.

“A NEWS ITEM” (Crystal), Sept. 16.—A half-reel comedy in which one lover inserts a fake item in a society paper announcing Pearl’s engagement to his rival. Only fairly interesting.

*The Moving Picture World*, September 20, 1913, p. 1285

“A NEWS ITEM (Sept. 16).—Chester and Pearl are sweethearts. Belmont also admires Pearl and is jealous of Chester. He causes to be inserted in the newspaper an announcement of Chester’s forthcoming nuptials with a wealthy society girl. He shows the newspaper to Pearl. She is indignant and asks Belmont to get her letters back from Chester. Belmont promises to do so and goes to Chester’s rooms. He gets the letters and is about to depart when Chester returns. He hides in a box under. Chester enters, and notices that his desk is open and discovers Belmont. Pearl telephones to him and berates him for his duplicity. He shoots off a revolver and she thinks he has killed Belmont. Chester sits on the couch and catches Belmont’s hand. Belmont spends an uncomfortable ten minutes. Chester decides to visit Pearl. He does so. Belmont succeeds in getting out and also goes to Pearl’s house. Chester explains that the news item is false. Belmont enters and attempts to give Pearl the letters she wrote to Chester. Chester takes them and upon his confronting Belmont he confesses that he made up the story to win Pearl. She forces him to go and Chester is left in full possession of the field and Pearl’s love.

*The Moving Picture World*, September 13, 1913, p. 1214.

Status: Unknown
Unavailable for Viewing.

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

**Nobody’s Boy (1913)**

Newsboy Bobbie – the Little Boy (Clarence Jonstone).

> NOBODY’S BOY (Feb, 20).—Little “Bobby,” a ragged but good-hearted newsboy, is left an orphan by the death of his mother. Mrs. Lane, a rich society woman, loses her boy about the same time. She mourns the loss of her child and spends much of her time at his grave. One day, while at the cemetery, she meets “Bobby” who is crying over the grave of his mother. Mrs. Lane questions the child, learns his story, and adopts him. “Bobby” becomes a model child, but one day, chancing to meet some other boys in play, he falls from grace by soiling his new clothes. Mrs. Lane reprimands him and sends him to his room. “Bobby” misunderstands the motive and decides to run away. He sneaks out of the house and goes to the grave of his mother. There he finds his foster-mother, Mrs. Lane, in the act of placing flowers on his own mother’s grave. Unseen by her, the child hurries home and resolves to be the bestest boy in all the world thereafter.

*The Moving Picture World*, February 15, 1913, p. 700

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Bobby)
Ethnicity: White (Bobby)
Media Category: Newspaper
Job Title: Newspaper Employee (Bobby)
Description: Major: Bobby, Positive
Description: Minor: None
**The Occult (1913)**
Newspaper Article denounces Hindoo, teachings that a man’s wife believes in.

*The Moving Picture World, November 22, 1913, p. 914*

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
Old Doc Yak (1913)
Sunday Editor. Artist Sydney Smith (Himself). *(Chicago Tribune* Cartoonist Sydney Smith directed and wrote the screenplay.)*

*The Moving Picture World*, July 5, 1913, pp. 70, 72

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Sydney Smith, Sunday Editor)
Ethnicity: White (Sydney Smith, Sunday Editor)
Media Category: Newspaper
Job Title: Illustrator-Cartoonist (Sydney Smith), Editor (Sunday Editor)
Description: Major: Sydney Smith, Sunday Editor, Positive
Description: Minor: None
On Her Wedding Day (1913)
Newspaper Article tells shipwrecked woman that her husband, who believes she is dead, is going to marry someone else.

ON HER WEDDING DAY (July 11).—Paul Clark, unable to find work, sends his wife to her parents. Next morning he reads of his wife being shipwrecked and, upon calling at the dock, he hears that all on board were lost. Paul leaves his boarding house for a nearby lumber camp. He meets Clara Jackson at her father's place and asking her whether he can be put up for the night, Clara induces her father to let Paul stay. Clara is attracted by the stranger and the next morning after breakfast she wins over her father to give him a position. Later, as Paul is working at the saw mill, Clara and he stroll off to the water's edge where Paul tells her of his wife's death. Being in sympathy with him she tries to make Paul forget his grief.

In the interim, Paul's wife has been picked up partly demented after an all night struggle in the water. Jim Croft, a fisherman, brings her to his hut where she is attended by his wife. As the days pass, Paul's wife regains her senses and writes a letter to her husband. A strong love has sprung up between Paul and Clara and while strolling along in the woods, Paul proposes and is accepted. In the meantime, the wife's letter has been returned to her. Feeling this blow, she decides to go to hunt for Paul. Her search is long, but accidentally she picks up a newspaper and reads of her husband's wedding announcement, to Clara. Reaching the Jackson's home, she meets Clara in her wedding dress and showing her the newspaper account asks for Paul. Clara, feeling that she is about to lose Paul, pushes her outdoors and chases her off the grounds. Standing in the doorway, Clara sees Paul's wife fall exhausted across the railroad tracks and at the same time espies an approaching train. Clara decides to rescue the wife and is just in time as the train comes rushing by. Bringing her near the house she meets Paul and her father in a buggy ready to leave with Clara for the wedding. Paul is happily surprised to be fondly embraced by his wife. Clara, telling her father to leave her, sadly looks into blank space and, feeling the trying strain, tears her wedding veil, vowing silence to the world.

The Moving Picture World, July 5, 1913, p. 76
Status: Print exists in the private film collection of Richard M. Roberts. Not Viewed. Youtube has a 1:06 excerpt.

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 of the Rabble (1913)
Newspaper Article reveals that a woman a man is in love with is the missing daughter of New York’s wealthiest man.
Bob Harding, a young mechanic on his way from work, became suspicious when he saw the two tough-looking men dragging a limp girl down an alley. He cautiously followed. As the girl seemed unconscious, he entered the saloon and effected her rescue after a terrific struggle in which the place was well nigh wrecked. Bob carried Evelyn home to his mother, who nursed the fevered girl tenderly. Mrs. Evers confirmed their worst fears, and a search for her was instituted without apparent results. After a week she regained consciousness, her fever abating, and asked to have her father notified of her whereabouts. Bob, now in love with her, learned from a newspaper item that she was probably the missing Evelyn Harding, daughter of New York's wealthiest man. He immediately telegraphed Mr. Harding, who came with the haughty aunt and took her away, but not before the love crazed youth had kissed her madly in farewell.

Evelyn in her mansion thought only of Bob. When Gerald Collins, whom she had favored before her mishap, proposed, she burst into tears. Bob in his humble home thought only of Evelyn. In his agony he kept calling for her. Finally the doctor wrote her. Evelyn, in defiance of father and aunt came to him, and he became too mend immediately. She wired her father asking his consent to their marriage. He wired disinheritance unless she would return alone and at once. She waited and brought Bob back with her. Dame fortune kindly gave him an opportunity to save Mr. Harding in a crisis and he then gladly gave his consent to Evelyn's marriage with one of 'the Rabble.'

The Moving Picture World, October 4, 1913, pp. 78, 80.

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
Our Wives (1913)
Newspaper Reporter.

“Our Wives”
Vitagraph—2 reels. Released Sept. 20

The adventures that befall two rollicking husbands who back a beautiful actress in her new opera. The complications that involve the star’s irate husband, a newspaper reporter, the opera’s composer, the two luckless “angels” and their wives, make as screaming a farce as ever delighted a picture audience.

Advertisement, The Moving Picture World, September 6, 1913, p. 1143
OUR WIVES (Special—2 parts—Sept. 20).—
Chandler and Blair are induced to become “angels” for an opera company. Hilda Deveaux is to assume the leading role and after they have seen Hilda they become enthusiastic backers of the show.

Atlantic City is selected for the preliminary performance. Blair and Chandler are anxious to attend. Their wives insist upon going too. “The Fleur De Lis” is a dismal failure. The two “angels” see their investment collapse. The next day they hurry to Hilda’s hotel and tell her they are ruined and have decided to commit suicide, showing farewell letters. Hilda placed them on the table. Hilda’s husband has employed a detective to follow her. He sees the men in her room. Mrs. Chandler and her daughter, Mrs. Blair, entering the room, find their husbands’ hats, forgotten as they hid themselves. The husbands hear somebody coming and jump into Hilda’s trunks. The trunks are locked and Blair and Chandler are carried to New York City.
The Moving Picture World, September 13, 1913, p. 1202

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, Positive
The Outlaw (1913)
Newspaper Article reveals a reward for a wanted man.

"THE OUTLAW (Oct. 16).—The citizens of Cherokee County are aroused over the depredations of Tom Wallace, a notorious outlaw and horse thief. Wallace lives with his daughter, Nan. Jim Farrell, a roving young prospector, is caught cheating at cards in the "Red Dog" saloon, and after an exchange of shots with his accuser, he makes his escape into the desert, where, without water and seriously wounded, he wanders aimlessly about all night.

At sunrise Wallace, from his shack, sees the solitary form stagger and fall in the desert. Suspicious of every stranger, Wallace cautiously approaches Farrell, and finding him half dead, takes him back to the shack, where Nan cares for him. She falls in love, but Farrell very lightly regards the devotion of the uncultured mountain girl. Provisions run low. Nan is the only one who can go to town to secure a fresh supply. She accomplishes her errand and Farrell sees in an old newspaper wrapped about her purchases a picture of Wallace, and a notice of the reward offered for information leading to his capture.

One night, while Wallace and Nan are sleeping, Farrell seeks the sheriff, to whom he betrays his benefactor and guides a posse back to the mountain hut, where Wallace and his daughter make a desperate resistance. Wallace is killed and Nan is forced to surrender. The sheriff and his men bury her father's body, after which she returns to the cabin. She sees her father's gun upon the floor and a solitary bullet, which she picks up and places in the rifle. She makes a detour across the hills and catches sight of the departing posse, with Farrell trailing in the rear. She takes aim and, with her last shot, kills the treacherous ingrate."

*The Moving Picture World*, October 11, 1913, p. 180

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Western
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Appendix 5 – 1913

Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

Outwitting a Rival (1913)
Journalist Mark is blessed with an abundance of good looks.

"OUTWITTING A RIVAL" (Great Northern).
The genuine humor incorporated in this comedy is calculated to make a strong appeal to lovers of this form of entertainment. The makers claim that it is one of the best they have produced, and the Great Northern Company has presented many of the sterling brand. During a visit to America, the family of Mr. Johnson, a wealthy German manufacturer, meet an American who is possessed of considerable money and whose name is Anderson. Alice is the only daughter of the Johnson household and is in love with Mark, who is a journalist and blessed with an abundance of good looks. Soon after the return of the Johnsons from their American tour, they receive a telegram from Anderson, the American, apprising them of the fact that he has just arrived from America and intends paying them a visit. Soon thereafter he sends a photograph of himself, so that Alice may more closely study the features of the man who is about to propose for her hand. Mrs. Johnson is delighted, but Alice and her father never have had any great regard for the American suitor. As may well be imagined, Mark, the journalist, is chagrined and disturbed in mind. While he is paying a visit to the Johnson home the father, mother and daughter excuse themselves and leave him alone while they go to the railway station to meet Anderson. Mark is struck with a happy idea. He sends a wire to Anderson in care of the station master in one of the towns the latter must pass through requesting him to alight at Junction station, some four or five miles away. Then he sends word to his friend Lund, an actor, to come to him in all haste. The conspiracy is soon hatched. Lund is shown the photograph of Anderson and proceeds to make up to resemble him. When he has finished, the likeness is remarkable.

Anderson follows instructions and gets off at Junction station, but he finds no one to greet him. He waits for an hour or more and then resumes his journey to the city in which the Johnsons reside. In the meantime Johnson, his wife and daughter have grown tired of waiting for the American and return to their home. Shortly after their arrival Lund, the actor, appears and is greeted as Anderson. He has been in the house but a few minutes when he proceeds to drink all the liquor in sight, embrace Mrs. Johnson, overturn vases and otherwise make a spectacle of himself. After a time he is ejected and Mrs. Johnson is obliged to admit that her choice of a husband for her daughter has been a mistake. Then Anderson finds his way into the family home and the reception he receives is calculated to jar his
The Moving Picture World, January 4, 1913, p. 62

Status: Unknown
Unavailable for Viewing

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

The Painter’s Ruse (1913) (aka A Painter’s Ruse)
Journalist.

The Moving Picture World, September 20, 1913, p. 1322

Status: Unknown
Unavailable for Viewing

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

Partners in Crime (1913)
Reporter Frank Dolby (Earl Metcalfe), a young newspaper reporter

This three reel picture is purely melodrama, but the story is absolutely consistent and worthy of a stage production. It is full of the adventure of crook life, still a liberal quantity of honest heart interest. Love is the keynote, and crime the handicap, but everybody loves a lover and everybody will be satisfied with the denouement. The picture is directed by Harry Myers, who also plays the leading role.

Jansen and Dobley, widowers, are high class crooks. Their children, Frank Dobley and Esther Jansen, are sweethearts, but neither know of their fathers occupation. Frank, who is in a newspaper office, is assigned to run down a band of crooks and joins forces with Andrews, a detective. Frank
is caught by the band and on the point of being killed by
a bomb when he is rescued by Esther. Again they trail
the bandits and Dobley, with some others, is caught. Dobley
is captured by Andrews and sent to prison. Jansen then
tells his daughter that she can never marry the son of a
thief. Dobley escapes from jail, and in doing so, is wounded.
Frank again agrees to assist Andrews in capturing the rest
of the gang. Esther learns the truth and Jansen promises
to assist the young people. Andrews is to go down the
river looking for the band in their motor boat. Jansen learns
of it and posts his men where they can kill the detective
when he gets opposite their hiding place, but Frank takes
Andrews place. Jansen finds out and swims the river to head
him off, but is shot by the police. The rest of the band is
captured. Frank goes to Esther's home to tell her of the
death of her father and there finds his own father also dying.

The Moving Picture World, November 29, 1913, p. 879.

Partners in Crime

Lubin. Two Reels. Released November 20th.

Frank Dolby, a young newspaper reporter, becoming inter-
ested in a chain of burglaries, gets permission from his editor
to run down the band of crooks.

Engaging the help of Andrews, a young detective, they start
on their thief hunt. Frank is captured by the crooks, but is
rescued in the nick of time by Esther Jansen, his fiancee.
Some of the crooks are caught, and to Frank's horror his father
is a leader among them. Frank tries to help him escape with-
out revealing his identity, but is unsuccessful.

Jansen tries to prevent the marriage of his daughter to
Frank, who notifies his father in jail. Dolby decides to escape
and confront Jansen, who Frank learns is his father's old
partner in crime and the other leader of the crooks.

Frank undertakes to capture the rest of the band, and, and,
through a mistake of Jansen, is in danger of being shot when
Jansen sacrifices his own life to rescue him. When Frank
returns to his home he finds his own father dying.

The Moving Picture World, November 8, 1913, p. 703

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Frank Dolby)
Paying for Silence (1913)
Publisher Patten is an influential newspaper owner.

The Moving Picture World, April 12, 1913, p. 204

Paying for Silence (April 18).—Patten, an influential newspaper owner, is smitten with Tira, a frivolous girl. Her brother Ted is a tease and tells her she will die an old maid. She bets him she can make Patten propose. Patten proposes, but overhears Tira claim the bet. He scorns Ted and throws the ring out of the window. The incident affects Tira, as she sees a good chance go by. Later Ted is involved in a card scandal and Patten is about to publish the story when Tira calls and pleads to have it suppressed. This meeting is more favorable for Patten, who again proposes and is accepted. Tira has the ring with her.

The Moving Picture World, April 19, 1913, p. 282

“Paying for Silence” (Nestor), April 18.—This is a rather unconvincing newspaper yarn, in which the girl flirts with a newspaper reporter on a bet. Later her brother is caught cheating at cards and she makes an appeal to the newspaper man to save his name from unwelcome publicity. The scenes in the editorial room were dramatic, but scarcely true to conditions in the average newspaper office. The film suffers from static light rays.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Patten)
Ethnicity: White (Patten)
Media Category: Newspaper
Job Title: Publisher (Patten)
Description: Major: Patton, Negative
Description: Minor: None
Paying the Price (1913)
Newspaper Headline announces that a man accidentally killed himself.

“The PRICE” (Rex), Sept. 28.—The close of this picture is put in a new way. A newspaper headline announces that “Joseph Hageman Accidentally Killed Himself.” Hageman was a very mean husband, and the assumption is that he was killed by the man who loved his wife, but the observer is left somewhat in the dark as to the exact manner of the killing. At the same time, the final scene, where the husband finds the lover with his wife, is quite dramatic.

The Moving Picture World, September 27, 1913, p. 1393

Paying the Price (Sept. 28).—Because she preferred wealth and social position, Jabe Forrester, society girl, marries a moneymaker stock broker rather than risk her future to the man she really loves, a struggling young lawyer. The lawyer, crushed, shoulders his burden and applies himself more assiduously to his profession. As he gradually becomes a recognized power, the broker and his wife likewise undergo a change. The love which she hoped would develop through marital ties becomes but a mocking memory, and the broker gradually responds more freely to drink.

As the passing years intensify the embitterment of the mispaired lives, the wife is prompted to seek her old time sweetheart for advice respecting divorce. He tells her there are no grounds. She becomes more despondent, finally determining upon self-destruction as the only escape.

Meanwhile, the husband is justifiably suspicious. He believes, however, illicit love is contemplated rather than the drastic action of the wife plans. He employs a detective to shadow the pair and the day comes when the announcement is made that the pair are together. The detective is dismissed and the infuriated broker arrives home to deal with the couple as his jealousy dictates.

His entrance into the house is detected by the pair. They are together only because of the old time sweetheart’s desire to persuade the morbid wife to abandon her criminal purpose. The frantic wife, realizing her character would be assailed by the discovery, induces the lawyer to hide. The husband enters with drawn revolver, denounces the wife, and starts for the room. She turns the electric switch and plunges the room into darkness just as the intoxicated husband slips and falls. The accidental discharge deals him instant death.

An innocent account is published in the morning papers, stating that the lawyer killed himself accidentally while searching for a supposed burglar; also that the interests of the widow would be handled by Robert Marsden, the attorney.

The Moving Picture World, September 20, 1913, pp. 1322, 1324
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 Pearl of the Golden West (1913)**
Newspaper Article reveals that a bicycle bandit has deserted his wife and fourteen children, but the woman in love with him doesn’t believe the story.

*The Moving Picture World, September 13, 1913, p. 1216*
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 Police Inspector (1913)

Newspaper Article reveals a couple has purchased a quantity of precious stones and jewelry prompting a criminal to take action.

**THE POLICE INSPECTOR** (3 parts—State Rights).—Ethel Clayton, wife of a notorious crook, reads in a newspaper that Mr. and Mrs. Humphrey have purchased a quantity of precious stones and jewelry while abroad and are on their way to a fashionable hotel in America. She calls her husband, points out the newspaper item to him and he immediately packs a valise and goes to the hotel where the tourists are expected. He notices them enter the lobby and after they are assigned to a room, he walks to the register and writes his name. Fortunately for him he is given an adjoining room. He listens and hears that Mr. Humphrey must leave to attend an important business meeting and a few minutes after the husband departs, he raps at the door of their suite and is admitted. Covering Mrs. Humphreys and her maid with his revolver, he gathers up the jewels he finds on the dresser and slips back to his room. The lady and her maid telephone the clerk of the hotel who, in turn, notifies the chief of police. The chief assigns Inspector Hawtrey to capture the thief. Accompanied by four policemen, they make a close scrutiny of the interior and exterior of the hotel. Clayton, hearing the inspector's orders, immediately starts an escape, which means leaping from a window to a fire-escape, down the ladder and a drop of about thirty feet to the walk, rushes to the roadway where he boards an automobile. At the point of his pistol he orders the chauffeur to proceed at breakneck speed. After he realizes he is being pursued by a municipal police patrol carrying fifteen policemen. The police inspector sitting beside the driver of the auto patrol is urging him on for more speed, firing at intervals at the fleeing automobile containing the crook. One shot lodges in the tire of the automobile, resulting in the abandonment of the machine and the crook takes to his heels. An exciting chase ensues, resulting in the crook's being tracked to his home and the inspector with his men finding the door locked, shoots the lock away and makes a search of the house. The bandit, upon hearing the shot, escapes to the roof of the house and makes a miraculous leap to an adjoining tree, lowers himself to the ground and rushes away. In his mad rush to escape he dives into an old well. The inspector closely follows, lowers himself to the bottom of the well where a desperate struggle takes place, resulting in the capture of the criminal. Now begins the pursuit of the wife who has flown from the house with the jewels in her possession and after a careful search she is detected hiding in an adjoining cornfield. The inspector promptly carries her to the waiting patrol and the two culprits are sent to the station house. Awaiting news are the frantic husband and wife, and when the inspector enters with the captured criminals and returns the jewels to the rightful owner, joy reigns supreme.

*The Moving Picture World*, August 9, 1913, p. 680
Status: Unknown
Unavailable for Viewing.

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

The Port of Doom (1913)
Newspaper Extracts printed on the screen advance plot

“The Port of Doom”
J. Searle Dawley Writes and Directs a Stirring Three-Part Melodrama for the Famous Players.
By George Blaisdell.

With a strong cast of trained screen actors, the Famous Players has gone to sea to stage some of the scenes in an exciting three-part melodrama. “The Port of Doom” is the latest release of the Kate Kirby series, the various numbers of which are written and directed by J. Searle Dawley. In the role of Kate Kirby is Laura Sawyer, who continues the uniformly successful work she has given us in these stories of crime detection. House Peters is again in the chair of the paralytic ex-detective and does commendable work. Portraying the heavy role is Dave Wall, who in a far more difficult part repeats his success as the crook in “In a Bishop’s Carriage.” In this picture Mr. Wall is a dope fiend who maintains outward respecta-
bility so long as his drug is available, but who, when deprived of it, suffers tortures that force him, in the hope of obtaining another supply, to reveal his guilt in sending to sea an unsafe vessel. It is a strong portrayal. Peter Lang, known to screen followers through his excellent work with the Lubin company, is the shipowner and father of the young woman who out of love for the commander of the vessel secretly leaves home, is married to him and sails away on the doomed craft. It is Mr. Lang who, sitting in the glow of the fire with the little daughter of the dope fiend who has succumbed to his illness, furnishes in this story of love, misdeeds and narrow escapes the one bit of pathos as he reads the message that his missing daughter sailed on the unseaworthy ship and is probably lost. It is a finished piece of work. Hattie Forsythe and Hal Clarendon, both known to theatergoers, are the bride and bridegroom.

Some of the strong scenes are of the attempts to capture the shipowner’s secretary, whose dual life has been uncovered by Kate Kirby, and his escape; the encounter between the now down-and-out dope-using secretary and the detective when she refuses to give him more of the drug, the father sitting helpless in his chair and watching the struggle until finally impelled to end it by shooting and wounding the crazed man—with the wife and child of the latter and the shipowner separated from them by a locked door and also powerless to interfere; the successful mutiny on shipboard as the exhausted crew refuses longer to work the pumps; the confinement of the captain, the women and one or two others in the cabin as the sailors row away in the small boat; and the cutting of a hole through the side of the half-submerged and careened cabin and the rescue of the imprisoned men and women.

A picturesque scene is the pursuit by the tug of the ship under full sail. The little craft makes an unsteady camera platform in the heavy sea, but this in no wise detracts from the effectiveness of the picture. Mention should not be omitted of the interiors. They are elaborate and in many cases of marked depth. Much care has been bestowed on the arrangement of lights. If the memory serve, tinting has been used in a proportion unusual even with the Famous Players. This gives to the fine photography an added quality and charm. Another factor noted by the reviewer is the attention paid to newspaper extracts thrown on the screen. In this much neglected detail of picture-making the Players in this production make a marked advance. In the two instances referred to the writer recalls nothing approaching it for approximation of the real thing. In a business communication thrown on the screen use is made of a regulation commercial letterhead. It is a pleasure to note this attention to the little things that count so strongly in the making of a picture.

_The Moving Picture World_, November 29, 1913, p. 989
President Taft at Panama (Gaument’s Weekly No. 47) (1913)
Newspapermen join President Taft and friends inspecting the world’s greatest engineering enterprise.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Positive

The Protectory’s Oldest Boy (1913)
Newsboy (Marie Eline – the Newsboy).

The Protectory’s Oldest Boy (August 5).
—For fifty years the Catholic Protectory has done much to make good citizens out of boys who would otherwise have had no chance in life, and many of the most prominent men in New York City owe their proud position to the training and care they received while wards of the protectory.

A wealthy man received an invitation to the protectory’s golden jubilee. He was now wealthy and held a high position in the national government, but the protectory had sheltered him when he was a friendless waif, so his feelings toward the great institution were those of deepest gratitude. Accompanied by his little grand-daughter, he visited his old home.

While the statesman viewed the impressive ceremonies his little grand-daughter formed the acquaintance of one of the protectory boys. The statesman heard the boy’s story and the little chap’s pathetic tale of privation touched the successful man and awoke memories of his own past. He determined to take the child to his handsome home, educate him and make him a credit to the protectory.

The boy left the institution with his new guardian and is now being carefully educated. He is a manly little fellow, and the statesman, “the protectory’s oldest boy,” firmly believes that in years to come the great institution will be proud to name the youngster as one of their graduates.

The Moving Picture World, August 16, 1913, p. 776
“THE PROTECTORY’S OLDEST BOY” (Thanhouser), August 5.—An abused newsboy is taken to the Protectory, and later meets the granddaughter of his benefactor, the inference being that in later years they will marry. The picture, however, features principally the parade and drill work of the boys’ school.


Status: Unknown
Unavailable for Viewing

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

**The Race for the Millions (1913)**
Newspaper Article on a girl found clinging to the bottom of an overturned boat can’t remember her name, but those reading the article know exactly who she is and the chase is on to save the kidnapped victim.
When the brother’s sister arrives in Paris, she assumes a fictitious name—Mme. Gomery. She and her brother abduct Nellie as she is delivering the hat Mme. Gomery ordered. In the meantime, Jean Rogers, Nellie’s fiancée, puts in an appearance at the milliner’s store to show her a newspaper article concerning herself. He finds her gone and rushes to the hotel where Mme. Gomery lives. There he learns of the abduction. Nellie, meanwhile, is being conveyed to an island, guarded by Riquier’s men. Many days pass and Nellie is still a prisoner. She determines to escape. One night with an improvised rope, made of bed-clothes, she descends the dizzy heights. Her escape is discovered, and one of the jailers goes forth to bring her down with his gun. As she attempts to enter a rowboat he shoots. Nellie pretends that she has been shot and drops as if unconscious. The jailer carries the seemingly insensible girl to the top of the cliff. Here Nellie unexpectedly revives and by a dexterous twist she pushes him over the cliff. Nellie is seen struggling for life in the breakers off the coast of St. Elmo.

In Paris, Jean Rogers is aiding in the search. He chances to read a newspaper story about a girl having been found clinging to the bottom of an overturned boat. It tells of her being demented and of her inability to recall her name or anything about herself. The Riquiers also read the news. They had heard of the escape of their captive. They go to the castle of St. Elmo and falsely identify the girl as being one of their kin. The physician in charge gives the Riquiers permission to take the girl away. The Riquiers are about to carry her off to another prison when Rogers sees them riding away. He pursues the automobile and clings to the back of it. As a ruse, he takes a revolver and shoots. Its report is similar to the bursting of a pneumatic tire. The conspirators get out to investigate, leaving Nellie in the back seat. As they go ‘round one side Rogers goes ‘round the other. He jumps into the automobile and speeds away, leaving the conspirators in the lurch. The Riquiers telephone to the police and ask that their automobile be stopped.
Rogers chances to enter an exhibition ground in which there is to be a balloon ascension. He knows that the Riquiers must be close upon him, and that his only means of escape is to go aloft. He persuades the aeronaut to allow him and Nellie, whom the shock of seeing her sweetheart has restored to reason, into accompanying him on his flight. The Riquiers arrive just as the balloon is soaring high. They determine to have one more try. They pursue the balloon, which is carried by the wind out to sea. Standing on the rocks, Mme. Riquer's brother fires his revolver at the vast gas bag. It penetrates the fragile silk and the balloon slowly sinks into the sea. As the gas escapes the balloonists are thrown into the waves, which happily carry them behind a small promontory out of sight of the conspirators. The fugitives struggle to land and the empty basket drifts away. The conspirators see it and construe it as a sign that its late occupants have gone to the bottom.

On the morning of the appointed day Anna Riquier calls on the notary. There is but five minutes more before twelve o'clock, noon, will have arrived, and she will have inherited the legacy. Meanwhile on the road to the notary's house, the two weary lovers trudge along. As they pass a police station they ask assistance. They arrive just two minutes before the moment of twelve. Nellie goes ahead. At the door on guard, fearful that Nellie should arrive at the last moment and claim the fortune, stands Riquer. He sees Nellie and attempts to throttle her. There are rough hands upon him the next moment, and Jean Roger's fists are pummeling him. It is one second before twelve when Nellie bursts into the notary's room, just as he is about to deliver the money to Anna Riquier. Nellie is identified, the conspirators are arrested and are led away to condign punishment.


Status: Unknown
Unavailable for Viewing.

Type: Movie
Appendix 5 – 1913

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

The Real Imposter (1913)
Newspaper Man Jack Newsome distorts news coverage to help a friend.

The Real Imposter (Dec. 13).—Dabble is a poverty stricken artist. He finds it impossible to market his paintings and is down to his last nickel. His clothes are threadbare and he is all in. Just at this time he is asked to be best man for his pal, Jack Newsome, a newspaper man, whose fiancée is Marle Tryon. Dabble’s exhortations with Newsome come to naught and he is made to promise. He is taken to Marle’s house, where he meets her mother and father, and sister Lillian, with whom he falls in love. Count de Blulo is courting Lillian, however, to her mother’s great approval. Her mother has ambitions of seeing her daughter marry a title. Lillian has nothing but disgust for the Count, but shows a decided interest in Dabble and visits him at his studio in company with her mother. Dabble becomes desperate, finding that he must absolutely secure a suit of clothes. He sees a sandwich man advertising a tailor, and, acting on an idea, he proposes a scheme to the tailor whereby he will earn a suit of clothes, and the tailor agrees. With the aid of Newsome, Dabble attracts business and attention for the tailor, appearing disguised as the Duke de Breton on the street before the tailor’s place of business. In this disguise he is introduced to Lillian and her mother. As a Duke, the mother is favored to Dabble and ignores the Count, until the latter, discovering the deception, tells them all. Then Newsome, in order to save his pal from ignominy, tells the public in an article that Dabble was disguised on a bet, and at the same time boosts his paintings. Lillian’s father considers Dabble a good sport and gives him a big order to paint his horses. This starts Dabble on the road to fame. Later, at a dinner given in his honor at the café, the party is waited upon by the Count De Blulo, who is then discovered to be a waiter, and Dabble easily gains the consent of the mother to marry Lillian.

The Moving Picture World, December 6, 1913, p. 1190
Status: Unknown
Unavailable for Viewing.

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

Red and White Roses, Part II (1913)
Newspaper Reporters

RED AND WHITE ROSES (2 parts—Special—
PART TWO.—Tired of waiting for his sister to act, Murray, wishing to strike the final blow, tells the newspaper reporters that Andrews has jilted his fiancee for an actress. The news spreads like wildfire and causes panic among Andrews’ supporters. Andrews, who has just returned from a campaign tour, reads the news and is completely taken off his guard. He unsuccessfully tries to prove the report a newspaper scandal and a lie. Murray is elated with the success of his dishonorable methods and keeps his promise with Lida, rewarding her with the bracelet promised for accomplishing the ruin of Andrews. Andrews calls on Lida, discovers the bracelet and accuses her of being party to the plot. She denies it. He hastily takes his departure, telling her that “The white rose may be cold and colorless, but it is pure, fragrant and most to be desired!”

The slander which has been spread broadcast has had its effect and on election day Andrews meets overwhelming defeat. Ralph Clark, the private secretary, has been sent to Miss Whitney to acquaint her with the outcome of the election and while he is there, she shows him a beautiful and curious Oriental fan, presented to her by Andrews, possessing a secret spring and chamber, in one of the posts, in which there is concealed a deadly poison.
The rebuff which Lida received from Andrews as he was leaving her apartment has filled her with jealous rage, and a determination to compromise him. She goes to Miss Whitney's apartment, accuses him of jilting her and charges Miss Whitney with being in love with Mr. Andrews' secretary, defying her to deny it if she can. Andrews confronts his fiancee and tells her of the accusation, which she denies, and says, "I promised to marry you and I will keep my word." After Andrews has gone, Miss Whitney, in desperation, determines to put an end to it all. The private secretary, during her interview, becomes suspicious and while she is writing a note that she has found the solution to the whole problem, the secretary removes the poison from the fan and replaces it with a strong sleeping powder, which she inhales and falls into a deep sleep. When Andrews soon afterwards calls on Miss Whitney, and is told by the servants that she is dead, he hurries to her room. He sees her motionless body and gives way to uncontrollable grief. The next morning Andrews is found dead. Miss Whitney recovers from the effects of the soporific. Out of respect for the dead, she mourns at his bier and Lida is allowed to pour out her expression of sorrow for the one she loved and so basely injured, against her better feelings, for the satisfaction of her vanity and jealousy.

Some months later, amid the white crystals of fallen snow, Beth Whitney, now being free to accept the attentions of Ralph Clark, the private secretary, the white rose blooms afresh in the glorious radiance of true love.

*The Moving Picture World*, March 8, 1913, p. 1014

Status: Print Exists
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Neutral
A Regiment of Two (1913)
Newspaper Article about the Thirteenth regiment being wiped out has major repercussions for two men who have lied about being members of that regiment.

"A REGIMENT OF TWO"

Wení two gay husbands enlist in the 13th Regiment to be sure of "a night off" once a week. Two or three people are let into the secret, the daughter of one and her fiance, Jack Brent, the latter being a genuine member of the 13th. All goes well until the regiment is ordered to the front. Although they march away with the others, the husbands go on a fishing tour. Later, they learn through a newspaper report that the regiment has been wiped out in battle. The plot thickens. Home they go, changing their fishing clothes for regimentals, and before their respective wives, pose as the sole survivors. The report proves to be false, and there are further complications when Brent and the cook's sweetheart, Conrad, also a member of the 13th, return from the front. Quick wit on the part of the husbands saves the day.

Vitagraph, Two Reels. Released June 11th, 1913.

The Moving Picture World, June 7, 1913, p. 1040
A REGIMENT OF TWO (Special, 2 parts, June 11).—Ira Wilton and his son-in-law, Harry Bennet, resort to the subterfuge of telling their wives that they are members of the Thirteenth Regiment in order to be sure of having a night off each week, that night being Friday night, for then the regiment drills. They substantiate their deception by bringing into their little game Laura, Ira’s daughter, and her fiancé, Jack Brent, a genuine member of the Thirteenth. Their deception runs along nicely until one Friday night, when the men have gone to the club, their wives find the invitation, and are just about to start out when they discover that the water pipe has burst. Laura informs the men by telephone what is discovered, and warns them to come home. They arrive and find that the kitchen and dining room are flooded, and, after all has been given a good soaking, Lord Dudley, an admirer of Laura, manages to stop the flow of water. Just as the trouble concerning the flood has subsided, Jack Brent arrives home and tells the men that the Thirteenth has been ordered to the front. The husbands, seeing a good chance to take a little vacation, purchase soldiers’ clothing and fall in behind the Thirteenth Regiment as it passes their wives, but slip out as soon as it is out of sight. They then go to the barn, where they substitute their soldiers’ habiliments for civilian clothes and then make all possible haste to the lake, where they intend to spend a little vacation. But their vacation is short-lived, for one day they see in the newspapers that the entire Thirteenth regiment has been wiped out. They hurry home to the old barn, where they get into their regimentals as quickly as possible, not forgetting, however, to add a few rents here and there, to make it appear as if they have had a terrible struggle at the front and in escaping. When they arrive home they observe that Mrs. Wilton’s brother has returned from the West and had promised to take care of the “widows.” In reply to Lena’s (the fat cook’s), question concerning her lover, Conrad, they were just about to tell her that he died with her name on his lips, when in come Conrad and Harry Brent, with the news that the newspaper report was all wrong. Ira and Harry fix it up with Conrad, and Jack, desiring to keep on the right side of the old man, tells the women that the men had a terrible fight, and brother Tom forgets about asking questions when a couple of good cigars are shoved into his mit.

The Moving Picture World, June 7, 1913, p. 1054
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 Reporter’s Scoop (1913)
Reporter Bob Norton (George Morgan).

“THE REPORTER’S SCOOP” (Reliance), November 29.—A typical newspaper story, written by George Morgan, who plays the role of the reporter hero. George Siegman and Irene Hunt also appear. The plot situations are all familiar, combining business and politics, with, of course, the love story included. Not new, but lively and quite entertaining.

The Moving Picture World, December 6, 1913, p. 1152
THE REPORTER’S SCOOP (Nov. 29).—Senator Dunn is ambitious regarding his daughter’s future and looks with disfavor upon the suit of Bob Norton, a reporter, who aspires to the hand of Alice. The young people do not agree with the Senator’s expressed doctrine that “love is not everything,” and continue to indulge in the dreams of youth. Henry Marshall, a wealthy middle-aged railroad president, is another suitor favored by the Senator, but refused by Alice. Misfortune blights the dreams of the young people when adversity overtakes the Senator and he accepts financial aid from Marshall. The day for payment arrives and the Senator’s affairs are in no better shape. Marshall tells Dunn that he wants Alice, and offers to cancel the obligation if Dunn will induce Alice to become his wife. With ruin and disgrace staring him in the face, the Senator agrees. He tells Alice of his difficulties, and in order to save her father from ruin, she promises to marry Marshall. Bob learns of the match and in a stormy scene with the Senator, accuses him of pretending “that love is not everything,” and yet he is relying on his daughter’s love to save him from ruin. Bob is ordered from the house. In the meantime, the Government has ordered an investigation of the charges of rebating that have been preferred against Marshall’s road, and Bob is assigned by his paper to get an interview from Marshall on the subject. Bob, calling at Marshall’s office for the interview, overhears the Senator tell Marshall that he has reconsidered his proposal and that he has come to a realization of what he, as a father, should do and that he cannot sacrifice his daughter’s happiness to save himself. Marshall swears the will ruin Dunn. A little later, Bob is an unseen witness of a transaction involving the influencing of the verdict of the Senate Investigating Committee by bribery, attempted by Marshall and aided by one of the Senators. Bob confronts them and forces them to forego their attempted bribery, and also secures an extension of time for Senator Dunn to pay his indebtedness. In return, he sacrifices his “scoop” on a good story, but a little later lands another, but different kind of “scoop,” when the Senator unexpectedly gives Alice into his keeping.

*The Moving Picture World*, November 26, 1913, p. 1056
Status: Unknown
Unavailable for Viewing.

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

**The Rose of May (1913)**
Publisher (Harry Lonsdale, the newspaperman) is in financial trouble but a wealthy friend bales him out – but not without strings attached.

*THE ROSE OF MAY (June 11).—A romantic young author, wearied with the rush of a prosaic age, who loves the open, accompanied only by his flute, starts on a spring tour through the rural regions. In his wanderings, disguised as a gypsy fortune teller, he sees a lovely girl and makes her acquaintance. In reading her happiness, he mentions the rover with the magic flute, to quicken her interest. Having inspired the thought he goes on his way, discarding his disguise. The next day the fair one hears the luring love note of the flute, and follows it to the forest. There she finds a dark, handsome young stranger sleeping. She gazes a moment, spell-bound, then flees. The sleeper is awakened and follows her. Eventually they become lovers; but the maid's father will have nothing to do with a flute player. Strangely enough this newspaper man is a publisher, and in financial trouble. A wealthy friend comes to his relief, who seeks in marriage the hand of his daughter. The young author betakes him to his desk and writes a romance entitled, "The Rose of May." He offers it anonymously to the publisher, and it becomes top-listed as "a best seller." A year passes, the girl, stung by his seeming forgetfulness, is about to accept the elderly suitor, when she hears the sound of a distant flute. Again the lovers meet, but this time to part no more, for the proud parent, now made wealthy by the man who plays with a pen as potentially as he does skillfully with a flute, is very desirable.*

*The Moving Picture World, June 7, 1913, p. 1050*
"A ROSE OF MAY" (Selig), June 11.—In the backgrounds of this picture, which was taken in Florida, is a very romantic-looking forest and the photographs of it, with highlights and shadows, are most effective and interesting. The story, measured by the average of today, makes a fair offering. It deals with a novelist (Jack Nelson) dressed most romantically, who wins a girl, called "a dream maid" (Edna Bunyea), by becoming both rich and famous in one year. His book, "The Rose of May," has been published anonymously by the house of which her father (Harry Lonsdale) is head, and not till the year is up does the father know that the boy has made good.

Status: Unknown
Unavailable for Viewing.

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

Roughing the Cub (1913)
Cub Reporter Clarence Smuggles (Hughie Mack) is an aspiring poet who gets a job on The World covering the police beat. Other reporters get tired of his poetry recitations and send him out on a false story about a factory fire. The Newspaper Editor Gregg (Harry Northrup). A Cub reporter who, as a prank, is constantly being sent out on phony stories by his co-workers, stumbles across a real scoop that could turn out to be the biggest story in the paper's history. Thomas (Tefft Johnson), a Rival Reporter. The Copy Boy (Paul Kelly).

"ROUGHING THE CUB" (Vitagraph), June 30.—A good newspaper story with Hughey Mack in the leading role, as the "cub" reporter, who has come in from Squashville and has adopted the "World." When the other reporters find that he is a poet, they "put up a game on him"; send him chasing from one fake fire to another; but by accident he comes on a big story and makes a "beat." The script, by Courtney Riley Cooper, will take well with most audiences and should be popular. Bert Angeles directed it. Harry Northrup, as the editor, Herbert L. Barry as the police captain and others ably support Hughey Mack. The photography is clear.
ROUGHING THE CUB (June 30).—Clarence Smuggles, a would-be-poet, goes to the editorial sanctum of a daily, where he begins reading his poetry to Gregg, the editor. He is thrown out, but returns immediately and Gregg, seeing that he has at least persistence, decides to give him a try-out. He is assigned to cover police news. In the reporters' room Clarence reads some of his poetry, written in favor of the staff. The reporters tolerate him for a while, but getting tired of it, they plan to send him out on a fake assignment. They get the captain of a neighboring police station to call up the office at a certain time and tell him a fake story. Clarence answers the telephone call and is informed that a kite factory is on fire. He goes out and rushes up and down the street, but can find no fire. As he is entering a jewelry store to call up his office, he hears news of a great diamond robbery. After getting all the "dope" he calls up Gregg, gives him the facts and a special extra is soon out. Thus he puts one over on his fellow dopsters.

The Moving Picture World, June 28, 1913, p. 1386

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Males (Clarence Smuggles, Gregg, Thomas, Copy Boy). Group
Ethnicity: White (Clarence Smuggles, Gregg, Thomas, Copy Boy). Unspecified.
Media Category: Newspaper
Job Title: Cub Reporter (Clarence Smuggles) Reporter (Thomas). Editor (Gregg). News Employee (Copy Boy). Miscellaneous.
Description: Major: Clarence Smuggles, Positive. Gregg, Positive.
Description: Minor: Thomas, Miscellaneous, Negative. Copy Boy, Neutral.
Saw Wood (1913)
Reporter learns of a scheme wherein a famous author pretends to be a tramp to get local color for his new book.

*The Moving Picture World*, January 18, 1913, p. 300

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, Positive
**The Scenario Writer (1913)**
Newspaper Article on a burglar turned doctor gives a scenario writer an idea for photoplay.

*The Scenario Writer* (Oct. 26).—Brown is a scenario writer. Bills come in and he has to get an idea quickly. His brain won’t work and putting on coat and hat he strolls out of the house in quest of inspiration. Lighting a stogie, he stands on the curb thinking. He buys a newspaper and sees an item relating to a would-be burglar whose tender heart impels him to turn doctor and save the child of his intended victim. This strikes Brown as good stuff and he hurries home to commit it to paper.

A little later he issues forth, the scenario completed, and visits the Majestic Picture Company, on the stage of which he is greeted by the director, who buys his scenario. The picture is taken and put on at one of the local theaters. Meanwhile numerous other scenario writers get hold of the same idea in one way or another and immediately after the performance of Brown’s play put in a claim of ownership. They all meet on the stage of the Majestic and a general fight ensues, each claiming the idea as his own. The property men turn the hose on the contestants, whom with Brown and the director repair to the police court to settle their difficulties. The magistrate awards the case to Brown.

*The Moving Picture World*, November 1, 1913, p. 528

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The Sea Wolf (1913)
Literary Critic Humphrey Van Weyden.

After his ferry collides with another vessel in the San Francisco Bay, literary critic Humphrey Van Weyden is rescued by the crew of a schooner called the Ghost. Although Humphrey is dismayed by the cruelty of the ship's captain, Wolf Larsen, a tentative companionship springs up between the two, and Humphrey is appointed the first mate. Later, the crew rescues a number of shipwrecked passengers, including the pretty Maude Brewster. Humphrey forms an attachment to her, but Wolf's intentions are less honorable and he attacks her. Suddenly, Wolf is stricken with one of his frequent bouts of blindness, whereupon Humphrey and Maude escape to a nearby island in a lifeboat. The crew finally abandons the sightless Wolf, and the crippled Ghost drifts slowly towards the island. In his efforts to kill Humphrey, Wolf is himself killed, leaving Humphrey and Maude free to set sail for home. American Film Institute Catalog of Feature Films.
dreamer. Between the two springs up an odd companionship. They read poetry and philosophize together, and Humphrey tends him whenever Larsen is stricken with the torturing headaches and temporary blindness which at times overwhelm him.

But his crew both fear and hate him. Leach, a green hand, tries to kill the Sea Wolf by throwing a knife at him, but misses. Desperate, Leach runs to Johnson, another sailor. They creep upon Larsen as he stands by the rail with Johansen. In the struggle Larsen and Johansen are thrown overboard. The latter is drowned, but Larsen seizes the log line and climbs aboard. With characteristic disregard of consequences he goes directly to the forecastle, to find who assisted Leach in the attack. Larsen tries “the pulse test for feigned sleep.” As he bends over French Louis, Leach gives the signal and the entire crew obey. There is a terrific struggle in the dark, and it is only by superhuman effort that Larsen shakes himself free and makes his way up the ladder, from which he emerges, cut and bleeding profusely, but victor.

Nothing can save Leach and Johnson from him now but flight, and while Humphrey, promoted to first mate, dresses Larsen’s wounds, the two make their escape in one of the ship’s boats.
An open boat containing the survivors of the shipwrecked "City of Tokio" is picked up. One of them is a woman, Maud Brewster. Maud and Humphrey have much in common and are insensibly drawn the closer together because of their common fear of Larsen's power over them. Leach and Johnson are sighted and, to the surprise of all, signal to be taken on board. The "Ghost" approaches very near and the Wolf grimly promises Humphrey not to lay hands on them. Nor does he, the "Ghost" sails by and the men perish. Mugridge, the cook, is too slovenly to be longer endured, and with Larsen's permission, he is tied to a rope and thrown overboard for a ducking.

The men's enjoyment is changed to horror as a shark's fin cuts the wake of the ship. Wolf is first at the rope, hauling in, but in spite of their efforts Mugridge's foot is bitten off. Later the shark is caught and hung up in the rigging—to Maud's disgust.

Every day adds to her fear of Larsen, and she begs him to put her ashore at Yokohama. To her terror and Humphrey's rage, Larsen shows all too plainly his intention to keep her in his power. Soon after he seizes her in his arms. Humphrey tries to save her. Both are powerless against his great strength; but one of the blinding seizures to which Larsen is subject overcomes him, and he falls fainting. They are secure for the present. There is no real safety for them, however, on board and that night they escape in an open boat, trusting ultimately to reach Japan.

Shortly after, Larsen, in his cabin, hears unusual noises on deck and gropes his way forward, to find that his brother, Death Larsen, has come on board, and that the crew are deserting his ship. It is the first time they have seen him since the seizure and they stand amazed. He is blind. Wolf is left alone on the ship.
Meantime, Humphrey and Maud, on a desert island, have built two stone huts and watch anxiously for rescue. Coming out one morning, they see the “Ghost,” completely dismantled, its masts and top-hamper afloat, alongside, but with sound hull, aground near their huts. They board her, to find the Wolf, though alone, blind and shorn of his power, still defiant and unafraid. He lays a trap for them, certain that if he can get his hands on Humphrey he can kill him. But the excitement brings on another seizure, and he lies at their feet, a helpless paralytic. Even at death's door, he tries once more to destroy them, though it means his own death in a terrible way. The effort extinguishes the last spark. Wolf Larsen has finished his last voyage.

Humphrey and Maud repair the old ship as best they can, and sail away. They are sighted by a revenue cutter. A new day dawns for the two brought so strangely together. Our last view of them is in the library of their new home, where Humphrey begins the book which will tell of their experiences and of Larsen, “The Sea Wolf.”
Appendix 5 – 1913

MOTOGRAPHY

“The Sea Wolf” a Wonder Story
It Teems with Action

A WONDER-STORY done in a wonderful way is the film version of “The Sea Wolf.” In its writing Jack London was at his best, and in its film-making Hobart Bosworth was never seen to better advantage. It shows a masterly handling of rough situations, and so real is the give and take of knocks and bumps throughout, that that spectator is not surprised at the realization that one of the wounds in the shoulder of the awful Wolf Larson, after his rough treatment at the hands of his crew, is spurtng real blood and not merely “make-up.”

It takes seven reels to tell the tale; of the first five but about seventy feet could have been omitted, but the last two could have spared ever so many. Herbert Rawlinson as “Hump” (Humphrey) grasped the opportunity to do some very good work. Viola Barry was pleasing, but could have made the deserted island situation a more impressive one by allowing her shirt-waist and skirt to show the wear and tear which undoubtedly would have received had the incident been actually lived. The sailors, in appearance and action, were true to the mind picture drawn by readers of the story, and the cook, in slovenliness and independence, conformed admirably to the character.

That Bosworth is the only man in the realm of pictures who could have taken the role of Wolf Larson, is quite certain. What he lacks in the way of the Larson physique, he makes recompense for in the strength of facial lines and in the mind, imminently cruel but true, having a preference for good books. But with all his cruelty, Mr. Bosworth as Wolf Larson has his spectators with him throughout the situations, both in which he is master of his ship and men and when he gropes blindly about his vessel, blind and deserted.

The most spectacular scene is that of the shipwreck. The vessel in which Humphrey Van Weydan, a literary critic, takes passage, runs into a fog in San Francisco bay and collides with another big vessel. The horror of the ensuing scene, in which men and women fight each other for the possession of life-buoys and boats, is a masterly one. A boatful of people are emptied into the sea when a defective pulley fails to let the boat down evenly; others jump from the deck of the doomed vessel and all except the critic, Van Weydan, are lost.

The one survivor is picked up by a schooner which has the dreaded Wolf Larson for its captain. He nick-names Van Weydan “Hump,” has him read aloud to him from Browning and appoints him mate. Every member of his crew has a full-grown fear of the captain, who laughs at the insignificance of life and administers awful punishment with his hands about a man’s throat or by the telling strength of his fist, for the slightest of misdemeanors. Two of the men revolt at this brutal treatment and watch their opportunity to seize their captain and throw him over-board. Larson, with mighty strokes, reaches for a rope trailing from the ship and attracts the attention of Van Weydan who helps him aboard. Larson descends to the bunk tiers to apply the pulse test and thus determine which two of the men are feigning sleep; he is attacked by the two sailors, the other men awake and there is a general fight, from which the captain issues cut and bleeding and the two desperate men seize a life-boat and desert.

The next day, the captain searches the sea with his glasses to sight the missing men and deliver them punishment. He sees a boat of ship-wrecked peo-
ple, among whom is a young woman, and he takes them aboard. Days later, The Ghost comes upon the deserters; they are starving and plead for assistance, but the captain laughs at their misery and when the little boat capsizes and the two men disappear from sight, he is satisfied.

Van Weydan and the girl become friends; the captain wants her for himself and she is saved from him and his unholy embrace, by a miraculous and terrible pain in the eyes, which leaves him blind.

Leaving Larson in sightless agony, Van Weydan and the girl equip a boat with provisions and put off from the ship. The next day the captain of a rival schooner induces Larson’s men to leave him and he and The Ghost are alone.

The man and girl reach a deserted part of the coast of Japan where they build dual shelters from rocks. One morning they awake to find The Ghost aground near their shore. They go aboard and meet the blind captain who recognizes their voices. He goes below and “Hump” and the girl begin to repair the sails in preparation for a homeward sail. The captain divines their motive, and when they leave at night he feels for their work and undoes it with his knife. The next day, he pretends another attack, Van Weydan goes to his aid and the powerful fingers of Larson tighten around his throat; this time it is Van Weydan who is saved from Larson by the miraculous attack which paralyzes the big body of Larson. Hoping to destroy Van Weydan, the girl and himself, Larson scratches a match on the side of his bunk with his crippled fingers and sets his bed afire. He is saved from awful death, only to linger for days in unconsciousness. He dies and Van Weydan and the girl, having put the schooner in sailing trim, leave for home where we see them, later, a happily married couple.

Fifty feet of the film is given over to a welcome glimpse of Jack London at work in his out-of-door work-shop in California where he evolves his big and gripping stories.
Motography, November 15, 1913, pp. 359-360

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Action-Adventure
Gender: Male (Humphrey Van Weyden)
Ethnicity: White (Humphrey Van Weyden)
Media Category: Newspaper
Job Title: Critic (Humphrey Van Weyden)
Description: Major: Humphrey Van Weyden, Positive
Description: Minor: None

The Sheriff’s Honeymoon (1913)
Newspaper Article tells of a young lady who would like to marry a man of the west. The sheriff reads the story and is very much interested.

The Moving Picture World, March 22, 1913, p. 1238

Status: Unknown
Unavailable for Viewing.

Type: Movie
A Snake in His Bosom (1913)
Newspaper Article on the head of a corps of spies stops him from his plans to get secret information.

A SNAKE IN HIS BOSOM (Jan. 7).—Colonel Melville, a French army officer while horse-back riding, flirts with a young widow, and with audacity worthy of a better cause, he introduces her to his wife and daughter with whom she becomes intimate.

At the widow's home, one evening, Colonel Melville seeing a man's photograph, asks who the man is. She replies that it is her cousin. The liaison between the Colonel and the widow develops beyond the platonic stage, and one evening in the Colonel's home, in the momentary absence of his wife, he kisses her. His daughter sees the act of infidelity. Realizing the widow's power over her father, which threatens rupture to their home, she knows not how to recall her father to his sense of duty.

An article in a newspaper, which by chance she reads, is an unexpected aid. The article tells of one Frederick Sturber, long suspected of being the head of a corps of spies acting for a nation hostile to France, who disappeared as he was about to be arrested. His subordinates, the article continued, many of whom are women, are being sought by the police. Over this article was a dissipation, he finds himself separated from his wife and position.
His wife, now burdened with a child, is forced to seek employment. Fate guides her to the house of her husband's mother, whom she doesn't know. Here she is employed as a housekeeper and the duplicate of the picture of the man she had seen on the mantelpiece of the woman now seducing her father. She then realizes that the widow's interest in her father is of greater significance than that of things personal—that she is using the Colonel as a catspaw to learn secrets of French fortification known to the Colonel in his official capacity.

Colonel Melville is horrified to reflect how he has been duped. His anger is partly that of the enraged vanity of the middle-aged man who finds that he has been the tool of a woman. He goes to this Delilah who had almost shorn his locks, metaphorically speaking, and who had almost caused him to become traitor to his country, as well as to his family. The widow is not glad to see him. She is seated at a desk writing a letter, which letter she attempts to hide. He suspects that it concerns him and information she might have got out of him. A fight ensues in which she desperately tries to prevent him from getting the incriminating letter.

Part of the letter read: "I am sending you the plan of Fort A. E. Its importance will be obvious to you. As to the required estimate, I will get it later. I am received at Colonel Melville's home and if . . . . . . ." The Colonel realizes how far he has been drawn into the spider's web. He determines to retrieve his honor at all costs. "We are ten miles from the frontier; in an hour's time you will leave the country once and for all. If not I will not shrink from any scandal," exclaims the Colonel. He instructs an orderly to escort her to the frontier, and that if she attempts to escape—shoot her. The Colonel, spirit-broken and thoroughly penitent, returns home where condonation awaits him.
Some Fools There Were (1913)
Magazine Girl Reporter Incognito (Florence LaBadie – The Girl Reporter).


SOME FOOLS THERE WERE (Feb. 14).—A very pretty girl came to the summer resort hotel. Three bachelors, who had been idling away their time at the resort, brightened up perceptibly, and laid plans to make her acquaintance. But unfortunately, the girl chanced to pass as they were discussing the details and overheard them.

The first man “sprained” his ankle. The girl and her aunt helped him tenderly to the hotel. The “sprain” ceased as soon as the two women left him. The second man “accidentally” hit the aunt in the back while golfing. He was a good golfer and the ball struck her where he had intended it should, right between the shoulder blades. He profusely apologized and was forgiven, incidentally making the girl’s acquaintance. The third man, older than the others, and a finished prevaricator, informed the girl the he knew her father. She did not ask any embarrassing questions, but charmed him by the confiding way she accepted his statement.

There was intense rivalry among the bachelors, but the girl seemed to like all of them. She delighted in posing them in odd attitudes while she snapped them with her little kodak, telling them how “funny” they looked.

The day came when the belle had to leave. The three bachelors sadly bade farewell, but she assured them that they would hear from her soon. They did! For the evening’s newspaper contained a picture of the fair enchantress, who, it seemed, had been stopping at the hotel under an assumed name. She was really a well-known writer, who had been collecting data and photographs for a magazine article on “Fools One Meets at Summer Resorts.”

The bachelors were stunned. They remembered the cute little snap shots the girl had taken of them, and realized that they would look “funny” (as the girl expressed), in a magazine article. They had been very sentimental and foolish, they all realized, and there was no doubt that they had furnished much material to the young authoress.
It is staged at a summer resort. There is a debutante who is a magazine writer, though the fact is not disclosed until well toward the close of the play. There are three rivals for her attention, each a bachelor, and each meets her in his own way, forcing an introduction, as each thinks, very cleverly. The girl might have been deceived had she not overheard their plans while in the laying. But she heard them and took advantage of all that followed. Her little camera recorded many amusing scenes, and when she left the resort and her three admirers she told them they would hear from her and they did. But it was like hearing the report of a bomb. She informed them she was a magazine writer, this information being derived from a newspaper, however, and that she had been writing an article on 'Fools One Meets, etc.' And the three bachelors realized that they were among the fools. *The Morning Telegraph*, February 16, 1913.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Female (Magazine Writer)
Ethnicity: White (Magazine Writer)
Media Category: Newspaper
Job Title: Reporter (Magazine Writer).
Description: Major: Magazine Writer, Positive
Description: Minor: None

**The Spell (1913)**

Newspaper Article gives a doctor a clue as to the whereabouts of a woman under the influence of a traveling hypnotist.

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**THE SPELL (2 parts—June 27).—A young doctor makes a superficial study of hypnotic suggestion and discovers that he has powers in that direction. He practices upon his sweetheart and her friends. One day a traveling hypnotist comes to town and the girl, Ethel, decides to see what he can do. She and her acquaintances attend the seance and Ethel offers herself as a subject. She proves an amenable medium and her beauty appeals to the hypnotist, who neglects to release her from his influence and forces her to go away with him.

On hearing of the disappearance, the distracted doctor hurries to the girl's home and gets a clue from a newspaper clipping. He follows several clues, and finally traces them to a town where he sees her in a store window in a trance. He endeavors to get through the crowd, but the hypnotist influences the police and he is ordered away.**
He appeals to headquarters and that night attends the performance with detectives. He creates a scene when he invades the platform, but the girl, under the spell, says she does not know him and he is turned away as an imposter.

Baffled and heartbroken, but determined still, the doctor pulls himself together and calming down thinks the extraordinary situation out. He keeps in touch with the faker's movements, and remembering his own hypnotic powers, determines to put them to the test. With a friend he studies and practices and finds he has a wonderful will power. He travels to where the girl is on exhibition and taking a position in the audience, concentrates his mind upon the one thing. Gradually he finds the girl uneasy at some foreign influence, turning her eyes toward him. Their eyes meet and when she withdraws her own with a gasp, she knows something is wrong.

The professor is unable to get her will bent to his own and gets more and more uneasy as she fails in simple tests. The audience commences to murmur and for once the man's self-possession fails him. He looks around for opposing influence and in time encounters the penetrating gaze of the doctor. He falters and is lost, for there is a will power stronger than his own facing him. Hysterically the man points to the doctor, telling the audience that he is the man who is ruining the performance and the people hold their breath as the doctor goes slowly to the platform and makes the wretch confess upon his knees. The police take charge of affairs, while the doctor gathers the rapidly recovering girl in his arms.

*The Moving Picture World*, June 21, 1913, p. 1284

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 Stranger (1913)
Reporter gets a scoop about the mysterious disappearance of a millionaire.

THE STRANGER (2 parts—July 28).—John Howard and Jack Noble are business partners. Jack is the junior partner of the firm and is in love with Grace, Howard's daughter. The firm is in financial difficulties and to overcome this Grace is to marry Elbert Havens, a millionaire. Grace loves Jack—Havens loves Grace—Jack insists upon Grace marrying him, but she feels that she is duty bound to help her father and determines to marry Havens, though she does not love him.

At a reception given in honor of her engagement to Havens, the engagement is announced and the couple are recipients of hearty congratulations. Jack sees this and as Havens and the men leave to get refreshments, he takes Grace into the conservatory, where he implores her to elope with him. She refuses, but Jack takes her in his arms. At this moment Havens has returned to the reception room looking for Grace. He starts into the conservatory, but is halted by the sight of her in Jack's arms. Wild with rage he rushes from the house and walks the streets aimlessly. He comes to a moving picture house, and not knowing what he is doing, follows the crowd in.

The guests at the reception are enjoying themselves, and Havens, for the minute is not missed. Howard finally misses him and goes in search of him.

At the picture house the song “The Trail of the Lonesome Pine” is sung. This decides him—that is where he will go—away from sham and duplicity. He hurries home, has his servant pack his clothes, and then writes a note to Grace, telling her that he has gone forever. He then leaves the house, telling his servant he has gone for good and that
there will be no need of anyone looking for him.  
Grace receives the note after her guests have gone. Her father reads it and upbraids her. He goes to Havens' house—the servant can give him no information as to his master's whereabouts. Fearing that Havens contemplates suicide, Howard rushes to the police station and sends out a general alarm. A reporter, scenting a scoop, rushes to his paper and the next morning the papers are full of news regarding the mysterious disappearance of the millionaire.

The next day finds Havens taking a train from a suburban station for the mountains of Tennessee. He arrives at Stumpville. An old lady also gets off here; she smiles and bows to Havens, and recognizes him as the millionaire from the picture in the paper she has carried from the North. Havens finds his hotel, while the old lady is welcomed home by her husband, son and daughter, Jen. The next morning Havens starts out with his gun and comes across Jen on a bridge. She snubs him and runs away. Havens having made an impression upon the girl, she returns. The impression being mutual, Havens also comes back—the girl again snubs him and runs away, leaving Havens on the bridge watching her.

The next day Havens starts out on a fishing excursion and is attracted to the bridge, where he again finds the girl. He is very polite—his actions are noticed by Lem, the girl's mountain lover, who, after Havens has gone, comes to the girl and sarcastically imitates the city man. He seizes her. This angers the girl; she bites his hand to force him to let her go and runs away. Havens, from a distance, has seen this, and he goes to the girl. Lem, thoroughly enraged, determines to get even; so he informs Jen's father and brother, who are moonshiners, that Havens is a revenue officer. Havens and Jen, having become better acquainted, leave for Jen's home, where Havens meets Jen's mother, who immediately recognizes him. She shows Jen the paper with the picture in it and after Havens has gone she tears the picture part out of it and hides it in her bosom.

That night the mountaineers congregate in front of Jen's home and she overhears them plotting to do harm to Havens. She immediately rushes to his assistance. The mountaineers congregate at the hotel and Havens is hemmed in, but manages to escape. Then ensues a chase through the mountains, where Havens is finally overtaken. As they are about to do him bodily harm, Jen appears, proves who he is, and the mob melts away crestfallen. Havens gives the girl to her mother, telling her to take good care of her for him until tomorrow.
Status: Unknown
Unavailable for Viewing.

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

**The Sure Tip (1913)**
Newspaper. The newspaper gives a humble clerk the wrong stock information causing a financial mishap.

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*THE SURE TIP (July 24).*—Porgie, chafing under his duties as an humble clerk, has taken a flyer in Wall street on a "sure tip." On going home his wife disapproves, and he tells her to "wait until we see by the evening paper how the stock is selling." Now it so happens that their maid, a slattern, cleaning up the library and taking an accumulation of old newspapers out to the ash can in the street, drops a year-old evening newspaper at the foot of the front steps. This paper Porgie, in his excitement, finds and mistakes for the regular evening paper. From its Wall street report he triumphantly reads to his wife that his copper stock he bought that morning at twenty-five cents a share is now selling at $250.00 a share. To his wife's horror he sends the maid out with a dollar to buy "Four Romeo cigars, such as capitalists smoke." While the maid is gone he lies back in his chair and dreams, seeing himself handing in his resignation to his astonished employer; seeing himself the owner of a yacht, an automobile, and giving champagne dinners. But his dream has a rude awakening. On returning with the cigars the maid meets the newsboy delivering the regular evening paper. She takes it to Porgie, and he reads it, to his horror and astonishment, that his copper company has failed, and finds that the paper quoting the stock at $250 a share is a year old. No Romeo cigars for him! He compels the maid to return the cigars and explain "it was a mistake—that he wanted a five-cent package of plug." When she returns with it Porgie gloomily fills his pipe with the cheap tobacco, swears never to speculate again; and the next morning we see him working at his desk, humble and deferential before his employer.

*The Moving Picture World, July 26, 1913, p. 468*
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
TAPPED WIRES (Special—2 parts—July 21).

Two young men, Mike and Sam, telegraphers, in the employ of the Affiliated Press, are bitter enemies. Each time they meet there is a rough and tumble fight. There is a mystery in the office of the Affiliated Press, for each time they get a scoop, their rival, the Coast Service Company, is sure to get it also. One night after the boys’ work is finished, they again happen to meet in the corridor, and this time the fight is more severe than heretofore. They burst into the office of the Coast Service Company and Sam knocks Mike senseless over a telegraph table. Sam, believing that he has killed his rival, goes to the water front and contemplates suicide.

Mike, coming to his senses, hears the instrument ticking. It is an Affiliated Press call and he wonders how it comes over the wires of his company’s rival. He takes the message, which is being sent by a reporter of the Affiliated Press. The Waverly express has been wrecked. It is the train his sister has gone on to visit her aunt. He is greatly excited when he learns that his sister has been killed, but keeps on taking the message. Before leaving the Coast Service Company’s offices, he cuts the wire, but in doing so he has also severed the connection in his own office. He goes to another office and takes further information down over the long distance telephone. He is found there by Sam, who has returned, and by Red Keogh, the chief operator, and the manager of the company. When he is accused of cutting the wires his explanation acquits him, and his anguish of mind is relieved when he later learns that his sister was only slightly hurt. It only needed a little touch of human nature for Sam to realize that Mike is his dear friend.

The Moving Picture World, July 19, 1913, p. 344

Released Monday, July 21st

“TAPPED WIRES”

In TWO REELS

AN UP-TO-DATE DRAMATIC SENSATION. SEE HOW AN OFFICE BOY OUTWITS A LARGE NEWSPAPER SYNDICATE. THE SCENES IN THIS REMARKABLE FEATURE ARE GRIPPING IN THE EXTREME. BOOK IT. SPECIAL HERALDS NOW READY. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS FROM YOUR EXCHANGE OR DIRECT FROM US.

Advertisement, The Moving Picture World, July 12, 1913, p. 275
"Tapped Wires" (Essanay)

Reviewed by James S. McQuade.

PRODUCER WHARTON, of the Essanay Eastern stock company, is to be complimented on the skill and vim which he has displayed in the production of "Tapped Wires," a two-reel subject that will be released July 21. These films will have a wide appeal, because the story deals with incidents—humorous, sympathetic and strenuous—that occur in the lives of plain people, of the class that includes most of the world's population. There is no overstraining for effects in this story, just the holding of the mirror up to nature and the revealing of the good and the bad—if the results of boyish pranks can be called bad—in two boys, who work zealously for two rival news service corporations and thrash each other unmercifully at times, in token of extra loyalty to their employers.

Mike Taylor, office boy of the Affiliated Press, and Sam Burns, Coast Service office boy, form striking contrasts as they appear in the pictures, in the persons of little Tom Shirley and Harry Norton. Mike is a live wire, nervous, high strung and resourceful, and brave to recklessness; Sam is slow moving and prone to sleep on his job, with no desire to cause a brawl, but with grit and determination to hold his own when a fight is thrust upon him. The two rough-and-tumbles in which they engage have all appearance of the real thing, without the shedding of gore or any show of brutality. The sight of Harry Norton's face, when he makes a show of crying, after laying Tom out by a right clip to the point of the chin, is irresistibly comical—all the more so because Harry appears to be laughing when he intends to be grief stricken.

Tommy Shirley is as natural as two peas in his part of Mike Taylor. His gentle affection for his little sister and his grief at her supposed death have all the influence of genuine emotion on the spectator. That night scene, in which he smothers his grief over his little sister's loss, in order to protect the interests of his employers, is really realistic—just because everything is so simply and naturally done. Here's to more of you, Tommy! The two office boys are so prominent that one must not overlook the fine acting of E. H.
Calvert, Miss Helen Dunbar, Jules Farrar, Frank Dayton and others in the cast.

Director Wharton has pressed lots of action into these films. There is not a slow moment throughout, and the interest is pleasantly eased at the close by the meeting and reconciliation of Mike and Sam. The pleasure created by the presentation is agreeably heightened by uniformly good photography and technique.

Mike Taylor had the ambition to become as good a telegraph operator as Red Keogh, the expert operator of the Affiliated Press. When the wires were not in use, Mike practiced on the keys while big Keogh gave him instructions and encouragement.

Across the hall, in the same building, a rival concern, the Coast Service, had its offices. Sammie Burns performed the duties of office boy there. Naturally, there was great rivalry between the two boys, and whenever they came in contact, there was usually a scrimmage.

The manager and staff of the Affiliated Press found that every important scoop they made was, somehow or other, received in the Coast Service office. They knew there was a leak somewhere, but were unable to discover it.

While eating supper at home, one evening, his little sister, Mamie, showed Mike a letter from her aunt, inviting her to come to her home on a visit. Mike took due care of his part of the arrangements, and she left the following morning. The night following her departure, Mike renewed his practice on the keys at the office after all the other members of the force had gone home. Tired out, he left the office, and on his way through the corridor met Sam Burns. Sam retreated from the onslaught of Mike and the battle was renewed in the Coast Service office. In a course of several exchanges, Sam planted a knockout blow on Mike's chin and the latter stretched out on his back, on one of the office tables. Sam tried to arouse him without avail; then he became panic stricken and rushed from the office with the intention of jumping into the river.

Mike recovered consciousness in a short time and became aware of the fact that an Affiliated message was coming in over the Coast Service wires. Sitting down at the keyboard he learned that an Affiliated Press reporter was sending in the news of the wreck of the Waverly express, in which
many people were killed and injured. Knowing that his sister was on this train, Mike immediately sent the question over the wire, "Anybody from Burlington hurt?" The reply, "One dead; Mamie Taylor, age 12," came in, and Mike swooned at the desk.

His sense of duty to the Affiliated roused him from his grief and as the news still came in, he took it as fast as possible. Hearing foot-steps approaching from the stairs, he jumped up and was about to rush from the room, when an afterthought seized him, and he destroyed the instrument in the Coast Service office. Then he escaped just as the manager and operator of the Coast Service were about to enter.

Mike made his way at breakneck speed to the office of the Affiliated, where he attempted to continue his story of the disaster from the Affiliated wires. He found, however, that by wrecking the Coast Service instrument, he had destroyed the connection in the Affiliated office. Then he seized the telephone and again made connection, continuing the story until warn out with fatigue and grief over his sister's death.

At this moment, Red Keogh and the manager of the Affiliated entered the office. They had heard of the Waverly express disaster, and Keogh rushed at once to the keyboard, but found that the connection was lost. Both men then angrily shook Mike, believing that he was responsible for the damage. The boy soon explained matters and showed many leaves of copy that he had taken over the Coast Service wires, and also showed them the message conveying the news of his sister's death. The men grasped him in their arms in sympathy, but he pointed to the telephone and connection was again made with the Affiliated Press representative. After a minute or two, the receiver was in Mike's hands and he learned with great joy that his sister was not killed and that she was actually talking to him over the wire.

Sam, in the meantime, had not taken the fatal plunge in the river. Stricken with remorse, he confessed his crime to a policeman, who at once conducted him to the office of the Affiliated Press. There he found Mike alive and well and the boys embrace each other heartily.
“Tapped Wires”

The rivalry of two news syndicates is reflected in the humorous feud between two office-boys. One of them discovers the leak that destroys every exclusive story of his company, and then things hum. A railroad wreck, a little sister reported dead and a game kid who sticks to his job through everything—these are the human elements of this gripping picture by Essanay in two reels.

General Film Company


Status: Print exists in the Library of Congress Film Archive
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Mike Taylor, Sam Burns, Red Keogh, Affiliated Press Employee, Affiliated Press Manager, Coast Service Company Manager)
Ethnicity: White (Mike Taylor, Sam Burns, Red Keogh, Affiliated Press Employee, Affiliated Press Manager, Coast Service Company Manager)
Media Category: Newspaper
Job Title: News Executive (Affiliated Press Manager, Coast Service Company Manager). News Employee (Sam Burns, Mike Taylor, Red Keogh, Affiliated Press Employee)
Description: Major: Mike Taylor, Sam Burns, Positive

**The Terrible Outlaw (1913)**
Editor Laura Canton of The Pawnee Times-Democrat.

“THE TERRORIBLE OUTLAW” (Eclair), October 26.—A western comedy of somewhat conventional plot, but which nevertheless possesses considerable interest. The Eastern girl inherits a newspaper plant in Oklahoma. She decides to edit the sheet herself. Later she impersonates a noted outlaw and has all sorts of adventures.

*The Moving Picture World*, October 25, 1913, p. 381
THE TERRIBLE OUTLAW (Oct. 26).—Following her graduation and her engagement to the college girl’s hero, Laura Canton gets stung by the Suffrage scorpion. Thereafter life in or near her presence is one long, loud, over-emphasized song as to the tyranny of man and the spinelessness of woman. Now, while Laura is very pretty, George Bullard, her beau, reaches the limit of his endurance. When gentle persuasion does not succeed in changing her “tune,” George writes to say their engagement has been a mistake, and “good-bye.” Laura reads this letter at her Suffrage Club, and straightway organizes it into a Bachelor Girls’ Club, all the members swearing to ignore men and marriage now and forever.

In the next mail Laura learns that her uncle has died and left her his newspaper and plant at Pawnee, Oklahoma. Laura kisses her girl friends good-bye and sets off to inspect her new possessions. The Pawnee “Times-Democrat” is badly disorganized, its staff being composed of one “compo man” and a printer’s devil. Laura elects herself editor and begins to show Pawnee how a real paper should be run. Just as she has run out of news items and ideas, Rustler Dan, the outlaw, a “bold, bad man,” runs off after a knifing, and a big reward is posted for his capture. Laura makes big copy out of this in her paper. Then, to test the bravery of her admirers—constituting the entire male population of Pawnee—Laura announces in an “Extry!” that whoever captures the terrible outlaw by sundown, may have the editor’s heart and hand.

The cowboys are greatly elated and spend some time in preparation and in guying a newly arrived “tenderfoot.” Tenderfoot, unappreciative of his possible danger, dives in and hauls out the terrible outlaw. The outlaw whips off her mask, and is about to ask: “Well, why don’t you claim me,” when she utters instead a smothered, “Oh, George!” George is quite equal to the situation, and both return to the discomfited cowboys.

The Moving Picture World,” November 8, 1913, p. 656

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Female (Laura Canton). Male (Compo Man, Printer’s Devil).
Ethnicity: White (Laura Canton)
Media Category: Newspaper
Job Title: Editor (Laura Canton). News Employee (Compo Man, Printer’s Devil)
Description: Major: Laura Canton, Positive
Description: Minor: Compo Man, Printer’s Devil, Positive

Three Suitors and a Dog (1913)
Newsboy.

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**THREE SUITORS AND A DOG (Feb. 7).—**When
Ethel’s three suitors call and find that her pet
dog, Fifi, is receiving most of the young lady’s
attentions, they enter into a conspiracy and hire a news-
boy to appropriate the pet. Then each of the young
men conceives the idea of “double-crossing” his
companions and each secures a dog to replace Fifi.
Percy, Harold and Clarence call, respectively,
bringing a new pet for Ethel, who readily sees that
something is wrong but keeps her peace. She keeps
the young men separated so that each is unmindful
of the presence of the other. Finally she brings
them together and states that each is a hero. “But,”
she inquires, “each of you claim to have restored
my dog. Now which one of these is Fifi?” Before
the boys can summon a reply, the newsboy enters
carrying the real Fifi and throws a bomb into the
parlor when he announces “Dese guys paid me to
swipe your dog, but me mudder made me bring it
back!”

*The Moving Picture World*, February 1, 1913, p. 492

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, Transformative Positive
The Toll of War (1913)
Newspaper Article on President Lincoln’s plans to attend a performance of “Our American Cousin” at Ford’s Theatre prompts a woman to attend the fateful performance.
taken away by Lieutenant Phillips, who tells her to go where she will, as she is free.

Edith remains in Washington, and Enos becomes man-of-all-work at her boarding place. She works as a seamstress. She treasures a picture given her many months before by Lieut. Phillips. Wise old Enos brings her a newspaper in which she reads an article concerning the president's plans to attend Ford's theater and witness the performance of "Our American Cousin." The article states that Lieut. Phillips, in company with Gen. Grant and his wife are expected as the president's guests. Edith, hoping that the Phillips mentioned is her Northern lover, scrapes her savings together and with the aid of Enos' "coppers," attends the play.

All cheer when the presidential party enter the box. During the play Edith watches the box intently. She sees a man glide along toward the president. A shot is fired. President Lincoln's head falls quietly on his breast and his arms to his side.

In the uproar that follows Edith hastens out and to her lodgings, where the wounded president is brought and placed in Edith's bed. Lieut. Phillips assists Mrs. Lincoln from the room and turns her over to a woman. He recognizes her. It is Edith. Back in the room with the dying man, they stand with clasped hands as Abraham Lincoln closes his eyes on this earthly world. Sometime later Enos apprises Mammy that he is back and well, and with him is Mr. and Mrs. Marshall Phillips.

The Moving Picture World, May 10, 1913, p. 628

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
Tom Blake’s Redemption (1913)
Newspaper article praises a dishonored man’s heroism giving his mother new hope for the future.

TOM BLAKE’S REDEMPTION (July 24).—In the little railroad town known as Wynola, Cal., was the modest home of Mrs. Blake, a widow, and with her lived her only son, Thomas, so named after his father. Young Thomas had become an engineer and the pride of his heart was old No. 19.

One afternoon he receives a hurry call to make a special run. He takes a hurried leave from his mother and his boyhood sweetheart. When near the round-house, he finds he has time for just a little drink, so turns into the saloon. Temptation gets the best of Tom and he has more liquor than is good for him, but not only that—he is late as well. The yard superintendent is patiently waiting. Time flies and still Tom is not there. When he finally appears he is reprimanded for his tardiness, and when his inebriated condition is apparent, he is ordered not to make the run. Tom grows abusive and is taken home. His discharge from service is only a matter of course.

Tom leaves home and appetite for liquor grows apace with the discouragements he encounters in a cruel world. His downward course goes unchecked from bad to worse, when an old woman,
bittering and in rags, brings to him visions of his own aged mother, patiently waiting for the return of her wayward son. His latent manhood receives a jolt and he resolves to return to home and friends. Without money he is obliged to "beat" his way and we see him sneak between the baggage car and No. 19.

On the same train is seen another character, whose object is apparent when, shortly after the train starts, he is seen to creep up and level a gun at the engineer and fireman. The train has aboard a large shipment of gold bullion—there is also attached the private car of the president of the road. The train has already slackened its speed, when Tom creeps up over into the engine, a sharp, quick struggle follows, the bandit is subdued and it is Tom's hand that again opens the throttle of the engine. She leaps forward at her old speed and the confederate bandits are left disappointed at the side of the track where it had been planned to hold up the train. The momentary anxiety of the president at the slackening of the train's speed is allayed when the train reaches her destination, the lone bandit is turned over to the minions of the law, and Tom is to be rewarded by a gift of money, which he refuses, stating that he wants only one more chance to run an engine.

The mother's unaltering faith in her boy is rewarded by the press reports of his bravery. Tom is given work again and when six months later he is married to his sweetheart, one of the most cherished gifts is the reinstatement as the pilot of old No. 19, and a check for $1,000 payable to order of Mrs. Thomas Blake.


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

**Traffic in Souls (aka While New York Sleeps: A Photodrama of Today)** (1913)
Mary and Lorna, the lovely daughters of Isaac Barton, an elderly inventor, work in a fashionable confectionary. Nice mannered procurer Bill Bradshaw lures Lorna to drink with him, after which he imprisons her in an abandoned house. When news of Lorna's supposed fall from grace reaches the shop, Mary's reputation is also tainted. She loses her job and is hired by Mr. Trubus, a renowned philanthropist who secretly leads a prosperous gang of white slavers, who prey on newly arrived immigrant girls. After Mary discovers that Bradshaw is working for Trubus, she and her sweetheart, police officer Larry Burke, who earlier rescued several girls from the same ring, gather evidence against Trubus using an invention of Barton that records his dealing onto a cylinder. After a rooftop chase, Bradshaw is shot and falls to his death, while Mary rescues Lorna. The ensuing scandal brings on the death of Trubus' wife and the insanity of his daughter. 

American Film Institute Catalog of Films
“Traffic In Souls” A Moral Play
Censors Have Indorsed It

A SEVEN-PART feature with a lesson to young and old in every foot of its length is the “Traffic in Souls,” made by the Universal Film Manufacturing Company. It was written by George L. Tucker and Walter MacNamara, and produced by Mr. Tucker.

To the old the lesson is an old one; to the young it is ever new, owing to the mystery and secrecy which has characterized its mention almost since time began; and because this has been the condition surrounding its existence, the evil has grown like dank grass and sucked in its victims much like the bugs with their deceptive covering of pleasing and inviting green.

“Let there be light,” is the message and mission of the film “Traffic in Souls,” they who see the film will shudder at the thought that anybody should be so enmeshed, and therein does the film teach its lesson.

Lorna, the little sister of Jane Baring, is approached, in the candy shop where she and her sister are employed, by Bill Bradshaw, who fascinates her with his nice manners, and she agrees to meet him that evening after work. Officer 4434, her sister’s beau, waits for Jane and leaves Jane to blot it up, while he presides at the meeting. On the desk is the head-piece connected with a dictagraph; out of curiosity, Jane places it to her ear, hears voices, and recognizes that of the man who accompanied her sister the night before. She follows the wire to its connection on the window of the office below stairs and, looking through the window, sees Bradshaw accepting money from Trubus’ secretary. She hurries back upstairs and at noon finds Officer 4434 and tells him of her discovery. That night they take her father’s invention, splice its wires with those of the dictagraph, conceal records in Jane’s waste-basket and the next morning secure all evidence necessary to convict the philanthropist and purity worker as being the head of a band of white slavers.

Meanwhile, Lorna and her escort go to a restaurant where he tries to induce her to drink. She refuses and he suggests that they go to a dance-hall. Here, all is life and cheap gayety but the dance music and the sight of the whirling and trotting dancers fascinates Lorna and...
when Bradshaw introduces one of his friends, who asks her to dance, she gladly accepts. Bradshaw seizes the opportunity to put a sleep-producing powder in her glass and when she returns, heated and thirsty, she drinks it and is almost immediately overcome. Bradshaw carries her to a taxi, which is driven by one of his chums, and Lorna is taken to a house and locked into an upper room. When she awakes and sees the iron bars at the window she realizes where she is, but there is no escape for her and she finally cries herself to sleep. She refuses food and the gown the woman who runs the house brings her, and is beaten for her stubbornness.

Jane and O’Toole with the evidence of the records, present their case to the police captain who accompanies them and a squad of officers to the house where Lorna is held. O’Toole is given charge of the raid and stations his men on all sides of the house, picking the roof as his own fighting ground. At his given signal the attack is made, just as Bradshaw is about to punish Lorna for her resistance. O’Toole enters the room from which Bradshaw escapes and is about to revive the fainting girl, when Bradshaw aims at him and knocks the pitcher of water in his hand into bits. The officer follows Bradshaw to the roof, on the edge of which the latter is shot and crashes to the ground four stories below.

The cadets, inmates and owner of the house are taken to the station and the arrest of Trubus’ secretary is made while that person is counting the results of the day’s traffic in souls. To the secretary have come the house owners, agents and cadets each paying tribute to “the man higher up,” who is Trubus. When the officers enter the latter’s home there is a betrothal party in progress; it is that of Trubus’ daughter to a society “catch.” The result of Trubus’ arrest is the abrupt breaking of the engagement, the death of his wife from the shock, and his daughter’s loss of reason.

That is the story, minus any of the trimmings which have to do with the methods employed by the cadets in their work of enticement, the brutal treatment of the girls held in these houses and a raid conducted single-handed by Officer 4434. There is a thrilling moment when the officer has four or more cadets backed up against a staircase which gives way and the men and railing crash to the floor. There are many other big moments and worthy scenes throughout the whole seven reels, the principal roles in which are taken by Jane Gale as Jane Baring, Ethel Grandin as Lorna, Matt Moore as Officer 4434, William Cavanaugh as Bill Bradshaw and William Welsh as Trubus.

Motography, November 15, 1913, pp. 397-398
Walter MacNamara is the author of the script. George Tucker produces it. These two as well as the more prominent members of the augmented Imp Company which participated in filming the story gave much thought to matters of ethics and of policy. Their work has been carefully reviewed by the censors. Several eliminations have been made. The story as it stands contains practically nothing of the lure of underworld life. It does show much of the sordid and brutal side of it—of the scheming villainy of the underling procurers and of the smug respectability of the man higher up, and also of the wretched condition of the lash-cowed victims. On the other hand, the forces of law and order, represented by many fine types of policemen, are upheld throughout the six parts of the picture. The moral of the story is impressively clear; there are contained in it warnings for the girl of the city as well as the girl from the country—and for parents, also.

On the dramatic side "Traffic in Souls" has unusual power. There are many stirring situations—of heart interest and of suspense. The action unfolds smoothly, coherently, and always interestingly. It is a story written for the screen—one of the few we have had of its length. Its advantage over many adaptations—those made by any other than the most skillful—is apparent in the beginning. You don't have to wait until the picture is half down before you can place and properly identify your characters. There is an excellent cast and an unusually large one. The interest will center around the efforts of Mary Barton, splendidly played by Jane Gail, to recover a younger sister who has been lured into the clutches of a cadet. Mary's chief aid is Burke, her policeman-sweetheart, intelligently portrayed by Matt Moore.

The two girls, employed in a candy store, live with their father, an invalid inventor. The younger one attracts the attention of the System. A cadet is detailed to capture her. To establish an acquaintance over the counter is easy. Then comes the invitation to a dinner, then to a dance, then the employment of a "safe" taxi driver, and the drugged girl is behind locked doors in a brothel. The older sister is discharged when the kidnapping becomes public—too much notoriety for the store. Mary is enabled through the intercession of one of her customers to obtain a position as secretary to a business man, so she thinks. When she puts to her ear the receiver of a dictaphone she recognizes the
voice of the man who took away her sister. She follows the wires down the fire escape and sees the chief agents of the System at work. Mary goes to her father, who turns over to her and Burke his invention for intensifying sound waves and recording dictaphone conversations. The following day the apparatus, which has been installed in the offices, records on cylinders the conversation of the social outlaws and provides evidence that will convict. These bits of wax are turned over to the police captain, who sends out a detail of men, filling three automobiles. The house, which has been located before by the young patrolman, is quickly surrounded, the controllers are arrested after a fierce battle and the victims released. The head of the System, out on bail, arrives home to learn of the death of his wife and the insanity of his daughter.

Three scenes that markedly stand out are the fight of Burke when he follows, into the house, the two immigrant girls who have been misled—a melee in which bannisters are wrecked; the pistol battle on the stairs and on the roofs during the raid, and the assaults of the mob on the heads of the System as they are released under bail by the court. Many of the episodes in the house as the victims fight their captors are thrillingly realistic. The demonstrably easy fashion in which girls on incoming steamships, girls coming into the city by rail and those who live in large communities are brought into the clutches of powers that prey will serve to cause thought on the part of the most stolid. The treatment of the police side of the story is deserving of all praise. The views of the station are many. We get a look-in on the camaraderie of the bluecoats off duty and we see some of the dangers and temptations to which they are subjected when on duty.

William Welsh, as the man higher up, gives a fine performance. Others prominent in the cast are Howard Crampton, Ethel Grandin, William Turner, William Cavanaugh, Arthur Hunter, William Burbidge and Laura Huntley. All types are selected with rare discrimination. There may be diverse opinions as to the wisdom of exhibiting this picture. If such exhibition serve to quicken the official or public conscience in lethargic communities; if it help to preserve to society any one of the “fifty thousand girls who disappear every year”; if it tend to make more difficult the vocation of unspeakable traders, then indeed will there have been substantial excuse for the making of this melodrama of today.
*Viewing Notes:*
On white slavery. Forcing young girls into prostitution. Police corruption lets crime flourish although they are heroes in the film.

Title Card: A reporter gets the story.
Reporter at police station, with hat and note pad.
Meanwhile immigrant daughter is captured and held in a room.

Reporter’s story in the newspaper appears: “Young Girl Disappears. Foul Play Suspected.” “A pretty little girl employed in well known candy store, reported last night as possibly having fallen into evil hands. Is it possible our candy stores can be used as a market for this infamous traffic?”

Candy store owner reads story and dismisses the woman’s sister because of her sister’s disgrace.
She gets a new job as a private secretary with the people responsible for kidnapping her sister.

Another newspaper story: “50,000 Girls Disappear Yearly.”

The sister realizes the men she works for are involved in her sister’s disappearance.
She gets evidence and goes to the police with her friend.

Her sister tries to escape as police storm the apartments. The raid begins. Police find the sister unconscious. Ring leader is killed by policeman. Sisters are reunited.

Crooks are released on bail causing a riot with public protesters. The wife of the rich man who is involved dies. His daughter accuses him of killing her mother with shame. She goes insane.

No picture at end of newspaper as described in production notes. Possible an editor cut it off for the film version now viewable.

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Reporter).
Ethnicity: White (Reporter).
Media Category: Newspaper
Job Title: Reporter (Reporter).
Description: Major: None
Description: Minor: Reporter, Positive.
The Tramp Reporter (1913)
Reporter Glenn (Edwin August) is a tramp reporter for The Times, gets fired for missing out on a story. He goes to work for the Star in another city and helps an old reporter who is about to be dismissed by getting an exclusive on a murder and turning it over to the elder scribe. The man's job is saved. Glenn is fired and hops a train to look for a job in yet another city.

Advertisement, The Moving Picture World, January 11, 1913, p. 115
Glenn makes good and in a few weeks becomes the star reporter. There is a mysterious murder and the entire staff is put on the story. Reporters come in with accounts, but the city editor is violent for the reason that other papers have had the same stories and he demands a solving of the mystery. Glenn is fortunate enough to be in a locality where the murderer is pursued by a policeman and shot. The thug, dying, confesses and Glenn has a scoop, taking notes of the confession with no one present except himself and the officer. He sees a way to reinstate Lyman Garnett in the good graces of the owner and editor of the “Star.” Going to a saloon he writes the notes of the confession and sends them, together with a note to Garnett, who is alone in the city room. Garnett verifies some of the facts by telephone, writes the big story, scooping all the younger and more active men and is reinstated and given a raise in salary.

Just after this, Glenn reels into the presence of the City Editor apparently drunk, without any facts in regard to the crime. He is fired on the spot and goes out. Reaching the street he stands erect, sober, and is thankful for the good deed done that the old reporter may be retained. Garnett returns home to break the glad news to his wife and the story closes with Glenn boarding a box car to hunt for another position.

“The TRAMP REPORTER” (Powers), Jan. 18.—A two-part picture dealing with a newspaper man who is a first-class news gatherer and who is shown as having a hard time between jobs. This enhances a self-sacrificing act of his by which he loses his latest job just when he is making good. It is hardly usual though for a reporter to give his “scoop” to an old man who has been “warned” and then to play the drunken man in order to get fired and so to make the older man seem indispensable. The picture would have been much better in one part and is not powerful. It has many good things; good acting and fresh characters help it most and the producer has made one or two scenes that are full of action and that hold strongly. The author, C. B. Hoadly, has provided a fine idea, something that is inspiring and that will be widely liked. Edwin August plays the lead well and well played also is the old reporter.

Status: Unknown
Unavailable for Viewing.

Type: Movie
The Union Eternal (1913)
Newspaper Article brings together a naval officer and his lost love, an opera singer.

“The Union Eternal.”
The Latest Gaumont Special Tells a Pretty Love Story in Unsurpassed Backgrounds.

By H. C. Judson.

Perhaps the most important thing, after any love-story picture has been got ready, is the choice of leading players that will be wholly acceptable to the spectators. Surely, the producer of “The Union Eternal” has been fortunate in this respect. The man is a lieutenant in the French navy and looks his part quite naturally, while the girl is a singer, very graceful and good-looking. It is a picture that gets its quality mostly from the care and lavishness with which its scenes have been prepared and from the choice of backgrounds. The opening shows us an across-the-court romance which soon blossoms out into a full-fledged love story and at the end of the third reel becomes a tragedy in which the two young people are finally united in the only “eternal union” that there is.

In the first scene we find the girl in a beautiful apartment with her mother who is an invalid, but who is completing her daughter’s musical education. The lieutenant, who is on shore-leave, hears the girl at her singing and, perhaps half carelessly, writes for her a little song which he sends with a bunch of roses.
She is plainly pleased with both, and, after a glimpse through the opera glasses, with the man. Unfortunately, before the two can meet, he receives pre-emptory orders to return to his ship and sails away, after writing that he will think of her under the stars. We are given a glimpse of the big battleships making out to sea, and thus the hero’s vocation is made very real to us.

Three years pass and the girl has become a famous singer. The naval man has won another stripe and is home again on leave. He reads in a newspaper that his pretty acquaintance is to sing “Carmen.” Of course he goes to the opera; but the fine views of the big house that are given, both of the stage as seen from a box and as seen from the wings, were better than expectation and make a very acceptable embellishment of the offering. Especially interesting are the “back stage” views which show the footlights shining on the scenery and the shadow of the curtain rising and falling before them as the diva is called out to be complimented by an enthusiastic audience. While these scenes can hardly be termed a novelty, they are so well done, like everything else in the picture, that they add much to the spectator’s pleasure.

At this point, the story is given new force by the demand of the young man’s father that he marry a certain girl already picked out. This is naturally refused. The lieutenant marries the diva and they go to Biarritz, the famous French watering place on the west coast. Some moonlight views of the water, taken at this place, and, particularly, one of the sea with a black silhouette of a castle against it, have hardly been surpassed. Several lovely shore pictures and garden views are included. It is here that the lovers are separated again by another order recalling the lieutenant to his ship. It is the indignant father who has brought this about. From this point, the story begins to take a direction towards tragedy. The rest of it, until near the end, is largely made plain by letters. But the producer has been at much pains to make this padding—we can not call it anything else—acceptable as the closing of the story and has been markedly successful. The action, though it runs a little slow, is made to seem, in its settings and backgrounds, almost poetic. The diva is preparing to sing a great role in an opera and the lieutenant keeps sending letters. His boat, a submarine, is wrecked, and he is drowned. She sings her part and is wildly applauded; but her heart is broken and she can take no pleasure in her success. Returning to the sea, she goes down at night, alone, to the sounding shore where the waves engulf her and so she meets her lover in “the eternal union.”

_The Moving Picture World_, March 8, 1913, p. 1003.

Status: Unknown
Unavailable for Viewing.
The Van Warden Rubies (1913)
Reporter Ted Rollins (William Garwood) is a clever young reporter and amateur detective.

‘THE VAN WARDEN RUBIES (Oct. 14).—While the Frederick Van Wardens are entertaining weekend guests at Pinehurst, their beautiful suburban home, the famous Van Warden rubies disappear in a mysterious manner. Hastings, an unprincipled adventurer, makes the acquaintance of the Van Wardens, works his way into the good graces of Van Warden, Senior; wins large sums from Van Warden, Junior; and sues for the hand of Marietta, the daughter. Van Warden gives his consent. The girl, however, has plans of her own, and becomes secretly engaged to Ted Rollins, clever young reporter and amateur detective. Phil Van Warden loses heavily at cards to Hastings, and appeals to the father for money; the father, incensed at his son’s extravagance, refuses and cuts off his allowance; the boy, pressed for debt and desperate, is ordered from the house.”
Hastings is invited to spend the week-end with the Van Wardens; shortly after his arrival, a messenger from the jeweler's delivers the famous Van Warden rubies, which have been reset. Hastings, realizing he has little chance of winning Marrietta, determines to secure the rubies; there is an alarm; an accident; some one is hurt and in the confusion the rubies disappear in a mysterious manner. Phil Van Warden who is hiding in the house at the time, having called hoping to get money from his sister, is caught under suspicious circumstances. The irate father accuses his son of the theft, and disowns him. Ted Rollins, although he lacks complete confidence in Phil, determines to try and clear the boy for his sister's sake. The girl's suspicions are directed toward Hastings; she confides in Ted, who places Hastings under surveillance and discovers a clue, a mysterious message which Hastings sends asking a sister of charity, to call for a donation. At the appointed time Ted and three plain clothes men are waiting the "Sister of Charity," who proves to be Cummings, a confederate of Hastings. The rubies are recovered; Phil is reinstated in his father's favor; and Ted does not go unrewarded for he wins one whose price is far above the rubies.

The Moving Picture World, October 18, 1913, pp. 308, 310

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Ted Rollins)
Ethnicity: White (Ted Rollins)
Media Category: Newspaper
Job Title: Reporter (Ted Rollins).
Description: Major: Ted Rollins, Positive
Description: Minor: None
A Victim of Circumstances (1913)
Young Reporter (Harry Benham).

A VICTIM OF CIRCUMSTANCES (June 1).—He was a model of correctness and propriety, and when his daughter told him that she wanted to marry a young reporter, he at first refused his consent. Later he relented, but it must be admitted that he still had forebodings. They were fulfilled one day, for his son-in-law-to-be became, as he regarded it, notorious. The young man endeavored to interview one of the city's financial lights, was arrested for attempting to take the great man's portrait, and rival reporters wrote it up as a great joke. His explanations that he had been immediately set free were lost upon the prim old man, who declared that technically he was a jail bird, and that there was absolutely no excuse for any person to fall into the hands of the police.

One morning a few days later, the stern parent went out for a stroll. Around the corner galloped an excited individual, who thrust a watch and chain in his hand and then rushed off. The recipient started after him, and the next moment was pounced upon by several men who declared he was a daring pickpocket, who had been plying his trade on the streetcar. Explanations were laughed at, and the respected householder was marched to the station. There he was photographed for the Rogues' Gallery, inspected by masked detectives, and underwent all the trials and privations of the third degree. Fortunately for him the reporter dropped into the station, and curiosity led him to request an interview with "the daring pickpocket." The meeting was a shock to both of them, but the prisoner speedily found the advantage of having a newspaper man in his family. His explanations were listened to, the real criminal was speedily captured and the respectable citizen set at liberty with profuse apologies. He had learned his lesson, however, and withdrew all opposition to his daughter's marriage, telling the young couple that he now knew that even the most innocent man may be a victim of circumstances.

The Moving Picture World, June 7, 1913, pp. 1068, 1070
“A VICTIM OF CIRCUMSTANCES” (Thanhouser), June 1.—This is a very good comedy offering. The prominent man finds out how easy it is to be wrongly suspected of crime. He is thrown in jail and his photographs and Bertillon measurements taken. The young reporter who loves his daughter saves him. An amusing offering.

The Moving Picture World, June 7, 1913, p. 1033

Status: Unknown
Unavailable for Viewing.

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

The Violin (1913)
Newspaper Article on famous violinist prompts a pawnbroker to sell an old man’s treasured violin to the rich musician.

THE VIOLIN (2 reels).—To save the life of his granddaughter the old violinist pawns his beloved instrument. When the girl recovers, both bend every effort to retrieve the violin. The girl goes out to work, the old man copies music, almost starving in his effort to save the pennies he earns. To the rich home comes a famous violinist. The account of his playing is read in a newspaper by the pawnbroker, and the old man’s violin is sold to the rich musician. When the poor people have saved the ten dollars necessary to redeem the violin, they hasten to the pawn shop only to find that, the interest not having been paid, the violin has been sold.

The rich and celebrated violinist is the guest of the people for whom the girl works. There she sees her grandfather’s violin. She cannot resist the temptation to play upon it. The professor hears her and hastens into the music room. When he learns her story, he takes the girl and violin back to the old man, who hugs his lost treasure to his breast and, oblivious to all his surroundings, pours out his soul upon the violin.

The Moving Picture World, February 15, 1913, p. 718
Wanted, A Burglar (1913)
Editor Mr. Penrose’s daughter, Helen Penrose, is a burglar. Printer Thad Rowley of the Corntown Clarion.

WANTED, A BURGLAR (Dec. 1).—Thad Rowley was the printer in the office of the Corntown Clarion. From the heights of his literary dignity, Mr. Penrose, the editor, looked down on the menial who did nothing except get out the paper. The trouble started when Thad fell hopelessly in love with Helen Penrose, the editor’s daughter. To make matters worse, Helen fell in love with Thad. The editor’s rage was terrible.

The next morning, the editor discovered that some miscreant had entered his office during the night, and had stolen seven cigars and nineteen cents in cash. Wild with indignation, he sat down and wrote an advertisement, which he inserted in his paper. It mentioned the felony of the previous evening, called attention to the fact that there would be three hundred dollars in the safe on the coming night, and remarked that the editor would be glad to give this sum to anyone who was man enough to take it away.

That evening Mr. Penrose sat watchfully in his office chair with two ferocious pistols on the desk before him. At ten o’clock he became drowsy. He dozed. The office window opened softly, a slight boyish figure entered, ran off the combination of the safe with suspicious readiness, took out the money, and disappeared through the window.

The editor awoke without realizing he had been asleep, discovered his loss and telephoned the constable. Thad Rowley burst in and asked the editor if he might marry his daughter if he caught the thief. Half out of his wits with excitement, the editor agreed. Thad went out and reappeared dragging the slight boyish figure. The delighted editor bade the constable do his duty. Thad remarked that he had better look at the culprit. The editor did so and discovered—Helen.

The Moving Picture World, December 6, 1913, p. 1184
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Penrose, Thad Rowley).
Ethnicity: White (Penrose, Thad Rowley)
Media Category: Newspaper
Job Title: Editor (Penrose). News Employee (Printer Thad Rowley).
Description: Major: Penrose, Positive. Thad Rowley, Positive.
Description: Minor: None

The War Correspondent (1913)
Reporter Jack Fisher (Harry F. Millarde – The Young Reporter) gets a position on a paper, but angers Star Reporter Hal Martin (Robert G. Vinola – The Star Reporter) when they become rivals for the same woman. The Editor (Henry Hallam).

“The War Correspondent” (Kalem), March 8.—About two years ago, the Edison Company released a picture from R. H. Davis’ story of a war correspondent during the Cuban War, which might have suggested the plot of this picture. Here, the scene of the war is in Central America and a few not very important circumstances are different, but in all the underlying mechanism, it is practically the same story. Yet, as an offering, it should rank high; for it is an interestingly pictured, well made and acted melodrama. The young reporter, whom the star reporter gets fired and who goes to Central America, is Harry Millarde. The girl in the office, whom he loves, is Marguerite Courtot. The star who is sent down to report a battle and who gets drunk, giving the boy his chance, is Robert Vignola. The photography is good.

The Moving Picture World, March 15, 1913, p. 1220
THE WAR CORRESPONDENT (Mar. 8).—Jack Fisher secures a position as reporter on a metropolitan daily and incurs the enmity of Martin, the star reporter, because of friendly relations which he establishes with Myrtle, a young lady in the office. Martin secretly changes the copy which Jack has prepared for an important story and places the young man in such a position that he is discharged.

Some time later Jack learns of an opening in Central America. He bids goodbye to Myrtle, who has never lost faith in him, and leaves for his new field. Shortly after his departure war is declared in a Central American republic and Martin is sent to the scene as war correspondent.

Martin is a victim of drink and when a decisive battle occurs he lies in a stupor at a tavern. Jack happens into the room and seeing the condition of the war correspondent, he takes Martin's credentials and hastens to the front. When the defeated army retreats Jack hastens to a telegraph office and sends a full dispatch to his paper. Just as he finishes his work the office is stormed by insurgents and he is led away a prisoner.

Martin is given full credit for the "scoop" and as peace has been arranged he is ordered back to America. While the real hero languishes in a disreputable prison, Martin steadfastly keeps his secret.

After six months of hardships Jack manages to escape and seeks the protection of the United States Consul, presenting Martin's credentials. The Consul cables to the newspaper and Martin is forced to confess. When he is again on American soil, Jack wins the hand of Myrtle and secures the position made vacant by Martin's dismissal.

*The Moving Picture World*, March 1, 1913, p. 914

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Males (Jack Fisher, Hal Martin, Editor). Female (Myrtle).
Ethnicity: White (Jack Fisher, Hal Martin, Editor, Myrtle)
Media Category: Newspaper
Job Title: War Correspondents (Jack Fisher, Hal Martin). Editor (Editor). News Employee (Myrtle)
Description: Major: Jack Fisher, Myrtle, Positive. Hal Martin, Negative.
Description: Minor: Editor, Positive
The War Correspondent (1913)
Star Reporter Tom Halsey, a star reporter for the Daily Press is sent to the front for news.

The War Correspondent (2 parts—Nov. 19).—Tom Halsey, a star reporter for the “Daily Press,” is sent to the front for news. He is sand-bagged by a couple of thugs hired by Bill Baker, a rival for the hand of Mary Gordon. They put Tom in a box car, which is sidetracked near the battlefield. An order has been issued by the commander that no newspaper men shall be permitted to witness the battle, consequently all newspaper men are held in the guard house until the battle is decided one way or the other. Tom is captured after he has seen most of the battle and put in the guard house with the other newspaper men. They beg Tom to give them details of the story, but he refuses, hoping to make a big scoop for his paper. Jack Chelsea, whom Tom had helped when he was broke, has enlisted and is a tele-graph operator at the front. He hears Tom through a partition and telegraphs to him that if he will go ahead and tell the story he will telegraph it to his paper. In this way Tom’s paper gets the news on the street before any of the others. Tom returns after the battle to claim Mary Gordon.

The Moving Picture World, November 15, 1913, p. 782

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: War
Gender: Male (Tom Halsey). Group.
Ethnicity: White (Tom Halsey). Unspecified.
Media Category: Newspaper
Job Title: War Correspondent (Tom Halsey). Pack Journalists.
Description: Major: Tom Halsey, Positive.
Description: Minor: Pack Journalists, Positive

The War Correspondents (1913)
THE WAR CORRESPONDENTS (Feature Subject).—Bretton, furnished with credentials to Balkan officers, obtains a personal letter from the Minister of War, charging his subordinates to give the young newspaper man every assistance. On the train Bretton meets Clark, correspondent of a rival newspaper. While passing through the Customs, Clark catches sight of Bretton’s letters of recommendation. Not having any himself, he resolves to steal them.

The story jumps to the scene of warfare, where Sonia and her father are tending their sheep. The old man is killed by a stray bullet and is buried by his mourning daughter.

The two correspondents proceed on foot to headquarters, and notice from the edge of a precipice a skirmish between the contending forces. In order to more clearly observe the fight, Bretton throws down his knapsack. Approaching too near the edge, he makes a false step and falls. His cries are heard by Sonia, who in going to his rescue risks her life. Clark cuts open his rival’s knapsack and steals the coveted papers. Bearing these, he goes to headquarters, where he is warmly received. Bretton recovers from his fall and is somewhat smitten by his rescuer. Found by the soldiers, without credentials, he is arrested as a spy. He escapes from the guard tent and gallops away on a horse, untouched by the sentry’s pursuing bullets.
Rivalry between two reporters trying to get news of Turkish-Bulgarian battles. One of the reporters has official papers, and his rival schemes to steal them. The rival succeeds when the hero-reporter falls from a precipice while observing a battle. Without his papers, the hero-reporter is arrested as a spy, but is helped by a peasant girl who also aids him in continually scooping his rival. The action footage includes a battleship being destroyed, a theatre being bombed and the rescue of the hero from a burning airship. In the climax, the rival reporter attempts to stop the heroine from getting yet another scoop by blowing up a train, but she leaps from it before the explosion. Although the rival writes the story, the hero, in a display of ingenuity if not journalistic integrity, dynamites the telegraph lines. He returns to his hometown with the heroine, and he and his rival make up. “The publisher of the hero’s paper appears in three scenes, each time puffing at a cigar as though it were a life or death job, and bobbing up and down all over the editorial sanctum and composing room in a St. Vitus Tango. Corb. Variety, August 29, 1913.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: War
Gender: Males (Bretton, Clark, Publisher). Group-3
Ethnicity: White (Bretton, Clark, Publisher). Unspecified-3
Media Category: Newspaper
Job Title: War Correspondent (Bretton, Clark). Publisher. Pack
    Journalists. News Employee (Editorial Room, Composing Room)
Description: Major: Bretton, Positive. Clark, Transformative Positive.
Description: Minor: Publisher, Pack Journalists, Editorial Room, Composing Room,
    Positive.
Was She to Blame? (1913)
Newspaper Article reports the death of a woman’s husband, but he turns out to be alive.

The Moving Picture World, March 29, 1913, p. 1132

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Unspecified
Ethnicity: Group
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Watch Your Watch (1913)
Newspaper Article on “footpads” (a robber operating on foot rather than on horseback) scares a citizen into committing a crime.

The Moving Picture World, March 22, 1913, p. 1262
Appendix 5 – 1913

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 Wedding Write-Up (1913)
Society Editor Mary Logan (Francelia Billington) for the Clarion.

“The WEDDING WRITE-UP” (Majestic), October 12.—A fairly good story handled rather weakly in places. The fickle young husband deserts his first wife and is about to take another. The first girl is society editress of a newspaper and gets hold of the wedding announcement. The husband appears to suppress the item, having tired of his second choice. Reconciliation with his first wife follows. The plot was too improbable and places the hero in a bad light.

The Moving Picture World, October 25, 1913, p. 381

Lamar Johnstone

is at his best in “THE WEDDING WRITE-UP,” in one reel, out Sunday, Oct. 12th. He goes to a newspaper office to stop the “write-up” of his cancelled wedding to the “wrong” girl, and finds the society editress to be the “right” girl. If you see this reel you will understand why Lamar Johnstone stands high as a New Majestic favorite. Francelia Billington, the Louis Reeves Harrison “find,” plays the editress. She shows you why she is a prime favorite, too. There are no favorites like New Majestic Favorites!

The Moving Picture World, October 18, 1913, p. 330
THE WEDDING WRITE-UP (Oct. 12),—Mary Logan, a budding literary aspirant, is bent on having a "career." Mary lives in a small country town, and Bruce Caldwell, a young man living nearby, loves her. She determines to make a name for herself in the world and when Bruce asks her to marry him and settle down in a home in the little village she laughs at him. Finally a magazine accepts one of her stories, and Mary goes to the city to start her "career." Bruce feels Mary's departure keenly but goes to the city determined to forget her. He succeeds in business, and his employer Howard Hinton, invites him to his home where Bruce meets Muriel, Hinton's beautiful daughter. Muriel is vain and selfish, but those defects are hidden beneath a pose of sweet simplicity. Bruce becomes fascinated with her charms, and begins to forget Mary. Mary, in the meantime, has risen in the newspaper field and is society editor for a prominent paper. In spite of her success she longs for the home and protection she might have had with Bruce. Bruce proposes to Muriel and is accepted. A date is set for the wedding and Mrs. Hinton sends an announcement of the event to the newspaper together with Muriel and Bruce's photographs. Bruce and Muriel are talking merrily when the maid ushers in a little shabby old lady, Bruce's mother, who has come to the city to surprise him, and not finding him at his office was directed to Muriel's home. Bruce greets her with a cry of welcome and takes her in his arms. Muriel draws back aghast, and in disgust, she had expected Bruce's mother to be a stylish one like her own. Her attitude enraged Bruce and the engagement is broken off, but Mrs. Hinton tells Bruce that an announcement of the engagement was sent to the "Clariion," the paper for which Mary was editor. Bruce hurries to the newspaper office to prevent the wedding announcement appearing in the paper, and there finds the society editor weeping over the article. He recognizes Mary, then realizes that his love for her has never died, slowly tears the "Wedding Write-Up" and takes in his arms the girl who gladly gives up a career to be his wife.
Status: Unknown
Unavailable for Viewing.

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

When Paris Loves (1913) (aka Coeur de femme)
Newspaper Articles tell of a former lover’s success.

"When Paris Loves" (Ecclectic).

By George Blaisdell.

THE Eclectic Film Company will release on September 18 this three-part picture. In every respect it matches the standard set by its predecessors. The cast stands out. It is from the Comedie Francaise. This latter fact is sufficient of itself to establish the rank of the players. Leading the group is M. Ravet, who will be recognized by followers of the screen as one of its greatest artists. Of heroic mold, he is one of the big men gifted with brains to match his physique. His role is that of a father determined his son shall marry as he dictates. Mlle. Robinne is charming as the artist who loves as devotedly in her prosperity as she did in the days when she was fighting for recognition. Mr. Alexandre gives a fine interpretation of the artist son, in whom filial obedience is planted so strongly that he renounces the woman of his heart but not strongly enough to permit him to marry a woman he does not love.

The old axiom that if you cannot marry the woman you love be sure to marry one that loves you has no weight with him. Mlle. Bovy will win sympathy in her part of the woman whose affection is not reciprocated; who, when she realizes the futility of it, takes by the hand the man who so gently has told her of his love for another and leads him straight to his parents and in their presence breaks the engagement by returning the ring reluctantly given.

The story interests throughout. It opens in a studio in Paris. Jean and Gabrielle are in love. Their apartments adjourn. Living with Gabrielle is her little sister. Jean has successfully passed his examination at the Fine Arts, and his friends celebrate the occasion in his rooms. As Gabrielle picks up her little sister to leave the revelers decide to adjourn in a body. They take Jean with them. Gabrielle slips into Jean's studio to clear up the table. Enters Gaston, the father of Jean; he has come to learn why the son has failed to obey his command to return home. He sees Gabrielle, who departs. Gaston has not removed his derby hat. He follows Gabrielle, sees the child, and jumps to conclusions—as false as they are hasty. Gaston waits for Jean, and on his return sternly, imperiously, directs the son to go with him.
At his home Jean is inconsolable. He reads newspaper reports of Gabrielle’s success. The girl selected by the father returns the engagement ring. Jean’s mother decides to take matters into her own hands. She takes her son to Paris. They go to the Salon, where they meet Gabrielle, surrounded by admirers. Gabrielle tries to ignore Jean, but the effort is weak. Later the mother goes to Gabrielle’s home, and after persuasion induces her to come to the hotel. Jean, his head bowed, looks in the mirror and sees Gabrielle. He puts out his arms and the woman comes to him. It is at this time that Gaston, who has followed to Paris, enters the room. Still with his hat on, he denounces son and sweetheart. The mother explains the situation—that the child is Gabrielle’s sister and that the artist is in every way worthy of their son. It is a real situation. The hat comes off with a sweep, Gaston kisses the forehead of Gabrielle, and returns her to Jean. The sternness has disappeared. All are happy.

It will be seen that here are many opportunities for holding a house—scenes that in the hands of these most competent players are of dramatic power. The settings are on a par with the quality of the acting, the photography with both.

*The Moving Picture World*, September 20, 1913, p. 1264

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
When the Circus Came to Town (1913)
Newsboy Jimmy (Roy Clark)

WHEN THE CIRCUS CAME TO TOWN (June 2).—Unfortunately Cuire’s masterpiece, “The Heart of a Boy” was evolved in Italy and not America, still its humanities are so wide and deep that it outshines any merely sectional patriotic purpose; however, there is a peculiar thrill and afflatus in the coming of the circus, as a sensation for young America that is worth recording as distinctive. Jimmy, the newsboy, moved by the mighty magic of the show-bills is crazy to go to the circus, a sentiment that is shared by his little sister Bess. They pool their scant savings and find there is only money enough to buy one ticket. Jimmy bravely gives way to his sister and hopes to work his way in by “watering the animals.” This hope, however, is dashed and he is somewhat dejected, when he happily picks up an envelope containing circus tickets. They have recently been purchased by a lady, who drops them as she enters her automobile. Jimmy chases the machine, but cannot catch it. This seems providential and it looks as though Jimmy was to proudly lead his sister into the big show. They could thus save their precious pennies. At the ticket office, however, he finds the lady complaining of her loss and he promptly surrenders the tickets to her. She is so moved by this frank honesty that she not only makes the little folks her guests, but they have a sufficient filling of popcorn and peanuts, and the privilege of the slide-show to boot.

*The Moving Picture World*, May 27, 1913, p. 940

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Jimmy)
Ethnicity: White (Jimmy)
Media Category: Newspaper
Job Title: News Employee (Jimmy)
Description: Major: Jimmy, Positive
Description: Minor: None
When the Press Speaks (1913)
Reporter Lizzie Ellison, aka Bealla Wilfax – the Sob Sister (Flora Finch) for the Globe is assigned to get an interview with a woman-hating professor (John Bunny).

WHEN THE PRESS SPEAKS (August 11).—The leading “sob-sister” on the Globe, Miss Lizzie Ellison, strongly objects to the love-making between her ward Marion and Danny, the nephew of Professor Peter Gates, the famous woman-hater. Professor Peter, on his part, is equally indignant because Danny wishes to consort with a member of the sex he so greatly despises.

Lizzie is sent out by the editor of the Globe, to get an interview with Gates. She forces herself past the butler into Peter’s room, but he makes short work of her and soon has her packing from the house.

Danny, who is in his uncle’s house when Lizzie comes in, has heard all that has transpired and makes a proposal to her. “If I can arrange that interview with my uncle for you, may I marry Marion?” As her reputation as a newspaper woman is at stake, Lizzie consents to the proposition.

Danny, who is a member of “The Sons of Mirth,” arranges with the boys a little scheme for the subjugation of Peter. They get him to their rooms by inviting him to a suppositional scientific meeting there. Instead of such a meeting he finds himself apparently in a den of anarchists, who put a barrel of gunpowder beneath his chair and a lighted bomb beneath his nose. Lizzie comes in and offers to rescue him if he will grant her the desired interview. Peter is forced to consent, and, as a result, Marion is soon in Danny’s arms.

Lizzie receives a great surprise herself when, on her return to the Globe office, she receives a ’phone call from Peter, who proposes marriage to her and tells her not to publish the interview as he has entirely changed his mind about women.

The Moving Picture World, August 16, 1913, p. 758
“WHEN THE PRESS SPLAKS” (Vitagraph), August 11.—A farcical romance that made some laughter, yet is not quite up to the best Bunny-Finches. The trouble is that the characters lack atmosphere. Flora Finch, a newspaper woman who is bound to get an interview with the noted-woman-hater, John Bunny, is the exception. Though, of course, Bunny is himself, his role gives him no good chance for humor. The rest of the figures are, without exception, insipid. That secret fraternity house was not very effective.

The Moving Picture World, August 23, 1913, p. 844.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Lizzie Ellison)
Ethnicity: White (Lizzie Ellison)
Media Category: Newspaper
Job Title: Reporter (Lizzie Ellison)
Description: Major: Lizzie Ellison, Positive
Description: Minor: None

When the Worm Turned (1913)
Newspaper Article reports on a new and rare disease is read by a woman who suddenly has all of the symptoms.

WHEN THE WORM TURNED (Sept. 21).—The farmer was rich, but the stingiest man in his part of the country. He made his wife and daughter labor in the fields. The daughter had a sweetheart, a most desirable young farmer, but the old man drove him away.

The mother had stood about all she could, and then rebelled. She read in a newspaper of a new and rare disease which had been discovered by some famous physician, and soon she had all the symptoms. The family doctor, who much disliked the farmer, helped her along, and soon the miser realized that the only way to insure his own safety was to humor his wife’s every whim. In this way she secured money, fitted her daughter out with a trousseau, and boldly ordered the marriage of the young couple, her scared husband not daring to protest. When everything she wanted had been done, the woman announced that she “was cured.” The farmer wondered, and was half inclined to believe that he had been tricked, but was afraid to say so; for everyone laughingly assured him that it would be terrible if the woman should suffer a relapse.

The Moving Picture World, September 27, 1913, p. 1430
Why Rags Left Home (1913)
Roco (Antrim Short) is a little Italian ragged newsboy.

“WHY RAGS LEFT HOME” (Powers), July 16.—Rags is a Scotch terrier and is taken by the pound man because his owner, Rocco, a little Italian newsboy, has no dog license. Rocco doesn’t find it easy to save enough to get the license in time to keep his dog from going the way of all stray dogs. He has the money; but now he finds that a little newsgirl’s mother is sick and needs assistance and the struggle in his heart is very well pictured. It is, indeed, a fine offering, for the story is sincerely acted and humanly true in its sorrow and cry for sympathy. It is sure to please everywhere. It was produced by Harry Pollard.

The Moving Picture World, July 26, 1913, p. 430
WHY RAGS LEFT HOME (July 16).—A tragedy of childhood blights the tender life of Roco, a ragged newsboy, when the ruthless hand of the dog catcher captures "Rags," the boy's comrade and chum—a miserable, unlicensed dog—and carries him to the pound to await official extermination. Stunned by the weight of his sorrow, the lad seeks his squalid home in the tenement district to determine, in childish manner, some means of saving the life of "Rags." Early morning found the sleepless boy waiting at the pound for the arrival of a gruff pound master, to whom he pleaded for the dog's freedom. Told that the dog would be spared for a few days, Roco starts to amass, by frugal saving, the license fee necessary for the dog's liberty.

The day came when within the boy's ragged coat lining was concealed the price of freedom for his chum—"Rags." Dashing wildly down the street when the night air was burdened with chill, Roco saw standing beneath a street lamp, a ragged girl of his own age and station. A pile of unsold papers at her bare feet explained the cause of tears. He was a boy, tender and sympathetic—and an hour later the papers were sold and he was leading to her home a girl whose eyes glowed with gratitude.

Then came the test. On a pallet of straw lay the mother of the girl, her brow flushed, her sunken cheeks mutely voicing the lack of nourishment. As the girl knelt to meet her mother's waiting caress, the boy stole away to think. He returned, placed all his savings on the vacant table, then scurried away to again begin saving for the imprisoned "Rags."

Surrounded by councilmen and city officials, next day the Mayor's office was invaded by a ragged newsboy who poured out his plea for assistance, reciting in unrealized simplicity the details of his noble sacrifice. Someone started a hat for a collectin. A few laughed, low and softly, as grimey hands gathered up the contents of that same hat, a childish yell resounded, and a capless boy dashed therefrom.

All the money was crowded into the hands of the gruff poundmaster, and a moment later the staccato yelping of a welcoming dog delayed the passing back of money far more than was needed. "There is enough to save them all," said the poundmaster. Once more money changed hands—and later there came forth a ragged child leading by many tangled strings a motley collection of cavorting dogs—but hugged tightly to his breast was his chum, "Rags."

*The Moving Picture World*, July 12, 1913, p. 236
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Roco). Female (Newsgirl)
Ethnicity: White (Roco, Newsgirl)
Media Category: Newspaper
Job Title: News Employee (Roco, Newsgirl)
Description: Major: Roco, Positive
Description: Minor: Newsgirl, Positive

The Wolf of the City (1913)

Police Reporter Mark Haggarty (William Walcott), known as the Wolf of the City because of his savage attacks through the medium of his pen, gets a scoop on a society man spotted in a car with an adventuress. Man's wife persuades the reporter not to run the story. He's fired after destroying the story and the photo negative. City Editor (Jack Jensen). Another reporter.
THE WOLF OF THE CITY (Special—2 parts—Dec. 15).—Mark Haggarty, a police reporter, is known as "the wolf of the city" by reason of his pen. At the police station he manages to photograph Stanley Vandon, a fashionable society man, who has been speeding in his auto with an adventureress, Mme. Verdane. The city editor of the paper sees a big scoop in Haggarty's article. The reporter takes the photograph to Vandon's apartment and shows it to the wife, who, while admitting that they are alienated, believes that she can win back her husband, and begs the reporter not to publish the photo. As she is talking with him the sleeve of her garment blows back, disclosing bruises that have been made by her husband. This determines the good-natured reporter not to print the photo, and as he is leaving the apartment to go to the drawing room to call up the city editor, the wife falls into the arms of her maid, fainting from excitement.

After conversing with the city editor and refusing to write up the affair, Haggarty meets Vandon, who has returned home. He offers Haggarty a large sum of money to keep the affair from the eyes of the public. Haggarty refuses by throwing the money in the face of Vandon, who flies into a rage and attempts to strike the reporter with his cane. But Haggarty manages to get hold of the stick and breaks it. Exhausted from the "physical exercise," Vandon sinks into a chair, and Haggarty shows him evidence of his perfidy and urges him into the bedroom, where his wife lies, in a semi-conscious state. Slowly her senses return to her and she sees her husband kneeling beside the bed. She forgives him. The two men leave the room and Vandon makes pathetic appeals to Haggarty to destroy the evidence of his faithlessness. For the wife's sake, he does, and later he meets a reporter who has been ordered to go after him. In the office he destroys the negative and refuses to write the article, for which he is fired.
Mark Haggarty, a police reporter, known as "the wolf of the city," by reason of his savage attack upon citizens through the medium of his pen. Stanley Vandon, of a fashionable family, married only a year, is arrested for speeding in the company of an adventuress, Mme. Vredane. They give fictitious names at the police station after vainly trying to bribe the office to affect their escape. Haggarty is on hand and takes a flashlight of the pair. Vandon makes a vain attempt to destroy the camera, but Haggarty with his usual luck, gets away with it. The city editor sees a big scoop in the story and Haggarty, in conformity with orders and his usual method, takes the picture to Vandon's apartment, and shows the wife the result of his handiwork. She admits they are alienated, but declares she can win him back if he will only spare her the humiliation of a scandal seeing their picture published.

As she is pleading with the flinty hearted reporter to save her unworthy husband from notoriety, the sleeve of her dress blows back and shows her arm badly bruised—a tell-tale tribute to his abuse. The plea of the wife and this sign, move the stern man of news to relent, as the maid leads her mistress away in a state of extreme physical weakness, a result of the excitement that his visit has caused. Haggarty then returns to the drawing-room ringing up his city editor; but moved by the pitiful plea of the unfortunate wife, he refuses to furnish the matter for the desired sensation. In the interim, Vandon has returned home and Haggarty, waiting for him, proceeds to question him. Vandon is most offensive and asks Haggarty how much he wants to suppress the sensation. Vandon offers him money, but Haggarty throws it back in his face. This makes Vandon furious and he attempts to strike the reporter with a cane. Haggarty wrenches it away from him, breaks it across his knee and throws it to the floor. The exertion is too much for the enervated Vandon and he sinks in a chair.

Then Haggarty shows him the picture of his shame and pushes him back into the bedroom, to his poor wife. She opens her eyes, recovering from a faint, and seeing her husband opens and extends her arms forgivingly. Then Alice Vandon observes following
him, like a Nemesis, Haggarty, and cries out against him. Both men leave the room and Vandon appeals to Haggarty to destroy the picture and give him another chance. The memory of the suffering wife inspires him to do so, and the now thoroughly sobered Vandon returns to comfort her. The final scene shows Haggarty on the street, meeting a reporter detailed to look him up. He goes to the picture department of the paper, destroys the negative and gouges the plate. The editor rushes in, furious at his presumption, and discharges Haggarty on the spot. Haggarty shrugs his shoulders, and goes out as the film dims, the full stature of a free man to face the world unafraid. Release Flier, The Wolf of the City: “Purity Converts the Muckraker,” 1913.4

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Mark Haggarty, Jack Jensen, Other Reporter). Group.
Ethnicity: White (Mark Haggarty, Jack Jensen, Other Reporter). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Mark Haggarty, Other Reporter). Editor (Jack Jensen).
Miscellaneous.
Description: Major: Mark Haggarty, Negative
Description: Minor: Jack Jensen, Negative. Other Reporter, Negative. Miscellaneous, Neutral.

Supplementary Material

Advertisement, The Moving Picture World, January 14, 1913, p. 92
1 For encoding legend see http://www.ijpc.org/uploads/files/Introduction%20to%20Appendices.pdf


3 The Internet Movie Database refers to the reporter as “Jack Pearl, a Journalist.” In *The Moving Picture World* review, the reporter is referred to as “Jack Pearst, a newspaper man” (October 11, 1913, p. 186).