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

Appendix 8:
Annotated Bibliography 1916
Encoded Films 1110 to 1419

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The Accusing Voice (1916) (aka O'Hagan’s Scoop)
Newspaper Reporter Hard Luck O’Hagan (Harry T. Morey) is known as a “just missed it” reporter. Reporter Blanche Palmer (Belle Bruce). The City Editor (Harry Davenport).

The Moving Picture World, May 27, 1916, p. 1536

The Moving Picture World, May 20, 1916, p. 1363
VITAGRAPH
PRESENTS
HARRY T. MOREY
IN
“THE ACCUSING VOICE”
A Three Reel Newspaper Story

Hard Luck O’Hagan, on the trail of his biggest story, sees his own sweetheart used as a shield by the cornered slayer—
But through perseverance and daring, O’Hagan gets his man and his paper’s greatest scoop.

“THE ACCUSING VOICE”
is enacted by an all star Vitagraph cast including Harry T. Morey, Belle Bruce, Robert Gaillard, Thomas R. Mills and Harry Davenport.

Another example of Broadway Star Features that are known as the best three reelers in the world.

Released Saturday, May 13th
Through the General Film Co.

The Moving Picture World, May 13, 1916, p. 1098
ert Gaillard); Jack Manning (Thomas R. Mills); City Editor (Harry Davenport); Wilkins, the cashier (Hugh Wynne). Author, Ross D. Whytock. Director, Harry Davenport.

Sent out to get a big story on the suicide of Banker Golden, O'Hagan, a reporter, returns with an excuse after all the other papers have their extras out. He asks the editor to let him follow up the golden case, and is given permission to do so. He enlists the aid of his friend, Blanche, who writes for the same paper. While at the office of the dead banker, O'Hagan had seen a dictaphone record on the machine and had taken it in the hope that it might give some evidence. This record they run on the once dictaphone and they hear the voice of the dead banker crying: "You murderer, I've always paid you to keep my secret—mercy—mercy." This proves that Golden had been murdered, and they set out together to find the murderer.

Blanche trails Manning, Golden's nephew. She finds him in a drunken stupor. He gives her important evidence and she decides to follow it up. O'Hagan follows Wilkins, Golden's former cashier, who, after a terrible grueling, admits having purchased a revolver. He tells how Golden ruined his daughter's life, and of his vow to kill the banker. He had purchased a revolver and was waiting for a chance to do the deed when he found himself robbed of vengeance by another hand. His story seems to clear up the secret which Golden mentioned in his dying words, and O'Hagan determines to find out who else might have known this secret. Blanche consults with him and tells him her suspicions. They arrange a spiritualistic seance at which they have Manning present. They succeed in working Manning up to a high pitch of nervousness, so that when the final shock comes he will be unable to stand it. The spiritualist, really a detective, tells him that a spirit wishes to speak to him. Then the dictaphone record is turned on and he hears the voice of his dead uncle accusing him of his murder. Cringing like a cur before the accusation, Manning breaks down and confesses his guilt.

With an effort O'Hagan rises from his seat, leaves the room and returns to the office, where for the first time in his career he puts over a scoop. He is congratulated by the editor and his associates, and is reinstated to his position. Blanche is promoted to the enviable position of star reporter. She doesn't hold the job long, though, for O'Hagan, on time for a change, claims her for his bride.

The Moving Picture World, May 20, 1916, p. 1384
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Hard Luck O’Hagan, City Editor). Female (Blanche Palmer). Group.
Ethnicity: White (Hard Luck O’Hagan, City Editor, Blanche Palmer) Unspecified.
Media Category: Newspaper
Job Title: Reporter (Hard Luck O’Hagan, Blanche Palmer). Editor (City Editor).

Description: Major: Hard Luck O’Hagan, Blanche Palmer, Positive
Description: Minor: City Editor, Positive. Miscellaneous, Neutral

Ace of Hearts (1916) - England
Editor (James Willard) gambles his life on a draw of cards with his wife’s lover. British Film Catalogue, 06096.

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, Negative
Description: Minor: None

Acquitted (1916)
Cub Reporter Ned Fowler (Elmer Clifton) helps clear a bookkeeper accused of the murder of his partner (actually killed by a coke-sniffing night watchman).

John Carter, a hard-working insurance company bookkeeper, comes home Easter eve to his suburban cottage with a potted lily for his loving wife and two daughters. The Carters live happily until cashier Charles Ryder is murdered by the night watchman, a "coke sniffer" in need of money, and Carter is accused because he worked with Ryder that evening. During intense third-degree police questioning, Carter acts guilty, but cub reporter Ned Fowler, who loves Carter's daughter Helen, intervenes. After the watchman, arrested for fighting and in need of drugs, confesses, Carter is released, but insurance company president Ira Wolcott will not reinstate him because of his notoriety. During the next year, Carter fails to find work because of his age. As Easter approaches and his life insurance premium becomes due, Carter decides to kill himself in a gas-filled hotel room,
so that his starving family can collect the insurance money. When Carter's little daughter Nellie strays into Wolcott's yard, Wolcott learns about Carter's plight and rescues him. Carter returns to work, and Helen becomes engaged to Ned. American Film Institute Catalog of Feature Films/TCM Overview


Status: Unknown
Unavailable for Viewing

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

**Animated Weekly No. 11 (March 15, 1916)**
War Correspondent.

Reporting the War – Correspondent has military escort to French firing line. Sub-titles: Brush-screened road to trenches; captives escorted to car.

Status: Unknown
Unavailable for Viewing

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

**Animated Weekly No. 18 (May 3, 1916)**
War Correspondents.
American Newspapermen interview General Luis Gutierrez, Military Governor of Chihuahua.

Status: Unknown
Unavailable for Viewing

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

**The Argonauts of California 1849 (1916)**
Editor James King of the *San Francisco Bulletin* is killed by outlaws as New Englanders travel to California during the Gold Rush leading to the formation of citizen vigilante committees.

Following the discovery of gold at John Sutter's mill, a number of New Englanders travel to California to claim their share of the wealth. On their way, the settlers are menaced by Indians and Mexican bandits, and once they arrive in Hangtown, they are terrorized by desperadoes. After *San Francisco Bulletin* editor James King and United States Marshal Richardson are killed by outlaws, the outraged citizens organize vigilante committees, and on August 12, 1856, the vigilantes disband, law and order having been restored. In the interim, James Brandon, one of the New England settlers, discovers gold on his property, thus enabling him to propose to the woman he has always loved, Marian Stilwell. James's frustrated rival, the lecherous Bob Fox, abducts Marian, but James rescues her and they marry. Another of Bob's victims, Anna Maria Pope, sadly buries her illegitimate child, but her grief is assuaged by the love of Whalen Tressel, a physician's son. *American Film Institute Catalog of Feature Films/TCM Overview*
initial presentation in many of the large cities throughout the

country.

The play deals with the discovery of gold at Sutter’s Mill
in ’48, the subsequent rush of the “Forty-niners” and the
wild days when San Francisco was the mecca of gold-mad
den adventurers from all over the world. The time of the
action runs from 1848 to 1856. The story revolves around
the famous Vigilantes and their picturesque achievements in
fighting the lawless elements of the primitive young city
with organized lynch law. There are mob scenes in which
thousands of people appear and are said to be the biggest
and most realistic episodes ever filmed. Many historical
characters like Sutter and Marshall, Vigilante leaders and
others who figured in the life of the period, are shown and
the scenes reproducing historic buildings and localities are
said to be exact facsimiles. The atmosphere of the time is
accurately preserved and the writers of the scenario have
gone deeply into history in order to be accurate in all de
tails. The assassination of James King, of William and
Richardson, the execution of Cora and Casey, the Reign of
Terror when the “Hounds” and “Sydney Coves” ruled the
town and many other stirring incidents of the first years of
San Francisco figure prominently in the action.

The frontier features are also important, these including
the attack on a pioneer wagon train by a war party of
Comanches. The white-topped line of prairie schooners is
seen defiling through a pass in the foothills of the Rockies,
intent on reaching the placer camps. Indian scouts dis
covered watching it, gallop madly back to the encampment
of their band and quickly muster the savages who, in some
of the most spectacular riding ever attempted, descend upon
the Argonauts.

Edward L. Grafton, a Los Angeles publisher and president
of the Grafton Publishing Company, is the producer of this
great film. Mr. Grafton and John Steven McGroarty, author
of the now world famous “Mission Play” and dearly beloved
writer of California lore, have been associated in business for
the past ten years. During this time Mr. McGroarty wrote

the history of California, entitled “California: Its History
and Romance.” It is on the third chapter of this book the
“Mission Play” is based.

After this great work had been accomplished and it had
been decided not to film the “Mission Play,” Mr. Grafton
states that he conceived the idea of putting the glamorous
and romantic history of California into film and at once be
gan to lay the plans for the first production to be entitled
“The Argonauts of California,” which was to be based upon
the eighth chapter of Mr. McGroarty’s book.

Mr. Grafton then secured the services of Mrs. Elizabeth
Baker Bohan, well known author and writer, to lay out the
love plot, while he used a number of persons on historical
data, after which the real labor of production was to begin.

Next in order was the most advantageous place in which
to make this historic film. Various localities, with their
varied natural and climatic conditions, were carefully con
sidered, with the result that Mr. Grafton finally decided upon
Monrovia, California, as the most advantageous of all, inas-
much as its climatic conditions were especially favorable and
its natural surroundings very nearly the exact counterfeit
of those in which the historic scenes to be produced were
lived and enacted.

After having spent much time in advance preparation, Mr.
Grafton settled on Henry Kabierske, well known director of
American pageants, as the director for the “Argonauts,”
having been formerly associated with him throughout the
production of the “Mission Play,” which Mr. Kabierske had
directed for Mr. McGroarty.
Under Mr. Grafton's personal supervision, careful selection was made by the director of all actors, with particular attention to the types required to play the parts of the historic persons whom they were to represent. So carefully was the work done along this line that today, as old "Forty-niners," who had gone through the period set and view the scenic production, it is said they declare the likenesses are exact, and their eyes well up with tears as they live again the old life which they lived so many years ago.

So much exaggeration has been used in this late day in regard to the cost of great pictures that Mr. Grafton refuses to say how much his film has cost, merely intimating that the public are more interested in what they see on the screen than the amount the picture cost. However, associates of Mr. Grafton who know say the film cost over one hundred thousand dollars.

Enormous mobs were used throughout, while hundreds of horses, mules and oxen found their way into this production. All exterior sets were built in exact reproduction of what they represented, while it took over twenty different actors and actresses to play leading and prominent roles. The "Argonauts of California" was begun the latter part of September, 1915, and was not completed until the early summer months of 1916.

The "Argonauts of California" will be released on the state right's plan and all inquiries with regard to this film should be addressed to the Grafton Publishing Film Company, 828 South Los Angeles street, Los Angeles, Cal.

*The Moving Picture World*, October 7, 1916, p. 57

Status: Print in the UCLA Film and Television Archive. Restored
Not Viewed.

Type: Movie
Genre: Drama
Gender: Male (James King)
Ethnicity: White (James King)
Media Category: Newspaper
Job Title: Editor (James King)
Description: Major: None.
Description: Minor: James King, Positive.
Artie, the Millionaire Kid (1916)
Country Paper Editor of The Byways Bee.

“ARTIE, THE MILLIONAIRE KID” (Vitagraph).
In this five-reel Vitagraph Blue Ribbon Feature, artful humor underlies the whole action of the play which gives wide range to the comicalities of Ernest Truex, the celebrated young Broadway star who was especially engaged for the production.

The story deals with the adventures of a light-hearted youth whose father turns him out, when his escapades send him home from college with a degree of G. B. P.D.Q. The old man hangs the degree of N. G. upon the kid and sends him out to earn his own way, whereat friend son full of conceit, flings back the word to his dad that in a year he’ll come back with enough money to buy his “old railroad.”

Scene from “Artie, the Millionaire Kid” (Vitagraph).

The Moving Picture World, April 15, 1916, p. 469

ARTIE, THE MILLIONAIRE KID (Vitagraph), April 17.—An excellent five-part comedy, featuring Ernest Truex and a typical Vitagraph cast, including Dorothy Kelly, Jonathan Kelly, Girardot and Etienne. The story treats of how a young man expelled from college becomes a book agent, enters the grounds of a ladies’ seminary, falls in love with a pretty girl, and forces his way on to fortune. In a year’s time he makes good a threat that he has made to the effect that he will made enough money to return and buy out his father’s railroad. Reviewed on another page of this issue.

The Moving Picture World, April 29, 1916, p. 825
Vitagraphs for Week of April 17

Three Comedies, a Romance and a Naval Picture Constitute an Attractive Collection of Offerings.

ERNEST TRUEX and Dorothy Kelly in “Artie, the Millionaire Kid,” a five-part rollicking comedy of the Blue Ribbon feature brand, listed for release on Monday, April 17, starts off a program of exceptionally high standard for the week.

Mr. Truex as Artie, a college boy expelled from college, turns book agent and meets Anabelle; played by Dorothy Kelly, with whom he falls in love. The proceeds made on selling books enables him to buy the only paper in that section. When he learns that his father, a railroad magnate, intends running a branch of his road through Byways, Artie makes Updike, the owner of the land wanted for the “right-of-way,” believe that his property is not the location desired. Artie’s friend, Jack, masquerading in female attire, induces Updike to sell out to a syndicate formed by Artie. They arrange for Updike to purchase land on which they have an option, telling him it is the property wanted. Updike in turn tells the members of Artie’s syndicate that they have been cheated and a mad rush for the “Bee” office follows. When they demand the return of their money, Artie pays them off with Updike’s cash. Things look bad for Artie with Anabelle, since she has discovered him in the arms of the “widow,” but everything ends happily when Pa learns that he has to do business with his son, whom he has not seen in months. The climax comes when Artie claims Anabelle and the identity of the “widow” is made known.

Mr. Truex and Miss Kelly are ably supported by John T. Kelly, Albert Roccardi, William R. Dunn and Girardot.
“Artie, the Millionaire Kid”
Ernest Truex Makes Good in a Five-Part Vitagraph Blue Ribbon Feature for the V-L-S-E Program.
Reviewed by Margaret I. MacDonald.

An entertaining five-part comedy is not a matter of such frequent occurrence that it fails to arouse our interest to a greater degree than the ordinary feature. And the individual who seeks repose from his own troubles will find plenty to amuse him in following those of Artie, and in noting the philosophic manner in which he greets the new ones while he shakes off the old ones. The plot of the play has been cleverly developed, leading in quite a consistent way to the

Scene from “Artie, the Millionaire Kid” (Vitagraph).

great moment when Artie makes good his threat to earn enough money within the year to buy out his father’s railroad.
The story commences with Artie’s whirlwind entrance into his father’s office after being expelled from college, announcing that he has had bestowed upon him the degree of G.B., F.D.Q., whereupon the sunny smile on his father’s face is quickly converted into a veritable thunder cloud, and son gets a trouncing along with some undesirable aid in making a hasty exit. Embracing the profession of a book agent, Archie lets himself into the grounds of a young ladies’ seminary, where he enters into a romantic courtship with a pretty girl (Dorothy Kelly), and with the aid of his former tutor, who comes to town impersonating a rich widow for the furtherance of a financial scheme of Artie’s, overcomes a rival suitor, places himself on a steady financial basis, wins the favor of his sweetheart’s father, and gets even with his own dad.
The story was written by William B. Courtenay, and produced by Harry Handworth. In the supporting cast in addition to Ernest Truex, who as “Artie, the Millionaire Kid,” does a clever piece of work, and pretty Dorothy Kelly, the sweetheart of the story, are John T. Kelly, delightful as Artie’s dad, Albert Roccardi as Uriah Updike, William Dunn as the detective, and Etienne Girardot impersonating the rich widow.

This production is of the sort that should have a good run because it consists of the high-class comedy that is always acceptable.

The Moving Picture World, April 29, 1916, p. 817
ARTIE, THE MILLIONAIRE KID (Vitagraph—Five parts—April 17.).—The cast: Artie (Ernest Truex); Annabelle (Dorothy Kelly); Artie’s Dad (John T. Kelly); Uriah Updike (Albert Roccardi); The Detective (William Dunn); The Widow (Etienne Girardot). Written by William Courtney. Produced by Harry Hardworth.

Artie Hamilton is kicked out of college. He starts for New York to break the news to father, Colonel Philetue Hamilton, millionaire railroad magnate. Arriving at the office he helps himself to the stenographer’s bon bons, gives his college yell and is then ushered into the office of the president by an office boy who thinks him a “nut,” but respects his claim of being the “boss’s” son. When his loving parent asks him if he has attained a degree, he replies that they gave him the “G. B., P. D. Q.” Whereupon the elder Hamilton ceases to be “loving” and confers the degree of “N. G.” on Artie as he throws him through the door. After gaining his balance he shouts back that within a year he will return with enough money to buy the whole road.

Artie is next seen on the outskirts of Byways with a number of books on “How to be Beautiful.” During his wanderings he comes across a young woman’s seminary and decides this ought to be a good place to dispose of some of his wares. Deciding to investigate, he climbs the wall surrounding the place, discovers a charming young girl, whom he proclaims a “peach” and decides to marry her. He jumps down from the wall and goes to the young lady to make known his intentions. She is greatly alarmed at his disregard of a rule made by the old maid principal, prohibiting men on the school grounds. He is only a short time with Annabelle when the rest of the girls learn of his presence and “How to Be Beautiful” becomes very popular. The principal then discovers the cause of all the excitement when she sees Artie from a distance and makes a mad rush toward him to demand an explanation. When she learns the title of the book she is won over to the cause and nothing is too good for little Artie.
Byways seems to have some attraction for the elder Hamilton, for Artie sees his car on the main street, and unnoticed, steals up behind the machine to find out what it is. From the conversation he learns that Dad is trying to gobble up a right-of-way for a branch of his road from a man named Updike. Now it happens that this same Updike is the wealthiest man in Byways and has set his heart on Annabelle, promising her parents half his fortune if they will consent to the marriage. Artie decides to “get” Updike and still win Annabelle. He buys up a country paper from an editor who is “down and out” and inserts a notice in his paper that a prominent society leader, a widow, was leaving for Byways, where she is interested in an immense business enterprise. He then gets in touch with his old college chum and arranges with him to play the part of the widow.

Updike, ever on the alert, goes to Artie to find out about the business deal. Artie tells him of the railroad and informs him that this is the reason of the widow’s coming. When the “widow” arrives Updike is one of the first to greet her and immediately falls victim to her charms. She tells him that his is not the property wanted and advises him to put his land in the hands of Artie, who is now the leading real estate dealer of Byways, to dispose of. This he consents to and Artie forms a syndicate of some of the townspeople and buys the ground. Not satisfied with this, Artie decides to “sting” Updike a little more. He has him buy in some property at an enormous price, of which he and the “widow” are the owners and makes him think this is the ground wanted by the railroad magnate. Updike then informs the people who had entered into Artie’s scheme that they have been “bunked,” and the office of “The Byways Bee” is stormed with excited people who demand their money back. Artie gladly returns their cash with the exception of Annabel’s pa, and he refuses to give him back his. With the amount secured from the deal with Updike, he purchases the property himself.

Phileteue Hamilton again comes into the story when he arrives at Byways with the idea of getting the right-of-way, his surprise cannot be imagined when he finds out that it is his own little boy who owns the desired stretch. He tries to “put one over” on Artie when he gives him a tip on a certain stock in order to get him to draw out of the property deal to invest. Artie plays the tip the other way and “cleans up.” He places his price on the land at one million dollars. It comes high, but father must have it—so he signs the check. He has brought joy to the heart of his future father-in-law who sanctions his marriage to his daughter, and Artie places that young lady’s fears at rest when he discloses the identity of the “widow.”

_The Moving Picture World_, April 22, 1916, p. 699
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Artie Hamilton, Country Editor)
Ethnicity: White (Artie Hamilton, Country Editor)
Media Category: Newspaper
Job Title: Publisher (Artie Hamilton). Editor (Country Editor)
Description: Major: Artie Hamilton, Negative
Description: Minor: Country Editor, Positive

As the Candle Burned (1916)
Newspaper Article tells of a son’s escapade bringing sadness to his father and results in consequences.

The Moving Picture World, September 9, 1916, pp. 1744-1745
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 New Staff, Neutral

The Atonement (1916)
Newspaper Article reveals that a search is underway for a missing heir who is thought to have murdered a man.

ATONEMENT (Two Parts—Sept. 4).—The cast: Dick Stanton (Alfred Vosburgh); Undine Bergold (Vivian Rich); Colette (Margaret Nichols); Dick’s Father (Harry McCabe); Rev. Ab. Bergold (William Spencer). Directed by Edward Sloman.

The father of Richard Stanton has set his heart on his son becoming a clergyman. The father is a millionaire. Richard has fallen in with evil companions at college. When the father broaches the proposition of Dick becoming a clergyman Dick scoffs at it. Dick becomes fascinated with Colette, a cafe dancer. He tells his father he is going to marry her. The father declares he is not. Colette is bought off by Stanton, Sr., unknown to Dick. When Dick is spurned by Colette he believes she has fallen in love with another man. He finds Colette drinking wine with a young man in her dressing room. Dick and the young man battle. Dick hits him over the head with a wine bottle. Colette screams that Dick has killed him. Dick flees, but is seen by several thugs who knock him unconscious, take off his good clothes and dress him in a shabby suit. He is then placed in a small boat which is set adrift. When the father is informed by the police of the trouble his son is in he drops dead.

Undine Bergold, of the little fishing village on Santa Isabel Island, is the granddaughter of

(Continued on page 1888.)
Rev. Ab. Bergold. It is to this island that the boat containing Dick drifts. The fishermen pick his unconscious form up. No clew to his identity is on his body. He is removed to the pastor's home. A week later Dick recovers consciousness. When asked for his name he recalls the fight in the dressing room. Fearing he is being hunted for murder he pretends to have lost his memory. In a short time a love interest develops between Dick and Undine. Dick, his conscience heavy with his crime, cannot bring himself to ask Undine for her hand. Among debris cast up from a passing steamer Undine finds a newspaper. This paper contains the news that the country-wide search is on for Dick Stanton, heir to his father's fortune and that Dick is believed to be in hiding because he thought he murdered a man. It appears the man was only injured. Dick has become interested in church work. Realizing he can never ask this innocent maid to become the wife of a murderer, Dick resolves to leave the island secretly at night. Undine, afraid to tell Dick the truth for fear he will leave her, keeps secret the newspaper. Dick is stealthily leaving the house at night when Undine sees him. She begs him to remain. He tells her he loves her, but there is a reason why he cannot ask her hand in marriage. Convinced Dick really loves her, Undine produces the newspaper. Undine consents to marry Dick and go to the city if her father may accompany them. This is agreed. The aged pastor calls a meeting of his flock at the little church. So affected is he by their grief at his leaving that he refuses to go. Undine, through love for her father, declares she must remain with him. That night, as a good night and a good-bye prayer is being said at the Bergold home Dick, who is to leave on the morrow, receives a call to take up the work of the aged clergyman. An epilogue shows the beautiful church erected by Dick in memory of his late father and as atonement for the actions which broke his father's heart.
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 Avenger (1916)
Reporter Jack Forrest (Robert Cray)

THE AVENGER (Two Parts—June 13).—The cast: Fred Worthing (L. C. Shumway); William Worthing (Sidney Hayes); Jack Forrest (Robert Gray); Manu (George Routh); Lukora (Velma Whitman); Adaba, the high priest (Mervin Mayo). Written by Julian Louis Lamothe. Directed by Leon D. Kent.

Manu, East Indian servant of William Worthing, an old collector of curios, telephones the police that he cannot open the door of his master’s room. Jack Forrest, a young reporter, is at headquarters when the message is received. He tells the sergeant that Worthing’s son, Fred, in India, is his best friend. Jack accompanies the police to the house, and entrance is forced. Worthing lies upon the floor, having been killed by a sword. Circumstantial evidence is found against Manu. He is tried and acquitted.

Worthing’s son, Fred, arrives from India and Jack tells him of the crime. Fred finds a clue in the fact that the sword was standing upright, and searches the attic. He finds some rope lint on a post, and notes that the attic window is directly above the bedroom window. Then he finds a little image of Buddha among his father’s effects. The last time he saw the little Buddha it was in an Indian temple with his father. It then contained a sacred bit of parchment, and old Worthing evidently had stolen it, and the Hindu servant murdered him as a result. The servant made his escape from the room by climbing out of the window on a rope to the attic. He had slid the bolt of the window with the sword through the transom, when the sword fell, it remained standing in the floor.
These deductions prove correct, for Fred and Jack see Manu return stealthily that night to obtain the parchment from its hiding place under the steps. Fred and Jack follow him to a tenement and discover that the Hindus have a temple there. When they peep through a crevice in the door, they hear Adaba, the high priest, promise Manu that as a reward for recovering the sacred parchment, he shall marry Lukora, the priestess of the temple. Jack wants to call a policeman, but Fred tells him that as Manu has been acquitted he cannot be tried again.

Fred determines to seek vengeance himself. He is a student and knows that this sect of Buddhists greatly fear the curse of their God. The next day he steals into the temple with Jack. He rubs some phosphorous on the idol of Buddha, substitutes powder for the incense, and on the slat where Manu is to place his head through the marriage ceremony, he places another chemical. He hides behind the altar with Jack. The Hindus come in and the ceremony is started. The priest throws incense on the sacred fire and all is darkness, and a voice says: “The curse of Buddha lies upon the murderer in this temple.” When the fire leaps up again and Manu raises his head a mystic sign is upon his forehead. The Hindus flee from him in horror. The priest hands him a sword with a significant gesture. As Jack and Fred gaze at the lifeless body in the deserted temple, Fred feels that his father has been avenged.

The Moving Picture World, June 24, 1916, p. 2289

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jack Forrest)
Ethnicity: White (Jack Forrest)
Media Category: Newspaper
Job Title: Reporter (Jack Forrest)
Description: Major: Jack Forrest, Positive
Description: Minor: None.
Badgered (1916)
Newspaper Owner Colonel Jackson (James Bradbury Sr.)

The cast: Colonel Jackson (James Bradbury); Vera Jackson (Grace Darmond); Paul Robertson (Harry Mestayer); George Prentiss (Al W. Filson); Fanny Stokes (Edith Johnson). Written by Wm. M. Henry. Directed by T. N. Heffron.

Colonel Jackson, newspaper owner and politician, considers Vera, his beautiful young daughter, the apple of his eye. Paul Robertson, newly elected to the legislature, is in love with Vera. George Prentiss, a grafting political “boss,” is instrumental in causing Robertson’s election, because he believes that he can handle Robertson.

The politicians scheme to reclaim Empress Valley by diverting water from the Folsom tract, and demand that Robertson support this reclamation measure. Robertson, however, refuses, claiming that the Empress Valley bill would ruin the farmers of Folsom.

Prentiss tells his henchmen that they must force Robertson into submission. They induce Fanny Stokes, who lives by her wits, to aid them in their attempt to compromise Robertson. They arrange to make it appear that Robertson has met the woman in a hotel, and they summon some reporters to be there at a certain hour.

Prentiss, Colonel Jackson and the reporters appear in the hotel and call Robertson. He appears and with him is Vera, the Colonel’s daughter. They tell the callers, “We were secretly married this morning,” and thus it is that Jackson and Prentiss find that their scheme has been circumvented.


Status: Unknown
Unavailable for Viewing
Type: Movie
Genre: Drama
Gender: Male (Colonel Jackson). Group.
Media Category: Newspaper
Job Title: Publisher (Colonel Jackson). Pack Journalists
Description: Major: Colonel Jackson, Negative
Description: Minor: Pack Journalists, Neutral

The Battle of Chile Con Carne (1916)
Reporter Lem Forby (Eddie Lyons), a reporter on the Bugle, is a correspondence school pupil. The editor gives him an assignment to cover the Mexican war.

The Moving Picture World, August 19, 1916, p. 1264
Appendix 8 – 1916

The Moving Picture World, August 19, 1916, p. 1294

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Lem Forby, Editor).
Ethnicity: White (Lem Forby, Editor)
Media Category: Newspaper
Job Title: Reporter (Lem Forby). Editor (Editor)
Description: Major: Lem Forby, Positive
Description: Minor: Editor, Positive
Beatrice Fairfax (1916) – Serial (15 Episodes).

Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Cub Reporter boyfriend, Jimmy Barton (Harry Fox), an energetic young man fond of disguises.


Beatrice Fairfax in the serial is a resourceful agony aunt-cum-crimefighter working with her reporter colleague Jimmy Barton to investigate and solve the problems sent in by her troubled readers.

The character was inspired by the popular newspaper advice column *Ask Beatrice Fairfax*, which had been the world’s first newspaper column of its kind when launched in 1898.

The *Dear Beatrice Fairfax* advice column was started by journalist Marie Manning on July 20, 1898, and ran in newspapers owned by William Randolph Hearst. Nitrate copies of all the films, except the first, survived because they were preserved in the collection of Hearst's mistress Marion Davies which was eventually transferred to the Library of Congress. According to one source, Hearst disliked the films and planned to cast Davies as Beatrice Fairfax in a remake; he gave them to her as an example of how the new films should not be made. The films were restored and recolored according to instructions written on the nitrate copies themselves.
“Beatrice Fairfax”

Two Episodes of International Film Service Serial Are Displayed at Private Showing.
Reviewed by Lynde Denig.

That William Randolph Hearst intends to appeal to the populace through photoplays, much as he has appealed through his newspapers, is amply evidenced in “Beatrice Fairfax,” the new serial being produced by the Whartons for release by the International Film Service. “Advice to the Lovelorn,” the department conducted by Beatrice Fairfax in the New York Journal, attracts a certain class of readers who have not yet passed the adolescent stage, and it is not unreasonable to suppose that these same readers will be entertained by a similar variety of sentimentality when they visit the theater of an evening. On First, Second and Third avenues, in the Bronx and other strongholds of Hearst journalism, the serial should draw well. Elsewhere, the appeal is less certain.

Then, too, there is a chance that the friends of Miss Fairfax, attracted by a display of their favorite writer’s name and led to expect pictures of a richly sentimental nature, may be a bit disappointed by the character of the opening episodes, “The Missing Watchman” and “The Adventure of the Jealous Wife.” There is no advice to the lovelorn here, rather a quantity of melodrama, in which Beatrice Fairfax, impersonated by Grace Darling, is supposed to figure. Seemingly the system to be followed is this: At the beginning of each episode Miss Fairfax receives a letter from some trusting reader and behind each letter is an exciting story, destined to be disclosed by Jimmy Barton, the gifted reporter capable of assuming many disguises. Then Miss Fairfax, herself, is always ready to leave her desk for personal investigations of interesting cases.

The Moving Picture World, August 26, 1916, p. 1391

The Successful Serial of Newspaper Life, Introducing Harry Fox and Grace Darling.

The Moving Picture World, November 25, 1916, p. 1121
Beatrice Fairfax (1916) – Serial (15 Episodes).
Episode One: The Missing Watchman (1916)


In the introduction to “The Night Watchman” we see Arthur Brisbane at his desk, also Tad, the cartoonist; we meet Miss Fairfax and Jimmy Barton, note the contents of a letter signed “Mary Ryan” and all is ready for the reporter’s investigation of a bank robbery. The “Mary Ryan” communication proves to be the clue to the mystery, unravelled at great personal risk to the reporter and his feminine co-worker. Unquestionably, these two reels are replete with exciting physical action; but they are elementary melodrama based on convenient happenings contributing to the success of the star reporter. The details of production were not regarded by the Whartons with the care manifested in the opening episodes of “The Mysteries of Myra.”

*The Moving Picture World*, August 26, 1916, p. 1391
BEATRICE FAIRFAX (Episode 1, The Missing Watchman—Two Parts—Aug. 7).—The prologue opens with an interior view of the office of the editor of the New York Evening Journal. Mr. Brisbane is seated at his desk, dictating. His private secretary enters, and receives instructions. “Tad,” the cartoonist, comes in with his “comic” for the day and receives an O. K. on it from Mr. Brisbane. As he leaves, the managing editor enters, accompanied by Beatrice Fairfax. The three engage in an animated conversation in which Beatrice Fairfax outlines certain work she has in mind and the prologue ends.

The first episode shows Beatrice Fairfax at her desk, opening her mail. One letter in particular interests her. It is signed by Mary Ryan, who tells the confidante that she believes her fiance, who is a watchman in a bank, is growing cold in his affection. The next scene shows the reportorial rooms of the New York Evening Journal. “Jimmy Barton,” the star reporter, hurriedly enters with a story of a bank robbery. As he writes, Beatrice looks over his shoulder and, reading his copy, sees that suspicion points to the watchman of the bank. She recalls Mary Ryan’s letter, and tells Jimmy. Beatrice and Jimmy hurry in a taxi to Mary’s home. There they learn her story. There is, of course, “another woman.” Meantime the bank robbers are seen enmeshing the watchman. He flirts with the “other woman” and she inveigles him into their den. There they bind and gag him and take his uniform. One of them impersonates him as the watchman at the bank. At midnight he admits his confederates. There is a thrilling scene, showing the robbers drilling the door of the vault. They escape with the money.
Mary’s home is again shown. Beatrice and Mary start out to find Mary’s rival, while Jimmy does some sleuthing. He trails a notorious bank robber to his home and hears him relate the story of the robbery to his mother. They catch Jimmy eavesdropping. A fight follows and the robber and his mother escape from the house. Jimmy hears groans in the cellar, and finds the bank watchman there bound and gagged. He tells Jimmy how the “other woman” led him into a trap at her home. Together they leave to locate the house.

Beatrice and Mary have reached there before them. The robber with whom Jimmy had the fight sees them peeping through the keyhole as the other robbers count their loot. Realizing they have been trapped the robbers prepare for flight. After a desperate struggle, Beatrice and Mary are forced into a room, where one of the robbers, a doctor, sets fire to a mixture he has prepared which produces a deadly gas.

Beatrice and Mary are fast losing consciousness when Jimmy and the watchman, with a number of detectives arrive. There is a terrific battle with the robbers, all of whom are finally overpowered, the two women restored to consciousness and the funds of the bank recovered. There are explanations and a happy reunion between Mary and the watchman. Then Beatrice and Jimmy hurry to their office, where they write the story of the capture of the bank robbers and the recovery of the plunder for a midnight “extra.”

Beatrice Fairfax (1916) – Serial (15 Episodes).

Episode Two: The Adventure of the Jealous Wife

Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises.

"The Adventure of the Jealous Wife," a story dealing with a violinst, his wife and a blackhand band, gives Harry Fox, as the reporter, an opportunity for some clever acting in the disguise of an Italian. As in the preceding episode, the stirring quality of the tale presented depends upon the ability of the spectator to credit what he sees without asking for explanations that satisfy the mind. In beauty and charm, Miss Darling will fulfill the Journal reader's idea of Miss Fairfax, whereas Mr. Fox is what all reporters should be but seldom are.

The Moving Picture World, August 26, 1916, p. 1391
BEATRICE FAIRFAX (Episode 2, The Adventure of the Jealous Wife—Two Parts—Aug. 14).—Arturo Bocetti is the first violin of a theater orchestra. He has been married but a short time and lives most happily. The two are seen together in their music room. A letter comes addressed to Arturo. He is horrified to find it is from a gang of blackmailers, who demand $200. Unless he gives it to them, they write, they will kill his wife.

Arturo takes $200 from their scant horde, and leaves to comply with the blackmailers’ demands. Marie, already suspicious, finds the money gone and decides the letter was from a woman and that Arturo took the money to spend upon her. She writes a note to Beatrice Fairfax, asking for advice.

Beatrice receives the letter just as Jimmy Barton, the star reporter on the paper, is given an assignment to hunt down a gang of blackmailers, because he “knows their lingo.” She hurries to Marie while Jimmy, disguising himself as an Italian, is soon with the gang. Meantime, Arturo changes his mind and decides to notify the police. At the station house door he is warned that he will be killed, too, unless he complies.
Several days pass. The den of the black-handers is shown. Two of them are making a bomb with which they intend to blow up Arturo’s house, unless the money is paid. Jimmy, in his disguise, is playing poker with other members of the gang. Suddenly his coat sleeve is pulled back. It reveals an arm, white as a woman’s, with the hand stained brown.

The gang is upon him, but Jimmy seizes the newly-finished bomb. The gang flees. They decide to act quick. The theatre is about to let out, and they wait for Arturo as he leaves the stage door. Marie, angered by Arturo’s evasiveness, has summoned Beatrice, and they, too, wait at the stage door to see what he is doing. As he leaves Arturo is handed another note from the blackhanders, telling him to leave the money in the cup of a blind man on the corner, really one of their gang. Arturo drops the note and hurries away to comply. Marie springs out, picks up the note and she and Beatrice read it. Then Marie realizes how cruelly she has misjudged him. They hurry after Arturo, with the blackhanders following them. Before the two women can prevent it, Arturo places the money in the blind man’s cup.

Beatrice and Marie reach the blind man a second before the blackhanders and grab the money. Their cries bring back Arturo. Beatrice, Marie and Arturo dash in the hallway, up a flight of stairs and into a photograph gallery, whose owner has just stepped out. They barricade themselves in. The blackhanders, unable to open the door, rush to the roof and drop down through the skylight. Unnoticed, Jimmy still in his disguise, has joined them. The gang is fast overpowering Beatrice, Marie and Arturo, when Jimmy, with the bomb in his hand appears. The blackhanders are terror-stricken at sight of the deadly tube and gladly surrender, just as the police arrive. Jimmy has a difficult time explaining his identity, but Beatrice finally recognizes him. Marie falls weeping on her husband’s breast, declaring that had it not been for the advice of Beatrice Fairfax her whole life would have been wrecked.
Viewing Notes:
Opening scene in her office at the newspaper with Jimmy Barton of the *New York Evening Journal.*
Great shot in the newsroom. Editor handing copy to copyboy. Ten men working on various aspects of copy, layout, stories.
Title Card: “The chief wants you!”
Jimmy gets up and goes to see the editor.
“It’s time we sent someone out to expose the Black Hand gang,” the editor tells Jimmy. Barton is very excited. “I’m sending you because you can talk their lingo,” the editor says.

A woman is reading Advice to the Lovelorn by Beatrice Fairfax – closeup of her column. Marriage Announcements. Forgive and Forget. She writes a letter to Fairfax for advice. Back at the editorial room, Jimmy goes out on his story. The woman rereads the letter and puts it in an envelope and seals it.
Jimmy puts on his coat and hat and goes to Fairfax office: “I’m going undercover to do a Black Hand story and start a campaign against ‘em.” He puts on his hat and leaves. Jimmy disguises himself as a member of the gang, lights up a cigarette and leaves his room.
Meanwhile, Miss Fairfax looks over her late mail. She is in her office at her desk with papers all over it, the editorial room in the background through her open door.
CU of letter: “My husband received a letter this morning which he would not let me see. He has taken most of our savings and gone out. Do you think he has another wife?” Beatrice remembers Jimmy’s assignment to cover a Black Hand story. Sign on her door: Beatrice Fairfax and she is sitting at her desk thinking. Gets up, puts on her hat and coat and leaves.
Title Card: “Jimmy tests his disguise.” He runs into the police station and says “I gotta da bomb.” He reveals his disguise to the police and the policeman all laugh. He fooled them. The policeman tells him, “You’ll get a knife in your back if you’re not careful!” Jimmy leaves laughing. He goes to a bar.
Beatrice Fairfax goes to see the woman who wrote her the letter. “Come with me I’ll help you<” she tells the woman.
Jimmy joins two bomb-makers having infiltrated the gang.
Beatrice and woman follow her husband. The husband pays off the Black Hand by putting money in a blind-man’s cup. Beatrice fights him, gets back the money. Jimmy is playing cards with members of the gang. The bomb maker finishes his work. Jimmy runs away from the gang and fights the bomb-maker. He escapes with the bomb. Meanwhile gang members are chasing the husband, the wife and Beatrice. They attack the husband. Police come in and save the husband, the wife and Beatrice. Jimmy called them. He reveals himself to Beatrice.
Title Card: “Freed from the threat of the Black Hand.”
Husband and wife are reading the paper and Beatrice Fairfax’s column in the *New York Evening Journal:* Column: “You Should Wait. Demand an Explanation.” Husband and wife are happy. They kiss behind a copy of the *Journal.*
Jimmy and Beatrice are relaxing at home discussing the case. Beatrice: “It’s a great story, Jimmy and it helped two people who were in trouble.” The End.
Beatrice Fairfax (1916) – Serial (15 Episodes).
Episode Three: Billie’s Romance (1916)
Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises.
him her Knight, and asking him to save her from an imaginary ogre, her governess. Little does she know that the woman is a villainess. As Jean dispatches the note, Mme. Laurette receives a check for a trunk. She is the wife of Raven. She hurries to the Pennsylvania Station, where she receives the trunk and takes it to her home. Inside is Raven. They plan to kidnap Jean.

Meantime Jimmy Barton, who has been sleuthing, discovers that Raven has come to New York. He starts to trace the final destination of the trunk. Billie has received Jean’s playful note and hurries to her home. When he arrives he observes suspicious actions between an alleged blind man and the governess. The latter, with a thimble on her finger, begins tapping on the window pane. Billie’s quick ear detects the Morse code. She is sending the blind man a message regarding the plans for kidnapping.

Billie notifies Beatrice. The kidnapping plan is to steal Jean while she is taking her automobile ride with the governess. Jean and Mme. Laurette come out of the house and enter the automobile. The kidnappers follow in another car. Billie, desperate at the delay of Beatrice, hangs on the steps of the kidnappers’ machine. When a lonely spot in the country is reached, the kidnappers pretend to have a breakdown and they hail the car containing the governess and Jean. When it stops they overpower the chauffeur, drug the child and escape with Billie still clinging to the step.

In the flight Billie is thrown from the car, but Beatrice soon appears and picks him up. They follow the kidnappers to a shack at the river’s edge and burst in upon them just as little Jean is recovering consciousness. The kidnappers then throw Jean out of the window and into the stream below, but she is rescued by Billie.
Jimmy and two detectives row across the river to the kidnappers' house. With the detectives following, Jimmy burst into the room. Beatrice is rescued and Raven, Mme. Laurette and the other kidnappers overpowered. Beatrice, Jimmy, and Billie take Jean home. When the Judge and his wife learn of Billie's bravery, they promise that some day when the children are older, and Billie is earning more money, they will entertain the proposition that they wed. Jimmy and Beatrice hurry back to their office with another good story.

Two “Fairfax” Episodes Shown

Chapters Three and Four of International Serial Contain Exciting Incidents and Sustain Interest.

Reviewed by George Blaisdell.

The International Film Service last week showed Episodes 3 and 4 of the “Beatrice Fairfax” newspaper serial. The former is entitled “Billie’s Romance” and the latter is “The Stone God.” The subjects contain interest in good measure.

Scene from “Beatrice Fairfax” (International).

especially in “Billie’s Romance.” The serial is the product of the Wharton studio.

“Billie’s Romance,” which was released August 21, is written around a messenger boy who admires the still younger daughter of a judge. Billie figures not in a large way, the chief roles going to Harry Fox and Grace Darling. The former has the part of a reporter, the latter that of Beatrice Fairfax, the woman who gives “advice to the lovelorn.” The story deals with the escape from prison of a man who has a good-sized grudge against the judge who sentenced him and of his attempts to gratify his revenge by kidnapping and drowning the daughter of the judge. The reporter is on the hunt for the convict who has escaped. By a clever dovetailing of incidents Billie is right on the rescue job when his presence is most needed and the reporter is there, too, when Billie is captured by the kidnappers.
**Viewing Notes:**
A new conclusion to this episode based on an existing plot summary has been substituted for footage missing from the original film print.


She opens another letter.

Billie, a little boy who delivers telegrams, writes: “Dear Miss Fairfax. I am fourteen years old and am in love with a girl…I am learning telegraphy. How soon can I ask her to marry me. Please telephone reply. Billy….”

Beatrice reads Billy’s note. She laughs. She telephones Billy. “My dear Billy, you can’t marry on your present salary.” Jimmy is standing next to Beatrice as she talks to Billy. Jimmy wants to know who Billy is. He’s jealous.

The search for Raven is ongoing. Billy chases after Raven but loses him. Billy and Beatrice find Raven and are captured. But Jimmy saves them. And all ends well.

Billy’s thank you note: “Thank you for helping me rescue Jean. When I pulled her from the stream she called me her hero and the judge promised someday when I am making more money he will entertain the proposition that we can wed. We have decided to name our first daughter after you. Billy Dean Schuyler.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, Copy Boy). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax, Copy Boy). Unspecified.
Media Category: Newspaper
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: Copy Boy, Positive. Miscellaneous, Neutral.

**Beatrice Fairfax (1916) – Serial (15 Episodes).**
**Episode Four: The Stone God (1916)**
Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York *Evening Journal*, an energetic young man fond of disguises.
"The Stone God," released August 28, shows how Jimmy Barton, the reporter, tries to make good on an assignment to interview a supposed Indian prince and gets mixed up in a feud dating from the time the "prince," really a former army officer, forcibly added a Hindu god to his collection. James Gordon gives a fine interpretation of the role of the accumulator of other's property. The "prince" meets his death at the hand of one of the avengers, who a moment later is struck down by a bullet fired from a pistol automatically discharged upon the opening of the door to the closet containing the relic. Beatrice Fairfax is drawn into the action through the letter she receives from the love-crossed daughter of the army officer. It is the fiancé of this daughter who is for a few moments accused of the murder of the officer, but Jimmy and Beatrice, through their work in an exciting and dangerous atmosphere, are able to straighten out the police and set everybody aright.

These two episodes are in fact independent in themselves. The idea of the serial is novel; if the successors of the two under discussion match with them, the group should be successful. The field is of the widest and practically unlimited.

The Moving Picture World, September 9, 1916, p. 1683

BEATRICE FAIRFAX (Episode No. 4—"The Stone God"—Two Parts—Aug. 28).—Jimmy Barton's city editor handed him a newspaper clipping with the heading, "Indian Prince at Biltmore; Rajo Jaibel arrives from Calcutta." Jimmy was told to interview the man, but the Prince refused to see him. While he was talking to the clerk, another Indian arrived and was escorted to the Prince's room. A bell-boy got Jimmy into the adjoining room, where he heard the Prince, his caller, and several other Indians discussing a plot to secure possession of a stolen idol and to "avenge Buddha." The only definite information Jimmy got was the address "220 Pelham Road," and the fact that something was to develop that night.

Jimmy returns to his office, defeated. While he is pondering, Beatrice Fairfax enters. She has just received a letter from a girl who tells her that her fiancé has quarreled with her father, and asks if it would be right for her to elope. She signs the letter "Dorothy McRay, 220 Pelham Road." Jimmy and Beatrice note the address and start off to investigate.
The scene shifts to the McRay home and shows the quarrel between Don Jordan and Dorothy's father, Christopher McRay. Jordan threatens the older man and is ejected from the house. Dorothy goes weeping to her room. McRay, alone, opens the door of a vault and brings forth the Stone God. He alone knows the combination of the vault. The inner door of the vault connects with an automatic revolver, so that if any other person, without the proper precaution, enters the vault, he will be greeted with a storm of bullets.

McRay's memories take him back to his bridal trip. The scene shows him with Dorothy's mother in India. In a jungle temple, his bride sees an image of Buddha, and longs to possess it. McRay offers to buy the god from the priest, who ejects him from the temple. A fight follows. That night McRay returns to the temple, overpowers the priest and steals the stone god. The priest, Ali Rajo Jaibel, takes an oath that Buddha will be avenged. The scene again shows McRay in his library, haunted by his memories. With a sigh he returns the stolen god to the vault. He closes the door but does not lock it. As he emerges, Rajo Jaibel, who has gained access to the house, slips from behind a curtain and stabs him. He leans over the prostrate form and tells him he is the priest from whom the god was stolen.

Ali opens the door of the vault. There is a fusillade of bullets and Ali drops dead inside the vault. With his last strength McRay staggers over and closes the door. Then he drops dead on a couch. While this tragedy is ending, Don gains entrance to the rear of the house to meet Dorothy, who agreed to elope with him. Hearing the shots in the library, he hurries
The only thing that meets his gaze is McRay lying dead, and on the floor a knife. A maid hurries in, rushes screaming from the room and summons help. Don picks up the knife and is gazing at it in horror, when the police arrive. With them come Beatrice and Jimmy, who have just reached the house. Don is arrested for the murder, despite the protests of Jimmy and Beatrice.

Jimmy learns of the rendezvous of the East Indians and hurries there with Beatrice, satisfied that through them the mystery can be solved. The plotters are assembled and are listening to a recital of the tragedy by one of Ali’s aides who accompanied him to the McRay residence and has returned. As they stand at the door, a look-out traps them. They are hurried into the adjoining room. One of the Indians is left to guard them while the others decide how they are to be killed.

Jimmy overpowers the guard, takes his turban and mantle, and, passing their excited companions, unlocks the door. Then he and Beatrice make a dash for liberty. They escape after a fight. Jimmy and Beatrice again reach the McRay home just as Don is being taken away to jail. Jimmy halts the police with the announcement that the real murderer can be found in the vault. When the door is opened, Ali is lying on the floor dead. Don and Dorothy are reunited.

A woman is reading Beatrice’s column in the newspaper: No Hardship. You Were Justified.

Back at the hotel, Jimmy tries to get in to see the Prince. He bribes a bellboy. Jimmy then gives a server some money: “I want your job and your clothes for ten minutes.”
prince is in his room and Jimmy has changed clothes with the man bringing up some
drinks to the prince’s room. He brings the drinks to the prince and as he serves asks,
“What do you think of our tall buildings?” He keeps serving then asks, “Do you believe
in suffrage?” Prince is getting angry. He is told to leave. Jimmy goes back in to get the
bill he forgot to take. He is chased out again.
In the hallway, he sees that on the back of the bill, there is an address. He changes clothes.

Back at the office, Beatrice tells him, “Take me to dinner and tell me your troubles.”
They walk through busy editorial room (lots of people at copy desk and machines).
At dinner, Beatrice pulls out a letter: “Dear Miss Fairfax: My father has quarreled with
the man I love. Would it be right to elope. Could you talk…to me?” Jimmy sees the
address and says, “This is the address the heathen prince wanted. I will get a story yet.”

The prince is killed as is his enemy. Jimmy Barton and Beatrice Fairfax show up with the
police. Beatrice consoles the daughter (who wrote her the letter). Jimmy
and Beatrice sneak into a building, go upstairs, listen by the door. “He entered the
vault. There was a shot.” Both are listening by the door. They are captured after a
struggle and held by gunpoint. Jimmy knocks the gunman down and dresses up as him.
He fires a shot, the men come rushing in. He holds them at gunpoint. Beatrice is behind
him and opens the door and they both leave. They escape in a car. The men chase after
them.

The police charge the wrong man with murder, but Jimmy arrives to save the day. Jimmy
gets on the phone and phones in the story to a bearded rewrite man on the phone in the
editorial office.
Final shot of Beatrice beaming while Jimmy is on the phone smiling. The End.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, City Editor, Rewrite Man). Female (Beatrice Fairfax).
Group-2.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax, City Editor, Rewrite Man).
Unspecified-2.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton, Rewrite Man). Columnist (Beatrice Fairfax). Editor
(City Editor). Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: City Editor, Rewrite Man, Positive. Miscellaneous-2, Neutral.
Beatrice Fairfax (1916) – Serial (15 Episodes).
Episode Five: Mimosa Sam (1916)
Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York *Evening Journal*, an energetic young man fond of disguises.

BEATRICE FAIRFAX (Episode No. 5—"Mimosa Sam"—Two Parts—Sept. 4).—Mimosa San is a little Japanese girl in love with Hako Satsu, a secret agent of the Japanese government. Satsu receives word from his government that it would like to secure the plans of a remarkable rifle sight that has just been invented by John Brayton. Brayton, however, has just disposed of them to the United States War Department.

Satsu contrives to get the plans. He calls in Anna Cortes, a pretty Spaniard, to help him carry out a plot for stealing them. They meet in a restaurant where Mimosa San is employed as a cashier. Mimosa sees them and becomes jealous. She writes a letter to Beatrice Fairfax asking for advice.

Jimmy Barton, a newspaper reporter, is given an assignment to interview Brayton on his invention. Brayton refuses to see him and Jimmy returns to the office. Beatrice Fairfax shows him the letter from Mimosa San and they go to the restaurant where she is employed. Mimosa shows them Satsu and Anna again talking together. Jimmy decides to go to Brayton's residence for another attempt at an interview. As he is nearing the Brayton country home, he notices an automobile hurrying away. He catches a passing glance of two persons he believes to be the Jap and the Spanish woman.

When he reaches the Brayton home, he finds it in a turmoil. Brayton is just returning to consciousness. His plans have been stolen. He tells about being called outside to give assistance to a woman hurt in an automobile accident. He had assisted her companion to carry her into his house. Once inside, the two turned on him, beat him into insensibility and stole the plans. The man, he believed, was a Jap.
Jimmy hurries to his office and writes the story of the theft of the plans. Then, with Beatrice, he again goes to the tea garden where Mimosa is employed. While they are talking to her, she receives a telephone message which changes her from despairing grief to radiant happiness. She refuses to answer further questions and hurries from the room. Beatrice follows the girl while Jimmy goes to a detective's office and meets Brayton. Beatrice sees Mimosa enter the apartment of Anna. Satsu is there. He explains that his friendliness for Anna was only for the good of their country and shows her the stolen plans.

Beatrice hurries away and phones Jimmy, who, with the detectives, swoop down upon the place. The detectives search Satsu, recover the plans and hand them to Brayton. While the detective’s back is turned, Mimosa San seizes his revolver. She turns the tables on the detectives, including Jimmy and Beatrice. Holding them at bay, Mimosa San and Satsu escape through a rear door.

Jimmy, Beatrice and the detectives, after the departure of the Japs start in pursuit. The two reach the bay, jump into a launch, and are pushing away just as the pursuers, with Jimmy and Beatrice at their head, appear. Mimosa San is crouched in the stern, while Satsu is navigating the craft. Jimmy draws his revolver and is about to fire, when Beatrice stops him.

“Let her have him,” she pleads. “We have the plans.” Together they stand on the pier, as the launch drifts out to sea.


**Viewing Notes:**
They sit and talk. “I can’t say anything for publication until my plans are in the government vaults tomorrow,” he tells Jimmy. Jimmy leaves and will talk to him tomorrow.


Jimmy comes in to talk to Beatrice (Editorial room seen through open door). “Will you take me to the Nippon Tea Garden this evening?” Beatrice asks Jimmy. He agrees. He
goes to the editor, “Brayton will give me an interview today.” They discuss the story. Editor seems pleased. Jimmy leaves. Editor goes back to his copy.

Jimmy goes to see the inventor Brayton. He tells how he was attacked. Jimmy checks out the attack scene. Comes back and tells the inventor, “Too late. They’re in New York by now.” Jimmy calls his editor. Editor picks up the phone. Takes down what Jimmy says: “Inventors plans stolen. Brayton rifle sights.”

“Drawings for Brayton’s Rifle Sight Stolen.”

Jimmy and Beatrice go to the tea house and Beatrice says she wants to see Mimosa San. She shows her the letter she wrote. Mimosa San. In another scene, her love tells another woman: “We must not allow anything to interfere with our escape – we must safeguard the plans at all costs.”
The lover who stole the plans calls Mimosa San: “Come as soon as you can.” Mimosa San comes back to Beatrice’s table and she asks her, “Can you show me where they went?” Mimosa San: “I don’t remember.” She leaves and Jimmy says to Beatrice: “If she goes out, follow her and ‘phone me at Moran’s.” Jimmy in straw hat gets into his car and drives off. Beatrice leaves saying goodbye to Mimosa San. She waits in a parked car and sees Mimosa San leave the building. She follows her.

Jimmy goes to the police: “I have got the gang that robbed Brayton.” Beatrice is following Mimosa San, now on foot, who goes into a building. Beatrice follows her. The inventor joins Jimmy at the police station. Beatrice goes to call him in a pay telephone booth. She tells Jimmy where she is. They jump in a car and go to Beatrice. She sneaks into the room through the fire escape and eavesdrop. They get ready to leave. Beatrice goes down the fire escape. She meets Jimmy, the inventor and the police. They struggle. The lover and Mimosa San escapes. They follow after the “fugitives.” Car chase. The car has crashed. They rush over to find Mimosa San and her lover lying next to the car. Jimmy surveying the scene: “They were going too fast. Stay here and we’ll go for help.”

The woman is dead. Beatrice and Jimmy go for help.

Title Card: Back to the office with the story.
As they drive back, Jimmy is writing the story: “She won her heart’s desire, but paid a terrible price.” Fade out and The End.

“Following is the only known summary of this episode’s original (and superior) conclusion as it existed before the ending was re-filmed to conform to censorship standards.
“Jimmy Beatrice and the detectives, after the departure of the Japs, start in pursuit, the two reach the bay, jump into a launch, and are pushing away just as the pursuers, with Jimmy and Beatrice at their head, appear.”
“Mimosa San is crouched in the stern, while Satsu is navigating the craft. Jimmy draws his revolver and is about to fire, when Beatrice stops him. “Let her have him,” she pleads. “We have the plans.” Together they stand on the pier, as the launch drifts out to sea.”

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, Editor). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax, Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton). Columnist (Beatrice Fairfax). Editor (Editor). Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: Editor, Positive. Miscellaneous, Neutral.

Beatrice Fairfax (1916) – Serial (15 Episodes).
Episode Six: The Forbidden Room (1916)

Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises.
Beatrice Fairfax (Episode No. 6—"The Forbidden Room"—Two Parts—Sept. 11).—Jimmy Barton, the reporter and amateur sleuth, is given an assignment to hunt down a gang of counterfeiters who have been passing spurious bills. He tells Beatrice Fairfax about it. She has just received a letter from John Miles, who writes her that his fiancee, who was to have met him at church, has mysteriously disappeared, and that Madame Gaillard, her employer, denies all knowledge of her whereabouts. After consulting with Moran, the United States Secret Service agent, about the counterfeiters, Jimmy and Beatrice start out to try to locate Jean Moore, the missing girl.

The scene reverts to the interior of Madame Gaillard's home. Jean is at work in the library and starts toward the door of a rear room. Madame appears and warns her never to attempt to enter that room again. Later in the day,
Jean's curiosity overcomes her and she enters the room and finds various articles for making counterfeit money. While she is there, Madame surprises her. A desperate struggle follows, which results in Madame overpowering Jean, and locking her up in a deserted chamber. Then she circulates the story that Jean has left her employ.

Madame goes out and is seen travelling from store to store, making trifling purchases, and always paying for them in bills. In a drug store, where she stops, Jimmy Barton also happens to be making a purchase. He offers a large bill in payment and the clerk gives him, among his change, the bill he has just received from Madame. Jimmy thinks it looks strange, and follows the old woman, and is satisfied she is passing the spurious money. As she nears her home, Madame realize she is followed. She enters a small restaurant adjoining her home, from which there is a secret passage to the cellar of her house. Jimmy follows her into the restaurant, but the man in charge declares the woman never entered there.

Meantime Beatrice has gone to the home of Miles. She learns the location of the house where Jean was employed and together they go there. As they alight in front of the house, they encounter Jimmy, who has lost all trace of the woman he has followed. The three enter the restaurant. It is deserted. Jimmy goes into the back room, just in time to see a trap door slowly being raised. Concealing himself, he waits until the restaurant keeper, who is really one of the counterfeiters, emerges. With the assistance of Miles, he binds and gags the man. Then, he, Miles and Beatrice pass through the trap door.

In the dark passage where they find themselves, they hear a woman's muffled screams. The scene changes and shows Jean attempting to escape. Madame Gaillard loses her wig and is revealed as a man, the leader of the counterfeiters. Prior to this, Jimmy, satisfied that he was on the right trail, has Beatrice telephone Moran and the latter, with a force of his operatives, starts for the place.

Jimmy and Miles overpower the supposed Madame Gaillard, and rescue Jean. She tells them the story of the counterfeiters and they start for the cellar. After they have gone, Gaillard succeeds in freeing himself and starts by another passage-way to warn the other members of the gang. They arrive in the cellar about the same time. A battle follows: The counterfeiters are winning when Moran and his men arrive. Gaillard is shot dead in the fight, and the others overpowered. John and Jean are happily reunited, while Jimmy and Beatrice hurry away to tell the world, through their newspaper, of the capture of the counterfeit gang.
\textit{Viewing Notes:}

Beatrice is introduced talking on the phone. Jimmy Barton is introduced talking to his city editor (who is always smoking a cigar). “See Moran at Secret Service about the new counterfeit bills,” the editor tells him.


Beatrice looks at him seriously, throws out the letter: “I mean it. Honest,” he tells her and walks out of her office.

Jimmy is looking over counterfeit bills and smiling at how good they are “They are being sent all over the country, but they are made somewhere near New York,” the secret service man tells him. Jimmy leaves the Treasury Dept. office saying “So long chief, don’t take any rubber nickels."

Jimmy is sitting in a drugstore drinking a soda next to a woman passing the “queer” bills. He checks out the bill and follows the woman. The woman knows she is being followed. She hides in a cell in a restaurant. Jimmy comes in, wakes up the man in charge who says he ain’t seen any lady. The woman is with the counterfeiters. Jimmy loses her trail. Back at the office. Jimmy is talking and Beatrice says to him, “Be quiet and listen to a man who is in earnest.” She gives him a letter to read: “Dear Miss Fairfax: I was to be married today. My fiancé did not come to the church. I have phoned to her employer who says she left this afternoon and she has not seen her since. What shall I do? (signature – Blue Cove, New York).” Jimmy points to the address. “I did not think it important then, but….” he tells Beatrice.

The woman is being held. Jimmy tells Beatrice, “Next train at four o’clock.” She gets her hat and they go. Two hours later. They arrive and get into a horse-drawn carriage. They arrive at the address in the letter and talk to the man. He gives them a picture of his fiancée. Jimmy knows the woman, who is still being held by the counterfeiters. Jimmy: “The house opposite the restaurant.” They go to the house. The counterfeiters are still at work. The restaurant owner is the sentinel. Jimmy, Beatrice and the husband arrive. “I will talk to her. Wait at the restaurant,” Jimmy tells them. The counterfeiters are alerted. Jimmy and Beatrice sit down in the restaurant. The man forces his way into the house. “She ain’t here.” They then knock him out. Jimmy tells Beatrice: “I’d give a lot to know where that woman went yesterday.”

In the house, the woman sees her fiancé has been knocked out. The woman who passed the counterfeit bills is really a man. Jimmy sees the restaurant man coming out of the cellar and holds him at gunpoint. Beatrice ties him up. The woman revives her fiancé. They are locked in a room. He smashes the door in. They try to escape. The counterfeiters are planning to leave. The man and woman are captured by the counterfeiters in the secret room under the house. Jimmy tells Beatrice to telephone Moran who immediately leaves with his men. Jimmy goes down the cellar trap door with Beatrice. Moran and his men are on their way. Jimmy
and Beatrice find the secret room near the furnace. Inside, the four counterfeiters hold the man and woman: “If they get out of here alive we will go to the pen,” the ringleader says. The man tries to comfort his future wife. The counterfeiters pull pieces of a dollar bill out of the hat to see who will kill the two. Jimmy is listening at the door. Moran arrives and Beatrice greets them and shows them where to go. Jimmy opens the door and shuts off the light. A struggle ensues. Jimmy shoots one of the counterfeiters. The fight continues as Moran and his men show up and capture all of them. The woman and man kiss. Jimmy thanks Moran, tries to kiss Beatrice who pulls away. Jimmy smiles. The End.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, City Editor). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton). Columnist (Beatrice Fairfax). Editor (City Editor).
Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: City Editor, Positive. Miscellaneous, Neutral.

**Beatrice Fairfax (1916) – Serial (15 Episodes).**
**Episode Seven: A Name for the Baby (1916)**

Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York *Evening Journal*, an energetic young man fond of disguises.
Seventh “Fairfax” Episode
Two-Reel Story in Series Produced for the International Film Service by the Whartons Shown.
Reviewed by Ben H. Grimm.

In the seventh two-reel episode of the Beatrice Fairfax newspaper serial Beatrice and Jimmie Barton, the reporter, as the agents of an outraged Cupid and, by a trick, bring about the marriage of a wealthy lawyer to the country girl he betrayed, thereby legitimizing the baby for whom the mother sought a name. Harry Fox and Grace Darling are featured, with Betty Howe and Mary Cranston in support.

A strong dramatic situation, which could have been brought out much more forcefully, occurs in the action of the story when the young mother of the nameless baby, held at bay by a depraved tramp, is forced to make a decision between agreeing to marry the tramp and never seeing her baby again.

Investigation of a letter sent Beatrice Fairfax by Madge Min-turn opens the story. Jimmie and Beatrice find that the father of Madge’s child is James Conley, society man and lawyer, who is to wed Margaret Ryan. Conley bribes a depraved tramp to kidnap his baby and withhold it from Madge until she agrees to marry the tramp.

Jimmie and Beatrice arrive at the tramp’s shack just as the tramp has forced Madge into agreeing to marry him. A fight between Jimmie and the tramp takes place. Jimmie is the victor and learns from the tramp that Conley was the instigator of the kidnapping. Beatrice goes to Margaret Payne, Conley’s fiancée, and tells her of Madge and of the baby. Margaret agrees to help Beatrice. The wedding is scheduled for the next day, and Margaret allows Conley to believe she still loves him. The ceremony takes place, and as Conley raises his bride’s veil, he is amazed to discover that he has married Madge.

BEATRICE FAIRFAX (Episode No. 7—“A Name for a Baby”—Two Parts—Sept. 18).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Margaret Payne (Betty Howe); Madge Minturn (Mary Cranston).

Beatrice Fairfax receives a pitiful note from Madge Minturn: “I must have a name for my baby. His father, a well-known lawyer, is to be married to-morrow.”

Beatrice shows the note to Jimmy Barton who wonders if the man could possibly be James Conley, society man and lawyer, who is to wed Margaret Payne. He goes to the Conley law office on the excuse of securing a political interview, and casually mentions Madge Minturn. His suspicions are immediately confirmed, for Conley becomes confused at the name. Beatrice takes him to Madge and hears her story.

Conley’s father, fearing exposure, advises his son to settle with Madge with money. Conley starts to see Madge and meets her in the woods with the baby. She scorns his offer of money. As he leaves, he sees a tramp lurking in the vicinity. He enters into an agreement with the man to kidnap the woman and baby, and to compel Madge to marry him.

Madge places the baby on the grass, and leaves it for a moment to get a drink of water. The tramp secures possession of it and takes it to an all-out battle. Madge follows. She gains entrance and the tramp overpowers and binds her. The tramp hides the baby in a barn, and then tells Madge that he will kill the infant unless she consents to wed him. Madge struggles to gain her freedom but it is useless.

Meantime Beatrice has gone to the home of Margaret and informs her of Conley’s duplicity. Margaret consents to aid Madge. Beatrice and Jimmy start for Madge’s home. They are told she has been missing several hours. They trace her to the woods, and arrive at the deserted cabin while Madge is vainly trying to escape. A battle between Jimmy and the tramp follows. The tramp is overpowered, Madge is freed, and the baby recovered.

The next scene shows the interior of the Payne home the following day, with everything ready for the wedding of Conley and Margaret. The bride enters on the arm of Margaret’s father. The ceremony is performed and Conley raises his bride’s veil to kiss her. He is amazed to find that the woman he has wed is Madge, Margaret having arranged the details for the substitution. Conley indignantly declares that the ceremony is illegal, as his license calls upon him to marry Margaret. But Beatrice and Jimmy, who are there as guests of Margaret, forstalled such a complication by having Madge procure another license containing her own name. Beatrice has the baby with her. When Conley sees it and realizes how beautiful Madge is in her wedding dress, he agrees to accept her as his wife.
Viewing Notes:
Beatrice in her office. Jimmy in the newsroom. Beatrice is working at her typewriter answering letters. Jimmy comes in in shirt-sleeves, it’s hot. Beatrice shows him the letter: “Dear Miss Fairfax: I must have a name for my baby. Will you help me? His father, a well-known lawyer, is going to marry a girl who doesn’t know. Anxiously yours, Madge Minturn.”
Jimmy reads the letter and then shows Beatrice a news story in the newspaper: “Conley-Wilson Wedding To Be Held in June.” He points out the letter could be related to that story.

Woman wants the man’s name. He offers her money. Jimmy arrives in the man’s office. The two men read the card: “James Barton, New York Evening Journal. Interview on Politics.” Jimmy comes in. He has a wad of papers. “Do you know Madge Minturn,” he asks. The man is startled as he lights his cigar. Jimmy lights the cigar for him, smiling. “Such a nervous man ought not to play with matches,” he tells the man. Jimmy leaves. Jimmy waits outside the office and follows the man.

Jimmy is on the train reading a newspaper, still following the man. He gets a bicycle, hits a rock and falls down. The man meanwhile finds Madge and the baby. Jimmy throws the broken bike away and walks the rest of the way. “I’ll do the right thing, but let me break the news to Margaret in my own way,” the man tells Madge. They kiss and he leaves. Jimmy catches up and sees the man and follows him. The man meets an “outcast of society” and says to him, “You can have her and $1,000 cash but you must make her marry you.” Jimmy overhears the plot.

Meanwhile, Beatrice tells Margaret the truth about the man she plans to marry. “I bear evil tidings. Try to be patient.” She tells her the story about Madge and the baby. Meanwhile, the outcast steals Madge’s baby and she is frantic.

Beatrice calls Madge and is told by the African-American woman who takes care of the baby, “She has been gone some time. I am worried.” Jimmy arrives at Beatrice’s office and hears the news. “I’m going back,” he says. She goes with him.

Madge finds her baby and is tied up by the outcast. The outcast tells Madge: “Until you marry me that baby starves. If you call for help it dies.” Beatrice and Jimmy arrive looking for Madge. They hear noises and rescue Madge from the outcast she is struggling with him. Madge says he has her baby. Jimmy and the outcast fight. Beatrice joins in. Jimmy knocks him down twice. He asks him where the baby is. They find the baby. Jimmy gives the baby to Madge. Beatrice tries to calm mother and daughter. Jimmy interviews the outcast, taking notes. The outcast confesses all. Beatrice tries to clean up Jimmy as he takes notes.

The wedding is to take place. Jimmy and Beatrice are there. The bride turns out to be Madge not Margaret. The man says it isn’t legal but is told “Whom God hath joined together let no man put asunder.” The marriage is legal. Jimmy tells the man, “I guess it is legal with this license your wife secured today.” The man knocks the license down. “If
it isn’t legal you will make it so or go to the penitentiary,” Jimmy tells him. He brings in the outcast. Madge brings in the baby. Beatrice takes the baby and shows the baby to the man. CU of baby’s cute face. The man holds his child. “I’m losing a good story but we named the baby,” says Jimmy. He and Beatrice smile. The End.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton). Columnist (Beatrice Fairfax). Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: Miscellaneous, Neutral

Beatrice Fairfax (1916) – Serial (15 Episodes).
Episode Eight: At the Ainsley Ball (1916)
Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises.

Jimmy and Beatrice dress up and attend a costume ball at a mansion to try and catch jewel thieves and end up in a crazy car chase. DVD Summary
BEATRICE FAIRFAX—(Episode No. 8—“At the Ainsley Ball”—Two Parts—Sept. 25).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Martha Ainsley (Mae Hopkins).

Beatrice Fairfax receives a letter signed “Robert Wells,” who writes: “Is there any way an honest man can prevent his girl from falling in love with a fascinating foreigner?” At Jimmy Barton’s request the letter is handed to him, for he knows Bob. Jimmy visits Bob at his office and finds him much excited over the attention paid to his fiancée, Martha Ainsley, by Andre Versale.

A scene shows Versale calling upon Miss Ainsley. He is a fortune hunter and has established an accomplice in the Ainsley home as Martha’s maid. Versale urges Martha to elope with him from a masque ball that is to be held at the Ainsley home on the following night. Jimmy and Beatrice secure cards to the ball from Bob, who also furnishes them with a description of the costumes to be worn by Versale and Martha. On the night of the ball the two men and the two women, their faces covered by masks, look exactly alike.

Versale mistakes Beatrice for Martha and urges her to elope. She agrees. He tells her he will go to her room and instruct the maid to prepare for the trip, taking all her jewels with her. Beatrice tells Jimmy and then detains Versale. Jimmy goes to the room, but after the jewels are in a hand-bag, the maid becomes suspicious and tears off Jimmy’s mask. She sees she has been imposed upon, but Jimmy overpowers her and takes the bag with the jewels. He hurries downstairs and gives the bag to Beatrice.

Versale has completed all his arrangements. Jimmy leaves Beatrice a moment. While he is gone, Versale, believing Beatrice to be Martha, carries her bodily, despite her struggles, into a waiting automobile. When Jimmy gets back he is amazed to find Martha instead of Beatrice, and Beatrice, the jewels and Versale, gone. He tells Martha of Versale’s duplicity. Accompanied by Bob, they jump into a high-power automobile and start in pursuit of Versale and Beatrice. A wild ride follows. Just at dawn, they come within sight of Versale’s car. He starts shooting at them. Bob, who is driving, puts on the greatest speed and the car dashes alongside that of Versale, just as the adventurer puts a bullet into the front tire of Bob’s car. As it explodes, Jimmy leaps
from the running board into the flying automobile.

A battle follows. Jimmy finally compels Versale to drop the revolver. Beatrice picks it up and as Jimmy overpowers Versale, she covers the chauffeur and orders him to stop. The two prisoners are bound and Jimmy turns over the jewels to Martha. She weeps on Bob's shoulder and promises him she will never flirt again. While Bob takes Martha home and policemen take charge of Versale and the chauffeur, Jimmy and Beatrice hurry to the office where they write the story of their night's experience.


“Beatrice Fairfax”

“At the Ainsley Ball” and “Outside the Law,” the Eighth and Ninth Episodes of the International Serial.

Reviewed by Edward Weitzel.

“At the Ainsley Ball.”

A YOUNG man who discovers that his girl is falling in love with “a fascinating foreigner,” applies to Beatrice Fairfax for assistance. This even ready young woman calls in Jimmy Barton, and before the end of the ninth episode they unmask the gentleman from over the seas, and show a deluded young lady that she has had a narrow escape from a clever fortune hunter. There is to be a ball at the home of Miss Ainsley, and the foreign gentleman arranges an elopement, after seeing to it that the lady's French maid puts her mistress' jewels in her handbag. Beatrice and Jimmy learn just what costumes the elopers are to wear at the ball, procure duplicates and prepare to trap the crafty foreigner. The maid hands Jimmy the bag by mistake, and Monsieur Versale rushes Beatrice to an auto, and makes off with her down the road, in place of the trusting Miss Ainsley. The lady, her true lover, and the quick witted Jimmy give chase in another car, rescue Beatrice and defeat Versale.

The two reels move with good speed, and unwind a story that will compare with the best of the series. Grace Darling, Harry Fox, and Mae Hopkins lend expert aid to the acting end of the production.

Reviewed by Edward Weitzel, The Moving Picture World, October 14, 1916, p. 221
**Viewing Notes:**
Both Beatrice and Jimmy are introduced. Editor talks to Jimmy who is always smiling. Beatrice is glum in her office. (You can see the editorial room always with her door open). Jimmy writing a story in editorial room filled with other journalists. He comes into Beatrice’s office and she shows him a letter: “Dear Miss Fairfax: Is there any way an honest man can prevent his girl from falling in love with a fascinating foreigner? Please answer. Robert Wells.”
“I know Bob. Give me the letter. I’ll tell him what to do,” Jimmy tells her. They laugh. Jimmy leaves. Goes to the editorial room, gets his hat and coat and leaves as the editor sees him leave.

Jimmy sees Bob while the foreigner woos Bob’s girl. They talk. He shows him the letter: “My letter to Beatrice. Where did you get it?” Jimmy: “Tell me about it old man. Honest, I’m a specialist.” The foreigner continues to woo the woman. It turns out he is more interested in her jewels. Jimmy and Beatrice will go to the ball to keep an eye on the foreigner. The man thanks Jimmy and Jimmy pinches him on the cheek and leaves.


**Title Card:** “Jimmy calls for Beatrice the night of the Ainslee (cq) ball.” He is dressed in a Spanish costume with big sombrero. He plays the piano and sings. Beatrice comes out holding her ears. She is a Spanish senorita. They both go to the ball.

Miss Ainslee’s maid obeys her confederate’s orders and steals the jewels. Beatrice and Jimmy arrive at the ball. Jimmy is dressed in same costume as the foreigner. The maid says, “They’re in the bag. $20,000 worth. Remember when you get them you drop her and send for me.” The maid wants to make sure she is talking to the foreigner and says, “I believe you’re lying. Let me see your face.” She sees it is Jimmy and not her lover. Jimmy struggles with her. Meanwhile, the foreigner is wooing the woman at the ball. Beatrice is dressed in same costume as the woman. Jimmy hides the maid in a closet. Beatrice and Jimmy meet. “Hand the bag to me at the dining room window. Then come to the car at the corner,” says the foreigner. Jimmy overhears. Jimmy tells Bob to delay the foreigner for a few minutes. He gets the bag. Complications. The foreigner got the bag. He jumps into the car with the woman. Bob and Jimmy follow. It turns out the foreigner’s “got the jewels and Beatrice,” who he thought was the other woman. “Get your car,” cries Jimmy.

The chase is on. The car catches up. Jimmy jumps into the car. Fights the foreigner. Knocks him out. Saves Beatrice. The driver and the foreigner are captured. Beatrice gets the jewels out of the bag. The man and woman embrace. They all pile into the one car. Jimmy has a gun on the two thieves.

**Title Card:** “Pounding out the story while the presses wait.”
The editor is looking over Jimmy’s shoulder as he types up the story. Beatrice is there cheering him on. Jimmy is working furiously over the typewriter. The End.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, City Editor). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax, City Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton). Columnist (Beatrice Fairfax). Editor (City Editor).
Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: Editor, Positive. Miscellaneous, Neutral.
Beatrice Fairfax (1916) – Serial (15 Episodes).  
Episode Nine: Outside the Law (1916)

Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York *Evening Journal*, an energetic young man fond of disguises. Editor Simeon Gold of *The Vampire*, a scandal weekly.

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Beatrice shows the letter to Jimmy Barton, and they decide to go together to Mrs. Gold’s home and from her learn her story. Jimmy later calls on Gold under pretext of interviewing him for his paper. The only information he gets from the blackmailer is that he keeps all of his private papers in his bedroom.

Jimmy watches the Gold home and forms the acquaintance of the vegetable man. By a liberal use of money the vegetable man consents to let Jimmy take his place. Thus disguised, Jimmy gains access to the Gold kitchen and makes love to the maid. She is baking a pie, and while her back is turned, Jimmy secures an impression of the key to the kitchen door in a piece of dough. That night Jimmy, learning that all of the Gold household is out, visits the house. Beatrice, despite his protests, accompanies him. They have assured Mrs. Gray that her letters will be returned to her within a few hours.
Meantime Gold again visits her. He demands the money. In her eagerness to ward him off she declares she will have the letters within a short time despite him. Gold, alarmed by the threat, hurries home. There is a light in his bedroom. Taking his chauffeur with him, he hurries there and surprises Beatrice. She and Jimmy have just located the Grey letters in the hall safe, but have not secured them. Beatrice pretends she is a friend of Mrs. Grey. Gold backs her into an adjoining room and leaves the chauffeur to guard her. Then returning to the bedroom, he takes the letters from the safe.

Jimmy is hiding behind a curtain and when Gold turns, he finds himself looking into the muzzle of a revolver. Before he can move, Jimmy deals him a blow that renders him unconscious and secures the letters. Beatrice and the chauffeur in the next room hear him fall. The chauffeur rushes to his side, but also finds a revolver at his head. The maid, who has returned, enters the room, sees Jimmy and collapses as she exclaims:

“It’s the vegetable man!”

With the letters, Jimmy and Beatrice back out of the room and escape. They hurry to Mrs. Grey, who burns the letters as the episode ends.

The Moving Picture World, October 21, 1916.

*Viewing Notes:*
We are in the office of Simon Gold, “editor of ‘The Vampire,’ in business printing stories which are none of his business.” He looks like Boss Tweed in formal wear with a top hat and walking cane. Obese. He smokes a cigar, is balding, wears a diamond tie tack and a formal waist-coat. His assistant comes in and tells him a woman is waiting outside his office. Madeline Grey comes in, wearing a hat and a veil. Gold has letters in his hand and is fiddling with them as Grey looks anxious. “My dear Mrs. Grey, your husband will return day after tomorrow. I am sure he will pay my price rather than have your letters...
appear in The Vampire.” She pleads with him to no avail. She offers him what little money she has. He smiles an evil look at her. He fixes his tie and turns to her. He tells her, “There are many ways a pretty young woman can get money. Even I…” He reaches over and pats her hand. She gets up furious. He then turns very mean: “Come to my house with the money within two days,” he tells her, holding up two fingers. She leaves. He chews on his cigar and goes back to work at his desk.

Beatrice and Jimmy are introduced.
Letter: “Dear Miss Fairfax: You have helped so many women. Can you find the time to come to one who is truly desperate? Please do not publish this. Madeline Grey, 1740 James Street.”

Beatrice reads the letter. Jimmy Barton, reporter is in the newsroom typing up a story. He has a pencil in his ear and smiles. The editorial room is busy. A man stops by Jimmy’s desk and then delivers a note to Beatrice: “Dear Miss Fairfax: I am a fascinating devil with six dollars and thirty cents. Do you know a handsome young woman that would like to help eat it? Respectfully, Jimmy Barton.”

She reads the note and laughs. Puts it in her pocket, puts on her hat (she is in a black outfit) and leaves. She stops by Jimmy’s desk: “I have a call to make. Will you come for me there?” They agree. Beatrice meets Madeline who wrote the letter. “It was an early love affair, before I met my husband. The man is dead. I don’t know how Gold got the letters.” Beatrice consoles her. A maid brings in a note. “If I may tell Mr. Barton, I’m sure we can help you.” Jimmy comes in and agrees to help. They all shake hands.

Title Card: An Interview. Jimmy sends in his card to Gold, a rich, sour man. The Vampire, Simon Gold, Editor. Jimmy is whistling while waiting. Gold talks to him. Jimmy takes out paper and pencil. Offers him a cigar. Jimmy looks around the office while Gold lights up. “Gold, my paper wants to know how you run yours without getting killed.” Gold smiles. “And in an emergency, I have this.” He shows Jimmy a booklet in his desk. Gold gets up. He is late and bids Jimmy goodbye. Gold’s assistant who has opened a safe says to Gold, “The Grey letters are missing.” Jimmy overhears Gold say not to worry, “It’s all right. I have taken them home.” Jimmy is by the door and hears all.

Title Card: “Jimmy reconnoiters.” He follows Gold. Pays a flower delivery man money to exchange clothes. Jimmy looks like a workman. He takes the man’s horse and cart and goes to Gold’s house. He is shouting fresh apples.

Title Card: “Jimmy’s plan to enter Gold’s house succeeds.”

He sweet talks the maid. “While the maid goes for her pocket book,” Jimmy looks around. He takes some dough and makes an impression of the house key and puts that in his pocket. He then plays with the dough.

Title Card: “Jimmy calls to explain his plan to Beatrice.” Beatrice is playing the piano when Jimmy arrives. He puts his hands over her eyes and teases her. They sit on the couch. He mimics what he did, “He usually comes in shortly after midnight. I’ll be through before that,” he tells her.

Beatrice phones the woman. “Don’t worry, Mr. Barton hopes to get the letters tonight.” She is relieved. Jimmy gets up to leave. Beatrice: “I’m going with you.” He is reluctant.
She runs her fingers through his hair. He plays the piano. They are smiling. They get their coats and leave.

Gold arrives to pick up Madeline. “I thought perhaps we could come to an agreement about those letters.” Jimmy and Beatrice get into a car and drive off. Gold and Madeline continue their discussion. “If you have not the money, perhaps…” He goes to embrace her and she slaps him in the face. “You beast. I’ll have the letters in an hour!” He looks shocked. She is angry she said anything. He puts on his top hat and cane and leaves, gets into his car and tells the driver to take him home fast. Jimmy and Beatrice arrive at Gold’s home. He pulls out the key he made. A policeman is watching them. He pretends to kiss her goodbye: “The patrolman’s suspicions are allayed.” He walks away. Jimmy and Beatrice go into Gold’s home. Gold is racing home. They search the room. (The safe is behind the tie rack, but they don’t see it.) Finally Jimmy plays with one of the ties and they find the safe. Gold arrives. He rushes into his home with the driver. There’s a light on. Each man goes into the house by a different direction. Beatrice hides in the closet. Jimmy behind a curtain. Gold puts on the light. Jimmy puts on a white handkerchief and covers his face. Gold opens the safe holding the gun. He opens the closet and finds Beatrice. “I’m a friend of Mrs. Grey,” Beatrice says. Gold holds a gun on her. He asks about the letters. “Oh yes, I got them. I dropped them out of that window to a friend. Look for yourself.” The driver comes in. Gold says to him, “Take this woman into the closet and hold her.” “If I call for help, knock her on the head. She’s outside the law.” Beatrice and the driver are in the closet. Gold pushes the ties aside and opens the safe. He sees the letters are there. Jimmy steps out from behind the curtain, grabs Gold and knocks him down. He then opens the closet door and holds the driver at gunpoint. Beatrice gets the letters. The maid comes in. Jimmy reveals his face, “My god! It’s the vegetable man,” the maid cries out, and then faints. Beatrice and Jimmy leave after Jimmy takes his hand and puts it on the maid’s lips and smiles. They leave.

Title Card: “Burnt offerings.” Jimmy and Beatrice gives the letters to Madeline who throws them into the fireplace. To her great relief, the letters burn up Jimmy looks at Beatrice in the firelight. Madeline thanks them both. The End.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, Simeon Gold, Gold’s Assistant). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Simeon Gold, Beatrice Fairfax, Gold’s Assistant). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton). Publisher (Simeon Gold), Columnist (Beatrice Fairfax). News Employee (Gold’s Assistant). Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive. Simeon Gold, Very
Negative.
Description: Minor: Gold’s Assistant, Negative. Miscellaneous, Neutral.
Beatrice Fairfax (1916) – Serial (15 Episodes).
Episode Ten: Play Ball (1916)
Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises.

"BEATRICE FAIRFAX"—Episode No. 10—
"Play Ball"—(Two parts—Oct. 9)—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Rita Malone (Olive Thomas); Bert Kerrigan (Nigel Barrie).

Martin O’Day, professional gambler and saloon-keeper, has bet heavily on the New York Yankees winning from the Giants in the deciding game between the two clubs for the championship of New York City. O’Day has been led to believe that Bert Kerrigan, star pitcher of the Giants, will not be in condition to play. At the last moment, however, McGraw, to the consternation of the Yankee backers, announces that Kerrigan will pitch. Realizing that he stands to lose many thousands of dollars, O’Day decides to kidnap Kerrigan. The pitcher is engaged to marry Rita Malone, and has already furnished an apartment for his bride-to-be.

O’Day sends an anonymous letter to Rita, warning her that Kerrigan has another girlfriend, and that if she calls at a certain hotel at 9 o’clock the morning of the game, she can get proof of his duplicity. He also sends a letter to Kerrigan, telling him that Rita is untrue and visits the hotel. Kerrigan is told to watch a certain window of the hotel at 9.30 the next morning. Rita, greatly worried, writes to Beatrice Fairfax, who confides in Jimmy Barton, the newspaper reporter. Jimmy is already working on the story of the ball game, and has had several interviews with Donovan, of the Yankees, and McGraw, of the Giants. He knows that O’Day is betting heavily on the Giants and goes to see him.

Meantime Rita and Kerrigan have separately gone to the hotel. Rita is escorted into a room, the window of which Kerrigan is watching. She is seized from behind and her face is covered with kisses. From the street, it seems to Kerrigan that she is returning the caresses. He
rushed up to the room, is trapped, captured and bound. One of the gang then sends a note to O’Day, telling him that Kerrigan is trapped and being held. The note arrives, while Jimmy, feigning drunkeness, is talking to O’Day. Jimmy sees its contents and covers O’Day with a revolver. Then he makes the gambler write a note to his subordinades, telling them to obey orders from Jimmy, after which he locks O’Day in a vault.

Jimmy hurries to the hotel, presents the note and secures possession of Kerrigan and Rita. It is then afternoon and the ball game is on. Beatrice has just arrived at the hotel too. The four leap into an automobile and there is a wild race through the city streets to the Polo grounds, in which several policemen take part. The fifth inning is being played when they finally reach the crowded grounds, and the score is 2 to 0 in favor of the Yankees. The Giants bat and score three runs in the sixth, giving them a lead of one. The Yanks come back in their half and the first three men up get on bases.

Kerrigan has hurried to the clubhouse and at this stage of the game appears on the field in uniform. “It’s up to you to save us, Bert,” says McGraw to Kerrigan; “there’s three on and nobody out.” Kerrigan goes in, strikes out the next three and holds the Yankees safe for the remaining innings, the Giants winning, 3 to 2.

It is not until after the game that Kerrigan can explain his mysterious absence to Manager McGraw. Then, too, Rita and Kerrigan explain their presence at the hotel and Jimmy tells O’Day’s attempt to wreck their lives to accomplish his end. While the great crowd is surging from the grounds, Beatrice and Jimmy hurry to their offices to write the story.
The Moving Picture World, October 21, 1916, p. 419

Viewing Notes:
Title Card: Jimmy Barton, reporter, covers the upcoming Yankees-Giants benefit game.

Jimmy is at the stadium talking to Bert Kerrigan, pitcher for the Giants. He has paper and a pencil and is taking notes. “I am depending on Kerrigan to beat the Yanks at the benefit,” the manager tells Jimmy, shaking his hand. Martin O’Day, Gambler has other ideas.

Jimmy returns to a very busy newsroom where everyone is excited. Another reporter shows Jimmy a newspaper as they crowd around Jimmy. “O’Day Wagers. Two to One on Yankees.” Jimmy sits down reading the odds.

The gamblers are talking about the Giants’ star pitcher. “Kerrigan’s the only man that can beat the Yankees. We’ll dispose of him and play the Yanks to win.” They write to Rita Malone, Kerrigan’s girlfriend: “Miss Malone: Your ball playing lover has another girl. If you doubt it, watch at the Wilton Inn tomorrow morning at nine o’clock. A Friend.” Then they write another note, “Mr. Kerrigan: While you are furnishing the flat, your lady friend is meeting another at the deserted Inn at Wilton. See for yourself at 10:30 tomorrow. A Friend.”

Back at the office. Jimmy is in Beatrice’s office. “O’Day only lays two to one when he’s sure, and I’ve got a week’s salary on the Giants,” Jimmy tells her. A woman comes in to
see Beatrice escorted by an editorial assistant. They talk. It’s Rita and she shows Beatrice the notes. “A person capable of writing an anonymous letter is sure to be as untruthful as he is cowardly. Forget it,” says Beatrice to her. (The busy editorial room is seen by the open door to her office). The woman thanks her and leaves but, “Rita awakes, unconvinced by Beatrice.”

Kerrigan gets the note about his girlfriend. He calls and is told Rita is out, seeing someone, so he takes the note more seriously.

Back at the office. Jimmy and Beatrice are talking. “That was Bert Kerrigan’s fiancee that was here yesterday,” she tells Jimmy. She shows Jimmy the note. “Call her up. Tell her not to go. It’s a trap,” Jimmy says. Beatrice calls. She is told Rita is not home. “She’s gone.” They both leave as Beatrice grabs her hat. The trap. They capture Rita. Kerrigan to the rescue and is captured as well. Both are tied up and left in a room.

Jimmy is in a bar acting drunk. “I wanna bet $5,000 on the Giants,” he yells. They take Jimmy to the gambler who has arranged the kidnapping. “That’s a large order. You’ll have to wait a little,” the crook tells him. A telegram boy brings a message to the gambler: “Got him.” The gambler tells Jimmy, “Make it $10,000” and Jimmy pulls a gun on him. He locks the gambler in a closet after getting the address of the kidnappers. He then acts drunk and leaves the bar. He then gets into a car with Beatrice.

The game is underway at the Polo Grounds. Gambler is banging on the door and is let out as Jimmy rushes to free Kerrigan. Kerrigan frees himself and the girl. Jimmy and Beatrice arrive. The two kidnappers pull a gun on them. Jimmy shows them a note he forced the gambler to write: “Obey orders of the bearer. Martin O’Day.” Jimmy says, “Bring Kerrigan out to my car.” The gambler and his henchmen arrive. Jimmy, Beatrice, Kerrigan and his fiancee jump into a car holding the crooks at gunpoint and the car races off. The crooks follow in hot pursuit.


Jimmy and Beatrice in the stands. “I know you did, Jimmy, but they don’t.” Jimmy is holding Beatrice’s hand. The End.
Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, Reporter, Editorial Assistant). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax, Reporter, Editorial Assistant).
Unspecified.
Media Category: Newspaper
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: Reporter, Positive. Editorial Assistant, Miscellaneous, Neutral.
“PLAY BALL”
A Timely Baseball Picture.

Managers McGraw and Donovan and their teams of Giants and Yankees, together with 18,000 enthusiastic New York fans, are among the actors in this episode of Beatrice Fairfax.

Harry Fox and Grace Darling
as usual, are the stars.
With them are featured

Olive Thomas and Nigel Barrie
It is the latest episode of

Beatrice Fairfax
Beatrice Fairfax (1916) – Serial (15 Episodes).

Episode Eleven: The Wages of Sin (1916)

Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York *Evening Journal*, an energetic young man fond of disguises.

Jane Hamlin’s father, a wealthy inventor, has just died and the young woman is going over his private papers. She finds a note addressed to her, which reads: “Open the safe and drop its contents into the ocean. Do not touch the third button. The machine is loaded with poison gas.” She opens the safe and draws forth an infernal machine. As she does so, her fiance, Clayton Boyd, enters. He has a handsome face, but it displays weakness of character. They sit conversing in the dark room far into the night.

The scene changes and shows the interior of a room occupied by a gang of anarchists. They had tried to secure Hamlin’s invention before his death and now plot to steal it. One of their number, Sverdrup, is delighted to commit crime. As Jane and her fiance are talking in the dark room, they see Sverdrup at the window. As he jimmies it and enters, they hide behind a couch. Covering the anarchist with a revolver, Boyd compels him to throw up his hands. Jane switches on the lights and leaves the room to phone the police. When she is gone, the anarchist offers Boyd $1,000 to free him and help him get the “only perfect infernal machine.” He accepts, allows the anarchist to escape and then throws himself on the floor.
When Jane and the police arrive he feigns unconsciousness and as he recovers, claims the burglar beat him over the head. The police doubt his story and leave in disgust; Jane is greatly troubled and writes to Beatrice Fairfax for advice.

Meantime, Boyd and the anarchist lay the plot to secure the infernal machine. Boyd makes up as the ghost of Jane's father. That night he gains entrance to the Hamlin house and, as the ghost, tells Jane to give his secret to the man she loves. Jane falls in a faint.

Beatrice and Jimmy visit her the following day. After Jane has told her story, Beatrice agrees to spend the night with her. Jimmy has been shadowing Boyd and late that night follows him and the anarchist to the Hamlin house. He sees them go to the roof through an adjoining vacant house, sees Boyd disguise himself as Hamlin, wind a sheet about himself, and descend through the trap door to the Hamlin house. Sverdrup has been left on guard and Jimmy overpowers him. Then, winding a sheet about himself, Jimmy descends, too.

Boyd appears before Jane and frightens her almost to death. As he is talking to her, he hears a noise behind him. He turns to confront another ghost—and almost collapses himself from fright. Jimmy drops his sheet and covers Boyd with a revolver. But Sverdrup has recovered and enters behind Jimmy. He is about to deal him a blow over the head when Beatrice, emerging from the room adjoining that of Jane, fires from the doorway and drops the anarchist.

Jimmy then tears the sheet from Boyd and strips from his lips his false moustache, revealing him in his true character. Two policemen summoned by Jimmy take away the plotters and Jane takes Jimmy and Beatrice to the library to show them the infernal machine. As they are examining it, other members of the gang surprise them, compel them to surrender the infernal machine, and escape. As Beatrice scolds Jimmy for his carelessness he explains: “Don’t worry. I pressed the third button.”
Beatrice Fairfax. Played by Grace Darling, is an adventurous newspaper woman. She is assisted by her reporter boyfriend, the happy-go-lucky Jimmy (Harry Fox). Jane Hamlin, a young lady who lives on Madison Ave., finds a letter among the papers of her deceased inventor father instructing her to remove a certain box from his safe and to throw it in the ocean. Jane finds the rectangular box with three numbered buttons and a note attached: “Don’t Touch! Loaded with Poison Gas.” But then Clayton Boyd (Nigel Barrie), her slick-haired boyfriend, walks in. While the two lovers are on the couch in a now darkened room they spot a mysterious man on the balcony – Jane exists to phone the police, while Clayton hides. Sverdrup, a black bearded anarchist with a gun, stealthily enters and starts for the safe. Clayton grabs the gun, and demands an explanation. The radical stereotype, who also wears a black hat, declares the box he seeks is “the only perfect infernal machine,” and then offers the young man a $1,000 to help him obtain it. Their various attempts to frighten Jane into relinquishing the box lead to her requesting the assistance of Beatrice. Yet after Beatrice and Jimmy successfully foil the two men, several of the anarchist’s companions burst into Jane’s home and seize the device. But Jimmy has secretly armed it by pressing button number three. The anarchists have just enough time to return to their hideout before the box explodes. Note: The introduction of poison gas with the traditional anarchist bomb was obviously influenced by the lethal use of each gases by the World War belligerents. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 211

**Viewing Notes:**
Late introduction to Beatrice and Jimmy.
Title Card: “Jimmy Barton, reporter, returns after an all-night assignment.” He has a man servant. “What I want of you is silence and mighty little of that.”
Title Card: “Beatrice Fairfax in her office at the New York Evening Journal.” She is reading letters. “Dear Miss Fairfax: I am betwixt love and duty, Please come and tell me what to do. Distractedly Yours, Jane Hamlin. “ She gives a note to a copy boy to send. She gets up, puts on her hat and leaves. Man servant gives Jimmy her note. Jimmy won’t wake up. He reads the note: “Dear Jimmy. I am so sorry that I can’t lunch with you today. I am going to call on a young woman at 1335 Madison Ave. Hastily, Beatrice Fairfax.” Jimmy goes back to sleep. He dreams he is marrying Beatrice Fairfax. But it turns out be someone else. He wakes up from his nightmare. Jimmy’s manservant calls up the crooks. Jimmy listens. Re-reads Beatrice’s note that the man had seen. Jimmy puts on his hat and leaves.
Yawning, he goes to intercept Beatrice. He waits outside for Beatrice to arrive and falls asleep again. She wakes him up. They both go to see Jane. She tells her what happened. Was it a dream? (Robbery). “Jimmy tries to solve the mystery.” He finds a sheet that the “ghost” used. He goes back to his apartment. Leaving Beatrice with Jane. Jimmy telephones Beatrice. “Don’t shoot any ghost. I’ll be there.” Beatrice reassures Jane. Jimmy gets his gun, puts on his hat, takes a package with the sheet in it and leaves. Jimmy goes to the police station. “Just a couple of men out there.” Friendly with police. He takes his package and waits for crooks to arrive. He puts on the sheet and becomes the ghost and joins the crooks on the roof. They are trying to scare Jane again. Jimmy captures one of the crooks. The other, dressed in a sheet, has gone to scare Jane. The
A ghost shows up in Jane’s room. She screams. “Give my invention to the man you love” the ghost tells her. The crook on the roof regains consciousness. Takes out his gun and follows Jimmy. Beatrice gets out of bed when she hears the noise. Grabs a gun. The two ghosts meet. It’s Jimmy with a gun. One of the crooks is wounded. The shot brings the police. The ghost-crook is captured as well. Jimmy, Beatrice and the woman go downstairs. She unlocks the safe. “If I should press the third button, it would set the clock work in motion and…..” Three more crooks in masks with guns come in. Jimmy: “You’d better open it Miss Hamlin. We are at their mercy.” She opens the safe. They give the crooks the plans. The crooks leave. “Don’t worry, I pressed the third button,” she tells Jimmy and Beatrice.

The four crooks gather and open up what Jane gave them. It explodes. The End.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, Copyboy.) Female (Beatrice Fairfax). Group.
Media Category: Newspaper
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: Copyboy, Miscellaneous, Neutral
DO YOU KNOW

That Beatrice Fairfax offers the best money-making opportunity of any motion-picture series on the market today?

It has every requirement for success:

Stars—Harry Fox and Grace Darling with added features for each episode selected from a lot which includes Elaine Hammerstein, Betty Howe, Olive Thomas, Nigel Barrie, Mae Hopkins, Mary Cranston and Evelyn Farras.

Story—By Beatrice Fairfax from her daily newspaper experiences.

Direction—Produced under the personal direction of Leo and Theo Wharton.

Publicity—Unequaled in quality and quantity. Do you know the stories of Beatrice Fairfax are published in 46 American newspapers every day?

Advertising—Twenty-five big dailies, including the great chain of Hearst newspapers, are now carrying big display ads for this series.

“The Wages of Sin”

the latest episode of

BEATRICE FAIRFAX

4] Harry Fox, noted comedy star and Grace Darling, winsome and sympathetic, appear in their usual roles. Featured with them are Betty Howe and Nigel Barrie.

4] This picture is replete with lights and shadows of life as well as photography.

4] The mysterious third key of the hamless looking instrument is the avenging agent that demands full payment of those who have sinned.

4] If you are not booking this splendid series you are paying the penalty of lost profits.

4] Join the ranks of the favored today.

4] Take advantage of the “unparalleled publicity” supporting “unexcelled pictures.”

Produced by Wharton, Inc., for

INTERNATIONAL
Beatrice Fairfax (1916) – Serial (15 Episodes).
Episode Twelve: Curiosity (1916)
Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises. City Editor of the New York Evening Journal.

BEATRICE FAIRFAX (Episode No. 12) —
“Curiosity”—Two Parts—Oct. 23.—The cast:
Jimmy Barton (Harry Fox); Beatrice Fairfax
(Grace Darling); Henry Hanson (Nigel Barrie); Mrs. Hanson (Evelyn Fariss).
Henry Hanson and his wife are newlyweds and Mrs. Hanson is much perturbed because of her inability to learn anything about her husband’s business. At the close of a pleasant evening together, he sends her to bed. No sooner has she retired than he admits a disreputable looking man. Mrs. Hanson’s curiosity overcomes her and she comes downstairs and overhears a part of the conversation between her husband and his visitor. Among other things, she hears her husband tell the man:
“You needn’t fear me. I did two years in Atlanta prison and escaped.”
Mrs. Hanson returns to her room, and writes to Beatrice Fairfax. Beatrice receives the letter and decides to go to Mrs. Hanson. Jimmy, the reporter, promises to call later.
The next scene shows the living room of the criminal gang. The man who called on Hanson at his home enters with him and introduces him to the chief as one who desires to join the gang. He is put through a rigid examination. After he has proved his worth, he is told that the big job the gang is pulling off is to place a bomb aboard an outgoing steamship, which the gang has been hired to destroy. An old bag is the housekeeper for the gang. As they are leaving the house, Doyle, the leader, complains of the littered condition of the place.
and suggests she hire a woman to help her with the work. She hangs out a sign, bearing the legend: "Strong Woman Wanted."

The gang, with Hanson, is then shown riding through a country wood in a rough wagon. In the bottom of the wagon is a long box, resembling a coffin. At a lonely spot, they meet an undertaker’s cart. The box is placed in a long case, such as those in which coffins are shipped, and then into the wagon. As the gang completes its work, they see Beatrice and Mrs. Hanson, who had followed the latter’s husband, peering through the bushes. They had followed Hanson to the scene. Hanson rushes to protect his wife, but is prevented by Doyle. The two women are forced to go to the house occupied by the gang, where they are bound and thrust into the cellar.

Meantime, Jimmy, assigned by the city editor to investigate the actions of the gang, has located their headquarters. Seeing the sign for a strong woman wanted, he disguises himself as a Swedish girl and secures the place. He sees Beatrice and Mrs. Hanson brought in and thrust into the cellar. Jimmy releases them and prepares for the fight which is to follow. Hanson, upstairs, is seated by a window, smoking. Two men pass by the house. Hanson, nervously throws his cigar through the window to the sidewalk. One of the passing men picks it up and they hurry away. The gang hears voices in the cellar and attempts to descend. Jimmy holds them off with a revolver. Then Doyle throws a bundle of burning straw downstairs, smoking out the prisoners. As they come up the stairs a battle is fought, in which Hanson joins Jimmy and the two women.

While the fight is in progress, the scene changes again and shows the man who picked up Hanson’s cigar. He tears it apart and finds a message inside. It instructs him to wireless the steamship "Mandalay" to throw the coffin overboard, as it contains a powerful bomb, to be discharged in midsea. Having performed this service, the two men return to the house of the gang, just in time to take part in the fight and place the gangsters under arrest. Then, for the first time, Hanson is disclosed as the chief of the Secret Service. As he clasps his wife to his breast he explains: "There would be no secrets in the Secret Service if we told them to our wives."

Appendix 8 – 1916

The Moving Picture World, November 11, 1916, p. 837

Viewing Notes:
Another late introduction. Jimmy and Beatrice are in her office. She shows him a letter: “Dear Miss Fairfax: I have just learned that my husband is a convict. I still love him. What shall I do? Yours in despair, Gladys…”
Jimmy: “That’s easy. Tell her to call a cop.” He laughs. Jimmy gets his coat and hat and tells the editor he is leaving with Beatrice. Busy editorial room. One of the assistant editors stops him and shows him a story he must cover. He tells him he is going with Beatrice, but he tells him the story is more important. Beatrice says she’ll meet him later. Jimmy sits down at his desk and gets to work.
Title Card: Meanwhile a band of criminals, sought by the United States Secret Service, prepares for a hard day’s work.

Jimmy in newsroom files his story. Six men are working behind him on copy, writing stories, and so on.

Mary and Gladys follow her husband. Two of the men capture them. “Come with us and smile all the way or…” One of the crooks has acid. “We won’t shoot, but we’ll spoil your face.”
Jimmy is there. “This guy acts like he knew you. Chase him away or….” Jimmy talks to Beatrice and then leaves, but follows them.
Jimmy wants a disguise. Jane’s convict husband shows up. “She’s not my wife – she only thinks she is and she’s always buttin’ in,” he tells the other crooks. She is shocked. Other crooks show up. They put them in the cellar and tie them to chairs by gunpoint. The convict husband leaves with them. Jimmy is in disguise as a cleaning woman. He finds the cellar door and tells the two women he’ll be back for them. He fights off some crooks and hides in a bed with a sleeping man. The crooks capture him after a struggle and throw him into the cellar with the two women. They free each other. Beatrice frees Jimmy.
The convict husband is a spy. He pulls a gun and is captured.
The crooks start a fire with straw and as they are throwing it in the cellar, Jimmy fires his gun and holds the crooks at bay until the secret service arrives. The convict husband was an undercover man. He gets the note about a time bomb on a ship, but everything is now OK because they were warned. “There would be no secrets in the Secret Service if we told our wives,” he tells his wife. They embrace. The End.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, City Editor, Assistant Editor). Female (Beatrice Fairfax).
Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax, City Editor Assistant Editor).
Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton). Columnist (Beatrice Fairfax). Editor (City Editor,
Assistant Editor). Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: City Editor, Assistant Editor, Positive. Miscellaneous, Neutral.
Is Every Woman Curious?

Curiosity is the keynote and title of the latest episode of Beatrice Fairfax, the superb newspaper series.

Certainly every woman has heard of and wants to see Miss Fairfax whose “Advice to the Lovelorn” is printed every day in the most important newspapers of the United States.

In “Curiosity” it is the attempt of a young wife to pry into the business of her husband, a secret service man, that causes all the trouble. It is always the distress of some troubled lover that provides the adventures for Jimmy Barton, the reporter, and Miss Fairfax.

Harry Fox and Grace Darling are the stars of

BEATRICE FAIRFAX

Produced by Wharton, Inc.
Beatrice Fairfax (1916) – Serial (15 Episodes).  
Episode Thirteen: The Ringer (1916)
Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises.

Newspaper men say “Beatrice Fairfax” has all the excitement and mystery that surrounds the lives of newspaper people. *The Moving Picture World*, November 23, 1916, p. 1121
BEATRICE FAIRFAX (Episode No. 13—"The Ringer"—Two Parts—Oct. 30).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Cutie (Miss Cherrie); the Dwarf (Major Rice).

Whitestocking, a famous race horse, has mysteriously disappeared. Jimmy Barton ascertains of Bitney, the owner, that a thoroughly reliable stable boy slept in the stall with the door locked and the key in his pocket. He was found doped and the horse gone. The only opening to the stall except the door was an opening over the manger too small to admit a man.

About the time Jimmy is receiving this information, Beatrice Fairfax gets a letter from Cutie, the fat lady in a country fair sideshow, saying that her sweetheart, the dwarf, absented himself from the show for three days and would give her no explanation. She asks advice. Beatrice shows the letter to Jimmy, who explains about the stolen race horse. They go to the country fair and enter the freak tent. Beatrice talks with the fat lady, who points out the dwarf. Jimmy goes over to the dwarf's stand and talks to him. He sees Wilder, a bookmaker, come in and slip a note to the dwarf. The note reads: "Sam arrested for shell game. We divvy after race." The dwarf laughs in delight and tucks the note in his belt. Jimmy, under pretense of whispering a joke to the dwarf, picks him up and filches the note.

The scene changes to the main avenue of the fair grounds, where Jimmy, disguised as a fakir, starts a shell game. He is arrested and locked in the jail in a cell next to Sam. As he is being thrust into the cell, Jimmy steals the keys from the jailer. Sam is induced to talk and tells Jimmy how the dwarf was put through the opening in Whitestocking's stall and doped the stable boy. Jimmy lets himself out of jail, and hurries off to stop the "Free-for-All" race. In the mean time, Beatrice urged on by Cutie, asks the dwarf where he was during his absence of three days. The dwarf is frightened and runs to warn Wilder, the bookmaker. He finds him in another box.
Viewing Notes:
Beatrice Fairfax is in her office (man typing quickly can be seen outside her door). Copy boy brings in a letter for her. She opens it: “Dear Miss Fairfax: I am the stout lady of a traveling show. My fiancee, the dwarf, disappeared four days ago. Yesterday he returned but would give me no explanation. Please write me at Drydens c/o The Fair Grounds. Cutie Brown.”
(two men outside her office are conferring on story).
She gets her hat and leaves. Jimmy sees R.C. Bitney and talks to him about his stolen stallion.
“My stable boy sleeps in the stall with the door locked on the inside. We found him doped.” They are in a restaurant talking. “No man could climb through that window. The keys were in the boy’s pocket.” He leaves when Beatrice joins Jimmy and shows him the letter. Jimmy smiles. (His grin is contagious). Jimmy goes to the pay phone. He calls his editor who answers the phone. “Miss Fairfax will go with me,” he tells the editor. Editor
hangs up satisfied. Jimmy comes back to the table. They go to the county fair and meet Cutie, who is huge. She points out the dwarf telling Jimmy and Beatrice: “There sits the faithless villain.” He is greeting people. Jimmy goes to talk with him. Jimmy tricks him and takes a note out of his pocket. He tells Beatrice he’s going to the jail. Jimmy asks what time is the free-for-all, and leaves. Later.

A shell game is taking place. Cutie tells Beatrice: “When he goes to lunch you talk to him.”

Beatrice talks to the dwarf. “Won’t you tell me where you have been for the last two days?”

He runs away. Jimmy is at the jail. He talks to one of the inmates. Jimmy talks to the guard and steals his keys. He is locked in with the inmate.

The dwarf tells the crooks who stole the stallion that a woman and a detective are after them.

(The dwarf is small enough to get into the locked stall and steal the horse.)

Jimmy asks the crook, “How did you fellows get Black Joe?” Offers him a cigarette.

“So we puts the midget through the hole.” The dwarf unlocks the barn door and they get away with the horse from the locked stall.

The crook to Jimmy: “The midget puts the boy to sleep and I brings out Black Joe.”

Meanwhile, the dwarf says to Beatrice: “If you’ll come with us I’ll tell you.”

Two crooks grab Beatrice and capture her while Cutie watches. The dwarf runs away.

Beatrice is held under gunpoint, gagged and tied up. Dwarf to Fat Lady: “If you dare speak, I’ll….”

Furious betting on horse race.

Jimmy sees Cutie and finds out about Beatrice. “He’s got her in White Stockings’ stall.”

Jimmy runs to get her. They capture the crook and Beatrice is freed. Police grab gamblers and the dwarf. “White Stockings Wins.” They examine the horse and it is Black Joe, the fastest horse in America.

Police capture the crooks including the dwarf as Beatrice tries to console Cutie who is devastated. THE END

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, Editor, Copy Boy). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax, Editor, Copy Boy). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton). Columnist (Beatrice Fairfax). Editor (Editor). News Employee (Copy Boy). Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: Editor, Positive. Copy Boy, Miscellaneous, Neutral.
Beatrice Fairfax
starring
HARRY FOX, noted comedy star, and GRACE DARLING, a great screen favorite

"THE RINGER" is the title of the latest episode of this splendid newspaper series. It is full of comedy situations, the old time County Fair kind. There is the love of the dwarf for the fat lady, the stolen race horse and everything that goes with such complications.

PRODUCED BY WHARTON, INC.
Beatrice Fairfax (1916) – Serial (15 Episodes).

Episode Fourteen: The Hidden Menace (1916)

Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises.

BEATRICE FAIRFAX (Episode No. 14—"The Hidden Menace"—Two Parts—Nov. 6.)—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Alice (Alice Masters); David Holmes (Nigel Barrie).

Beatrice Fairfax receives a letter from Alice Masters, an heiress and orphan, saying that she has become engaged to the man of her choice, David Holmes, but that her guardian, Mr. Harvey, objects and has forbidden her sweetheart to call upon her. She says that her other guardian, Mr. Wells, sympathizes with her and has promised to demand an accounting from Harvey. Alice also says that her mother died insane and recently she has begun to have delusions of the strangest kind, which greatly disturb and frighten her.

While Beatrice is thinking of Alice and her trouble, Jimmy Barton is given an assignment to investigate the death of a Wall Street broker named Wells. On his way out, Jimmy stops to tell Beatrice of his assignment. She is struck by the sameness of names and hands Jimmy Alice's letter. He advises Beatrice to call upon Alice, promising to join her there.

At Wells' office, he finds a policeman questioning the chief clerk, who declares that Wells saw no one that morning except Mr. Harvey, his cotrustee. Harvey carried a black bag. He remained only a few minutes, leaving the bag in the private office. An hour later Harvey's confidential servant called for the bag, and the broker was found dying, the bag on the floor near by. There was a queer odor and the servant quickly opened the window and went away with the bag. Jimmy finds a small key on the floor, but nothing else.

In the meantime, Beatrice arrives at the Harvey mansion. Harvey informs her that Alice is insane, but Beatrice is convinced otherwise and promises to spend the night with the girl. Jimmy hurries to the Harvey residence, but is refused admission. He goes on a tour of inspection around the house and discovers an open window on a low balcony. He enters and finds himself in a large bedroom. On the table he sees a black bag and concludes that it is the one Harvey carried into Wells' office. A noise at the door compels him to hide to prevent discovery by Harvey's servant, who comes in and puts the bag in a closet, filled with all kinds of strange and fantastic costumes, parts of stuffed animals and reptiles. The servant takes a huge stuffed hand from the closet, locks the door, puts the key in his pocket and goes away.

Jimmy tries to pick the lock of the closet door but is interrupted and hides under the bed.
as Harvey enters with the closet door key which he places on the table. Harvey becomes angry over two telegrams which he reads and throws them on the floor within reach of Jimmy. Jimmy finds the telegrams are from brokers, demanding more margins. Harvey falls asleep. Jimmy takes the black bag and hurries to the police station. He shows the key to the captain and inserting it in the lock of the bag turns it around and around as if winding up a toy. There is a buzzing inside the bag and all draw back in alarm. Jimmy, unconcerned, takes out his watch. At the end of an hour the bag suddenly opens and a puff of vapor is sent up. All are affected by the fumes. Jimmy demands Harvey’s arrest. The police captain explains that there is no evidence that the bag is the same as the one taken into Wells’ office. “We must have more evidence,” he says, and Jimmy agrees to get it.

He secures a “devil suit,” and with a detective gets into Harvey’s bedroom. Jimmy puts on the devil suit and with the black bag hides behind the curtains. Harvey comes in and from the closet takes a large stuffed snake which he fastens on his arm and goes out into the hall. Jimmy and the detective follow and see him hide behind curtains on one side of the stairs. As Alice comes up, Harvey thrusts the snake out from the curtains and Alice screams. Jimmy in the devil suit and waving the black bag runs in and drags Harvey through the curtains. He tries to escape but is caught by the detective. Harvey asks if he can be arrested for playing a practical joke on his ward. Jimmy, still arrayed in the devil suit, holds up the bag and leads the way to Harvey’s bedroom, all following him.

The detective handcuffs Harvey to the bedpost. Alice, Beatrice and David look on wonderingly. Jimmy looks at his watch and calls attention to the fact that it is exactly nine o’clock. He takes the key from his pocket and makes a pretense of winding the bag. Then he sets his watch against the bag with the dial facing Harvey, and directs everyone to leave the room. At five minutes to ten, Harvey screams for help and Jimmy and the others burst into the room. Harvey is shaking and afraid. He confesses that he has speculated with Alice’s money, and that when Wells demanded an accounting he fixed up the bag with a secret but powerful poison gas and left it in the broker’s office timed to open of itself in an hour and do its deadly work. Jimmy takes down the confession and makes Harvey sign it. Harvey points in horror to the watch. “Ten o’clock,” he shrieks. But Jimmy answers with a laugh, “I didn’t wind it.”
Viewing Notes:
Beatrice Fairfax reading letter: “My Dear Miss Fairfax: I am living with a guardian, Mr. Harvey, who strongly objected to my engagement. My other guardian, Mr. Welles, who has been too busy to manage my financial affairs, was delighted. Suddenly Mr. Harvey changed toward David after telling me mother died insane. Since then I have had several delusions. Shall I give up my fiancé because I may go insane like mother? Yours sincerely, Alice Masters.” Fairfax’s finger obscures the letter as she reads it with flashbacks of what happened to Alice.

Outside of Beatrice’s office is the editorial room with three men, including Jimmy, working on copy. Editorial Room: Jimmy at his desk and typewriter. Five men working at table on copy, some writing, some reading. Editor’s back to the camera.
A copy boy hands Jimmy a note: “Barton: Broker Wells found dead in his office. Looks like murder. Get after it. A.C.” (from city editor). Jimmy grabs his hat and coat, tells Beatrice he is leaving. He looks at the letter from Alice. “Go see her,” he tells Beatrice. They both leave after Beatrice gets her coat and hat.
Title Card: “Jimmy investigates the murder.”

At the crime scene, he shakes various policeman-detective hands. “Mr. Wells saw no one today except Mr. Harvey about the Masters’ estate.” Jimmy taking notes.
An hour later the servant came for the bag Mr. Harvey forgot” the police tell Jimmy, who is taking notes. (We see what the police are telling Jimmy as flashbacks). Jimmy looks at the office. He finds a key on the floor and puts it in his pocket.
Beatrice goes to Alice’s house just as she returns. She asks Beatrice to stay all night. “All of the women servants have left and I am so lonesome.” Beatrice agrees over the protests of Alice’s guardian.
Jimmy arrives at the house and shows his card. He looks in a window and sees Beatrice and the woman and her guardian. He sneaks around the house jumping down and climbing a trellis to get into the top floor of the house. He gets on the roof and into the house. He hides behind a curtain.
The woman is frightened by an apparition. Beatrice takes her upstairs. Jimmy sees what is going on. Beatrice comforts Ann. Jimmy opens a door and finds the evidence, leaves by way of the roof and trellis, jumps to the ground and opens the briefcase with the key he found on the carpet.

He takes the bag to the police. “In an hour you will see the murderer of Wells.” The police congratulate him. The bag opens on a timer and spews dust in their faces.” Juries won’t convict on circumstantial evidence. Can you prove this identical bag was in Wells’ office?” Jimmy: “Alright, I will get the rest of the evidence.” “Meet me with the bag tomorrow at nine at Morrisons.”
Beatrice and Ann are sleeping. Barton is sitting thinking.
Title Card: “Next morning Jimmy goes to the ‘morgue,’ the newspaper record room. A morgue in 1916 New York Evening Journal. He is looking through stories on various shelves. Takes one. Goes to Beatrice’s office and shows her the story. “Her mother’s insanity came from a fall late in life. She can’t inherit that.” Beatrice agrees. “If she marries her husband controls her fortune. If she dies, it goes to charity. Now that Wells is dead if she should go insane, Harvey could use it all.” They both leave.
Beatrice goes to see Ann. She is followed by a manservant. Jimmy and the man Ann is engaged to arrive. Ann tells Beatrice: “I have decided to break my engagement to David.” The manservant hears that and reports back to Harvey. Jimmy and fiancé console the two women. Harvey is elated with the news. The women return and talk to Harvey. He realizes the engagement is still on. Beatrice leaves. Jimmy and a detective are in the house. They capture the manservant. Beatrice goes outside and waits with the fiancé. Harvey opens up a closet filled with costumes and props. He grabs a snake. Hides it under his coat and goes downstairs. Jimmy and detective follow him. He shuts off the light and scares Alice with the fake snake. Jimmy grabs Harvey and the detective shields Ann from harm. They take Harvey away, but he stops them, “Are you going to arrest me for playing a practical joke on my ward?” They take him to his room. Jimmy shows him the bag. He takes the key out and Harvey thinks it is lethal dust inside the bag. Jimmy shows him a watch. And laughs. Harvey is frightened. They leave him alone with what he thinks is a lethal bag of dust. The Third degree. Time is running out. Harvey confesses. He has Harvey write out his confession. And Harvey goes to jail. Beatrice and Jimmy hug. Ann and her fiancé kiss. Jimmy tries to kiss Beatrice as the camera fades out. The End.

Beatrice Fairfax (1916) – Serial (15 Episodes). 
Episode Fifteen: Wristwatches (aka Wrist Watches) (1916)
Advice Columnist Beatrice Fairfax (Grace Darling), offers advice to the lovelorn and in each episode, she helps her readers with their troubles. Assisting Beatrice is her Reporter boyfriend, Jimmy Barton (Harry Fox) of the New York Evening Journal, an energetic young man fond of disguises.

The Moving Picture World, December 2, 1916, p. 1349
Fifteenth “Fairfax” Episode

“Wrist Watches,” Title of Latest Episode of International’s Series.

Reviewed by Ben H. Grimm.

In the fifteenth episode of the International Film Service’s “Beatrice Fairfax” newspaper series, titled “Wrist Watches,” Jimmie Barton, the reporter, and Beatrice Fairfax not only unite two lovers, but unearth and bring to justice a band of smugglers. The story of this episode is more straight narrative than drama. There is little mystery or doubt as to the outcome, but there is interest nevertheless. Harry Fox and Grace Darling are again seen in the leading parts. They are supported in this two-reel number by Nigel Barrie and Evelyn Fariss.

A U.S. Revenue Service man is at Smith’s Harbor sleuthing for smugglers. He becomes enamored of the niece of a fisher-
man. Although at first unsuspicious, he is given reason to believe that all is not right with the girl’s uncle. He follows him down a well and finds a smugglers’ cave. He is overpowered by the gang and bound. A letter to Beatrice Fairfax from the niece brings Jimmie and Beatrice on the job—Jimmie in the guise of a peddler. Jimmie puts a “spymograph” on the wrist of the uncle and it registers “high.” He follows the uncle into the well, meantime informing Beatrice. She notifies the Revenue officers. Jimmie gets into the cave and cuts the revenue officer’s bonds. The gang follow Jimmie, and the

Scene from “Wrist Watches” (International).

officer gets away by way of another passage leading to the sea. The smugglers are rounded up by the officers who came in answer to Beatrice’s call, and the niece and the officer are reunited.

*The Moving Picture World*, December 2, 1916, p. 1343
BEATRICE FAIRFAX (Episode No. 15—
“Wrist Watches”—Two Parts—Nov. 13).—The
cast: Jimmy Barton (Harry Fox); Beatrice
Fairfax (Grace Darling); Dorothy Dane (Eve-
lyn Fariss); Clinton Harding (Nigel Barrie).

Clinton Harding of the U. S. Revenue Serv-
cice, sleuthing for smugglers at Smith Harbor,
falls in love with Dorothy Dane, the niece of
Donald Dane, of whose occupation as a smug-
gler Harding in unaware. He tells Dorothy of
his love and when he bids her good night at
her cottage inadvertently leaves his gun. He
is stopping at the village hotel and late that
night goes to the cottage for his gun which
he finds against a tree near the old well, just
where he left it. He is about to return when
he sees Dane and two fishermen slide down the
well rope. Harding hides his gun in the bushes
and follows them. At the bottom he comes upon
a large cave which extends through the cliff
to the sea. He sees Dane and his helpers
taking cargo from a small boat at the cave’s
opening, but before he can get away with his
information he is discovered by the smugglers
and overpowered.

Two days later Beatrice Fairfax received a
letter from Dorothy saying that her sweetheart
has mysteriously disappeared. At the same time
Jimmy Barton, a reporter on the same paper
with Beatrice, who has been on the trail of a
smuggling story, learns that Harding has not
been heard from by his chief in two days. The
fact that both disappearances occurred at Smith
Harbor leads the reporter to connect the two.
He advises Beatrice to pay a visit to Dorothy
and without taking Beatrice into the secret goes
down to Smith Harbor himself disguised as a
peddler.

While Beatrice is talking to Dorothy, Jimmy
as the peddler appears and arouses Dorothy’s
interest by a display of wrist watches. Dane
Appendix 8 – 1916

Viewing Notes:
Jimmy Barton, Reporter. Working at his desk.
Beatrice Fairfax of the Evening Journal reading letters at her desk.
John Martin of the U.S. Customs Service greets Jimmy who comes to call.
“Harding is at Smith’s Harbor. When he reports I’ll have a smuggling story for you,” says Martin to Barton. They shake hands and Jimmy leaves.

Letter: “Dear Miss Fairfax: I am a country girl and in love with a young man from New York, who has been staying here. Last night he kissed me. Today he is gone without a word. What shall I do? Dorothy Dane.” The address is Smith Harbor which alerts Jimmy.

Jimmy comes into her office (you can see the editorial room outside her office with two people busy at work), He calls Martin: “Yes, Smith’s Harbor. I have wired him to return but haven’t been able to reach him.” Jimmy hang up and tells Beatrice: “Go and see her. I’ll come down later.”

The Moving Picture World, December 2, 1916, p. 1383
Editorial Room: Jimmy grabs his hat and coat. Back of Editor, many journalists busy at table reading copy and using the typewriters. One man with copy visor on. Beatrice leaves to see Dorothy. A peddler tries to sell her some clothes. Beatrice meets Dorothy and tries to console her. The peddler shows up. He displays his wares to Beatrice and Dorothy including rings and a necklace. “Papa buy a wrist watch?” she asks. The peddler demonstrates the watch.

Title Card: “The sphymograph.” “That won’t tell time,” the peddler says. “It will tell secrets.” Peddler: “I sell cheap because I buy from smugglers.” Beatrice buys Dorothy a watch. Peddler leaves. The Peddler spies on the smugglers. He sees Beatrice and throws a note down to her: “Phone Martin. Tell him to look in the well.” She goes to call. The Peddler goes down the well. (It’s Jimmy of course). “As soon as it’s dark we’ll drop him into the water with a rock tied to his feet.” (They have the secret service man.) The man is tied up. The Peddler sees all. He signals the secret service man and puts his finger to his lips. Beatrice calls Martin and gives him the note. He and his men leave for the well. The Peddler frees the secret service man’s ropes. “When they come for me, take to the water.’

Peddler to smugglers: “Didn’t I say that watch told secrets?”. They chase him and the secret service man escapes. Martin and his men rush to the site in a car. The secret service man gets a boat and escapes by water. The Peddler climbs out of the well, grabs a rifle and holds the smugglers at bay: “Don’t move, these things scatter awfully.” Beatrice greets Martin and his men and shows them where to go. The secret service man joins the peddler, picks up a gun and says “Better take this, that thing isn’t loaded.” Dorothy comes out and joins the secret service man who she loves. Beatrice and Martin and his men show up and arrest the smugglers. Beatrice holds onto the woman as the smugglers are taken away.

The Peddler takes off his disguise: It’s Jimmy! Beatrice embraces him. The End.

Status: DVD Collection
Available for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jimmy Barton, Editor, Copy Editor). Female (Beatrice Fairfax). Group.
Ethnicity: White (Jimmy Barton, Beatrice Fairfax, Editor, Copy Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Barton). Columnist (Beatrice Fairfax). Editor (Editor, Copy Editor). Miscellaneous.
Description: Major: Jimmy Barton, Beatrice Fairfax, Positive
Description: Minor: Editor, Copy Editor, Positive. Miscellaneous, Neutral
The Beggar King (1916)
Reporter Paul Wilson (Robert Gray) of the Evening Herald. City Editor (Louis Fitz Rey).

THE BEGGER KING (Two parts—May 16).
—The cast: Paul Wilson (Robert Gray); Brooks (Jay Morely); City Editor (Louis Fitz Roy); John Haller (M. de la Parelle); Meta (Eleanor Blevins). Written and directed by Captain Wilbert Melville.

John Haller, a banker, is head of the powerful organization of beggars in his city. His daughter, Meta, knows nothing of the double life her father is leading. She is loved by Paul Wilson, a young society man, but will not marry him until he has succeeded in a useful occupation. Paul secures work on the Evening Herald and is told that the position will be a steady one if he can unearth the system back of the begging graft. Paul starts to work and his articles begin to worry Haller and Brooks, the manager of the beggars. One night Paul sees a beggar enter a limousine. He hangs on to the back and is surprised when it drives up to Haller’s house. Paul has the city editor of his paper make the announcement that the name of the mysterious beggar king will be revealed in the Sunday edition. This announcement causes alarm to Haller, and joy to Meta.
Haller is visited by an old inventor, who asks him for funds to secure a patent for a typewriter device he has perfected. This device makes it possible for writings on one typewriter to be transmitted automatically to another machine any distance away. Haller has machines installed in his library and the office at beggar headquarters. Paul is forced to report that he has not yet succeeded in finding the beggar king. That night he again keeps watch at beggar headquarters, and sees the limousine waiting. He conceals himself in the car. A few moments later, the beggar enters the machine, and the chauffeur drives on before Paul is discovered. The beggar is removing his make-up, and Paul sees the man is really Meta's father. He jumps out of the moving car, and Haller goes home greatly agitated.

The next morning he determines to save his daughter's disgrace at any cost. He sends Brooks a message to have three gunmen wait in his garden. He writes a note to Paul telling him that he will learn important information for his article by calling that night.

Night comes. Haller tells Meta he is called away and for her to keep Paul there until he returns. In the garden he gives instructions to shoot Paul if he leaves before eleven o'clock. Paul calls at the house. Meta cajoles him into remaining, thinking that his article has already been turned in. At the newspaper office the editor grows frantic. They try to communicate with Paul by telephone, but Haller has removed the bells. So they send a boy with a message that the forms will be locked in thirty minutes. When Meta learns that Paul has not done his work yet, she tells him to write his article on her father's typewriter, and keeps the messenger waiting. Paul has a struggle between love and duty, and finally writes a note to the editor, resigning his position, as he has not discovered the name of the beggar king. The message is transmitted at beggar headquarters, and Haller sees what a mistake he has made. He rushes out to save Paul. Meta is indignant when she realizes that Paul has failed. She orders him out of the house, saying that she never wishes to see him again. The gunmen are waiting. As Paul leaves the house, they take careful aim. But just as they fire, Haller rushes up shouting a warning to Paul, and he receives the shot. Haller, fatally wounded, confesses to Meta the whole truth. She sees how she has misjudged Paul and he comforts her, telling her that the secret of her father's life will never be known.
Status: Unknown
Unavailable for Viewing

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

The Beloved Liar (1916)
Newsboy Jackie (Buddy McQuoid).

THE BELOVED LIAR (Three Parts—May 4).—The cast: Carl Varden (Thomas Jefferson); Mary Quinby (Joe Bech); Mrs. Quinby (Nanine Wright); Jackie (Buddie McQuoid); Mary Milbank (Marjorie Blinn); Jack Milbank (Frank Newberg), Scenario by Calder Johnstone. Produced by George Cochrane.

Carl Varden, first violinist of the National Opera Company, has for years lodged with Mrs. Quinby, occupying her attic. Her little daughter, Mary, is favored by the old musician and endeavors to become a singer. Old Carl adopts a little newsboy, and soon the little boy and girl become close friends. Carl loses his position and soon is in hard straits. Unable to secure another position, he resorts to street playing, deceiving his friends in the belief that he is working elsewhere.

Then follows the illness of Mrs. Quinby, ending in her death. The old violinist tries to care for both children, but the case is reported to a nearby clergyman, and thus it comes about that the children are adopted by a wealthy married couple.
For many years Carl has been working on an opera which however he is unsuccessful in selling. Some time after the children are taken from him he is forced to leave his old home. He refuses assistance from the Milbanks, and leaves the opera in his old trunk, together with a few toys of the children.

Some years elapse. The new landlord opens the old trunk, finds the opera and sells it for a small sum. Meantime the Milbanks have taken Jack and Mary abroad, and the girl follows her desire and in time becomes a professional singer. After attaining their majority they return to America, where Mary is to make her debut as prima donna, the Milbank fortune paving the way to her success. On their arrival they make an unsuccessful search for Carl.

Jack acts as Mary’s manager and handles her publicity. The music dealer learns of her anxiety to secure a suitable vehicle in which to make her debut, and takes the old opera to her and sells it at a good profit. Mary recognizes portions of it and is convinced that it is the work of Carl.

The violinist returns to the city and visits his old home. He is permitted to open the old trunk, but on finding the opera gone, believes he has been defrauded. He falls back in a faint. On his person is found a business card of Mr. Milbank, with a request that he be notified in case of accident. Thus are Mary and Jack reunited with their old friend. Carl, in his delirium, does not recognize them, but Mary, on seeing her old harmonica and Jack’s toy drum, plays a trick on Carl. They go into the outer hall and return, each playing on the instruments as they used to. Memories return to the violinist and in the place of the grown-up man and woman he sees again the little boy and girl and folds them to him. Later he recovers and receives a substantial sum of money for his opera, in which Mary makes a big “hit.”

Status: Unknown
Unavailable for Viewing

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

The Billionaire (1916)
Newsboy
hopes of mingling with nobility, and Doe takes a trip to Monte Carlo.

Pansy Good, a cabaret singer in Nice, gets in bad and loses her position. At the same time Signor Baptiste, the trappé tenor, finds a photo in his wife's possession, and, determined to find the original, leaves his wife, pleading poverty as an excuse, telling her he cannot see her share his misery. Doe breaks the bank at Monte Carlo and becomes a philanthropist, giving all his winnings to a pretty woman who has lost heavily and is about to take poison. She gives Doe a card written in French. Curious to know what it means, he asks the waiter to read it. The waiter refers it to the manager, who orders Doe and Ping thrown out. Determined to know what is on the card, Doe saves a life, when he hands it to a stranger who is about to shoot himself. The mysterious card breeds wholesale duelling. The stranger challenges Doe to a duel and leads him to the field of honor.

Doe changes his mind about duelling when he sees the size of the crowd awaiting him, and decides to "beat it." He and Ping make their escape in an airship, and when Ping throws a bomb at his pursuers he loses his balance and falls out. Pansy Good is having a heated argument with the manager of the hotel about her bill when Doe arrives. Upon learning of her misfortune he pays her bill. Pansy is grateful and Doe loses his heart.

The Peppercorns meet Lieut. Ladislas, a distinguished Hungarian officer, who takes Mrs. Peppercorn and Flora on a sight seeing tour. Peppercorn plans to entertain the telephone operator that night, and feigns a headache to get away from Mrs. Peppercorn. Doe and Pansy decide to do the town, and in Cafe Chantant Doe is recognized by Baptiste as the American whose picture he found in his wife's possession. Baptiste vows vengeance and challenges Doe to a duel. Pansy is introduced by Doe as the great American Song Bird and her singing makes a decided hit. Baptiste meets his old friend Lieut. Ladislas, who introduces him to Flora and Mrs. Peppercorn. Mrs. Peppercorn is delighted to meet nobility at last and plans to capture "The Count" for her daughter.

Doe meets the mysterious blonde who gave him the card, but she disappears before he is able to reach her. Doe, Pansy and the Peppercorns attend a contest—Feet vs. Fists, between Mons. Achille Petipas, Savatist (kicker), and Tim Rafferty, an American pugilist. Doe places a big bet on Rafferty and wins. Baptiste pursues Doe. Doe accepts his challenge and engages Tim Rafferty as his bodyguard. Rafferty and Ping, arrayed in armor, meet Baptiste in Doe's apartment. The duel creates a panic in the hotel, and Doe's apartment is demolished. Doe decides to get back to Broadway, and Baptiste, revengeful, plans to follow.

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
Billy Van Deusen’s Fiancée (1916)
Newspaper Lady writes a full Sunday supplement story on a man’s engagement based on something she overhears, but the story is not true.

BILLY VAN DEUSEN’S FIANCEE (May 17).
—The cast: Billy Van Deusen (John Steppling); Bob White, Billy’s friend (John Sheehan); Bessie, Bob’s sweetheart (Carol Halloway). Directed by Archer McMackin.

Billy Van Deusen sits and ponders over his various escapades. He comes to the grand conclusion that woman is the cause of all his worries and decides that he had better cut the acquaintance of all women in general. He is so engrossed in his thoughts that he does not notice Mary Brawne and her fiancé, who are practicing for a tennis match nearby. Mary hits the ball and it lands near Van Deusen who does not see it. The ball is an autographed one, and an urchin, realizing its value, decides to make away with it if he can. He is seen by MacLafflin, Mary’s fiancé, and in an endeavor to get away the urchin slips the ball into Van Deusen’s pocket. When Mac collars the youngster, he informs him that he saw Van Deusen pocket the ball. Mac calls Billy to task and surprises him when he takes the ball from his pocket. Mac threatens to cause serious trouble if Van Deusen ever crosses his path again.

At home Billy receives a letter from his pal, Bob, who requests that he visit him at his “skirtless Arcadia.” Billy smiles and opens another letter. It is from his aunt and informs him that she is coming to visit him with two of his childhood sweethearts. Bob’s invitation becomes his first thought and he leaves immediately for the place of rest.
Bob meets him at the station and takes him home. Billy sees all evidence of bachelordom and is highly pleased. But when the servant taps the dinner gong and from all sorts of uncanny places beautiful girls appear, Billy is taken back. He wants to make a hurried departure, but the eyes of beautiful Bess hold him. Bob informs him, however, that Bess is his wife-to-be, and the only hope in Billy's heart is smashed. He threatens to do dire things, but Bob gives him a bright idea. He suggests that Billy announce that he is engaged! Billy makes the assertion so that all can hear—even a newspaper lady who happens to be in the neighborhood—and the result is a full Sunday supplement. Mary Brawne happens to be a convenient name and Billy uses it without a second thought. The fact that she is the woman tennis champion does not enter his mind.

Wishing to carry the joke on, Bob has the cook claim that she is Mary Brawne. It looks like bliss for Van Deusen, but the real Mary Brawne and Mac chance across the Sunday supplement and evince anger and surprise when they see that the man who tried to steal their tennis ball is now laying claim to a love affair with Mary. They make a quick departure for Bob's place and their arrival on the scene causes much consternation. Billy tries to explain matters and force Bob to confess, but they are all taken with stage fright. Bess tries to tell them that Billy has been treated shabbily and that she loves him, but Billy sees the only way out of the difficulty is a flight, and while the bunch argue Billy makes his getaway.

*The Moving Picture World*, May 27, 1916, p. 1570

Status: Unknown
Unavailable for Viewing

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

Billy Van Deusen’s Wedding Eve (1916)
Press Agent Jimmy Flash (John Sheehan) plants a fake engagement story in the newspaper.

The Moving Picture World, February 5, 1916, p. 836
Billy’s War Brides (1916)
Newspaper reports that Polygamy will be legalized after the war gives new hope to a man who loves women, but it turns out it is all a dream.
In order not to arouse their jealousy, he partakes alternately of each dish and is seized with a murderous attack of colic. His wives are not at a loss for a remedy. They immediately rush out to prepare it. But he seizes the opportunity to effect his escape—at least he makes a vain attempt in that direction, but whichever way he turns, his path is waylaid by a wife returning with her remedy. They force four different samples down his throat, and when, as a result of too much health, he falls violently ill, each insists on his getting a doctor of her own nationality.

Four physicians soon arrive and begin to diagnose the various portions of his anatomy.

Things look black for Billy. He pretends to be cured, however, and after much ado routes to health-cures. His troubles, however, are just commencing. They reach their climax when he is about to become a father. After having ordered four cribs, he makes the horrifying discovery that his wives have blessed him with nine offerings.

He decides that it is high time to give up the life terrestrial and try heaven for a change. He places the revolver against his temple and fires. Instead of reaching the realms of eternal bliss, Billy awakes and discovers himself sprawling in an upturned chair, his hands still grasping newspaper. It has all been a dream, but at any rate he is cured of his multiple-wife tendencies.

*The Moving Picture World*, April 29, 1916, p. 853

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

**Bonds of Deception (1916)**
Managing Editor Alan Gifford (Edward Coxen).

Bonds of Deception (Three Parts—April 8).—The cast: Allan Gifford (Edward Coxen); Maria Baring (Winnifred Greenwood); Elizabeth (Virginia Fordyce); Major Baring (Dick La Reno); Will Baring (Jack Farrell); George White (George Field).

Major Baring, retired, a stately old soldier, lives alone in a little town with unhappy memories. His son, Will, whom he sent West under an assumed name, has at last fallen into the gravest difficulty and is in prison, while his young wife, Mara Baring, waits with their little girl, Elizabeth, for his regeneration, not knowing of his final downfall.

The Major summons from the busy managing editor's desk of a big city paper, Allan Gifford, a college friend of his son's, and asks him, for Mara's sake, to include Will's name among the dead in a train wreck. Gifford is reluctant to be a party to the deception, but Mara, coming in, unconsciously helps him with her own happy and loving self, to finally consent to the Major's request.

The following year, Gifford breaks down from overwork and goes, between seasons, to a quiet beach resort, where he finds Mara and Elizabeth and they are thrown much together in the days which follow. Gifford discovers that Mara has a suitor in another man who is staying at the hotel, and is distressed at the possible consequence of the deception concerning her husband. In his endeavor to sidetrack the affair, he falls in love with Mara himself, and she with him. Gifford cannot declare his love, although he reveals it in all but words. Mara, thinking he is only afraid to speak, takes the initiative, but when he...
fails to respond, she leaves him in humiliation. When Gifford learns that Mara has gone, he rushes away to the Major to tell him of the plight and ask for news of Will. The Major reflects for a moment before he answers that nothing need stand in the way of Mara’s happiness, that his son has been dead for some time. Gifford finds happiness with Mara.

The Moving Picture World, April 15, 1916, pp. 508, 510

“Bonds of Deception”
A Three-Part American Based on Story of Unusual Character Features Winnifred Greenwood and Edward Coxen.
Reviewed by Margaret I. MacDonald.

The story of this production was written by Kenneth Clarke and is an interesting one and considerably out of the ordinary. A fine cast has been intrusted with the characterization including Winnifred Greenwood, Edward Coxen, Dick La Reno, and George Field.

As the story runs the son of Major Baring, after having been sent west to start life anew, commits a crime for which he is sentenced to a long term in prison. The pretty wife of Will Baring and beloved of her father-in-law is kept in ignorance of her husband’s disgrace. The solicitation of the old man for the happiness of the innocent party who, if she knew the truth, would be a sharer in the unhappiness caused by her husband’s crime, is splendidly portrayed, and much credit is due Dick La Reno for his impersonation of the character of Major Baring.

An opportunity to blot forever out of the woman’s life the shadow that menaced her happiness presents itself when in the

list of those killed in a railroad wreck the major finds a name similar to the one adopted by his son on his removal to the west. Calling in the editor of one of the city papers he persuades him to print an announcement of his son’s death. Later the editor falls in love with the woman, and a strained situation arises on account of his knowledge of a circumstance of which she is ignorant. The actual death of the convict clears the situation.

Reviewed by Margaret I. MacDonald, The Moving Picture World, April 22, 1916, pp. 642-643
Bonds of Deception (American), April 6.—An excellent three-part drama in which a father whose son has proved a disgrace to the family, and after being sent west commits a crime for which he is sent to prison, persuades the editor of a newspaper to print a notice of his death. The wife of the young man is thereby spared the knowledge of the disgrace brought on the family by her husband. A peculiar situation arises when the editor falls in love with the young woman. The actual death of the convict clears the situation and the story ends happily. Winnifred Greenwood and Edward Coxen play the principal roles. Kenneth Clarke is the author of the play.

*The Moving Picture World*, April 22, 1916, p. 647

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Alan Gifford)
Ethnicity: White (Alan Gifford)
Media Category: Newspaper
Job Title: Editor (Alan Gifford)
Description: Major: Alan Gifford, Transformative Negative???? (prints false story)
Description: Minor: None

**A Bum Steer (1916)**
Newspapers say a woman in a coin spot dress stole $10,000 worth of diamonds. The story results in some funny complications.

A BUM STEER (Vogue), Jan. 12.—A good comedy, in which a chase after a woman in a coin spot dress who, according to the newspapers, has stolen $10,000 worth of diamonds, leads to various funny complications. The majority of audiences will like this picture, in spite of its rather ambiguous title.

*The Moving Picture World*, January 22, 1916, p. 625

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 Burglars’ Picnic (1916)
Pack Journalists. Inquisitive reporters cover a train wreck and a burglar's identity is concealed from them.

The Moving Picture World, February 5, 1916, p. 839

Status: Unknown
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

**By Stork Delivery (1916)**
Newspapers reports about a mysterious kidnapper prompt a woman to search for her missing child.

The newspapers carry a story of a mysterious kidnapper and when Miss Emory reads it and discovers that her child is missing she starts a mad search. At the railroad station Swain sees a veiled woman hand a baby to a stranger, snatches the child and goes home to place it in a crib before uncle arrives. The stranger, who proves to be the uncle, reaches the house in hot pursuit, followed by the woman. They look in the crib and see a colored baby, the child of the janitor’s wife.

When all seems lost a note written by the little girl is found. She says she has stolen the baby and hidden it in the dog house. As all rush into the yard the dog chained to the house has started after another dog, dragging the structure behind him. The dogs dash down the railroad track with the pursuers following on hand cars, a locomotive and train. When the chase ends no baby is to be found. Returning home in despair, Swain finds his offspring in the yard, uncle writes the check and the picture ends.

*The Moving Picture World, April 8, 1916, p. 334*
Captain Jinks of the Horse Marines (1916)
Pack Journalists bribe a band master not to play so it won't interfere with an interview.
Robert Carrollton Jinks and his companions form a marching club to boost the presidential campaign for General Grant. They design fantastic costumes and set the club in an uproar when they appear in them. Jinks is made captain of the marching club and dubbed “Captain Jinks of the Horse Marines.” While discussing plans for the campaign Jinks sees a bill poster pasting up a great placard announcing the coming of Madame Trentoni, a famous opera singer. Jinks and his two friends decide to go to the boat to meet her dressed in their marching uniforms and accompanied by a band, just for a joke. Jinks bets $1,000 with his friends that he can make love to her.

The boat is an hour late in docking and the band leader discovers that he has been playing his music for nothing. He becomes angry and the entire band adjourns to a nearby saloon for drinks. Jinks and his friends go with them. Reporters who have gone to the boat to meet Madame Trentoni fear that if Jinks and his band are present at the arrival of the boat it will interfere with their interview. So they bribe the band master not to play.

Jinks and his friends arrive at the boat late, having been delayed by a violent argument with the band master. They finally discover Madame Trentoni, however, and Jinks falls madly in love with her. She has great trouble with the customs inspector and Jinks pulls out a roll of bills and hands it to the official. He is immediately arrested for attempted bribery and taken to jail. He finally is released on bail and goes to call on Madame Trentoni, who is stopping with her foster father. She is as much in love with him as he is with her and the courtship progresses rapidly.

Jinks tries to call the bet off with his friends, declaring that it is an insult to Madame Trentoni. They refuse to listen to him, and he
finally agrees to pay the bet, giving them a card reading “I. O. U. $1,000 for the bet regarding Madame Trentoni.” The two friends are also much taken with Madame Trentoni and attempt at various times to see her. She refuses to have anything to do with them. This makes them angry and they decide to get even with Jinks. They tell her foster father that Jinks intends to marry Madame Trentoni for her money only. He refuses to believe it until shown the “I. O. U.,” when he flies into a fit of rage. He tells Madame Trentoni and she then refuses to see Jinks.

Jinks finally discovers why she is angry and after several unsuccessful attempts to see her gains admittance to her apartment and tells her the facts of the case. She throws her arms about him. As they are in this position a detective enters the room to arrest Jinks. His bribery case had come up in the court the day before and he had gotten to appear. Trentoni tells the detective that she and her sweetheart have had a tiff and want a chance to make it up. Her pleading, with the promise that Jinks appear in court the next day, wins the detective’s assent. The two then embrace and everything ends happily.

*The Moving Picture World*, January 22, 1916, p. 671

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, Neutral
A Chip Off the Old Block (1916)
Newsboy Chip (Joseph Monahan).

“A Chip Off the Old Block”
First Release of the Juvenile Film Co. Burlesques “The Divine Charlie.”
Reviewed by Margaret I. MacDonald.

PAUL CROMELIN has decided to help along the children’s program idea, and under the cloak of the Juvenile Co., with James A. Fitzpatrick directing a small company of talented children, has succeeded in getting together, up-to-date, four of the “Chip” comedies and burlesques. These comedies are soon to be released on a plan which has not altogether shaped itself at the present writing “A Chip off the Old Block” features Janethel and Joseph Monahan, and is a clever burlesque on the children’s comedy favorite Charlie Chaplin. Janethel is sweet and coquetish as a little girl can be, and quaint in her grownup gowns, while Joseph presents the same questionable heroism exhibited by the popular comedian, walking off with the girl after having floored his adversary with a single blow.

As the story runs, a ragged little newsboy at his stand in front of a moving picture theater stands gazing sadly at a life size poster of Charlie Chaplin, when a pretty little girl and her brother happen by. The little girl, out of pity, gives him a generous tip, thereby installing herself in the very middle of the newsboy’s heart. When she has disappeared from before his longing eyes, he lies down and falls asleep only to dream of his pretty benefactor. In his dream he becomes a facsimile of “the divine Charlie,” in appearance, in word and most of all in deed. In his wonderful dream he woos and wins the beautiful maiden, is pursued by a villain who steals away his lady love, and awakens to find himself being shaken up by the theater manager before whose theater he has taken his nap.

This series of films will be welcome to the exhibitor and to the children, and range from 980 to 1700 feet in length.

*The Moving Picture World*, March 18, 1916, p. 1850
A CHIP OFF THE OLD BLOCK—(Juvenile Film Corporation—March).—Chip, a poor little newsboy, comes out of a picture house and stands in admiration before a card board statue of Charlie Chaplin. While standing there he meets Little Nell and her sweetheart, John. Chip and Nell undergo the proceedings of “love at first sight,” much to John’s dissatisfaction. Nell gives Chip a penny as John pulls her away. As they continue their journey Chip looks after them, kisses the coin Nell gave him, sits down before the Chaplin statue and dreams.

His dream introduces him in the miniature role of Charlie Chaplin. After a funny experience with Miss Pantaloons, Chip meets Little Nell, who is dressed in a long skirt and poke bonnet. As they sit spooning on a bench John, dressed as a miniature villain, with a high silk hat and swallow tail coat, sees them and becomes enraged with jealousy. He bribes a tramp to steal Nell, and rid him of his rival. The tramp knocks Chip unconscious and runs off with Nell. He turns Nell over to John and then goes off and sits under a tree.

Chip regains consciousness and discovers the tramp under the tree asleep. He ties the tramp to the tree, hits him on the head with a club and thereby wakes him, and forces him to tell where he took Nell. The tramp confesses. Chip soon finds John and Nell struggling. He rescues her but John draws a knife and pursues them.

After a lively chase, Chip turns the tables on John and overpowers him. He then embraces Nell as they stand over the body of John. The scene fades out as they join arms and walk away. The dream ends. Chip wakes up and finds the manager of the theater shaking him. He rubs his eyes, realizes it was all a dream and runs off.

*The Moving Picture World, April 1, 1916, p. 156*

Status: Unknown
Unavailable for Viewing

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

**Chip’s Elopement (1916)**

Newsboy Chip (Joseph Monahan).

*CHIP’S ELOPEMENT (Juvenile Film Corporation—March).—*Chip, a newsboy, while sleeping in a newsboys’ home, dreams that he is a real grown up moving picture actor. In the course of his dream he drives an auto to the home of Little Nell and induces her to elope with him. While Nell prepares for the elopement, Chip’s rival, dressed as a villain, places a bomb on the cylinders of Chip’s auto.

As Chip and Nell drive off in the auto the villain jumps on behind and Nell’s father pursues with a horse and buggy. Two “cops” try to stop Chip in his flight, but they fail. The villain falls from behind the auto and is picked up by the “cops,” who place him in the wagon with “pa.” The villain and “pa” renew the chase.

Meanwhile Chip and Nell arrive at the church and are escorted within by Cupid. The villain and “pa” arrive at the church too late. Pa threatens to punish Chip but Cupid consoles him to a degree of forgiveness. He shakes hands with Chip and scorns the villain. As Chip, Nell and “pa” drive through the gates of Chip’s new home, a shower of confetti falls in and around the auto.

Then Chip wakes up only to find that the supposed confetti is none other than feathers flying about his bed. Arousing himself more thoroughly he realizes that he is in the midst of a pillow fight. He soon forgets his dream and jumps into the fight. The matron of the home enters. The newsboys, with the exception of Chip, jump into their beds. The matron catches Chip in the act of throwing a pillow. She grasps Chip and spanks him as the scene fades out and the story ends.

*The Moving Picture World*, April 1, 1916, p. 156
Status: Unknown
Unavailable for Viewing

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

The Chronicles of Bloom Center (1916)
The Chronicles of Bloom Center: The Manicure Girl (1916) - The SeventhA (7A) Installment
Editor Margaret Tate (Irene Wallace), the editress of the Bloom Center Weekly Bugle.
Reporter Johnny West (Sidney Smith), a rural reporter. Printer’s Devil (Roy Clark).
These characters appear in all 12³ comedies.

The Moving Picture World, January 8, 1916, p. 261

The Moving Picture World, January 1, 1916, p. 126
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Margaret Tate). Male (Johnny West, Printer’s Devil)
Ethnicity: White (Margaret Tate, Johnny West, Printer’s Devil)
Media Category: Newspaper
Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer’s Devil).
Description: Major: None
Description: Minor: Johnny West, Margaret Tate, Printer’s Devil, Positive.

The Chronicles of Bloom Center (1916)
The Chronicles of Bloom Center: Spooks (1916) - The SeventhB (7B) Installment
Editor Margaret Tate (Irene Wallace), “the editress of the Bloom Center Weekly Bugle. Reporter Johnny West (Sidney Smith), a rural reporter. Printer’s Devil (Roy Clark). These characters appear in all 12 comedies.

SPOOKS (No. 8 of the “Chronicles of Bloom Center”) (Selig), Jan. 8.—In this two-reel comedy the director easily demonstrates his superiority over the ordinary medium, by producing a number of real “spooks.” They invade a seance and put the fake “spooks” and every one else to flight. The number keeps pace with the other pictures of the series, and Cecil Holland, Wm. Hutchinson, Ralph McComus, John Lancaster and Sidney Smith repeat their respective performances of the quaint character roles.

The Moving Picture World, January 15, 1916, p. 441
The Chronicles of Bloom Center (Spooks”—Jan. 8).—The cast: Judah Paradise (Cecil Holland); Mrs. Paradise (Mrs. Watson); Sleuth, their foil (Archie Mallott); Constable Plum (Wm. Hutchinson); Chubby Green (Ralph McComas); Postmaster Pash (John Lancaster); Johnny West (Sidney Smith).

Judah Paradise and his itinerant spiritualists visit Bloom Center. They rent apartments at Constable Plum’s home and hold a seance. Chubby Green frightens all those going to the meeting by covering himself with a sheet and walking through the graveyard. Then he is himself frightened to death by a real “spook.”

The spiritualists are getting the Bloom Center money in great shape until the spirit of Constable Plum’s former wife invades the meeting. The spiritualists realize they have started something they can’t finish and flee in disorder. One of their number falls into mortar and is covered with white. His co-workers mistake him for a ghost and flee before him down the railroad tracks.


Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Margaret Tate). Male (Johnny West, Printer’s Devil)
Ethnicity: White (Margaret Tate, Johnny West, Printer’s Devil)
Media Category: Newspaper
Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer’s Devil).
Description: Major: None
Description: Minor: Johnny West, Margaret Tate, Printer’s Devil, Positive.
The Chronicles of Bloom Center (1916)
The Chronicles of Bloom Center: No Sir-ee Bob (1916) - The Eighth Installment
Editor Margaret Tate (Irene Wallace), “the editress of the Bloom Center Weekly Bugle.
Reporter Johnny West (Sidney Smith), a rural reporter. Printer’s Devil (Roy Clark).
These characters appear in all 12 comedies.

“No Sir-ee Bob!” (Selig).
“No Sir-ee Bob!” is a Selig rural comedy in the “Chronicles of Bloom Center” series, written by Maibelle Heikes Justice, and to be released through General Film service on January 15.
Ezra Pash receives a lot of Civil War relics, which belonged to his father. When he hears a real war veteran rehearsing war stories, he goes the vet one better and tells of his own wonderful deeds in the conflict. Urged to apply for pension papers, Pash does so. A stranger arrives in Bloom Center and signs his name “Dobbs.” During an athletic meet, Pash, forgetting that he is a pseudo war veteran, knocks down Dobbs in a boxing contest. Constable Plum arrests Dobbs for fighting a poor war veteran. Upon his release, Dobbs leaves town, and a few days later Pash receives a letter which reads: “Do you get the pension? No Sir-ee Bob.” The letter is signed, “Chester Dobbs, Chief Investigator.” Pash is then left alone to mourn the fact that he failed to put one over on the government. This comedy is full of giggles from start to finish and all the Bloom Center types disport in many and varied ventures. The scenic effects are also excellent.

The Moving Picture World, January 8, 1916, p. 266
NO SIR-EE BOB (The Chronicles of Bloom Center Series—Jan. 15).—The cast: Ezra Pash (John Lancaster); Constable Plum (Wm. Hutchison); Selina Tubbs (Martha Mattox); Phil Pickle (Lee Morris); Chubby Green (Ralph McComas); Johnny West (Sidney Smith). Written by Maibelle Heikes Justice. Directed by Sidney Smith.

Ezra Pash, village storekeeper, receives a lot of Civil War relics which belonged to his father. When he hears a real war veteran rehearsing war stories, he goes the vet one better and tells of his own wonderful deeds in the conflict. Urged to apply for pension papers, Pash does so.

Constable Plum becomes suspicious when a stranger arrives and signs his name “Dobbs” on the hotel register. Miss Selina Tubbs immediately becomes infatuated with the newcomer. During an athletic meet, Pash forgetting that he is a pseudo war veteran, knocks down Dobbs in a boxing contest. Constable Plum arrests Dobbs for fighting a poor war veteran.

Upon his release, Dobbs leaves town. A few days later, Pash receives a letter which reads: “Do you get the pension? No Sir-ee Bob.” The letter is signed, “Chester Dobbs, Chief Investigator.” Pash is then left alone to mourn the fact that he failed to put one over on the government.

_The Moving Picture World_, January 15, 1916, p. 474

NO SIR EE, BOB (The “Chronicles of Bloom Center,” No. 8) (Lubin), Jan. 15.—Maibelle Heikes Justice has given this two-reel chronicle a plot that is original, amusing and smacks of the soil of Bloom Center. The efforts of the village storekeeper to obtain a pension, and the means of his undoing, have real humor. The excellent character sketches contributed to the series by John Lancaster, Wm. Hutchison, Martha Mattox, Lee Morris, Ralph McComas and Sidney Smith are greatly to the picture’s advantage.

_The Moving Picture World_, January 22, 1916, p. 625
Appendix 8 – 1916

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Margaret Tate). Male (Johnny West, Printer’s Devil)
Ethnicity: White (Margaret Tate, Johnny West, Printer’s Devil)
Media Category: Newspaper
Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer’s Devil).
Description: Major: None
Description: Minor: Johnny West, Margaret Tate, Printer’s Devil, Positive.

The Chronicles of Bloom Center (1916)
The Chronicles of Bloom Center: When the Circus Comes to Town (1916) - The Ninth Installment
Editor Margaret Tate (Irene Wallace), “the editress of the Bloom Center Weekly Bugle. Reporter Johnny West (Sidney Smith), a rural reporter. Printer’s Devil (Roy Clark). These characters appear in all 12 comedies.

The Moving Picture World, January 15, 1916, p. 474

Status: Unknown
Unavailable for Viewing
The Chronicles of Bloom Center (1916)
The Chronicles of Bloom Center: Apple Butter (1916) - The Tenth Installment
Editor Margaret Tate (Irene Wallace), “the editress of the Bloom Center Weekly Bugle.
Reporter Johnny West (Sidney Smith), a rural reporter. Printer’s Devil (Roy Clark).
These characters appear in all 12 comedies.

APPLE BUTTER ("The Chronicles of Bloom Center" Series—Jan 29).—The cast: Constable Plum (Wm. Hutchison); Ira Pash (John Lancaster); Johnny West (Sidney Smith); Phil Pickle (Lee Morris); Chubby Green (Ralph McComas); Mrs. Plum (Lyllian Brown Leighton); Selina Tubbs (Martha Mattox). Written by Maibelle Heikes Justice. Produced by Sidney Smith.

There is ill feeling between Mrs. Lucinda West and Mrs. Plum and Selina Tubbs over the apple butter monopoly at the Bloom Center fair. The Ladies’ Art Embroidery Club, of which Mrs. Plum and Miss Tubbs are members, always influence the judges to give them the premium. Johnny West, disgruntled because his mother loses the apple butter award, tells Deacon Moon all about a shell game. The proprietor of the shell game and Constable Plum have reached a mutual understanding, but upon the urgency of Moon and his cohorts, Plum raids the swindle.

In order to get even with Plum, the shell game proprietor arranges with a pal to work the lost breast-pin game on the constable. They buy a pin at the general store and sell it to Plum for a goodly sum. Plum believing that he has been stung, "wishes" the pin on Johnny West, who with his mother, repairs to the Bloom Center jewelry store, followed by the

Bloom Centerities. There the jeweler pronounces the breast-pin genuine and worth hundreds of dollars. With their suddenly acquired wealth Johnny West and his mother are more highly regarded.

The Moving Picture World, January 22, 1916, p. 656
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Margaret Tate). Male (Johnny West, Printer’s Devil)
Ethnicity: White (Margaret Tate, Johnny West, Printer’s Devil)
Media Category: Newspaper
Job Title: Reporter (Johnny West). Editor (Margaret Tate), News Employee (Printer’s Devil).
Description: Major: None
Description: Minor: Johnny West, Margaret Tate, Printer’s Devil, Positive.

The Clarion (1916)
Publisher-Editor Harrington (Hal) Surtaine (Carlyle Blackwell). Max Veltman (Philip Hahn) is an anarchist and old employee of The Clarion.
Harrington Surtaine buys *The Clarion* to stop its attacks on his father, a doctor. He later finds out his father really does sell patent medicines and continues the paper’s opposition.
to him. Surtaine alienates his fiancee when he writes an editorial attacking one of her wealthy friends who was accused of reckless driving. He soon finds himself faced with libel suits and a loss of advertisers, although he continues to uphold his principles. Anarchists, led by a former employee of the paper, blow up the newspaper office, but the crowd turns against the leader when he hurls a bomb that injures several people. Surtaine’s father and fiancee eventually come to realize the importance of his efforts. The film is based on a novel by Samuel Hopkins Adams. Richard Ness, From Headline Hunter to Superman: The Silent Era, p. 19.4

To stop The Clarion's attacks on Dr. Surtaine, whom it accuses of selling quack medicines, his son Harrington buys the newspaper. Through The Clarion, the civic-minded Harrington hopes to expose those responsible for the city's problems. In opposing tenement owners, however, he loses his fiancée Esme Elliott, whose father is the city's slumlord. Then, when Harrington discovers that his father does indeed earn his living through patent medicine, he continues the newspaper's campaign against him. Finally, anarchists blow up The Clarion office, but by then Esme and Dr. Surtaine have come to understand the justice behind the newspaper's attacks. As a result, Esme once again becomes Harrington's fiancée, and Dr. Surtaine agrees to stop manufacturing his snake oil. American Film Institute Catalog of Feature Films/TCM Overview
Spencer; Milly Beal (Rosemary Dean); Max Veltman (Phillip Hahn). Director James Durkin.

Dr. Andre Surtaine is a wealthy manufacturer of a patent medicine cure-all. He idolizes his son Hal, who knows little of his father's business and does not realize that their wealth has been built upon a fraud and on the pitiable weakness of sufferers throughout the nation. Hal falls in love with Esme, the daughter of Dr. Mark Elliott.

Years before, Dr. Surtaine, while at the beginning of his career as a peddler of his nostrum, had been attacked by a man whose wife contracted the morphine habit through taking Surtaine's fake medicine. In his father's factory, Hal meets Milly Beal, who is ignorant of the fact that she is the daughter of this old time enemy of Dr. Surtaine.

"The Clarion" is a newspaper published in the city where Surtaine's medicine is manufactured. Through the influence of a minister "The Clarion" attacks editorially Dr. Surtaine and his business. Taking his father's explanation for granted, Hal believes the newspaper attack unjustified and in order to get a retraction, purchases "The Clarion." Hal conducts the newspaper along ideal lines but meets with all forms of opposition from the heavy advertisers and influential citizens.

One of his attacks is against Kathleen Pierce, a wealthy girl guilty of reckless automobile driving. The editorial against her swamps "The Clarion" with libel suits and brings about the withdrawal of most of its important advertisements. The attack also estranges Hal and Esme, who is one of Kathleen's friends, and who tried in vain to keep the story out of the paper.
Hal's father heads an attempt to suppress news in "The Clarion" of an outbreak of contagious disease in the poorer quarter of the city, lest the news interfere with an "Old Home Week" celebration then in progress. Hal bravely refuses to be influenced and reveals the conditions that brought about the epidemic.

Milly Beal, starts on the downward path. Under the influence of drink she visits Dr. Surtaine and denounces him as having been the cause of her mother's death, through his fake medicine. She shoots Dr. Surtaine, but Hal arrives just in time to spoil her aim and Surtaine is only slightly wounded. Hal then learns from Milly the truth about his father's medicine business. Torn between his love for his father and his duty as an editor, Hal leaves his home and goes to live in a hotel and work out his problem for himself. He finally publishes the names and pictures of the owners of the "Rookeries," as the district in which the epidemic started is called, and that section of the town is quarantined.

Led by Veltman, an anarchist and old employee of "The Clarion," the mob of foreigners pours down to attack "The Clarion" in the belief that the newspaper is responsible for their troubles. Veltman hurls a bomb into "The Clarion" office, wrecking the building and killing a number of the mob. This crime turns the sentiment of the mob against Veltman who is pursued furiously through the town and finally run down with Hal in lead of the pack of pursuers. Hal and Esme are re-united and Dr. Surtaine, to regain his son's affections and respect, abandons the manufacture of his notorious medicine.

*The Moving Picture World*, February 26, 1916, p. 1374
Dr. Surtaine is the wealthy producer of a patent medicine that contains morphine. *The Clarion*, the paper published in the city in which Surtaine manufactures his medicine, condemns his business. The doctor’s son, Harrington (Carlyle Blackwell) buys the newspaper in order to suppress while he believes to be unjustified attacks upon his father. The idealistic son then launches an editorial campaign against the city’s slumlord. Harrington also publishes the news of an epidemic in the tenement quarter known as the “Rookeries.” Deprived of work by the quarantine, a “mob of foreigners” from the Rookeries, led by an anarchist named Max Veltman…attacks the offices of *The Clarion*. But when Veltman hurls a bomb at an office building, several of the demonstrators are killed. The angry crowd turns against the anarchist. Harrington becomes engaged to the reformed slumlord’s daughter and Dr. Surtaine agrees to stop producing his addictive cure-all. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1919*, p. 201.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Harrington Surtaine, Max Veltman). Group.
Ethnicity: White (Harrington Surtaine, Max Veltman). Unspecified.
Media Category: Newspaper
Job Title: Publisher (Harrington Surtaine). News Employee (Max Veltman)
Miscellaneous.
Description: Major: Harrington Surtaine, Positive.
Description: Minor: Max Veltman, Very Negative. Miscellaneous, Neutral
CLAUDIA (May 21).—The cast: Claudia (Edith Roberts); Sylvia (Sydell Dowling); Dan (Stanley Walpole); Billy (Paul Kelly). Written and produced by Robert F. Hill.

Daniel Remington is in love with Sylvia Saunders, a young actress who is posing for him while he is painting her portrait as the Duchess of Gainesborough. She tells him that marriage is out of the question, as it would ruin her career. The scene then shifts to the street in front of the studio building where Scotti and Peter, two of Dan’s chums, meet two young women, Claudia and Tabithia. They pick up their luggage and lead them into the studio.

Dan greets Tabitha, who introduces her friend, Claudia. Sylvia is inclined to be jealous of Claudia until Dan explains that there is no need of an introduction, as she surely can be no other than his maiden aunt and cousin, Miss Claudia Knott, whom he has not seen since she was a little girl. Presently Billy McGee, a cub reporter, comes forward and is introduced to Claudia.

An afternoon tea is improvised in the course of which Claudia pats Dan’s hand affectionately, causing Sylvia to look daggers at her, and in a fit of jealousy, Sylvia puts on her furs and leaves the room. Later Billy conspires with the others during Dan’s absence to arrange the studio for a wedding. He goes out and engages a minister for the occasion. The only difficulty is how to procure a license. Billy finally decides that he and Claudia will have to get a license in the name of Dan and Sylvia.
While all this has been going on Dan and Sylvia have been reconciled and decide on an immediate marriage. They go to the county clerk’s office and procure a license for that purpose. Bill and Claudia arrive shortly and request a license, substituting the name of Dan and Sylvia for their own. The town clerk, surmising that there is some joke under way, good-naturedly fills out the paper.

Meanwhile Dan and Sylvia get married and drive to the studio building in a car intending to keep their marriage a secret for the present. In the studio, there is so much marriage in the air that Billy finds it difficult to suppress his inclination to propose marriage to Claudia. Everybody gets flustered when Billy announces from the window that Dan has just driven up with Sylvia in the car. Claudia runs up to Dan when he enters the studio and kisses him. Sylvia protests at this and tells Claudia to keep away, without betraying, however, that she has been married to Dan.

Claudia has apparently tried to arouse Sylvia’s jealousy with a purpose as she says to Sylvia. “Well, then, why don’t you marry Dan?” Billy immediately brings forth the requisite license and produces the minister. Then without further ado, they place Sylvia and Dan side by side for the ceremony. The minister takes out his prayer book and asks Dan for the ring. Dan and Sylvia look very much embarrassed. Billy and Claudia come down all swelled up with the surprise they have sprung on them.

The minister asks Dan if he will take Sylvia to be his lawful wedded wife, and receiving no response repeats the question. Then Dan puts up his hand, protesting that the ceremony must proceed no further, saying: “I can’t do this because I have been married once already to-night.” There is an expression of surprise on the faces of Scotti and Peter, while Billy and Claudia are simply non-plussed at the failure of their matrimonial experiment.

As the others are congratulating Dan and Sylvia, Claudia turns to Billy and holding out the license to him she says: “Billy, you exchange that license tomorrow.” This meets with Billy’s approval and thus it’s a case of “all’s well that ends well.”

*The Moving Picture World, May 27, 1916, p. 1567*
The Moving Picture World, May 27, 1916, p. 1538

Status: Unknown
Unavailable for Viewing

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

Coney Island (1916)
Newspaper report of one woman’s marriage is false.
Tessie is taken care of by Pete’s aunt, who would rather do most anything than come in contact with the belle of Coney Island. Her arrival causes consternation in society circles and it is realized by Pete that she is not suitable for him, but he is determined to marry her, as Alice, according to the papers, is going to become the wife of his friend, Tony Graves.

During her stay at the Milholland mansion Tessie notices how Pete controls his feelings when Alice approaches, and how Alice’s heart nearly breaks when the two girls meet. Alice and Pete finally come face to face, and Pete learns that the newspaper report of Alice’s marriage to Tony was false. He takes her in his arms, and thus they are discovered by Tessie. Summoning all her strength and forcing a smile upon her face, Tessie tells them that she lied and does not love Pete at all, and returns her ring. Pete is overcome to think that he was on the verge of falling into the trap set by this young “vampire,” while Alice is overjoyed at the unexpected turn of events, though secretly feeling that Tessie is making a great sacrifice.

After Tessie’s return to her kingdom on the beach, “The Turkish Dream,” true love steals its way into her heart as it had done to Alice and Pete, and soon Jan proves to be her ideal of a husband.

The Moving Picture World, December 23, 1916, p. 1860

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 Conscience of John David (1916)
Newspaper Article about a woman acquitted in a murder case results in the search for the man she has now accused of the crime.

THE CONSCIENCE OF JOHN DAVID (Centauro—Five Parts—April 24).—The cast: John David (Crane Wilbur); The Worldly Woman (Alice Rinaldo); The Libertine (Frederick Montague); The Wanderer (John Oaker); The Girl (Mae Gaston); The Gambler (Louis Durham); The Crippled Child (Francis Raymond).

John David, a spendor, promises marriage to the Worldly Woman. He suggests by letter that their engagement be announced at a big dinner he will give. The Worldly Woman is also admired by the Libertine, who calls at the Worldly Woman’s apartment and is admitted by a Japanese butler whom he abuses,

(Continued on page 866.)
(Continued from page 863.)

arousing a hatred which the Jap keeps well under control. The Libertine attempts to make love to the Worldly Woman but she holds him off by flaunting David’s offer of marriage in his face. When she leaves the room the libertine turns his attentions to a Japanese maid, the wife of Yamato, the Jap butler. His attempt to caress her frightens her and she screams, bringing Yamato into the room and between the two struggling people. The Libertine slaps Yamato across the face for what he terms insolence. The little Jap bows his way out but with suppressed anger in his heart.

The night of the big dinner arrives and John announces his coming marriage. One of the guests suddenly discovers that there are but thirteen people at the table, and John leaves the party to go out and find the fourteenth. He chances to meet the Wanderer, an individual he once knew but who he does not recognize. John meets a pretty girl and grabs her by the arm and begs her to join his party. The Wanderer makes John let her go. John is furious but the soothing words of reproach of the Wanderer change his mind, whereupon he smilingly admits his wrong, gives him his hand and takes him to the banquet room.

The newcomer is greeted with hilarity and is called upon to speak. After a toast he turns to John and quietly but forcibly berates him for his waste. He describes how this waste would give life to starving families and as he finishes a butler enters with a telegram which reads: “Cut expenses immediately. Your entire fortune swept away. Letter explains.” The guests leave, and John is left alone with the Wanderer, and he asks the Wanderer’s identity. The Wanderer answers: “I am your conscience.” Thereafter the Wanderer is called Conscience.
John and Conscience go to the home of the Worldly Woman, Conscience remaining at the door. John discovers her in the arms of the Libertine. She says that the Libertine is now her accepted lover. John attacks the Libertine and flinging him over a couch attempts to throttle him. From under the draperies of the couch a brown hand steals. It clutches a long needle which it plunger into the neck of the Libertine. The head of the Libertine falls back dead. John thinks he has strangled his adversary. He and Conscience leave for the West. Days pass. On the train he reads in a newspaper that evidence points to the Woman’s guilt and that she has been indicted for murder. The presence of Conscience torments him and to escape he leaps from the train and boards a freight train going in the same direction. Conscience follows, however. They take refuge in an open coal car where they are held up by two tramps and forced to exchange their clothing and to give up their valuables.

The town of Laurel Run is in the throes of excitement, a string of horses belonging to the sheriff having been stolen. The unknown criminal is the Gambler and he has sold the horses to two Mexicans. One of the horses, a pony, and the Sheriff’s favorite mount, escapes the Mexicans and wanders into an open plain. John and Conscience, discovered by the train crew, are thrown from the car and wandering along come upon the pony. John mounts it and, with Conscience at his side, goes to Laurel Run. The sight of two vagabonds entering the town, one of them riding the Sheriff’s pony, is positive proof to the villagers that the strangers are the thieves; that is, all except the Sheriff’s daughter, the postmistress of the village. Instinctively she feels they are innocent. The Gambler proclaims that they be punished, and incites a mob to wreak its vengeance. The Girl steps in, however, and at the point of a gun stays them off, pending the return of her father, who, with a posse, has gone after the thieves. Meanwhile the Sheriff returns with the stolen horses and the crowd’s temper changing, it disperses.

In time John becomes a popular citizen. He has fallen in love with the Girl, much to the chagrin of the Gambler. Through the Girl’s
efforts John gets a place as a rural free delivery letter carrier. Meanwhile the Gambler’s antipathy for John has increased, and he attempts to find a way to discount him in the eyes of the Girl. One day he spies John intently reading a newspaper which carries a story to the effect that the Woman had been acquitted in the Libertine murder case and that a search has been instituted for John David, whom she has accused. John hurries away leaving the paper lying on the ground. The Gambler picks it up and divines through the story the cause of John’s agitation, wires the New York police department of John’s whereabouts. John proposes marriage to the Girl and is accepted.

Some days elapse when a long legal looking envelope addressed to the Sheriff arrives. John discovers it as he sorts the mail. Fearing the worst, he succumbs to temptation, opens it and finds an announcement of a reward for his capture. Resolving to keep his secret he places the envelope in his pocket. Later a stranger arrived in the city. His mission was unknown, though he posed as an automobile salesman. The Gambler, still alert for evidence, shadows John and one evening finds him alone in his cabin gazing meditatively at the reward sheet and the photo of the Girl laying on the table before him. The Gambler enters and at the point of a gun obtains the sheet. A fight follows, lamp is knocked down, the house is set into flames, and John, after overcoming the Gambler, escapes just before the house collapses.

The next day John and the Girl are to be married. The Stranger enters the post-office, obtains his mail from John and leaves. At noon the wedding ceremony is held. In the midst of it John suddenly draws back in horror and shouts that the marriage cannot continue— that he is a murderer. At this point the Stranger enters, introduces himself to the Sheriff as a detective, and taking from his pocket a letter from his chief reads an announcement of John’s innocence; that the Libertine was killed by Yamato, who confesses on his death bed.

So the Conscience of John David was satisfied and glorified. John turns to go out but the Girl holds out her arms to him and the Sheriff clasps his hand and gently moves him into the arms of the Girl.

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

Convicted for Murder (1916)
Reporter Elliott Reynolds (Edward Coxen) covers politics for The Call. City Editor Bob Kingdon (George Field).

CONVICTED FOR MURDER (Two Parts—June 12).—The cast: Elliott Reynolds (Edward Coxen); Bob Kingdon (George Field); Louise Helm (Lizette Thorne); Gordon Helm (Charles Newton); Pete Donovan (Jack Farrell); the butler (Harvey Clark).

Elliott Reynolds, handling politics for the “Call,” receives an assignment from Bob Kingdon, Elliott’s closest friend and the city editor, to investigate charges of graft against the city administration. Inasmuch as Gordon Helm, the father of Louise, Elliott’s fiancée, is the power behind the political machine, Elliott anticipates trouble, but accepts the assignment as a matter of duty.

In order to play fair with Helm, Elliott warns him of the purpose of the “Call.” Helm, believing that Elliott is notifying him in a round-about way of his determination not to press the investigation too closely, makes light of the warning and tells Elliott to go as far as he likes. This results in certain charges being brought home to Helm and proof furnished to the district attorney.
Helm’s right-hand man, Donovan, learns that the expose is to be made immediately by the “Call” and gives Helm an advance copy of the story. Elliott begs Bob to hold the story until he has seen Helm and has explained his position fully. Bob does so, and asks only that Elliott phone him immediately after his interview with Helm, so that the story may go through at once. The interview between Helm and Elliott results in a violent quarrel. Elliott and Louise, who has taken his side, leave the house, when Elliott remembers his promise to Bob, and returns to call him up. A few moments after he has left Louise, she and the old family butler are startled by a shot and rush into the house to find Elliott in Helm’s library standing over his dead body. The butler having overheard the quarrel, accuses Elliott of the crime and he is arrested. At the trial the butler’s testimony with that of Donovan, only too glad to see Elliott out of the way, ends in Elliott’s conviction.

Louise is prostrated, and Bob’s efforts to aid Elliott are vain. Upon the morning of the date upon which sentence is to be passed, the butler at work in the library, trips and catches hold of the portieres, pulling one of them down. He picks it up and finds a note behind it. The note is from Helm, written immediately after Elliott’s departure and explains that a phone call from Donovan has convinced him that exposure is inevitable, as a result, he has taken the only way to save Louise the disgrace of being the daughter of a convicted felon. The butler goes through a struggle, but word that Louise is in a critical condition, determines him. He hastens to the court, arriving just as sentence is about to be passed, and gives the message to the judge. Bob grasps the situation and explains the possible chain of events leading up to Helm’s death. His story of the phone message from Donovan, Helm’s decision and suicide and the falling of the message behind the curtain when Helm clutched the table cover after shooting himself, is accepted by the judge and prosecution. Elliott is cleared and returns to Louise.
Status: Unknown
Unavailable to View

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Elliott Reynolds, Bob Kingdon). Group
Media Category: Newspaper
Job Title: Reporter (Elliott Reynolds). City Editor (Bob Kingdon). Miscellaneous
Description: Major: Elliott Reynolds, Bob Kingdon, Positive
Description: Minor: Miscellaneous, Neutral

The Craving (1916)
Newsboy Crooky (Robert Miller).

"THE CRAVING" (Five parts—American—Feb. 26.) The cast: Foster Calhoun (William Russell); Margaret Cummings (Helene Rosson); Leroy Calhoun (Rea Berger); Oliver Bailey (Roy Stewart); Roby, Dancehall Girl (Charlotte Burton); Crooky, Crippled Newsboy (Robert Miller.) Directed by Charles Bartlett.

The story opens in Newbridge College at the height of the football season. Foster Calhoun is the star member of the team. He is an orphan, sent to college by his rich uncle, Leroy Calhoun. Foster and Oliver Bailey are in love with Margaret Cummings. Bailey is also a substitute for Foster's place on the team, which further complicates matters.

Brought face to face with disgrace for his gambling debts, Bailey determines to resort to drastic measures to turn the assured victory of his own college to defeat. Thus he hopes to win money to clear himself from debt. Overhearing Foster's uncle remark that the young hero possessed an inherited craving for drink of which he, himself, was not conscious, Bailey determines to use this as a means to secure his end. He sees to it that the trainer accidentally uses alcohol in rubbing down Foster's face. To further his cowardly deed, Bailey leaves a bottle of alcohol in Foster's room. Naturally, with his taste for liquor aroused, Foster's instinctive craving gets the better of him and he hurriedly drains the bottle.
At the big game, Foster, on whom the victory rested, is found wanting. Bailey is substituted for the star, and as he has planned, loses the game for Newbridge. Foster is expelled for becoming intoxicated on the eve of battle—and his engagement to Margaret is called off. The remainder of the story is set in the West, where the shorn hero goes with one Crooky, a crippled newsboy, whom he finds in apparently as friendless a condition as he himself is in.

Crooky is a keen, philosophic little soul. There is Roby, an unscrupulous girl of the dance halls, who becomes infatuated with Foster because of his sheer brutal strength. She weaves her soft mesh about his liquor-fagged mind, and inveigles him into marrying her.

One day a letter comes which seems to frighten the brazen dance hall wench. She hides her excitement from Foster, but not from Crooky, who finds it and holds it as evidence against her. Soon after a stranger comes to the cabin where Roby and Foster and the cripple boy live. Foster comes back one day and finds his wife and the stranger drinking. He engages in combat with the man. During the struggle the lamp is overturned and Foster is left unconscious in the burning cabin. He is rescued by Crooky, who believes that Roby and her lover have also been suffocated.

Foster and Crooky flee to the mountains. There commences a terrific struggle in the older man’s soul against the craving. Crooky finds a newspaper which tells of Leroy Calhoun’s death, and further recounts the fact that the sole and only heir, Foster Calhoun, cannot be found. With almost uncanny wisdom, the lad writes the attorneys of Foster’s whereabouts, and awaits an answer while he helps down his friend’s thirst for rum.

At length the attorneys write Foster of his good fortune, and enclose a letter from his uncle, telling the young man that he, himself, was to blame, because he had never told him of his inherited taste for liquor. The latter also holds out hope of Margaret relenting, and half promises that she will marry him if he returns.
Even at this auspicious moment The Craving does not end. There is still struggle upon struggle for the worthy Foster and Crooky, his slave. Not yet trusting himself, the young man remains in the clear air of the mountains until he feels that he has overcome his desire. When he returns, he returns to find that Bailey, who, too, has been in the West, has brought back Roby, not dead as Foster has thought, as a living testimony to the fact that Foster has tried to deceive Margaret.

Crooky, however, saves the day. He discloses a bit of conversation he had overheard between Bailey and the gamblers in a saloon, which clears Foster of any guilt on the day of the football victory years ago, and produces the letter which proves that Roby was married before she inveigled Foster into becoming, as he believed, her legal husband.
Appendix 8 – 1916


Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter. A 16-chapter serial.


In this serial, Dr. Burton Montrose, a scientist, has developed a formula which he believes will make ordinary people into geniuses. He experiments on several subjects and, to his horror, finds that it instead creates wicked criminals. The resulting band of murderers and thieves is led by the evil Pierre La Rue, also known as the Crimson Stain for his luminous, red-rimmed eyes. He and his gang terrorize New York City. They are pursued by Layton Parrish, a detective, and by Harold Stanley, editor of the Examiner newspaper, who has vowed vengeance for his father's murder. Aiding Stanley are his friend, Robert Clayton, and his sweetheart, Florence Montrose, Dr. Montrose's daughter. Neither she nor anyone else knows the mysterious Crimson Stain to be none other than the doctor himself, subject of his own experiments. Wikipedia Summary.
"The Crimson Stain Mystery"

Ethel Grandin and Maurice Costello Featured in New Consolidated Serial Appearing on the Metro Program.

Reviewed by Margaret I. MacDonald.

"The Crimson Stain Mystery" is made of the material that insures the success of the serial film production, the chief essentials of which are the marvelous impossibilities that thrill the nerves and fire the imagination. The public are interested either in stories that are vividly realistic, or in those that are weirdly impossible, but which move consistently and boast of highly melodramatic situations. Coupled with this is artistic finish in staging, and competent players and types that fit the situations. Occasionally there must be a newness of theme.

In the present instance there is an impression that something new has been attacked. To be sure, we have had the man of mystery before, but in no instance that the reviewer can recollect have we had him with eyes that on occasion resolve themselves into veritable balls of fire on the screen, nor have we had the work of science constituted to develop genius in the subject treated go so far astray as to germinate gangs of criminals. We must admit that the subject is a tremendously strong one, and that handled by Albert Payson Terhune no tricks have been lost.

The foundation of the serial is an experiment upon which Dr. Burton Montrose, a scientist, has spent years of his life in studying out. The disappointing result of this experiment, as stated above, is the delight of one Pierre Le Rue, he of the eyes of the crimson stain, whose pleasure is to strangle, and rob, a ringleader in all sorts of outrages and crimes. Under his spell Montrose is forced to make use of his discovery to instill criminal instincts into the secret agents of La Rue.

The first two episodes are entitled, respectively, "The Brand of Satan" and "In the Power of the Demon." The featured members of the cast, a strong one by the way, are Maurice Costello and Ethel Grandin. The serial is being directed by T. Hayes Hunter.

Reviewed by Margaret I. MacDonald, The Moving Picture World, September 2, 1916, p. 1529
Episode One: The Brand of Satan (1916)
Reported Harold Stanley (Maurice Costello) of the New York Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter. Publisher Jerome Stanley owns the New York Examiner and is relentless in his attacks upon the police for their failure to apprehend the criminals.
THE CRIMSON STAIN MYSTERY (Episode No. 1—Two Parts—Aug 21).—The cast: Harold Stanley (Maurice Costello); Florence Montrose (Ethel Grandin); Dr. Burton Montrose (Thomas J. McGrane); Robert Clayton (Eugene Strong); Vanya Tosca (Olga Olonova); Felix Driscoll, the doctor's assistant (Wm. H. Cavanaugh); Layton Parrish, the detective (John Milton); Jim Tanner, the Crimson Stain's henchman (N. J. Thompson); Pierre La Rue, the Crimson Stain (? ? ? ?).

New York is in a panic. Men whose names are household words are being murdered wholesale by an unknown—strangled to death! Robbery is invariably the motive. Dr. Burton Montrose, a scientist, discovers a biological element which he believes will improve the faculties of the human race. Tested on several human subjects, the discovery reacts, making of them murderers. No one knows of the doctor's connection with the murders that are racking society to its very foundation.

The New York Examiner, the biggest newspaper in the city, owned by Jerome Stanley, is relentless in its attacks upon the police for their failure to apprehend the criminals. Jerome Stanley assigns his son, Harold Stanley, to solve the mystery, working upon the only available clue—the ante-mortem statement of one of the victims that the arch-killer has a crimson stain in his eye.

Harold Stanley is in love with Florence Montrose, daughter of Dr. Montrose. Walking one evening with her, he tells her of his assignment to catch the murderers. Suddenly he sees silhouetted on a nearby window three figures, one of whom is murdering one while the third is urging him on to the deed. While Florence runs for a policeman Harold breaks in through the window and in the darkness sees the crimson stain in one of the killer's eyes. The killers attempt to kill Harold, but the police arrive in the nick of time and save him.

That night Stanley and his father and Robert Clayton, a young artist, are guests at dinner at the Montrose home. During the evening Mr. Stanley steps into the library and is strangled to death by the Crimson Stain. Florence discovers the body and sees the Crimson Stain, who makes good his escape upon the approach of Stanley and the artist who answered Florence's screams. Stanley vows to avenge his father's death.

*The Moving Picture World*, September 2, 1916, p. 1604

Type: Movie
Genre: Serial
Gender: Male (Harold Stanley, Jerome Stanley). Group
Media Category: Newspaper
Job Title: Reporter (Harold Stanley). Publisher (Jerome Stanley). Miscellaneous
Description: Major: Harold Stanley, Jerome Stanley, Positive
Description: Minor: Miscellaneous, Neutral

Episode Two: In the Demon’s Spell (1916)
Editor Harold Stanley (Maurice Costello) of the New York Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.
The Moving Picture World, September 2, 1916.


Type: Movie
Genre: Serial
Gender: Male (Harold Stanley)
Ethnicity: White (Harold Stanley)
Media Category: Newspaper
Job Title: Editor (Harold Stanley)
Description: Major: Harold Stanley, Positive Description: Minor: None.
Episode Three: The Broken Spell (1916)

Editor Harold Stanley (Maurice Costello) of the New York *Examiner* is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.

THE CRIMSON STAIN MYSTERY (Episode No. 3—“The Broken Spell”—Two Parts—Sept. 4).—(Note: The description of the first two episodes of this serial was on page 1004 of the September issue).

Harold Stanley’s first impulse is to give publicity to the fact that Florence is hypnotized by an unknown, but upon the protestations of Dr. Montrose he decides to keep the fact quiet. A nurse is sent to care for Florence and Harold lays plans to bring Florence out of her trance. Harold goes to Clayton’s studio and finds Clayton on a couch in a semi-conscious state while Vanya Tosca is bathing a wound in his forehead. Vanya denies knowledge of how Clayton was injured. Clayton remembers nothing. Harold suspects that Vanya knows more than she wishes to tell.

Next day as Dr. Montrose is seated beside Florence’s bed his gaze shifts and he looks in the long mirror and sees the door behind him slowly open and Pierre La Rue enter. The presence of Pierre in the room acts upon Florence and Dr. Montrose immediately realizes that La Rue is responsible for her condition. Dr. Montrose springs to his feet to attack La Rue, but La Rue vanishes through the door. Picking up a heavy vase, the doctor throws it after fleeing La Rue, but misses him and smashes the door. The shock brings Florence out of her trance. Harold Stanley reaches the house in time to hear the crash of the vase upon the floor. Florence is completely conscious. She remembers nothing of what has transpired during the last few days.

Harold follows her back to the mansion and...
Harold tells her she was hypnotized and she recalls her experience with La Rue in Clayton's studio. Harold informs Florence and the doctor that a new murder had been committed the night before in the Old Lent House in the Bronx. Florence begs to go along on his investigation of the murder. Harold promises to take her later and as he leaves the house he runs into Vanya Tosca, who gives a weak excuse for her presence in the neighborhood. Harold takes Vanya in his automobile and tells her of the discovery of a new clue.

Later Vanya goes to the Crimson Stain Den and tells Pierre and his henchmen of Harold's activities. They plan to put Florence and Harold out of the way. Accordingly Vanya is assigned to get Harold to Clayton's studio and Tanner is assigned to get Florence to the Old Lent House.

Vanya telephones Harold and gets him to come to Clayton's studio. At the studio she goes into another room to bring Clayton and Harold drinks and mixes a sleeping powder in each one's glass. Harold breaks his glass accidentally and leaves to keep his appointment with Florence just as Clayton succumbs into unconsciousness.

Florence receives a note in Harold's hand writing stating that he is in trouble and asking her to accompany the bearer to the Lent House in the Bronx. Later when Harold arrives to keep his appointment he finds Florence is gone, but on the floor is the note which she dropped in her hurry. Harold gives chase and reaches the Lent House just as Florence is bound and gagged by Tanner and the chauffeur. In the ensuing fight he rescues Florence and both make their escape just as the Lent House is demolished by a bomb explosion.

*The Moving Picture World*, October 7, 1916, p. 133

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

Episode Four: The Mysterious Disappearance (1916)

Editor Harold Stanley (Maurice Costello) of the *Examiner* is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.
THE CRIMSON STAIN MYSTERY (Episode 4.—“The Mysterious Disappearance”—Two Parts—Sept. 11).—Felix, the doctor’s man of mystery, tells Dr. Montrose that a patient is awaiting him in the laboratory. The doctor finds Tanner waiting. Tanner demands the drug which the doctor refuses at first, but is compelled to give it to him because of Tanner’s threatening attitude.

Parrish, the detective, pays Harold a visit in the latter’s office to warn him to cease his attacks upon the police for their failure to solve the mystery. Robert Clayton, the artist, comes in at that moment and Parrish, unsatisfied, makes his departure. Listening at the door, Parrish hears Harold remonstrate with Clayton for not dropping the acquaintance of Vanya Tosca. Robert ridicules the thought and tells Harold he is on his way to Vanya’s apartment. Parrish walks away.

Speeding along in her automobile, Florence espies Tanner. She follows. Reaching Vanya’s apartment, Tanner slinks in, knowing full well that Florence is following him. As Florence enters the apartment, Tanner grabs her by the throat and gags her. Tanner then pushes Florence into a closet, and as he enters the hall he sees Clayton come in, but Clayton does not see him.

Vanya comes in shortly afterward with Lambert, a fresh victim. Robert sees the pair come in and hides behind draperies, from which vantage point he sees everything that is going on. He sees Vanya and Lambert making love to each other. Vanya goes into another room to bring her new lover a drink and a mysterious arm reaches out from behind a curtain and grabs her throat.
At that moment a pistol is fired. Harold, who is passing the house, hears the shot and rushes in and finds Lambert dead on the floor and Robert unconscious beside him, clutching in his hand a pistol. In the closet Florence struggles to get the gag out of her mouth and screams. Her cries attract the attention of the police and as a detective throws open the door to the closet Parrish steps out.

When the detective broke into the house the fingers that clutched at Vanya’s throat let her drop and she regains consciousness, telling the detectives what little she knows of the whole affair. Robert Clayton is accused by Parrish of the murder of Lambert.

In the meantime Tanner has spirited the unconscious Florence into a taxicab which is taking them to the den of “The Crimson Stain” gang. Florence regains consciousness and jumps out of the taxi. Tanner precludes following her because of the crowd.

Robert is in the den of “The Crimson Stain” gang in a sort of hypnotic trance. Later Stanley and a detective go to Robert’s studio in search of a clue to his disappearance. Robert writes a note in which he admits being guilty of the killing of Lambert, then he walks out upon the roof and continues walking along the edge in his trance.

Stanley and the detective come up at that moment and see him in this perilous position. They rush up and save him just as he is about to step off into space. Robert is arrested by the detective for the murder of Lambert. At the Montrose home, Florence is awaiting the arrival of her father, and as he enters she tells him of her experience.

*The Moving Picture World*, October 7, 1916, p. 133

Unavailable for Viewing.

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

**The Crimson Stain Mystery (1916) – Serial (16 Episodes).**
**Episode Five: The Figure in Black (1916)**
Editor Harold Stanley (Maurice Costello) of the *Examiner* is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.
In the meantime Parrish calls on Doctor Montrose. Doctor Montrose being out, Florence meets Parrish and tells him that murder has been committed and that she has seen it. Her story is interrupted by the arrival of Doctor Montrose. As Parrish steps out to meet the doctor a mysterious arm reaches out from between the folds of the draperies, grabs him by the throat and drags him in.

Upstairs in the laboratory, Doctor Montrose notices that the secret panel leading into an adjoining room is open. Looking in, he sees Vanya, Tanner and Pierre. Tanner is putting the mask on Pierre. Realizing that this is his opportunity to destroy Pierre, the doctor puts into the drug a swift poison and when the masked figure comes into the room, the doctor gives him the mixture. Tanner comes in and interferes. When they tear off the mask the doctor receives the shock of his life.

In the meantime Stanley notifies Florence by telephone of Clayton’s arrest. Florence says Clayton is innocent, and at the behest of Stanley she agrees to come to the studio to point out the clue which she believes disproves Clayton’s guilt. In the Crimen Stain Den, Pierre and his followers declare that Florence must be put out of the way because she knows too much. Pierre assigns the masked figure and another henchman whom he asks to do the work. The two masked figures go to Clayton’s studio to await Florence’s arrival.

In the studio Stanley sees the two masked figures open the skylight and drop in. He hides behind the portiers. One of the masked figures leaves. Stanley engages the other in a fight and is knocked down by a heavy blow on the jaw. The second masked figure joins the first in the waiting taxicab outside wherein Florence is struggling on the floor. They drive off to the Lent House.

They carry Florence into the house and as they are about to strangle her they hear the purr of an engine, and an automobile filled with policemen drives up. One of the masked figures hides in a closet just as the police enter, making a prisoner of the second masked figure. The noise brings Florence to her senses and she accuses the masked figure of the murder of Truxton Lambert. She tells her story, and the sergeant removes the hood from the masked figure, revealing—a surprise that makes them gasp with amazement!

This person says that the man who killed Truxton Lambert is in the closet. The police open the closet and the first masked figure steps out and throws a bomb on the floor which explodes. In the excitement he makes his escape in the taxicab. The police follow. The pace is so rapid that when the bend in the road is reached, the masked figure cannot stop and the machine plunges over a pier into the sea. Believing the masked figure dead, the police retreat. When they are gone the masked figure emerges from the sea.

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

Episode Six: The Phantom Image (1916)
Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.
THE CRIMSON STAIN MYSTERY (Episode No. 6—"The Phantom Image"—Two Parts—Sept. 25).—Analyzing the whole thing dispassionately, Harold Stanley comes to the conclusion that Vanya Tosca knows more about The Crimson Stain Mystery than she has told him. Accordingly, he goes to her apartment to question her. As she is telling her story her eyes suddenly widen and she stops as if transfixed. Puzzled, Stanley follows her gaze but sees nothing. As he bends over to look into her expressionless eyes he is startled by Florence's voice, and, turning round quickly, he sees her smiling at him from a picture on the wall. This is the secret door to a secret passageway. Florence opens the panel and walks into the room.

Bending over Vanya, Stanley and Florence see in the pupil of her eye a faint photographic impression of Pierre la Rue, whom Florence declares to be the murderer of Stanley's father. With Florence's camera, which she has with her, Stanley photographs Vanya's eyes, and both hurry away to develop the plate.

Busily engaged in developing the plate in the private dark room of the Montrose home, they do not hear footsteps outside the door. It is Pierre La Rue peeping in through the keyhole. Softly locking the door he steals away and returns with a large gas tank containing a deadly gas invented by Dr. Montrose. Inserting a rubber tube in the keyhole he proceeds to pump the gas into the room when the tank explodes. Stanley rushes out of the dark room as Pierre mounts the stairs. Stanley gives chase and fires, apparently hitting Pierre in the left forearm. Clayton coming up at the moment joins Stanley while Florence goes for help. But Pierre has a good start, and, reaching the roof, takes a flying leap into a tree, making good his escape.
Stanley and Clayton rush down stairs to intercept Pierre, the secret panel in the laboratory opens and Felix staggers in apparently wounded. He bathes and dresses his left forearm. In the meantime Florence has found her father, and joined by Parrish, who was in the neighborhood, they enter the house, meeting Stanley and Clayton in the hallway. Stanley explains in a few words and shows the plate with the image of Pierre in Vanya's eyes to the doctor, who in turn passes it to Parrish, who drops it and breaks it.

For a moment a wave of anger surges over Stanley, and then quite accidently he intercepts a meaningful look that Parrish exchanges with Felix, who has come up at that moment. Stanley quickly checks his anger because he believes he has just made a discovery of tremendous value to him in his efforts to solve "The Crimson Stain Mystery."

_The Moving Picture World_, October 14, 1916, p. 296


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

Episode Seven: The Devil’s Symphony (1916)

Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.
that Parrish may have come into possession
of the note and has not had time as yet to
read its meaning, which in all probability he
intends to use in his quest for the solution of
the mystery. Accordingly Stanley plans to lay a
trap for Pierre and his gang. That evening at
the ball there are among those present Dr.
Montrose and Florence, Parrish, Vanya and
several henchmen of Pierre’s. It is a masked
affair. Outside the house, in the meantime,
several mysterious individuals approach the
house. Recognized among them are the masked
figure, Pierre La Rue, and Felix.

During the evening Dr. Montrose receives his
first intimation that things are not as they
should be when he sees Pierre siddling up the
stairs to the rooms above. About eleven o’clock,
when the fun is at its highest, the lights sud-
ddenly go out, and when they are flashed up
again, Mrs. Clayton screams that her fifty
thousand dollar necklace is gone. In the excite-
ment Florence faints and as she is being taken
up stairs, Clayton sees one of the gang bolt
for the door. Clayton gives chase but this mem-
ber of the gang jumps into an automobile and
speeds away. Clayton commandeers a passing
motorcycle and follows.

In the meantime all is excitement at the
house. Downstairs in the ball room the guests
are talking about the robbery, while upstairs in
Mrs. Clayton’s bedroom, Florence is alone, re-
covering from her fright. At the foot of the
bed there is a large box of flowers which was
sent earlier in the evening to Mrs. Clayton and
as Florence is lying back on the pillow, the
cover of the box opens slowly and an ugly, ven-
omous snake crawls out and goes toward Flo-
rence.

Clayton succeeds in catching up with the
fleeing crimson stain gangster. As the auto-
mobile crosses a bridge, Clayton springs into it
and grapples with the gangster. Both fall to
the roadway and in the struggle Clayton suc-
cedes in shoving his opponent into the stream.
At the house, Florence is unaware of her peril.
Just as the snake is ready to strike her, a
closet door opens and out steps Pierre La Rue.
With a swift movement Pierre grabs the snake
and throws it out of the window. As Florence
turns, Pierre snatches off his mask, revealing
the greatest surprise Florence has experienced
since the beginning of the Crimson Stain Mys-
tery.

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

“The Crimson Stain Mystery”
Episodes Five, Six and Seven of the Consolidated Serial Team With Interesting Action.
Reviewed by Margaret I. MacDonald.
“The Figure in Black.”

CHARACTERIZED by the rapid and old time spirit of melodrama that marked the first two episodes of “The Crimson Stain Mystery,” the fifth episode, “The Figure in Black,” is distinctly absorbing. The effort to discover the murderer of Truxton Lambert forms the main pivot of the action of this number, and the kidnapping of Florence Montrose with the incidents leading up to it along with the cleverly staged rescue provide plenty of suspense and moments of real thrill. Interspersed with these incidents are weird glimpses of what transpires in the laboratory of Dr. Montrose. Again we see the victims of Pierre La Rue, master criminal, begging for application of the dread discovery of Dr. Montrose, which in place of developing genius stimulates criminality. The close of this episode shows the thrilling escape from justice of the murderer of Lambert. Maurice Costello and Ethel
Grandin both continue to interpret their respective roles satisfactorily.

“The Phantom Image.”

The sixth episode concerns itself with Stanley’s determination to gain from Vanya Tosca, a victim of Pierre’s, the truth about the Crimson Stain Mystery. He is about to win his point when the face of Pierre appears in a suddenly opened panel in the wall, and Vanya immediately succumbs to his hypnotic influence. Later a photograph taken of Vanya’s

Scene from “The Phantom Image” (Consolidated).

face by Stanley reveals the picture of her tormentor in her eyes. Parrish, a supposed detective acting in Florence’s interests, shows his colors by accidentally dropping and breaking the photographic plate, forming thereby another link in the mystery.

“The Devil’s Symphony.”

Episode six gives an account of a thrilling circumstance which occurs at a masked ball at which the Crimson Stain gang are instructed by their master to steal the Clayton fifty thousand dollar necklace. At eleven o’clock one masked figure finds its way to the basement of the house and turns off the electric light, while another possesses itself of the necklace. Florence faints and is carried to an upper room where from a box evidently containing flowers creeps a snake which is almost upon the young woman when Stanley in the guise of a Pierre steps from a closet and flings the snake from the window.

Episode Eight: In the Shadow of Death (1916)

Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.

THE CRIMSON STAIN MYSTERY (Episode No. 8—“In the Shadow of Death”—Two parts—Oct. 9).—The morning after the ball at which Mrs. Clayton’s necklace was stolen by a Crimson Stain henchman and passed to Stanley, who was in disguise as Pierre, Stanley visits Florence to explain the circumstances. He shows her the necklace and as she is looking at it a hand reaches out through the portieres and grabs it.

Stanley tears down the portiers and reveals the masked figure, whom he engages in a fight. In the melee, the masked figure drops the necklace. Stanley tears off the figure’s hood, but under it is another hood, and before Stanley can unmask it, the figure eludes him and runs up the stairs. Stanley follows. The masked figure, however, makes good its escape.

Confident that Vanya can throw some light on the mystery, Stanley goes to her apartment. Vanya makes love to him and while in embrace, she extracts his revolver from his hip pocket and later, when opportunity presents itself, she substitutes blank cartridges, and slips the gun back into Stanley’s pocket without Stanley’s knowledge. Returning to his house, Stanley puts the necklace in the safe; then hurries away to keep an appointment.
In the meantime in the den of the Crimson Stain, Pierre is exorting his gang for permitting themselves to be fooled by Stanley at the ball. Pierre wants the necklace. Not knowing where it is kept, he decides that Florence is the medium through which he must discover its hiding place. Florence is inveigled to Clayton’s studio.

As Pierre and Vanya are waiting in Clayton’s studio, an automobile drives up and someone disguised as Pierre enters the studio. The real Pierre attacks his imitator and after binding him tears off his disguise, revealing Clayton. Shortly after, Florence comes to the studio and the waiting chauffeur follows her into the studio and attempts to prevent her from entering. Florence screams and as she runs into the studio she is dumfounded to see Pierre. The chauffeur attacks Pierre.

Pierre hurls the chauffeur from him and escapes through a door leading to the roof of the house. The chauffeur throws off his disguise, revealing Stanley. By the time Stanley reaches the roof, Pierre has succeeded with the help of the masked figure in getting a rope stretched from that house to the one across the street.

As Pierre crawls hand over hand on the rope, Stanley pulls out his gun and fires at him. Not knowing that the bullets were changed by Vanya. Stanley is amazed at the futility of his shots. Throwing the gun down, Stanley takes out a knife and cuts the rope just as Pierre is half way across. As he falls, Pierre swings into a window, escaping with minor bruises. With a mocking laugh Pierre disappears, leaving Stanley to wonder whether he is man or devil.

*The Moving Picture World*, October 21, 1916, p. 448

Unavailable for Viewing.

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

Episode Nine: The Haunting Spectre (1916)
Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.

THE CRIMSON STAIN (Episode No. 9—
It is Tanner who discovers where Stanley is keeping Mrs. Clayton’s necklace. Reporting back to Pierre La Rue, Tanner tells how he overheard Stanley say to Mrs. Clayton that the necklace was in his safe. Pierre immediately leaves with his henchmen for Stanley’s home, intent on stealing the necklace. As they enter the waiting taxi outside, Robert Clayton comes up, and sensing that something is in the wind, climbs on top of the taxi, unnoticed by the gang.

Arriving at Stanley’s home, Pierre, the black mask, and Tanner enter, leaving Kiel on guard. As Kiel’s back is turned to the automobile, Clayton springs on his shoulders and knocks him down. Before Kiel can offer resistance, Clayton binds him hand and foot. Clayton then changes clothes with Kiel and enters the house, disguised as Kiel.
Within the house, Pierre, Tanner and the black mask are making preparations for blowing up the safe. Just as they are ready to do the job, Stanley, unaware of his visitors’ presence, enters the house. As he enters the room, the explosion goes off, knocking him unconscious. Pierre puts the necklace in his pocket. The telephone rings and Clayton, disguised as Kiel, answers it. But before he can speak, Pierre orders him to put down the receiver. An idea flashes into Clayton’s head and in putting down the receiver, he shoves some books under it, preventing a disconnection. At the other end of the wire is Florence and the epithets directed at the unconscious Stanley reaches her ears. She also overhears Pierre’s order to put Stanley in a trunk. She rushes out and with several policemen, jumps into her automobile and speeds to Stanley’s rescue.

Realizing his impotency against the Crimson Stain gang, Clayton controls himself. Stanley is put in the trunk and as the gang exit with the trunk, Clayton picks Pierre’s pocket, recovering the necklace. As the trunk is put in the taxi and the gang file in and drive off, Florence and the police come into the scene and they give chase. The chase is close until they reach a grade crossing, when a train comes between pursuer and pursued. The short delay gives Pierre a chance to throw the trunk into the river. Clayton interferes and in the struggle his disguise is torn off, Pierre attacks him. Florence and the police give chase immediately the train has gone past. Florence, seeing the trunk in the water, makes a dive from the bridge while the automobile with the police continues in the pursuit of Pierre.

A strong swimmer, Florence has no trouble in bringing the trunk ashore, where, with the aid of Clayton she opens it, revealing a new phase to “The Crimson Stain Mystery.”

Type: Movie
Genre: Serial
Gender: Male (Harold Stanley)
Ethnicity: White (Harold Stanley)
Media Category: Newspaper
Job Title: Editor (Harold Stanley)
Description: Major: Harold Stanley, Positive
Description: Minor: None.
Episode Ten: The Infernal Fiend (1916)
Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.

As the Crimson Stain Gang perpetrate atrocities to the absolute discomfiture of the police, Dr. Montrose, considering himself as the fundamental cause, finds himself tortured by a guilty conscience. Asleep or awake, there come to mock him visions of his victims—The Crimson Stain Gang.

While in his laboratory experimenting in the hope of discovering some element to counteract the activities of Pierre La Rue and his gang of super-criminals, he is interrupted by Pierre La Rue, who demands the drug. The Doctor refuses, putting La Rue out. The Doctor then takes an oath to exterminate the gang, and pocketing a gun, follows La Rue.

Knowing to Pierre, Doctor Montrose trails him to the den. From there the Doctor follows Pierre, Vanya, Tanner and Kiel to a notorious dance hall. The place is infamous for having a clientele of denizens of the underworld.

Pierre, Tanner and Kiel enter a private room, and Vanya leaves. A moment later a waiter carrying a tray of drinks to the gangsters by the Doctor’s table, and during the instant that his back is turned, the Doctor drugs the glasses. Shortly afterward, the gangsters come out of the room and as they pass him Doctor Montrose looks inside. Tanner catches him at it, and with a quick movement pushes him inside the room and proceeds to strangle him.

Outside, another struggle is going on between Pierre and Kiel on the one side, and Clayton and Florence on the other. Clayton and Florence were decoyed to the place by a false message. Clayton is knocked unconscious and Pierre and Kiel, carrying the unconscious Florence, enter the dance hall and then the private room.

The Doctor is bound and gagged in a chair with a black robe thrown over him. The glasses of whiskey which he had drugged are on the table untouched. Pierre attacks Florence and taunts the helpless Doctor. Clayton, recovered, rushes in and attacks Tanner and Kiel. Pierre drops Florence and rushes out to his lieutenant’s rescue.

Left alone, Florence picks up the Doctor’s gun and fires just as the door opens and Clayton runs in. The bullet strikes Clayton and he falls to the floor. Believing she had killed Clayton, Florence falls into a faint. Pierre
picks up a glass of whiskey from the table and puts it to her lips.

Gagged and bound, Doctor Montrose struggles to tell Pierre that the whiskey is poisoned, but Florence drains the glass and slips out of Pierre's arms to the floor. In the midst of it all, someone screams "Police!" Tanner and Kiel cut the doctor's bonds and make good their escape. The Doctor drops on his knees beside Clayton and Florence and picks up the gun just as the police break into the room, finding him in this compromising situation. Like a thunder bolt out of a clear sky, a startling revelation is made.

*The Moving Picture World*, November 4, 1916, p. 756


Type: Movie
Genre: Serial
Gender: Male (Harold Stanley)
Ethnicity: White (Harold Stanley)
Media Category: Newspaper
Job Title: Editor (Harold Stanley)
Description: Major: Harold Stanley, Positive
Description: Minor: None.
Episode Eleven: The Tortured Soul (1916)

Editor Harold Stanley (Maurice Costello) of the *Examiner* is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.
method of making his complaint creates suspicion in Florence’s mind, and she resolves thereafter to watch him.

Shortly after, Robert Clayton calls to take Florence out for a ride in his new automobile. As he sits in the library waiting for them to return, Dr. Montrose is suddenly disturbed by an insidious thought. Something, perhaps it is mental telepathy, whispers to him that all is not well with Florence. As he goes outside to the porch he sees Clayton and Florence returning in their automobile. Suddenly a street urchin dashes in front of the machine and is knocked down. The child is brought into the house and Dr. Montrose finds his relief, after an examination that the boy is more scared than hurt.

Later Dr. Montrose goes out for a walk. As he is about to cross the street a taxicab whirls by him and he sees in it Pierre La Rue, Tanner and Kiel. Hailing a second taxi he gives chase. They arrive before a notorious dance hall. Dr. Montrose follows the gangsters in and sees them enter a private dining room.

For a long time the Doctor waits, and his patience finally becoming exhausted, he breaks down the door and enters. Pierre La Rue jumps out of the window, and Dr. Montrose shoving Tanner and Kiel aside chases after him. Pierre jumps into a taxicab and Dr. Montrose entering another gives chase. They are joined by two policemen, and regardless of the speed laws, this procession flies through the streets.

Reaching the Montrose home in Riverdale, Pierre flings some bills at his driver and jumps into the house colliding with Florence. Surprised, Florence screams. Pierre hesitates, and just as he is about to make good his escape the Doctor pounces upon him and tearing off his disguise reveals a startling development in “The Crimson Stain Mystery.”

The police are at the door. Perhaps it is a desire on the Doctor’s part to solve the mystery on his own account that prompts him to save this man. Pushing him behind some furniture, Dr. Montrose breaks a window, and as the police enter points to it and says Pierre escaped that way. After they are gone, the man disguised as Pierre goes up stairs while the Doctor and Florence gaze at him in astonishment.

Type: Movie
Genre: Serial
Gender: Male (Harold Stanley)
Ethnicity: White (Harold Stanley)
Media Category: Newspaper
Job Title: Editor (Harold Stanley)
Description: Major: Harold Stanley, Positive


Episode Twelve: The Restless Spirit (1916)

Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.
When the doctor comes to he finds he is bound hand and foot in a chair and a gag in his mouth. Tanner puts on him a black mask which covers the doctor from head to foot. Tanner has no sooner done this than Pierre enters carrying Florence. Just then Kiel bursts into the room saying that Clayton and three policemen are at the door. Pierre drops Florence and dashes out into the hall, followed by his henchmen. Florence released, sees her father’s pistol on the floor and as the door opens she fires blindly, the bullet striking Robert Clayton. Realizing her mistake, Florence faints. Pierre comes hurrying back into the room and, picking up one of the drugged glasses forces its contents down Florence’s throat.

Gagged and bound, Dr. Montrose struggles to tell Pierre that the whiskey is poisoned, but Florence drains the glass and slips out of Pierre’s arms to the floor. In the midst of it all some one screams “Police!” Tanner and Kiel cut the doctor’s bonds and make good their escape. The doctor drops on his knees beside Clayton and Florence, and picks up the gun just as the police break into the room, finding him in this compromising situation. And then like a thunder bolt out of a clear sky a startling revelation is made.

*The Moving Picture World*, November 25, 1916, p. 1224


Type: Movie
Genre: Serial
Gender: Male (Harold Stanley)
Ethnicity: White (Harold Stanley)
Media Category: Newspaper
Job Title: Editor (Harold Stanley)
Description: Major: Harold Stanley, Positive
Description: Minor: None.
Episode Thirteen: Despoiling Brutes (1916)
Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.

THE CRIMSON STAIN MYSTERY (Episode No. 13, “The Despoiling Brutes”—Two parts—Nov. 13).—Baffled at every turn in their attempts to be revenged upon Harold Stanley for his unyielding efforts to bring them to justice, Pierre La Rue, the master criminal, and his gang become seriously concerned with their future. Vanya Tosca learns accidentally that Florence Montrose, daughter of Doctor Montrose, discoverer of the element which is responsible for the Crimson Stain Gang, is going for a ride in the park. Accordingly Pierre La Rue lays elaborate plans for her destruction. The gang is increased by a new member, a cripple.

That afternoon as Florence and her father jog along in the park, Florence suddenly catches sight of an automobile speeding toward them. She recognizes the occupants as members of the Crimson Stain Gang, and she and her father spur their horses on, hoping to escape, but the
The gang take Florence to an old shack by the river. While Kiel and Tanner watch Florence, the cripple runs out on an errand, and once he is outside, he reveals the surprising fact that he is not a cripple after all. The cripple hurries to a telephone booth, calls up the Montrose home and talks to Robert Clayton, the artist. Clayton and Doctor Montrose hurry out to Florence's rescue.

After telephoning, the cripple gets a motor boat from the gang's cache, and speeds back to the shack. Kiel and Tanner put Florence in the boat and they start off down the river. Doctor Montrose and Clayton come up just as the boat backs away from the shore. They hurry to the bridge. They wait until the boat with Florence as captive comes along. Then a rope is tied to the bridge, and the end lowered. Clayton climbs down the rope hand over hand, the cripple unseen by the rest of the gang, unties Florence's bonds. Kiel, seeing Florence free, jumps for her; Florence knocks him overboard. Tanner jumps to stop Florence. Just as the boat comes up to him, Clayton, dangling in mid-air, reaches out and, grasping Florence, lifts her from the deck of the boat.

Tanner grasps Florence 'round the waist. Clayton hits Tanner and the latter, loosening his hold, drops into the water. Once more have Pierre La Rue and the Crimson Stain Gang been foiled in their efforts to wreck destruction upon the house of Montrose. That night as Florence is recounting her adventures to her father, Robert Clayton and Harold Stanley, she expresses keen curiosity at the identity of the cripple who had cut her bonds and thus enabled her to make good her escape from the clutches of the murderous gang. Everybody is curious but Stanley, who smiles as if he knew a whole lot more than he would tell.

The Moving Picture World, November 25, 1916, pp. 1224-1225

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

Episode Fourteen: The Bloodhound (1916)
Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.

The Moving Picture World, December 9, 1916, p. 1551

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

Episode Fifteen: The Human Tiger (1916)
Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.
and in a few minutes the doctor is on the floor helpless. The door opens and Florence enters with a pistol in her hand. At her command the four super-criminals file out the door and down the stairs in search of a policeman. In the main hallway of the Montrose home they meet Parrish, the detective. Parrish handcuffs the quartet and marches them off to the police station. But just as soon as Parrish and his prisoners get out of sight of the house, Parrish unlocks the handcuffs and sets the gangsters free.

Parrish follows Vanya to Robert Clayton’s studio. Alone in the studio Parrish makes violent love to Vanya, and in the midst of it all Clayton comes. Angered at the woman’s perfidy, Clayton orders them both from his studio. Glancing out the window, Clayton sees Pierre La Rue. Clayton gives chase, and follows Pierre to the Montrose home. He sees Pierre pass into Dr. Montrose’s laboratory through the secret panel. As Clayton steps into the room Pierre attacks him and puts him under hypnotic control. Pierre then turns his attention to the apparatus, and with the help of the hypnotized Clayton, carries it outside to a waiting motor truck. The motor truck leaves and Pierre and Clayton return to the Doctor’s laboratory. Pierre ties Clayton hand and foot in a chair. The next morning Clayton is found by Dr. Montrose.

In Tanner’s apartment several of the Crimson Stain gangsters plan to discover Pierre La Rue’s identity and thus hold him in their power. That afternoon, Dr. Montrose and Florence call on Clayton at his studio to see a rare vase that had just arrived. Clayton opens a big box and as he tears the wrapping aside Pierre La Rue springs out. Dr. Montrose tears off Pierre La Rue’s disguise, revealing to the astonishment of all present, and Tanner, Kiel, and Vanya who are peeking through the skylight, the face of (?)

*The Moving Picture World*, December 16, 1916, p. 1697

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

Episode Sixteen: The Unmasking (1916)
Editor Harold Stanley (Maurice Costello) of the Examiner is the son of a crusading newspaper publisher who was murdered. He investigates a series of murders committed by mutants created by a mad doctor and falls for the mad doctor’s daughter.

THE CRIMSON STAIN (Episode No. 16—
“The Unmasking”—Two Parts—Dec. 4).—Alone
in his laboratory, Dr. Montrose is startled by a
noise at the secret panel. As the panel opens
Dr. Montrose springs forward to halt the in-
truder. After a brief struggle in the passage-
way Pierre La Rue enters the laboratory. On
the floor, half inside the laboratory and half
outside, is the body of a man. Pierre La Rue
takes Dr. Montrose’s diary, then picking up the
body of the man on the floor he exits through
the panel, closing it behind him.

Harold Stanley is coming up the stairs. He
sees a man crouching at the laboratory door.
The man enters. Stanley follows and sees the
man about to escape through the panel. Stanley
captures him and discovers he is Felix. Stanley
forces Felix to disclose to him the mystery of
the Crimson Stain Gang. Felix gives his life’s
history as follows:
He was a student of chemistry when he met Dr. Montrose, who gave him the job of personal assistant. Shortly afterward Felix fell in love with Florence, but Dr. Montrose objected. Then Dr. Montrose discovered the element which he believed would stimulate the human mind to flights of genius. Dr. Montrose chose Tanner, Morrison, Vanya Tosca, and Layton Parrish as the subjects of his experiments. Dr. Montrose’s discovery proved all he had hoped it would. Felix angered at Dr. Montrose’s refusal of his daughter, injected a poison into Dr. Montrose’s discovery, which created criminals instead of geniuses. Then came Pierre La Rue.

Felix sees a pistol in the drawer of the laboratory table. With a swift movement Felix pulls out the pistol and orders Stanley to throw up his hands. Felix forces Stanley into the secret passage-way, then escapes through the front door. Florence and Clayton set Stanley free. Stanley and Clayton leave the house in pursuit of Pierre La Rue.

In Tanner’s apartment are the Crimson Stain Gangsters. Tanner mutinies. He declares La Rue is Harold Stanley. A police whistle. The door is flung open, framing the cripple who throws off his disguise, revealing himself as Harold Stanley. Policemen rush in. Pierre La Rue and the Black Mask escape. Stanley pursues Pierre while Clayton goes after the Black Mask. The Black Mask gains the roof, but before he can leap to safety Clayton throws him down. Tearing off the mask there is disclosed to Clayton’s astonishment Layton Parrish.

Pierre La Rue escapes in an automobile. Stanley pursues in another car. The race continues for several miles. An obstruction stops the race. Pierre sets out on foot, followed by Stanley. La Rue accidentally plunges over a cliff. Reaching his side Stanley finds he is dying. La Rue removes his disguise and Stanley is shocked to see that it is Dr. Montrose! Realizing the end is near, Dr. Montrose begs Stanley never to tell the truth to Florence. He dies.

Dr. Montrose’s body is brought home and Stanley tells Florence the necessary lie that her father was killed by an automobile, and that Pierre La Rue was drowned trying to escape from the police. No one knows the truth but Harold Stanley, and he promises himself never to reveal it, least of all to his wife, Florence.

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

**The Crooked Road (1916)**
News Vendor. Invalid confined to a wheel chair sells newspapers

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THE CROOKED ROAD (Three Parts—July 7.)
—The cast: Dave Fenton (Henry King); Nellie (Katherine Burke); Blanche (Jimsy Maye); Slinky Joe (Charles Dudley); Nellie’s Mother (Mollie McConnell); Clancy (Don Bailey); Baker (Jim Warner). Directed by H. M. and E. D. Horkheimer.

Blind to the finer things of life, Dave Fenton holds sway as the leader of the gang. His companion, Blanche, a shop girl, chafes under Dave’s inability to make a big haul. She urges him into a further life of degradation. Nellie, an invalid, confined to a wheel chair, sells newspapers to add to the fund she and her mother are saving for the day when they can go to the country. Dave does her a slight service from which springs an intimate friendship.

One night Slinky Joe, one of Dave's gangsters, hears Nell and her mother counting over their little horde of money. He reports to the gang and they plan a raid. Led by Dave they find the hidden savings, but when Dave discovers that it is Nell he is robbing he turns against his companions and after a fight, drives them from the place. Nell makes him see to what end his present mode of life is leading to and he leaves the gang and finds honest work.
Blanche, realizing that through Nell she has lost Dave, plans to get even. Slinky tells her of the saving and this Blanche steals. Nell is prostrated over the loss and Dave, believing that some of the gang are responsible, assures Nell that he will get her savings for her. From Slinky he forces a confession that Blanche is the guilty one. He goes to Blanche’s room and finds her gone, she having left town after her theft. Dave is ashamed to admit to Nell that he has failed and when Clancy, a ward heeler, offers him a chance to make some easy money, he takes it, sending the money to Nell as if it were her money that he recovered.

Nell learns of his intended sacrifice for her. Knowing that should he be allowed to go through with his plans for Clancy he will be lost to her, Nell returns the money to Clancy. Dave’s regeneration is complete through the discovery of Nell’s great love. So great has it proved, in fact, that the moment Nell thought Dave was in danger her love triumphed over her weakness and she walked unaided. Blanche repents of her act and returns the stolen money. She is forgiven and finds her regeneration in the arms of her country lover. With murk of the city far behind Nell and Dave work midst the flowers whither Nell’s dream has led them.

*The Moving Picture World*, July 8, 1916, p. 292

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Nell)
Ethnicity: White (Nell)
Media Category: Newspaper
Job Title: News Employee (Nell)
Description: Major: Nell, Positive
Description: Minor: None
Cupid Trims His Lordship (1916)
Newspaper announcement of a woman’s engagement to a Lordship infuriates a man who loves her.

The cast: Father (Harry Rattenberry); Mother (Stella Adams); His Lordship (Lee Moran); Daughter (Betty Compson); Eddie, the Salesman (Eddie Lyons).

Father and mother are determined, no matter what the cost, that their daughter shall wed a title. Having made an appointment for His Lordship, the Honorable Cheesetowers Cranberry, with their beautiful daughter, Betty, that afternoon they await anxiously for the English nobleman’s arrival.

His Lordship arrives in good time, but meets with a frosty reception from Betty, although her father and mother remind her that if she marries Lord Cranberry she will be able to call herself “Lady Cranberry” and flaunt her position before all her dear girl friends.

Eddie, a traveling salesman for the Gold Dust Soup Company, doesn’t take kindly to His Nobs and when he reads in the local newspaper that Betty’s engagement is to be announced to Lord Cranberry he registers great rage with both sides of his face.

While His Nobs is having his hair dressed by Gus, his valet, Eddie calls on Betty. Betty has taken a violent fancy to Eddie and breaks her dinner engagement with His Nobs to go out with the charming young salesman. That night Eddie hears two crooks talking of the Betty Van Cliff-Lord Cranberry engagement.

“As the husband of Miss Van Cliff,” one crook points out to the other, “they will never suspect Lord Cranberry of being ‘Dirty Jim, the counterfeiter.’”

That’s enough for Eddie. A squadron of detectives are harnessed up and with Eddie leading the way, the party nab “Dirty Jim,” alias Lord Cranberry, just as he is slipping an engagement ring on Betty’s finger. When “Dirty Jim” is carted off to jail things come easier for Eddie as far as Betty is concerned.
The Daring of Diana (1916)

Reporters Diana Pearson (Anita Stewart) is hired by Editor John Briscoe (Frank Morgan) as an investigative reporter for a New York tabloid, *The Daily Argus*. Briscoe’s father, Jason Briscoe (Charles Wellesley), who used to run the paper, wires that he is coming from Paris to visit his son, but he is imprisoned by Paris Agent Stange (Anders Randolf) an agent of a political cartel that wants to take over the paper.

Jason Briscoe was the owner of *The Daily Argus*, an important New York tabloid, but when his wife died in childbirth, leaving him with a son, Jason fled to Paris out of grief. Twenty-five years later, Jason’s son John now runs *The Argus* and hires Diana Pearson as an investigative reporter for political and social issues. After Jason wires from Paris that he is coming to New York to visit his son, Stange, an agent for a political cartel who
wants to buy out *The Argus*, imprisons Jason and impersonates him. Diana, who is on Stange's trail because of an article she is writing about graft and corruption, follows Stange to his house, where his mistress, Fanchette, is visiting. Although Stange shoots Fanchette, she is able to tell Diana about his illegal activities. Stange locks Diana in the cellar, but she escapes and tells John everything. Later, Stange is found dead, the real Jason is released by the Parisian police and John and Diana marry. *American Film Institute Catalog of Feature Films.*

*The Daring of Diana*

Interesting Newspaper Drama Presented in Five-Part Blue Ribbon Feature.

Reviewed by Margaret I. MacDonald.

The story of how Stange, the Paris agent of a New York newspaper, attempts to impersonate the owner of the paper, and of the manner in which circumstances and a quick wit place within the power of Diana Pearson, a reporter on this particular newspaper, the means of turning the situation against the villain and winning for herself love and position, is given a thrilling recital in the production in question, through the artistic efforts of Director S. Rankin Drew. Anita Stewart as Diana Pearson has invested the role with all that belongs by right of profession to the character of the alert newspaper woman, plus her own personal charm. The supporting cast is a fine one including Anders Randolph in the role of Stange, and Julia Swayne Gordon as his castaway mistress, who for the sake of her child follows him to America and goaded to exasperation through his abuse lays bare the plan by which he has schemed to gain possession of and sell his employer's paper.

Charles L. Gaskill has written the scenario from which the picture was made. The story is a consistent one and bases its main issue on the fact that Jason Briscoe, owner of the *New York Daily Argus*, at the death of his wife in childbirth, flees the country, leaving his infant son, and also his business interests to the care of others. This makes perfectly feasible the scheme of Stange, who upon learning of the intention of Briscoe after years of absence to return to his own, devises a plan whereby he drugs Briscoe and places him in a cellar under cruel restraint while he hurries away to America to possess himself of the Briscoe interests.

The picture has been well directed, and one of its most noticeable points of excellence is the care given to every detail. The psychology of the production is also remarkably correct.

*The Moving Picture World*, August 5, 1916, p. 944
THE DARING OF DIANA—(Vitagraph—Five Parts—July 24).—The cast: Diana Pearson (Anita Stewart); Jason Briscoe (Charles Wellesley); John Briscoe (Francis Morgan); Stange (Anders Randolph); Fanchette (Julia Swayne Gordon); Teague (Doc Donohue); Jimmy Towne (Donald MacBride); Forga (Lou Johnson). Written by Charles Gaskell. Produced by S. Rankin Drew.

Twenty-five years before the story opens, Jason Briscoe, owner of the Daily Argus, became embittered by the death of his wife, whose life was snubbed out as her child was born. In his anguish he seeks consolation in travel. After all these years Briscoe’s son, John, is editor of the Argus and has won a reputation for absolute honesty. He receives a telegram from Paris telling him to prepare to receive his father, who is coming on the next boat. The days drag for John, who is impatient to get a glimpse of the father he has never seen, but when he arrives John is disappointed. The man does not measure up to the strong, honest character with which John invested his father; his face is cunning, his eyes shifty.
Just before the arrival of his father John had been honored by a visit from the leaders of a certain political faction who came to buy the support of the Argus, but who went away with sad faces. Hearing of the return of the elder Briscoe, they return once more, determined to buy either the support of the Argus or the paper itself. In Jason Briscoe they find a man to their liking, for, although he will not sell his support, he is eager to bargain for the sale of the paper. Despite John’s protests arrangements are made, and the signature of Jason Briscoe to the documents is all that is now required. In fond anticipation of the large purchase price, Briscoe is about to affix his signature to the bill of sale, when the door is thrown open unceremoniously and Diana Pearson, star reporter of the Argus, enters and commands the attention of all those present.

Recognizing her and terrified at her appearance at this inopportune moment, Briscoe jumps from his chair and tries to escape, but runs right into the arms of a waiting policeman, who brings him back and forces him to listen to Diana’s tale. After the arrival of Jason Briscoe from Paris Diana had seen a woman following his automobile, and thought it worth her while to investigate the cause. On reaching Briscoe’s house she heard a loud report, and
entering found the woman on the floor, shot. Diana attempted to leave the house to summon aid, but was detained and thrown into a cellar with the other woman by “Briscoe” and his valet. Here, when she regained consciousness, the woman told Diana of how the man who is posing as Briscoe had trapped the real Briscoe in Paris and left him in the care of an Apache on the outskirts of the city. His real name, she said, is Stange, and he is one whom she has ample reason to hate. Diana was horrified by the story, but she realized her helplessness; she was unable to prevent the sale of the paper. Then she thought of a plan, and made Stange her innocent accomplice. Unknowingly he carried word of her plight to the Argus office with him, and one of the reporters started out immediately with a number of policemen to her rescue. After her release Diana rushed straight to the office where she was fortunate in arriving in time to prevent the illegal sale.

Seeing that all is known, Stange makes a frantic attempt to escape from his captors, but is shot to death in the struggle. Two weeks later a cable to the Prefect of Police in Paris has secured the release of Briscoe from the Apache’s den, and in the office of the Argus he is introduced to his future daughter-in-law, Diana Pearson, reporter.

The Daring of Diana.

Diana Pearson.............Anita Stewart
Jas. Briscoe..................Charles Wellesley
John Briscoe..................Francis Morgan
Stange..................Anders Randolf
Fanchette..................Julia Swain Gordon
Teague..................Joseph Donohue
Jimmy Towne..................Donald MacBride
Forga..................Lou Johnson

In producing "The Daring of Diana" Vitograph has gone back to old time melodrama with a vengeance. Chas. L. Gaskill is the author, S. Rankin, Drew the director, and it is released Aug. 7 on the V-L-S-E program.

It is not so much the story as the manner in which it is handled that makes this picture old-fashioned. As a matter of fact with a more classy production, and the crudities carefully ironed out, it would make a very good modern photoplay. The proprietor of a very influential New York newspaper is heartbroken over the death of his wife in giving birth to a son. He travels around the world and eventually settles in Paris. At the opening of the story the son is twenty-five years old and in complete charge of his father's newspaper in the capacity of managing editor. One day the young man receives a cablegram that his father is returning.

Crooked politicians seek to gain the paper's influence at a coming election and when the son refuses to sell, the "father" is willing to treat with them. It develops that the real father had been forcibly detained in Paris through the machinations of his business manager, who had come to America posing as the rich newspaper proprietor.

There is a counterplot of love in which the star female reporter (Anita Stewart) unmasks the villain and marries the youthful managing editor. In telling his life story to his business manager in Paris the father says: "Although the owner of a great newspaper, I idolized my wife and found the greatest joy in her company." Why the "although?" Does the author mean to infer that the ownership of a great New York daily is not compatible with conjugal felicity? Another important statement vouchsafed by the author in caption form is that "Money is the one appeal that gets a ready response." That's the momentous subject to dispute at this time. Then they make of the female reporter one of those impossible characters that follows the politicians into the sitting room of a corner saloon where she overhears all the political secrets and is thereby enabled to score a big scoop for the paper. Then again how could the villain, travelling to America under the name of the big newspaper proprietor land in New York harbor and not encounter a single ship news reporter? And why wasn't the son down at the dock to meet what he supposed was his father? These things, together with several other kindred inconsistencies (such as the female reporter being assigned to cover a factory fire in the Bronx, leaves Park Row and arrives at the scene in time to witness the factory girls jumping from the windows) mar what would otherwise be a good program feature. There's small excuse for such glaring errors. Jolo.
Reporter Diana Pearson (Anita Stewart) on the Daily Argus matches her courage against her captor’s cunning – facing the vengeance of a desperate imposter and the power of an unscrupulous political “ring.” She effects her escape and brings the band and its leaders to earth. Though she fought in the face of death itself, her loyalty to the paper and to its young chief made it a work of love.

A Desperate Remedy (1916)
Reporter Martin Sands (Carl von Schiller) is a poor newspaper reporter who is in love with Gloria, a wealthy girl.

The Moving Picture World, September 23, 1916, p. 2022

Status: Unknown
Unavailable for Viewing
Type: Movie
Genre: Comedy
Gender: Male (Martin Sands)
Ethnicity: White (Martin Sands)
Media Category: Newspaper
Job Title: Reporter (Martin Sands)
Description: Major: Martin Sands, Positive
Description: Minor: None

The Destroyers (1916)
Newspapers report story of an assault that shames the man wrongly accused.

THE DESTROYERS (Vitagraph—Five Parts—June 5).—The cast: Josephine McCloud (Lucille Lee Stewart); Peter God (Huntley Gordon); Lawlor (John Robertson); Philip Curtis (Richard Turner); Coralie (Virginia Norden); boarding house keeper (Florence Natoli); police sergeant (Harry Mayo). Author, James Oliver Curwood. Director, Ralph Ince.

"My leg had been badly crushed by the bear trap and I was unable to move about. The kind old hermit nursed me back to health and when I left him, I loved him like a brother, but he would tell nothing of his past. All I know about him is, that his name is Peter God."

Philip Curtis, of the Northwest Mounted Police, was telling the story of his adventure to Josephine McCloud, a young woman whom he had met near his cabin. Although only mildly interested at first, the name of Peter God visibly moved her and she begs to be taken to him. Curtis informs her that the trail is covered and they cannot follow it until the thaw comes. He tells her of his love for her, but she implores him not to speak of it again. For her sake, he takes up the trail and agrees to carry a letter to Peter. Through the deep snows, he travels by dog team, lonesome as man has ever been, and at times, tempted to return and tell her that Peter God is dead, but he pushes forward despite all hardships until he reaches the cabin. Outside the red flag is hanging, a warning to all that the “red death” lurks within.
Disregarding the warning, Philip enters and finds the lonesome hermit, apparently waiting for the hand of death to claim him. He delivers the letter and the stricken man's intense grief is clearly shown by the twitching of the muscles of the face. Then Peter tells him to listen while he tells the cause of his mysterious silence.

"First, Curtis, I must tell you that the woman you love is my wife. Years ago, my name was Richard Steele then. Josephine and I were as happy as mortals could be. Lawlor, a friend of mine, was running for mayor, and I found that he had been connected with various crooked deals. It was a question of friendship or duty. As a respectable citizen, I thought it my duty to keep him out of the mayor's chair. I gave him a fair chance by telling him to quit the race, but he refused. I presented my evidence and it defeated him. Some time later, through a ruse, I was brought to a house on the outskirts of the city, where I was drugged. When I awoke, I found a woman, Coralie De Gar, whom I had known for some time, confronting me with hair disheveled and clothing torn. I asked her what had happened and she denounced me for enticing her to the house and assaulting her. I knew it was a plot of some sort and scoffed at her, until a policeman entered and arrested me. The papers, next day, had glaring headlines, proclaiming my perfidy to the public, and I was ashamed to look my fellow-men in the eyes. After the matter had blown over, I saw Coralie entering Lawlor's office, and followed her. By listening at the door, I heard enough to prove that Lawlor was at the bottom of the dastardly plot. I entered and got Coralie out of the room, determined to fight it out with the cur. He grabbed a gun and fired, but I deflected his aim and the bullet went through the door, killing Coralie. Then I shot Lawlor and ran out. I wrote a letter to my wife, telling her that I would hide under the name of Peter God—and here I am. Now, Curtis, you know all. Will you go back to Josephine and tell her that she must not come here, as I am dying, and when I am gone, if she loves you, I—I wish you lots of luck together."

Then Josephine, who had followed close after Philip, stepped through the door. The grief-stricken fugitive tried to hold her off, for he feared she would be infected with the malady, but she insisted on coming to him. After the first shock of the reunion she shows him a newspaper with the confession which Lawlor had made before his death, clearing Steele of guilt. Though happy at the reunion, Curtis
still loves Josephine, and starts out on a hunting and trapping trip, hoping that in the sombre timberlands he will forget his great sorrow. With careful attention and nursing at the hands of Josephine, the signs of the pestilence have vanished from Steele’s body, and, with a clear conscience he prepared to return to civilization with his wife.

The Moving Picture World, June 17, 1916, pp. 2118, 2120

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 Devil, the Servant and the Man (1916)
Newspaper Article about a surgeon going to the mountains to recover from overwork and drugs inspires a woman who wants revenge to follow him.

The Moving Picture World, April 8, 1916, p. 315
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 Devil's Prize (1916)
Editor Hugh Roland (Antonio Moreno).

THE DEVIL'S PRIZE (Five parts—Nov. 6.)
The cast: Hugh Roland (Antonio Moreno); Adeline St. Clair (Naomi Childers); Arnold St. Clair (Albert S. Howson); Myra Roland (Clio Ayres); Emmy Roland (Mildred Platz); Mark Stratton (Templar Saxe); John Baldwin (Lark Taylor). Written and directed by Marguerite Bertsch.

When it is a question of "My Neighbor—or Myself?" Arnold St. Clair always manages to save his own skin. He became wealthy through his marriage to Adeline Stratton. Before his marriage he dishonored Myra Roland who, unable to face her shame, married Hugh Roland, a newspaper editor. She writes St. Clair a letter telling him of her marriage and the birth of a child which, although his, will be believed her husband's.

The note falls into the hands of Adeline's uncle, Mark Stratton, who manages to further his own ends by its possession. The coal mines which he owns are failing and he tells St. Clair that he has decided to divide the owner-
State-conscious Arnold St. Clair marries wealthy Adeline Stratton even though Myra, his former lover, is pregnant. To hide the fact that Arnold is the child's father, Myra quickly marries Hugh Roland. Meanwhile, Adeline's uncle, Mark Stratton, finds out about Arnold's shady past. In order to keep Mark silent, Arnold murders him. Hugh nonetheless learns of Arnold's affair with Myra, and so decides to kill him but finds that Arnold died of fright after discovering that the police were after him. Still in a rage, Hugh returns home and starts choking the daughter he had believed to be his own. Finally he relents,
though, and, realizing how much he loves them, apologizes to Myra and to the little girl.  

*American Film Institute Catalog of Feature Films*
The Moving Picture World, November 11, 1916, p. 846

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Hugh Roland)
Ethnicity: White (Hugh Roland)
Media Category: Newspaper
Job Title: Editor (Hugh Roland)
Description: Major: Hugh Roland, Positive
Description: Minor: None
The Discard (1916)
Newspapers report on the death of a woman, but her daughter doesn’t know her mother’s name so the article has no meaning for her.
on Monday, Feb. 28. In addition to fine constructive merit, the story has the charm of novelty, if not of originality, being quite away from the well beaten tracks in this field, as I know them. But, what is better than either of these, the story makes a continuous appeal that reaches its crescendo at the close, where the erring mother sacrifices all for the happiness of her daughter.

There are also several delicate comedy touches in the action that will not be overlooked by the intelligent spectator. One of these is introduced by the subtitle “The course of true love never did run smooth,” and shows the decidedly novel way in which young Keith Bourne, the leading juvenile of the story, seized the time and the place for popping the question. The happy young people are skating and suddenly get a cropper. While seated on the ice Keith hugs the girl with bearlike ferocity, much to her laughing content; but there is no kissing bee, an omission that makes the incident all the more enjoyable for the looker on.

Another clever bit of comedy is well brought out in the scenes where the accomplices (Grant and the Senora Santander) are trying to entrap Keith, now a full fledged millionaire, in the purchase of bogus stock. Keith is ignorant, of course, of their connivance; and when his wife introduces the Senora as her “dear friend,” and the “dear friend,” in her most innocent manner, asks if he can assist her in the sale of a big roll of the stock referred to, he remembers that Grant (who had introduced himself as his uncle’s friend), had expressed a desire to secure a large bunch of the same stock at a high figure. Then Keith does some rapid figuring, and sees a splendid chance to do a good turn for his “uncle’s friend” and at the same time help his wife’s “dear friend.” He introduces Grant to the Senora, and the sale is made! The camera brings out mirthfully the grin of the two swindlers, and the exalted ego of Keith over his shrewdness as a business man.

Doris Wynne, the daughter of Alys Wynne has been brought up in a French boarding school, under the gentle rule of good Sisters. Her mother is chief aid to Python Grant, the leader of a daring band of swindlers, of both sexes, whose crimes have made him a marked man in both hemispheres. Doris loves her mother devotedly and mourns because she sees her so infrequently. Her school bills are paid through her mother’s lawyers in Paris.

The outrageous swindling of a French nobleman by Grant and Alys lead to his suicide and to their flight to the United States.

Doris in the course of time is married to Keith Bourne, the brother of one of her schoolmates. Shortly afterward, he becomes heir to a rich uncle, who dies in America, and the happily married pair proceed to Palm Beach, Florida, for a rest before Keith takes charge of his business affairs.

“Python” Grant is a guest of the hotel at Palm Beach, where Keith and Doris stop, and he immediately lays plans to fleece Keith out of his fortune. Assisted by Senora y Santander and a man accomplice he attempts to sell Keith worthless stock and to induce him to join in a sharper’s game of cards, but falls. Then when Keith goes to New York alone, expecting to rejoin his wife in about a week, Grant lures him
to the home of Alys Wynne, who poses as Grant’s wife. There
Keith becomes compromised and is sued by Grant for $100,000,
on the charge of alienation of his wife’s affection. Keith
settles the matter for $40,000, but his enemies employ the
follow-up system and threaten to tell his wife unless he sub-
mits to their demands. He refuses, and Alys phones the
young wife particulars.

Doris is in despair, and refuses to receive Keith when he
comes to her. Then in her need she thinks of her mother and
cables the lawyers in Paris for her address. In reply she is
instructed to call at a hotel in New York and there meet her
mother.

During the interview that follows, Alys is horrified to learn
that the man whom she and Grant have been forcing to the
wall is the husband of her only child. She advises Doris to
believe in her husband, and then puts the police on Grant’s
tail and commits suicide. Known only by the name of Alys
Wynne to her child, the newspaper accounts of the death of
Mrs. Grant had no interest for her; but she never saw, nor
heard of her mother again.

Ernest Maupain is at his best in the role of “Python” Grant.
The brilliant cunning in laying plans, the cruel heartlessness
in the ruin of his victims, the brave coolness in tight places,
the masterful sway over his accomplices, and the devil-may-
care attitude of Grant at the close of his career are all played
to the life by M. Maupain. And Grant’s character—as he
appears in social life—bland, companionable, or gracious, as
the mood served him, is also finely portrayed.

In the part of Alys Wynne, Miss Virginia Hammond has made
her first important debut before the camera. It can be seen
that nervousness at times has prevented her from appearing at
her best, but she can be congratulated on giving us a worthy
impersonation of a difficult part. The scene in which Alys seeks
to delude Keith over her forlorn condition as a deserted wife,
because of the trumped up charge of alienation in which he
figured, might have been made much stronger for the spec-
tator by contrastive lightning flashes of her simulated and real
self—the simulated to be shown when Keith’s eye was on her,
the real when he was not observing her. The scene showing
Alys visiting Doris at the French school and that other,
where Doris visits her at the hotel in New York are both
motherly and affecting. So also is that where she is selecting
a fitting wedding present for her child. The choice of her
wedding ring—the only honest thing she possessed—catches
one’s heart, because it has the true ring of the mother spirit,
which had been kept unsullied amid all the slime of a wicked
life. And the final scene, where she burns every record that
might link the vile career of Mrs. Grant with the happy and
pure wifehood of her daughter Doris, brings a tear of sym-
pathy and of sorrow for the suicide.

Harry Beaumont, who gained his spurs with Edison com-
panies, is very pleasing in the juvenile part of Keith Bourne,
and his opposite, Betty Brown, plays the part of Doris Wynne
quite winsomely. Miss Louise Ripley, Patrick Calhoun, Chas.
J. Stine, Miss Gertrude Glover and John Cossar, are all to be
commended for their impersonations of the minor characters,
named respectively, Senora y Santander, Duc de Blauvrai, J. P.
Smike, Ysabel Maxwell and Legrand.

*The Moving Picture World*, March 11, 1916, p. 1660
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

Dolly’s Scoop (1916)

Editor James Fairfax (Hayward Mack) of the Morning Argus. Reporter Dolly Clare (Louise Lovely). Dan Fisher (Lon Chaney), a reporter.
James Fairfax is the editor of the *Morning Argus*, a scandal sheet that will publish any juicy story, no matter who it hurts. His staff resent his underhanded methods, especially Dolly Clare, one of his reporters. Fairfax is very jealous of his wife Alice's former relations with Philip Ainsworth. Philip's sister comes to see Alice and pleads with her to use her influence to get her brother to give up drinking. She goes to see him one afternoon and finds him drunk, holding her love letters that she had written him before her marriage. He tries to take her in his arms, but she dodges him; when he falls to the floor unconscious, she gathers her letters and flees. Dolly has arrived in time to see a veiled woman leaving the building. In Philip's room she finds a picture of Mrs. Fairfax and, not knowing who she is, calls Mr. Fairfax with the juicy story. Alice learns of the photograph and rushes to the newspaper office to intercept Dolly. There she pleads with Dolly to suppress the picture, and Dolly tries in vain to have Fairfax pull the photo...though he himself has not yet seen it. Dan, another reporter, wanders in with a photo of a suicide victim, and Dolly decides to switch the two photos. Alice confesses all to her husband and, convinced of her honesty, orders the paper stopped. The papers are coming off the press and Fairfax discovers Dolly's substitution of the photo. He changes the policy of the paper to cover only honest news. Dolly and Dan, who have been attracted to each other for some time, are happily united.

www.lonchaney.org/filmography.75.html
to make him brace up. Mrs. Fairfax promises to see Ainsworth, although she is in desperate fear that her husband will find it out and misconstrue her interest. She goes to Ainsworth's rooms late one afternoon. He has been drinking; and to her horror he produces a bundle of her letters written to him before her marriage, and her picture, which he has kept, telling her that she will always be the only woman in the world for him, that without her he doesn't care what happens to him.

As she recoils from him he tries to catch her in his arms. She screams and dodges, and when Ainsworth tries to follow her, he trips and falls heavily to the floor. He is rendered unconscious, but the noise has alarmed the apartment house. Mrs. Fairfax takes her letters and rushes out just as Dolly appears at the other end of the hall. Dolly sees only a heavily veiled woman. Dolly enters Phillip's rooms and discovers the photograph of Mrs. Fairfax, which the editor's wife has overlooked in her flight. Dolly doesn't know who it is, and she rushes to the phone to let Fairfax know of her scoop. Not reaching him at the office she calls him up at his residence. Mrs. Fairfax answers the phone and learns the terrible truth. She is overcome and loses no time in going to the newspaper office.

There she pleads with Dolly for her reputation, concealing her identity. Fairfax calls over the phone for Dolly, and Mrs. Fairfax hastens away. Dolly secretly sorry for the unknown woman, pleads over the telephone with Fairfax to suppress the picture. Fairfax orders the photo to be printed on the front page, with big headlines. Dan, a reporter enters disgusted; his evening's work has resulted only in a story of an unknown suicide. Although he has her picture, he knows there will be no room in the Argus for it. He tosses it away. Dolly sees the photo, and has a brilliant idea.

Mrs. Fairfax decides to tell all to her husband. It is near midnight as she enters his den. When they come out a half hour later he is a changed man. The story must be stopped. He believes his wife and has forgiven her. He rushes out. The papers are just coming out of the press and a boy runs through the office with papers on his way to the editorial rooms. Fairfax seizes the paper and discovers Dolly's substitution. He changes the policy of the Argus, making a clean sheet of it. Through the story runs a pretty love theme between Dolly and Dan, which culminates happily at the finish.

The Moving Picture World, February 26, 1916, p. 1319

Status: Print exists in the British Film Institute
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (James Fairfax, Dan, Office Boy). Female (Dolly Clare). Group-2.
Ethnicity: White (James Fairfax, Dolly Clare). Unspecified-2
Media Category: Newspaper
Job Title: Editor (James Fairfax). Reporter (Dolly Clare, Dan). News Employee (Office Boy). Miscellaneous-2).
Description: Major: James Fairfax, Transformative Positive. Dolly Clare, Positive
Description: Minor: Dan, Positive. Office Boy, Miscellaneous-2), Neutral.

Doorsteps (1916)
Newspaper reports about a woman’s performance and a man just out of prison sees the article and plans revenge against her because she caused his imprisonment.
Doorsteps is discharged that same day for a minor offense, and she is soon reduced to selling laces for a living. Tozer, a slum thief, is attracted to the girl and offers to marry her if she will help him in his stealing. Doorsteps, loyal to the memory of George, refuses. George, realizing what an inspiration the little servant was to him, tries to seek her out, but to no avail. Doorsteps tries her luck as an entertainer at the gallery entrance to a theater one evening. A theatrical manager sees her and offers her a position in a new revue that he is rehearsing. She scores a success in the revue and the following season is cast for the role of “Pierrot,” sharing honors with the leading woman. The star is jealous of Doorsteps, and after an open break between the two women, Doorsteps is asked to go in order that the manager may keep the good will of the star.

Despondent, she goes back to selling laces, and again Tozer sees her and annoys her. She turns him over to the police. About this time Doorsteps again sees George and overhears a conversation between him and the producer of his new play, Edmund Wade. They are having trouble selecting a girl for the role of the pickpocket and a plan forms in Doorsteps’ mind. She goes to the home of Wade and by a clever ruse obtains admission. She steals Wade’s watch and then asks him if she may have the part of the pickpocket, as she believes she can qualify, pulling out the watch. Believing she is a thief, Wade turns her over to the police. George enters and explains that she is a friend of his and frees her. Doorsteps is cast for the leading role in the new play and scores another triumph.

Tozer, now out of prison, reads about the opening performance in the newspaper and plans revenge. He goes to the theater and comes upon the stage, revolver in hand, to attack Doorsteps, who was responsible for his imprisonment. The audience consider the struggle a realistic scene and applaud. But the author, George, knows differently and springs from his box to save the girl. He is wounded himself. During his illness he calls for Doorsteps and she comes to him after every performance to comfort and care for him. Finally Wade sends her to America to appear in a new production and she is forced to leave George before he has recovered from his delirium. She leaves a note, however, which he treasures. Two years later Doorsteps returns to England to find George in Mrs. Skipps’ lodging house, poverty stricken and discouraged. Wade promises to put on George’s latest play if Doorsteps will star in it, which means, prosperity and happiness for the reunited lovers.
Journalist Gustav Calvi (Ludwig Trautmann) marries actress Dora Brandes. She helps him in his political career but finally leaves him and commits suicide.

Dora Brandes is a celebrated actress. Since the journalist Gustave Calvi, a man with political ambitions, is her lover, she has more and more devoted herself to his career giving up her life as an artist. With her help, Calvi becomes a parliamentary deputy. He finds out about Dora’s former lover and leaves her.

Shocked by his betrayal, Dora begins to drink and slowly declines. After a few years, Calvi plans to become minister. But his enemies are planning his fall. Then Dora Brandes
returns to Calvi’s life and helps him secure necessary documents to win the election. Since she is not an “adequate partner for him because of her sordid past, Dora commits suicide by drowning. *Various German Sources.*

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Gustav Calvi)
Ethnicity: White (Gustav Calvi)
Media Category: Newspaper
Job Title: Reporter (Gustav Calvi)
Description: Major: Gustav Calvi, Negative
Description: Minor: None
Double-Crossing the Dean (1916)

The dean of Fudgely Hall was an inveterate hater of men. The two drug demons, Soda Sam and Lee the Peach-Picker, held down the corner drug store across from the Hall, also the honors as village Lotharios. On a tip from a friend they spot Corinne and Jane. The girls have to contend with the Hall monitor in getting romance under way, but are finally partially successful.

The boys decide as they cannot get the girls as model moral men, they will then get them as habitual users of Baruna. The dean likes the stuff. It is her one weakness, and she buys many bottles at the store. When a dance is given at the opening of a new garage, they inveigle the girls into attending it in overalls. The dears are smuggled out into the night through the window, so that the dean can have ample opportunity to see them.

Of course, the dean and the monitor, who learned of the clandestine affair, are shrewd enough to nab some extra clothing of the janitor's, and they are admitted to the dance, too. But the boys had prepared for them. The janitor was informed, so was the town reporter; also the town policeman. And when, full of the contents of the merry-makers' punch-bowl, the dean and monitor are pinched for the larceny of the janitor's wearing apparel, they have to take off their masks, confess their identity and pray for mercy. The punch had been loaded with Baruna by the wicked boys and the dean and monitor had fallen prey to the old harpy's only weakness. In exchange for the promise of the newspaper man to withhold the story and of the cop not to tell, romance is given immunity on the campus thereafter.

The Moving Picture World, July 8, 1916, p. 294

Statis: Unknown
Unavailable for Viewing

Type: Movie
The Dragnet (1916)
Newspapers exploit a man’s confession for burglary.
Both are summoned to the detective bureau where Durkin tells Detective Schulte that he will live straight. His attitude angers the sleuth, who tells Durk’n that he will sooner or later “get him.” Durkin obtains a position in a cigar store, but his record comes up through the instrumentality of the detective, and he leaves the position. Durkin meets May Vernon, a homeless girl, who has been deserted by a racetrack attache, and who has enticed her from her uncle’s home. She is about in desperation to take her own life when Durkin arrives opportunely and saves her, thus winning her gratitude.

Bill Avery again coaxes Durkin to engage with him in burglary, but Durkin refuses. As they consult together, a raid by the police occurs and both are jailed. Then both are released and Durkin again looks for the girl whom he saved, and to whom he is attracted. Durkin later gains a position as a deliverer of ice. In the meantime May Vernon secures a position as a servant in a wealthy home. Money belonging to the lad’ of the house is stolen by her son. Detective Schulte is summoned. His suspicions are directed toward May, and when Durkin appears his suspicions are confirmed. However, the lady through the confession of her son, frees the girl.

Bill Avery is arrested for a holdup, and to protect his pal, says that James Durkin was his confederate. The newspapers exploit Avery’s alleged confession. Durkin sees it in the morning papers and, with May, whom he has married, escapes to South America. Durkin is making good in the South American country, but one day is recognized by a detective. The one redeeming trait in the hardened heart of Detective Schulte is the love of wife and family. He is assigned to go to South America and arrest James Durkin. He arrives there and enters Durkin’s home. There is a desperate conflict between the detective and the persecuted Durkin, and then it is that the detective sees the happiness in the Durkin home. His heart is touched and he wires back to the detective bureau that the wrong man has been suspected.

The Moving Picture World, February 12, 1916, p. 1006
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 Dragon (1916)**
Reporter with a notebook and a pencil.

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When Messalla returns home from a convent to her father, who lives in Washington Square, he warns her about the Dragon spreading its length up Fifth Avenue and its claws in the side streets, which caused his financial ruin and his wife Elizabeth's desertion for Wall Street magnate, Tanner. Vowing to find the Dragon and bring Elizabeth home, Messalla naïvely heads up the avenue, where she unconsciously brings about the death and destruction of her father's enemies. One man is killed in an auto accident when he and a traffic policeman gaze at Messalla as she walks by. The discarded lover of a rich merchant throws vitriol in his face after she learns of his planned rendezvous with
Messalla. A woman tries to steal lace that Messalla admires, and is arrested. After other incidents, Messalla offers to carry a package to Tanner's mansion, not knowing that it contains a bomb. She finds Elizabeth there and leaves after failing to convince her to return, but Elizabeth follows just before the explosion and is reunited with her husband. Thus the Dragon has been slain by innocence and love. American Film Institute Catalog of Feature Films

“The Dragon” (Equitable).

In the Equitable’s forthcoming release, “The Dragon,” the story is told of youth and innocence issuing forth from an humble home to conquer the dragon which it has been told lurks in Fifth Avenue, the city’s great highway of fashion, seeking what it may devour. Youth and innocence are personified by Miss Margarita Fischer, and the one who warned her of the perils of the city’s artificial life is her old father, who has suffered at the teeth and claws of the dreadful monster.

She meets various people of various sorts and conditions, among them being most of those who had brought ruin to her father and his family. Totally unconscious of the fact that she is working out the decrees of fate, she in her turn brings desolation to those who had injured her father, and retribution, if not poetic at least effective, overtakes them.

The scenes of the play include many taken in the streets and avenues of this city, Fifth Avenue in particular, being the locale of some of the most striking—a big department store, a downtown bank, Washington Square, the downtown Italian section, and other sections of the great metropolis being included in the “locations.” The fortunes of the family are recuperated through the results of the heroine’s adventures, and the final triumph over the powers of evil embodied in the dragon of Fifth avenue makes a happy ending, and shows that the law of compensation some times works out in a peculiar way. The story is the first produced for the Equitable by Harry A. Pollard, and is regarded as a production of the highest class.

The Moving Picture World, December 18, 1915, p. 2210

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
Dreamy Dud in the African War Zone (1916)
Newspaper Cartoonist Carlson.

DREAMY DUD IN THE AFRICAN WAR ZONE (Oct. 18).—This is another split reel in which Cartoonist Carlson has worked out his humorous incidents by combining, through excellent double exposure, his human figures with his well-known pen and ink characters. Dreamy Dud, Dunk and the dog put out to sea. The captain orders the cook to quit boiling cabbage. The cook produces an alibi and Dunk’s cigar is found to be the offensive smell. Before the captain can finish his argument a battleship opens fire on them, the gunners having orders to get the fat fellow. Dud and the dog delight in Dunk’s dodging of fourteen-inch shells. Then a gigantic whale lifts the three off the boat and sends them whirling into space, Dud coming down right through a newspaper in which a cannibal chieftain is reading the latest movie news. “Spoila pictura Hank Walthall,” says the chief angrily. Dud is chased over the desert and caught, but the chief’s daughter pleads for his life. He awakens to find the colored washerwoman telling him to get up, while Dunk and the dog laugh. Five hundred feet of scenic share the reel.

The Moving Picture World, October 21, 1916, p. 442

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Carlson)
Ethnicity: White (Carlson)
Media Category: Newspaper
Job Title: Cartoonist (Carlson)
Description: Major: None
Description: Minor: Cartoonist, Positive
Dust (1916)
Journalist Frank Kenyon is a muckracking author who explores deplorable conditions in a factory owned by his fiancée.
Newspapers announce large gifts to charity from an anonymous source, and therein lies the real story.

Muckraking author Frank Kenyon tries to convince his fiancée Marion of the deplorable conditions in the factory owned by her father, John D. Moore, but she is far more interested in putting on shows to aid the Belgian Relief Fund than in helping the working class. When factory conditions cause the death of Mina, a young girl, Frank jumps onstage during one of Marion's reviews and denounces her and her father, after which Marion breaks their engagement. Following his impromptu speech, Frank is elected to the legislature and works constantly for factory reform. Before the implementation of any of his measures, however, a factory fire kills Marion's father. As a result, Marion comes to understand the necessity for reform and, renewing her engagement to Frank, vows to help him fight for it. *American Film Institute Catalog of Feature Films*
He drives her by force to Mina’s home. Marian is taken aback when she discovers that the animal mother is not weeping for love of Mina, but she wonders how she will ever pay for a cheap piano now that Mina’s wages will no longer be forthcoming. Marian promises to attend to the payments. Marian laughs scornfully at Frank. Frank determines to wage a relentless war against Moore until conditions are modified. As champion of the working people, he is elected to the legislature. Frank introduces his bill for better factories. After much excitement, it is passed. Since the accident to Mina, Bud has been working to perfect a number of safety devices. With the idea of cheating the boy, Moore goes with him to a cabinet at one end of the building to look them over. Meanwhile a blaze has started. Soon the flimsy structure is ablaze. Marian escapes with the girls, but Moore and Bud are trapped in the cabinet.

From the roof of an adjoining building Frank throws a rope to the factory, where it fastens around a cornice. Then he makes his way hand over hand across the rope to the burning building, breaks through a skylight, and lowers a rope to Bud. Moore shoves the boy aside. Frank, angered, lowers the rope again for Bud. Moore rushes to the edge of the building. But as he hangs midway, the flames reach the rope, and he plunges to his death. A few weeks later the newspapers announce large gifts to charity from an anonymous source. Through Bud he discovers that it is Marian. The picture closes as she agrees to face the future with him.

The Moving Picture World, July 22, 1916, p. 687

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Frank Kenyon). Group
Ethnicity: White (Fred Kenyon). Unspecified
Media Category: Newspaper
Job Title: Reporter (Frank Kenyon). Unidentified News Staff
Description: Major: Frank Kenyon, Positive
Description: Minor: Unidentified News Staff, Neutral
The Election Bet (1916)

Newsboy

Wilkens is so sure that Jones will win the election that he makes an election bet with his friend, Walker. The loser is to roll a walnut from the Boulevard to City Hall. It must not be broken, nor touched with the hands, nor must the loser speak or write to anyone until the bet is paid, and the agreement must be kept secret. Forfeiture means the loss of $5,000.

Wilkens starts to roll the walnut and his queer antics lead O'Hara, a policeman, to think he is crazy. A newsboy picks up the walnut and is going to eat it and Wilkens has to buy it back. A large fat woman is about to step on it and the only way in which Wilkens can protect it, is to put his feet beside it and she walks on his feet. He talks to her on his fingers and she thinks he is deaf and dumb.

Annette, Wilkens' sweetheart, knows nothing of the wager, but Wilkens was so sure he would win, he told her to come to the City Hall and see something funny; so with her chum, Grace, she goes along the street. When Annette finds Wilkens, he cannot speak or write to her according to the terms of the wager. Therefore, she tells O'Hara her lover is crazy and when they look for him they find him under a truck which is standing over the walnut. O'Hara takes charge of Wilkens. Stout is going to quit, but Wilkens pays him a large sum of money to stay by the walnut. Stout gets a chair, an oil stove, and umbrella and has lunch served on a folding table and sticks by the walnut all night. Next morning Wilkens manages to escape from the hospital where he has been taken, sees a street sweeper in his white overalls, bribes the man to give him his overalls and brush and sweeps the walnut to within a block of City Hall where it is run over by a street car and Wilkens loses his bet. American Film Institute Catalog of Feature Films
THE ELECTION BET (Feb. 5).—The cast: Wilkens (Billie Reeves); Walker, his friend (James Cassady); Mr. Slim, the referee (Arthur Matthews); O’Hara (Pete Lang); Annette (Carrie Reynolds). Written by Mark Swan. Produced by Earl Metcalfe.

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*The Moving Picture World*, January 22, 1916, p. 655
Status: Unknown
Unavailable for Viewing

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

The End of the Rainbow (1916)
Newspaper Article reports on a woman who has deserted her children and husband.
One day she discovers a young man, who has just separated two street fighters, being taken away, with one of the fighters, by a policeman. She intercedes and secures the young man's release. The man Ruth befriended is Jerry Simpson, the son of one of the mountaineers who owns large and valuable tracts of timber which her father's business associates are trying to secure at an unreasonably low figure.

Jerry, who has been studying law, goes to Bennett to make an appeal for justice. Ruth sees Jerry and at her request her father tells her who Jerry is and why he is in San Francisco. Jerry's mission is fruitless because Bennett decides to abide by the advise of Ferdinand Stocker, who represents the lumber monopoly in the Redwood forests. Ruth, at her father's office, learns that Stocker needs a stenographer. This so interests Ruth that when a girl has been selected from a number of applicants, Ruth prevails upon her, in return for money which Ruth gives her, to surrender her credentials. Ruth goes to the lumber camp as the stenographer assuming Kitty Mitchell's name. It develops that Kitty Mitchell has deserted her children and husband, and this fact, being published in the San Francisco papers, comes to the eyes of Stocker. When Stocker makes advances to Ruth and is repulsed, he shows her the newspaper clipping and Ruth is silent. Ruth and Jerry become friends and he is her most enthusiastic assistant in establishing a library for the lumbermen.

Bill Hardy is Stocker's foreman and Ruth learns that these two men are conspiring to rob her father by making false reports. Stocker determines to cut down "Old Sentinel," a famous landmark. The fact that the giant Redwood stands on Simpson's property does not alter Stocker's determination. Jerry tries to prevent by physical means the felling of the tree, but is unsuccessful. He is terribly beaten. Ruth has learned of the proposed raid upon
Simpson's timber and goes to the scene in time to find Jerry lying almost insensible upon the ground. She revives him and gives him a revolver with which Jerry shoots and badly wounds Hardy who is doing the work for Stocker. The next day inhabitants of the camp are mystified as to who shot Hardy. Stocker having witnessed the incident from his hiding place behind a tree knows that Ruth gave Jerry the revolver. He invites her to go with him to a questionable resort at another camp and have dinner, threatening unless she complies to expose her as the person who did the shooting.

Ruth having consented, Stocker goes to his wounded confederate, Hardy, and tells him of his plans for taking Ruth to dinner. When Hardy asks Stocker for his share of the loot that has come from stealing the company's money, Stocker laughs at him, believing that Hardy, being wounded and helpless, cannot resent Stocker's refusal. When Stocker leaves with Ruth, Hardy alarms the lumber men. Jerry and the men quickly pursue Stocker and arrive just in time to save Ruth from Stocker's second and most vicious assault. Stocker, in escaping, uses a waterchute down which timber is carried to the valley. There is a brake in the chute through which Stocker falls to his destruction. In response to a letter Ruth has written, her father comes to the lumber camp, straightens out the difficulties and consents to Ruth's marriage to Jerry.
Face in the Mirror (1916)
Newspapers. A woman hears an accomplice threatening her husband with exposure if he does not pay him more money for his share of a bank robbery. The woman then holds the two men at bay compelling the accomplice to telephone a confession to the newspapers and police freeing an innocent man convicted of the crime.

THE FACE IN THE MIRROR (Three parts—Aug. 26).—The cast: Conway Royle (Edmund F. Cobb); Gail Harvey (Patrick Calhoun); Helen Terrane (Josephine Sylvester); Warren Terrane (John Thorn).

A letter from the penitentiary informs Helen Terrane that Conway Royle, her first sweetheart, has been drowned while escaping. Hardly does she finish reading it than through her mirror she sees his face as he peers in a window. She mentions it to her husband, who sneers at her. Angered, she tells him she believes it was his treachery that sent Royle to prison, and declares that she married him only because of a letter from Royle urging such.

Gail Harvey phones Terrane as he is about to leave his home and by threats of revealing how the two committed the bank theft for which Royle was sentenced, demands money. He goes to the Terrane home that evening. Royle, who was believed drowned because he left his prison clothes near a swamp, has secreted himself in the house. He overheard how the two plotters had him, their fellow bank clerk, accused of the crime. Helen, too, overhears, and compels Harvey to telephone a confession to the newspapers. The police arrive, but Terrane picks up the pistol his wife had laid down, and ends his life. Royle and Helen begin anew.

The Moving Picture World, September 2, 1916, p. 1586-1587

“THE FACE IN THE MIRROR” (Essanay).
This is an intensely dramatic photoplay with rapid fire action and intense scenes throughout. It is the story of a rivalry in love, the treachery of a friend and the discovery of the treachery by the girl. The acting of the girl and the man she loved and lost and won again is splendidly carried out by the two principals, although the strongest action lies in the heavy parts, that of the treacherous friend and his accomplice. The story opens shortly after the marriage of the girl to the treacherous friend of the man she really loved, who had been
sent to the penitentiary on a false charge. He, still, believing in the friendship of his rival, had advised the girl to marry him, hoping it would bring her happiness. Later he escaped from prison and his convict suit having been found on a body by a creek he is reported to have been drowned. When the girl is looking into her mirror she sees his face. She thinks it is a vision. Later she overhears her husband's accomplice threatening him with exposure if he does not pay him more money for his share in the crime. The woman holds the two men at bay with a revolver while she compels the accomplice to telephone the police and the newspapers. The husband ends his life just as the police arrive, and shortly afterward the former suitor comes to explain that he had exchanged clothes with a man who had been drowned and that it was he who looked into the window when the girl saw his reflection in her mirror. They begin life anew.

The Moving Picture World, August 26, 1916, p. 1423.

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
Fantômas (Fantomas): Episode One: The Phantom Crook – First in the Series (1916 – Reissue of French film)
Journalist Jerome Fandor (Georges Melchior), reporter to the Capital newspaper and Inspector Juve’s collaborator.
FANTOMAS, NO. 1 (Gaumont), Sept. 7.—“The Phantom Crook” is the title of this first episode of an apparently interesting serial. The opening episode has to do with a daring theft of money and jewels from a certain wealthy princess. About the same time a well known nobleman disappears and later his body is discovered in a trunk about to be shipped among the baggage of one Durn, who is arrested and sentenced to death. One of the thrilling moments of the story occurs when an actor who has been impersonating Durn is drugged, kidnapped, and substituted for the prisoner. The mistake is noted when the prisoner is being prepared for the gallows.

FANTOMAS (Episode No. 1, “The Phantom Crook”—Three Parts—Sept. 7).—The cast: Fantomas, Gurn, the gentleman thief (Victor Navarre); Inspector Juve (James Breon); Fandor (Louis Melchior); Lady Beltham (Renee Carl); Princess Danidoff (Jean Faber).

All Paris had been upset by a series of mysterious robberies and murders. Since the perpetrators of these crimes could not be found, they were attributed to an elusive criminal called Fantomas. Not two of his victims described him alike; but because of his ingenious methods and calculated daring, it was felt that one man committed all crimes.

One night on returning to her room after a ball, the Princess Sonia Danidoff threw aside her pearl necklace and placed with it a package containing $25,000 in banknotes, which had just been given her at the hotel office. Her astonishment may be imagined when a well-dressed man stepped from behind the heavy curtains at the window.

The Princess demanded what he was doing in her room at that hour. Ordering her to keep silent, he seized the necklace and the bundle of banknotes. The Princess was then forced to walk with him to the door. Once across the threshold he locked the Princess in the room. As she rushed to the phone to give the alarm, she looked again at the card. Upon it now appeared one word: “FANTOMAS.”
Police Inspector Juve was put upon the case. About this time Lord Beltham, a wealthy Englishman, disappeared. This case was also assigned to Juve. He had taken into his confidence a young journalist, Fandor, and he said to Fandor that it seemed as if the authorities had turned over the case of the disappearance of Lord Beltham to him because he did not seem to be successful in apprehending Fantomas and should be given easy things.

Thinking that Lord Beltham had merely dropped out of sight to serve some purpose of his own, Juve went to make inquiries at the Englishman's home. Lady Beltham lived in a beautiful villa at Neuilly. Juve's interest was aroused by finding a man's hat in the drawing room in which was the letter G. Going through Lord Beltham's address book, only one name was found under this letter. It was that of a man named Gurn. Unknown to Lady Beltham, Juve dotted down this name and hastened with Fandor to Gurn's apartment.

Little did he know that Gurn had overheard his conversation with Lady Beltham and was much upset at the thought that the detective had discovered his hat. He wrote a note to a steamship company to ship the trunks found in his apartment to South Africa. However, Juve forestalled him. On breaking open one trunk, the body of Lord Beltham was found. Making a careful search, Juve found a number of calling cards similar to that which Fantomas had given Princess Sonia. He was certain that the murderer of Lord Beltham was
the mysterious bandit who had terrified Paris so long.

Deciding that Lady Beltham was interested, in some fashion, with Fantomas in his role of Gurn, Juve decided to watch the villa at Neuilly. At last he was successful in arresting the great criminal. Gurn's guilt was easily established. The scandal-mongers were disappointed because Lady Beltham's name was not drawn into the case. Gurn himself testified that he killed the man after they had quarreled violently over money matters.

What Juve did not know was that Lady Beltham interested herself more and more in the condemned man as the day for his execution approached. She managed to bribe a keeper who carried notes between the pair. For a bribe of $20,000 the guard smuggled Gurn out of prison for an interview several hours before he was to be led to the guillotine. The night before Fantomas was to die, Valgrand, one of the famous actors of Paris, appeared in a new play in the character of a criminal. In order to arouse interest, he announced that he would make up like Fantomas, the murderer.

Lady Beltham invited him to call upon her immediately after the theater, still in costume. This he did. The clever woman drugged the actor, and turned him over to the guards in place of Gurn. The man was taken back to prison and later led to the guillotine in a comatose condition. It was only just before he was to be executed that Juve detected the imposition. This time Fantomas had escaped, but Juve swore that he would yet place the elusive criminal behind the bars.

_The Moving Picture World_, September 9, 1916, p. 1750
FIRST “FANTOMAS” EPISODE.

The first three-reel series ever inaugurated in America will have its first episode released when the Gaumont Company issues “The Phantom Crook” September 7 as the initial number of “Fantomas.” This Mutual series was made in France and follows closely the series of remarkable novels which have been the most successful detective stories in the French language. The first episode enlists some of the most popular screen artists of France in the leading roles. The part of Fantomas throughout the series is played by Victor Navarre, an actor who is one of the matinee idols of France. Opposed to him is James Breon as the detective who so relentlessly pursues the master criminal. A third character which appears in each episode is that of the journalist, Pandor, played by Louis Melchior.

With the usual Gaumont skill in picking a cast which will have an international appeal, beautiful Jean Faber was se-

cured from the Comedie Francaise to portray Princess Sonia Danidoff, the first victim to the calculated cunning and desperate daring of Fantomas. Renee Carl has the part of Lady Beltham, a titled Englishwoman who falls under the influence of the sinister criminal. These facts are well known to readers of many American newspapers, as the “Fantomas” stories have been appearing this summer in many Sunday papers. Thus “Fantomas” is already known to millions of Americans who can be depended upon to form the nucleus of patrons who will enjoy the film version.

The Moving Picture World, September 9, 1916, p. 1719
**The Moving Picture World, September 16, 1916, p. 1790**

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**Mutual Series**

1. The Phantom Crook  
   Sept 7
2. The Man in Black  
   Sept 14
3. The Mysterious Finger Print  
   Sept 21
4. The Crook Detective  
   Sept 28
5. The False Magistrate  
   Oct 5

**You will always have a Full House when you show FANTOMAS**

The ONLY way you can get this great “Fantomas” Series in five episodes, each in three reels, is through the Mutual Film Corporation. Go to your nearest Mutual Branch NOW and book these five thrilling photoplays that mean five full houses. These detective photodramas have made millions of dollars for exhibitors all over the world.

The pictures are “immense,” and the paper Mutual is putting out for them is sure to get them widely talked about before you show them. And remember—all summer millions of American movie fans have been reading about Fantomas in a great syndicate of newspapers. Interest is already keen. “Fantomas” is the greatest box office series that ever came from France.

**Watch for “THE VAMPIRES” COMING**

**Gaumont Co.**

*FLUSHING, N.Y.*

*JACKSONVILLE, FLA.*
The Moving Picture World, September 19, 1916, p. 1739

Viewed

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Jerome Fandor), Group.
Ethnicity: White (Jerome Fandor), Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jerome Fandor), Pack Journalists
Description: Major: Jerome Fandor, Positive
Description: Minor: Pack Journalists, Negative

Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve’s collaborator.

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**FANTOMAS (Episode No. 2, “The Man in Black”—Three Parts—Sept. 14).—The cast: Dr. Chalek, the man in black, Loupart (Victor Navarre); Inspector Juve (James Breon); Fandor (Louis Melchior); Lady Beltham (Renee Carl); Josephine (Yvette Andreyor).**

All Paris was still talking of the clever trick by which Fantomas had cheated the guillotine. In the shadow of this grim instrument of death, he had substituted for himself an actor, Valgrand. However, the quick eye of Juve, the detective who had trapped Fantomas, had fortunately recognized that something was wrong, and saved the actor from death.

Juve found no clue to Fantomas until the body of a woman who had been crushed to death in some mysterious fashion, was found in the office of a mysterious “Dr. Chalek.” It was supposed to be that of Lady Beltham, whose husband Fantomas had murdered. Accompanied by Fandor, his journalist friend, Juve watched Dr. Chalek's apartment after he had found it impossible to identify the body as that of Lady Beltham. Dr. Chalek got into his automobile
and drove away. The two men followed. Where-as the man they had trailed was a middle-aged professional man with a blond beard, the man who got out of the motor car was a slouchy foader of the boulevards. A woman handed him a note. He went back to his automobile and drove off.

Jouve followed but was thrown off the trail. Fandor followed the young woman and found that she led him to the railway station. An elderly man greeted her and bought tickets for Pontarlier. He was a wine merchant named Martialle, going to make a payment for his firm. A number of men rode with them in the car, the last on the train. Fandor did not know that one of these was Fantomas and the other were members of his band. At a point a few miles outside of Paris, the gang disconnected the car from the train and robbed both Martialle and Fandor, leaving them to die as the car rolled back down the hill into the Simplon Express. Fortunately the two men jumped before the car had gathered much headway, but, nevertheless, the oncoming train was wrecked with great loss of life.

Fantomas was disappointed in his hope of getting money from the wine merchant, since each bill had been torn in two, and the other half was not to be paid until thirty days later. He hurried to Bercey, where the wine dealers had their distillery, in the hope of getting the other half of the money. He lured Jouve there, wishing to get him out of the way at the same time. Fandor, thinking the next attack would be Bercey, also went down there. He met Jouve and the two were attacked by bandits. They were trapped in a circle of blazing casks, and only escaped by jumping into an empty barrel and letting it roll through the fire into the Seine.
Going back to Paris, Juve and Fandor arrested Dr. Chalek in a cafe. When they reached the street, the quick-witted man escaped by tripping them. They thought they had hold of his arms, but discovered these were merely rubber forms inside his overcoat. His own arms he held close against his body, having prepared for just such an emergency. Fantomas placed a huge snake into Juve’s room, but the detective had had sufficient warning of the “silent executioner” to wear a special armor protected by sharp nails. Only in this fashion was his life saved. This encounter made clear the manner of the horrible death of the woman found in Dr. Chalek’s office.

Fantomas made the mistake of retreating to Lady Beltham’s villa at Neuilly. Here he was trapped by Juve. Wishing to destroy all his enemies at one time, Fantomas placed a bomb in a room and connected it with a switch in one of the outbuildings. When the house was searched he was not found because he had hidden in a tank of water in the basement breathing through a bottle which appeared to be floating on the surface, but which was really an air-tube for the criminal. After the basement had been searched and the police were gathered in the room, Fantomas had planned for the trap, the desperate man rushed to his switch and exploded the bomb. In the confusion he managed to escape and did not know whether or not Juve lay dead in the debris of the villa.

The Moving Picture World, September 16, 1916, pp. 1888-1889
ant, he breaks away from his pursuers. They find to their chagrin that they have been holding rubber forms in the shape of arms while the criminal has had his own arms held tightly against his body.

Another feature in this release is the collision between a car running wild and the celebrated Simplon express. The most remarkable scene, however, shows the "dumb executioner" sent by Fantomas to kill the detective. This is a huge python that seizes the inexorable pursuer of Fantomas in its great coils. How the detective foil's this scheme to do away with him is one of the most spectacular scenes of this episode. There is not a nerve that does not labor under the thrill.

In reviewing this episode, W. Stephen Bush, the noted reviewer said: "The acting of the principal characters is beyond all praise. The minor parts are rendered with every possible skill. There is throughout the painstaking attention to detail that characterizes most Gaumont productions. The settings are excellent; the photography is unexceptionable. This feature promises to achieve great popularity with exhibitors."

_The Moving Picture World_, September 16, 1916, p. 1855

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"Fantomas"

Second Episode of the Gaumont Serial Unusually Thrilling and Urges Interest at a Breakneck Pace.

Reviewed by Margaret I. MacDonald.

That the foreign made Gaumont serial, "Fantomas," is one of the best on the market is a fact that will no doubt be agreed to by those who are following the fortunes of the mysterious criminal upon whose adventures the story of the serial is based. "The Man in Black," the title of the second episode, suggests one of the disguises of Fantomas, who at one moment is a bearded gentleman in evening clothes, and at the next may represent any of the various walks of life. A horrible spotted serpent in this number poses as one of the aids of Fantomas, creeping into the bed of Juve, the detective, in the Beltham mansion, where he and Fandor have stationed themselves to watch the movements of Fantomas and Lady Beltham. In this episode incidents follow thick and fast, including a thrilling train wreck and an explosion that shatters the rendezvous of Fantomas.

_The Moving Picture World_, September 30, 1916, p. 2101

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FANTOMAS, NO. 2. (Gaumont), Sept. 14.—"The Man in Black," which is the title of this number of an excellent serial, is unusually thrilling with an interest that never flags. In it a huge spotted serpent takes a prominent part, a thrilling train wreck occurs, and a mansion is exploded.

_The Moving Picture World_, September 30, 1916, p. 2130

Status: Print exists

Viewed
Appendix 8 – 1916

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 (Fantomas): The Mysterious Finger Print – Third in the Series (1916 – Reissue of French film).*

Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve’s collaborator.

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**FANTOMAS (Episode No. 3—“The Mysterious Finger Print”—Three Parts—Sept. 21).—The cast: The Banker Nanteuil, The Man in Black, and Police Officer (Victor Navarre); Cranajour and Inspector Juve (James Breon); Fandor (Louis Melchior); Jack Dillon (Luitz Morat); Lady Beltham (Renee Carl); Princess Sonia Danidoff (Jane Faber); Elizabeth Dillon (Francine Fabreges).

After the explosion which destroyed the villa of Lady Beltham at Neuilly, Fandor was taken to a hospital, where he recovered from his injuries. There was no trace of either Fantomas or Juve, the detective. A body was identified as that of Juve, and Fandor gave his friend up as dead.

Mother Toulouche kept a second hand store near the Sante Prison, which was a clearing house for thieves’ plunder. She took into her house an idiot named Cranajour. A murder mystery filled the imagination of this half-witted fellow. An artist named Jack Dillon had been found in a stupor with a woman dead in his room. After being taken to prison he was strangled, and the body removed from the cell without knowledge of the authorities.

Fandor searched one of the sewers of Paris in seeking for clues. This sewer also served as a passage for stolen goods taken to Mother
Toulouche’s store from boats on the Seine.
Nibet, a prison guard in league with the thieves,
came upon Fandor in the sewer and attempted
to kill him, but Cranajour pushed Fandor into
the water where it was supposed that he had
been drowned.

Princess Sonia Danidoff was a guest of honor
at a ball given for her by a sugar magnate,
Thomery, whom she was to marry. A guest
known as a prosperous banker, Nanteuil, steals
her pearl necklace valued at $200,000, but when
the finger prints found on the Princess’ neck are
examined, the authorities are surprised to find
that they are those of Dillon, the dead artist.
Nanteuil sent for Lady Beltham, and through
her lured Thomery into his power. It was his
intention to gamble in sugar stocks, using
Thomery’s name.

Elizabeth Dillon, sister of the dead artist, sent
for Fandor to help her decipher a code message
she had found in her brother’s home. Fantomas
attempted to kill the girl, since she possessed
evidence against him. His plan was foiled by
Fandor, who introduced himself into one of the
bandit’s hiding places by concealing himself in
a basket. In this room he found the body of
the banker, Thomery, with fingerprints which
would indicate the man had been strangled by
Dillon. Juve, who had been masquerading as
Cranajour disclosed his identity to Fandor, and
planned to seize the banker, Nanteuil.

They do this and tear from his hand a glove
made out of the skin of the hand of Dillon.
The perpetrator of the various crimes was thus
discovered, but Fantomas escaped his captors by
suddenly dashing through a secret panel against
which the detective and Fandor beat in vain.
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 (Fantomas): The Crook Detective – Fourth in the Series (1916 – Reissue of French film).** Journalist Jerome Fandor (Georges Melchior), reporter to the *Capital* newspaper and Inspector Juve’s collaborator.

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FANTOMAS (Episode No. 4).—“The Crook Detective” (Three Parts—Sept. 28). The cast: Fantomas, Father Moche and Tom Bob (Victor Navarre); Fandor (Louis Melchior); Inspector Juve and Cranajour (James Breon); Grand Duchess Alexandra (Renne Carl).

Since Juve, the greatest detective in France, had been unable to apprehend Fantomas, there had gradually grown the suspicion that Juve was himself Fantomas. It was argued that no one else had ever advanced the theory of a mysterious criminal, and that it was probably part of a clever scheme to attribute crimes to a phantom. Finally the head of the Department of Justice had Juve arrested and thrown in prison on the charge of being himself Fantomas.

Father Moche was the name given to a secretive man who dwelt on the ground floor of a cheap apartment house in a rather disreputable quarter of Paris. After a bill collector had been paid $1,200 by the old man, the collector went upstairs to get some money from a man named Paulet. When Father Moche heard the sound of a heavy fall, he knew that Paulet and his wife had murdered the collector. Rushing upstairs Father Moche seized the bill collector's wallet and raced back to his own apartment. When Paulet and his wife came after him, he told the couple they were working so clumsily that they would be behind the bars before nightfall. He was finally able to convince them that their only hope of escape lay in obeying his orders implicitly.
The disappearance of the bill collector caused a great outcry and it was attributed to Fantomas. A mysterious American detective, Tom Bob, led the police to an apartment where the body was found behind a wall. He disappeared before he could even be thanked.

Lady Beltham, who had successfully concealed her affair with Fantomas, had since married a Russian Grand Duke and was again the pet of Parisian society. She received a visit from Fantomas, who threatened to expose her past unless she opened a subscription to be given as a reward to the person apprehending the criminal. Soon after this Lady Beltham gave a masked ball. This was attended by Fantomas, wearing the celebrated black garb which had always made him more terrible in the eyes of his victims. Fandor, Juve's journalist friend, also went to the ball similarly attired. A third person wearing the Fantomas suit of black was a detective detailed to watch for thieves.

Fantomas murdered the detective, but during the encounter received a stab wound in his arm; this was dressed by attendants who thought him a guest. He disappeared before the murder was discovered. It was then clearly seen that Fantomas had been at work. If Juve was Fantomas, then he would have a wound on his arm. Fandor and police officials rushed to the prison and found the great detective seemingly asleep in his cell. A stab wound was found on his arm and instead of being asleep, he was in a deep stupor. When Juve recovered consciousness he caused the arrest of a keeper, whom he accused of having stabbed him in his cell. Juve was now free to continue his search for Fantomas.

Fandor traced the criminal band to a deserted quarry. Fantomas kidnapped Juve and delivered him to the band at this place. It was his plan to have the police find Juve at the head of the band of Apaches, thus convicting him of being Fantomas. However, Fandor's presence foiled the plot. The bandits were captured, but Fantomas escaped. Needing money, he hastened to Lady Beltham to secure the Fantomas fund. While at her villa he was apprehended by Fandor and Juve. They walked with him through the park on their way to the police station. Fantomas suddenly shoved his captors aside and they fell into pits which had been dug by direction of Fantomas with just such an emergency in view. He was thus able to escape to continue his war against society.
Journalist Jerome Fandor (Georges Melchior), reporter to the Capital newspaper and Inspector Juve’s collaborator.

The Marquis de Tergall was so deeply in debt that he decided to sell the family jewels. After examining them, a jeweler at St. Calais made him an offer of $50,000, which the impeccuous nobleman gladly accepted. The jeweler concealed the bag containing the jewels in a drawer of the dresser in the room in the hotel where the sale was made. Upon looking for them they had disappeared. A hole had been bored through the wall and the jewels abstracted by a man disguised as a priest.

That night on his way home the Marquis was attacked and the money he had received from the jeweler was taken from him. He did not know that it was given by an Apache named Bebe to Rosa, a maid in the Tergall employ. This was done through fear that Bebe might be caught in the police dragnet.

Although Fantomas had been sent to prison for life in Belgium. Juve, the detective, was not at all pleased that he had lived. He knew
that if he could once get him on French soil, there were enough crimes to the man's credit to make it certain that he would go to the guillotine. Without letting Fantomas know that he was escaping through police aid, Juve substituted himself for the criminal in his cell. He felt certain that Fantomas would at once return to France. Two of his best detectives were detailed to follow him and arrest him as soon as he crossed the border.

However, Fantomas discovered that he was followed. As his train stopped beside one about to go in an opposite direction from a small station on the way to Paris, Fantomas jumped into the baggage coach of the other train, thus eluding the detectives. Charles Pradier, who had just been promoted to be judge of the St. Calais district, was occupying a compartment by himself. Fantomas found it necessary to murder the judge in order to escape discovery. Upon searching the clothing of his victim, and discovering it was the new judge he had put out of the way, Fantomas suddenly decided that his safest course was to impersonate the judge and go to St. Calais.

Upon assuming the duties of his office, among the first cases he had before him was that dealing with the mysterious theft of the Tergall jewels and the $50,000. Fantomas discovered that both crimes had been perpetrated by Bebe and Ribonard, the thief who had bored the hole at the hotel. Upon finding these two men, he demanded both the money and the jewels.

Masquerading as the judge, Fantomas discovered that the wife of the Marquis was in love with a young man, by intercepting a note. The Marquis was unable to attend a hunting party because he suffered from a chill. Fantomas cautiously made his way to the basement and turned off the gas for a few moments and then turned it on again. The result of this diabolical act was that the Marquis was asphyxiated. Fantomas secretly accused the widow of committing the crime, because of her love for the young man. She purchased his silence for $20,000.
The following day Fantomas went to the church to meet Ribonard with the jewels. The thief explained that he had hidden them in the bell. He threw down the empty box, rightly thinking that Fantomas would pick it up without opening it. Then Fantomas hastily pulled the ladder which was the only way Ribonard had of descending, away. Then he opened the box only to find it empty. So the next day when the deaf old sexton rang the bell for the funeral of the Marquis, a rain of jewels fell upon the mourners. Fantomas took possession of the jewels as examining magistrate.

Fandor, the journalist friend of Juve, heard of the extraordinary robberies at St. Calais, and went there to make an investigation. He had his suspicion aroused by Judge Pradier and determined to watch him. The false magistrate was informed that the authorities had decided to send to Belgium for Fantomas to question him. He was pleased to think that the man would be brought before him for examination. He also ordered the arrest of Bebe to extort from him the $50,000 stolen from the Marquis. Bebe confessed that he had left the money with Rosa for safe keeping.

The Marquise de Tergall called upon Fantomas bringing Rosa with her. The Marquise brought $10,000 with her, which was all she could raise of the hush money desired by the criminal. Fantomas then saw Rosa alone and took from her the $50,000. When Juve arrived Fantomas discovered that all the doors were being watched. He immediately wrote a note which he gave to the headkeeper. Fantomas then acknowledged his identity and was put in a cell.

The next day, when the bandit was to be examined, it was discovered that he had been released at midnight by the headkeeper of the prison on an order from Judge Pradier. The order stated that the prisoner released as Fantomas was none other than Juve, the detective who was engaged upon a delicate police mission. Thus Fantomas, owing to his quick wit, was again free.
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

**Fifty-Fifty (1916)**
Newspaper Reporters and a Photographer raid a room exposing a woman in a compromising position. It’s a setup.

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**FIFTY-FIFTY (Fine Arts—Five Parts—Oct. 22).—The cast: Naomi (Norma Talmadge); Frederic Harmon (J. W. Johnston); Helen Carew (Marie Chambers); Louise O'Mally (Ruth Darling); The Man from Sing Sing (H. S. Northrup); The Judge (Frank Currier); The Detective (Dodson Mitchell); The Man About Town (W. P. Richmond). Directed by Allan Dwan.
Naomi, a girl of the studios in New York's**
artist quarter, is possessed of a superabundance of vitality and a desire for continuous frolic and adventure. One night, at a gay party, one of the men is deceived by Naomi's effervescent spirits into thinking that she is a much more unconventional girl than she herself has any idea of being. He is told by his companions that Naomi is not the sort of girl he thinks her to be, but insists that he can prove that she is, and even makes a wager to that effect. Naomi, really quite unsophisticated, is tricked by the man into accompanying him into a hotel of questionable repute, where the two, innocent of any wrong doing, are captured in a police raid, and Naomi has an unpleasant experience in the night court. Friends come to her aid and she is released.

Not long after this, Frederic Harmon, a broker, comes into the girl's life. The two fall in love and are married. The birth of a baby completes the transformation of the girl's character and she cares only for her home, her husband and her child. The husband, however, does not settle down to home life. He is still much inclined to the gayeties of the set in which he had become acquainted with Naomi, and when she refuses to take further part in the revels of the Bohemian crowd, he fares forth by himself. It is not long before he meets Helen Carew, a woman with a past and without a conscience, who fascinates him partly for her amusement and partly for mercenary reasons.
Eventually Harmon’s infatuation for the other woman becomes known to Naomi. She is heartbroken, particularly when Harmon goes so far as to ask her to divorce him in order that he may marry Helen. This she refuses to do. Helen, anxious to get the man entirely into her clutches, enters into a plot with a crooked detective whereby Naomi is to be caught in a compromising situation, thus giving her husband grounds for divorce from her. The detective picks up a convict just out of Sing Sing and by means of a decoy message Naomi is induced to go to a hotel room where the man from Sing Sing is waiting for her. Once the two are in the room together it is raided by newspaper reporters and a photographer, and a flashlight of Naomi in the arms of the convict is obtained.

The husband brings suit for divorce, offering as evidence the stories of the witnesses at the raid and the flashlight photograph. He also asks custody of the child. Naomi startles the judge and spectators when she declares that she should be allowed to keep the child, because Harmon is not its father. The judge, however, suspects that Naomi is sacrificing her reputation in order to keep her baby, and, calling the girl into his private office, he gets the truth from her.

Meantime there has been an unexpected development in the affairs of Helen. The man from Sing Sing had been her lover before he went to prison, and she is unpleasantly surprised when the detective’s use of him brings him again into her life. The ex-convict is in Helen’s rooms, trying to renew their old association when Harmon comes to see her. Helen hastily hides the jail-bird, but while she is talking to Harmon the convict comes out and tells Harmon of the woman’s past and his connection with it.

Horrified at the revelation of Helen’s true character, Harmon goes out of her life at once and forever, but in the course of time succeeds in winning his way back into his home.

Status: Print Exists in the George Eastman Museum film archive
Not Viewed.

Type: Movie
Genre: Drama
Gender: Male (Photographer). Group
Ethnicity: White (Photographer). Unspecified.
Media Category: Newspaper
Job Title: Pack Journalists. Photojournalist (Photographer)
Description: Major: None
Description: Minor: Photographer, Unidentified News Staff, Negative

**The Final Payment (1916)**
Newsboy. Newspaper article on a burglary.

![Newspaper Article](image-url)
money, but with foolish pride, pays what she owes, although it take all her savings. Mrs. Benton slips the money in her purse. In the purse is a pendant which Mr. Benton has that day given her. Mrs. Benton hastens to keep a dinner engagement with her husband at the country club, and in her hurry leaves her front door ajar.

Effie stops to rest in the park, and discovers that she has left her scarf at the Benton home. She returns for it and, finding the door open, enters. She calls for Mrs. Benton, and receiving no answer, gets her scarf from the bedroom. There she sees Mrs. Benton’s purse. There is a struggle with temptation, but she finally succumbs and puts the purse in her bosom. She then disarranges the room to give the impression that burglars have broken in. Then she goes home. A burglar watches her from the window.

Effie is horrified to find that the purse contains not only the money but the pendant. She puts it in her dressier as she hears her husband coming. He notices her agitation, and she feigns illness. That night the burglar enters Effie’s room and steals the purse. He is chased by a policeman, and throws the purse under shrubbery in the park. The next morning, Ayres shows his wife the paper which gives an account of how a burglar entered the Benton home. Effie is agitated. She goes to her room and finds the purse gone. Her husband telephones that he forgot to take the money with him, but will be home promptly at noon.

Effie wanders to the park. A child finds the purse under the shrubbery and Effie sees her. After a little persuasion, the child gives her the purse. Effie’s better self then awakens, and she determines to go to Mrs. Benton and make a clean breast of everything. But her courage fails her, and she sends a newsboy with the purse instead. Mrs. Benton is overjoyed at the recovery. Effie goes home to await her husband. He enters and she is about to confess all as she sees him going to the hiding place for the money, when there comes a ring at the door. She opens it and there is Mrs. Benton’s maid with a note. Effie opens the envelope feverishly, and there is the cherished money. The note states that Mrs. Benton knows that Effie’s position is not such that she can afford to lose such a sum as this, and that Mrs. Benton meant to return the money the day before, but had forgotten to do so. Effie goes to her husband, and with a glad smile hands him the money, saying, “Here it is! Haven’t I taken good care of it?”
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Newsboy). Group
Media Category: Newspaper
Job Title: News Employee (Newsboy). Unidentified News Staff.
Description: Major: None
Description: Minor: Newsboy, Unidentified News Staff, Positive

**Fit for Burning (1916)**
Editor Richard “Dick” Foraker” (Charles H. Mailes), editor of the reform paper.

FIT FOR BURNING (Three Parts—May 3)—
The cast: Constance Grey (Vera Sisson); Rev.
Mr. Thorndyke (Charles Perley); Madge Martin
(Gretchen Hartman); Richard Foraker (Charles
H. Mailes); John Masters (Ivan Christy); Mrs.
Masters (Cora Drew); Sophie Masters (Grace
Hamilton).

Constance Grey meets and falls in love with
Dick Foraker, the editor of the reform paper.
Dick is her idol and her ideal. He is the noble
and unselfish champion of every cause that
looks for moral betterment. That is what she
thinks—that is what all the city thinks, except
poor Madge Martin.

One day Sophie Masters disappears. Con-
stance searches for her in vain. Then she
thinks of Madge Martin, who is now one of the
owners of a notorious resort. Constance de-
scribes the missing girl to Madge. That night
Constance goes to the resort. Madge leads
her to a door and asks her to look through
the transom. Constance looks. What she sees
is little Sophie Masters in the arms of Dick
Foraker. There are empty wine glasses on the
table, which tell their own story. Dick sees
the face through the transom. But in his drunken condition he thinks it is a phantom.

Then it is shown how Madge almost becomes mad with rage when she learns that her beloved Constance had been dealt almost a mortal blow by Foraker. She confronts this arch-hypocrite, the author of her own first great suffering, and tries to tear him to pieces. The men of the establishment come to her assistance and it goes hard with Foraker.

The next day the editor is seated at his desk reading in his own paper an account of how he was pitched upon by ruffians and badly beaten while on a mission of uplift in the slums. He thinks of the quick and eager sympathy of Constance Grey when he tells her of the outrage, and how she will love him more, if possible, for the things he has suffered for humanity’s sake. But his complacent musings are interrupted by a boy who hands him a package—it is the ring he gave Constance—it is accompanied with a brief note—just a few words of molten grief, direct from her broken heart. But it is enough to convince Dick Foraker that the face at the transom was not a figment of his brain, that those pure serene eyes had beheld him with his mask off, and nowhere in this wide world could he ever again hide his shame.

And poor Madge Martin, tormented beyond endurance by her conscience, seeks oblivion in the river, while Constance Grey, strong of mind and high of soul, rises superior to the shocks of life and continues her work of love and kindness among the weak and down-trodden.


Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Dick Foraker).
Ethnicity: White (Dick Foraker)
Media Category: Newspaper
Job Title: Editor (Dick Foraker)
Description: Major: Dick Foraker, Negative
Description: Minor: None
For the Governor’s Chair (1916)
Ray Sanger, star reporter of The Globe.

FOR THE GOVERNOR’S CHAIR (Knickerbocker Star Feature), Sept. 29.—An unusually strong and well-played, three-reel drama, meritorious not only because of its timeliness, inasmuch as its plot is political, but because of its worth as a production. The picture is a screened story of political intrigue, in which the governor, a candidate for re-election, obtains from a dying state’s accountant a false confession placing a crime on the governor’s opponent. The false confession is stolen by a reporter, the fiancé of the accountant’s daughter, and suspicion points to the governor’s secretary-accomplice and to the other gubernatorial candidate. The plot is logically worked out into the happy situation in which the honest candidate is vindicated by election and the crooked former executive goes to jail.

*The Morning Picture World*, October 14, 1916, p. 259
FOR THE GOVERNOR'S CHAIR (Three Parts —Sept. 29).—Tobias Meeker, an accountant who has been in the employ of the state for years, is dying at his home. Meekers' daughter, Arline, is a stenographer in the governor's office. Ray Sanger, star reporter of "The Globe," on his way to see his sweetheart, Arline, notices the governor of the state, Henry Croft, and his secretary, Mark Ralston, entering the Meeker cottage. Scanting a news story, Sanger remains outside, watching. Within the cottage Governor Croft, through a threat of discharging Arline, persuades the dying Meeker to write and sign a fake confession that Malcolm Rush, Croft's opponent for governor, tried to bribe Meeker to change state records. Ralston signs the confession as witness. Arline overhears the plot. When the governor and Ralston leave, Arline tells Sanger of the scheme, while Meeker passes away.

Sanger at once warns his friend, Rush, of the conspiracy. Governor Croft controls the police and the District Attorney, so that it is impossible to seek relief through the law. Sanger and Rush realize that if the fake confession is published the next morning it will be impossible to counteract it, as the following day is election day. At the governor's office, Croft orders his secretary to make an appointment with the newspaper men for the next morning, then locks the confession in the safe after having a number of copies made.

That night a masked man enters the governor's office and takes a paper from the safe. He wears a pair of white gloves so that he will leave no finger prints. The stranger safely climbs out of the window, but as he is standing taking off his gloves he is seen by the watchman. A chase follows, during which the pursued drops the gloves. The watchman loses the trail at the rear entrance to the Hotel Mitchell. Convinced that the prowler has done no harm the watchman forgets about the incident, although he keeps the gloves, which show the initials "M. R." within the wrist.

Next morning Sanger and other newspapermen meet the governor. They are given copies of the confession, but cannot publish it until they have seen the original. The governor discovers the original missing. The night watchman tells his story and shows the white gloves to the governor. The governor sees the initials, realizes that they fit Ralston and that the latter lives at the Hotel Mitchell. Governor Croft accuses
Ralston of being a traitor and attacks him. Sanger separates the two men, reminding the governor that Rush's initials also read “M. R.” Rushing to the office of the chief of police, Croft has officers sent to search Ralston's rooms at the hotel and Rush's office. They find nothing. The chief and the governor go to the latter's office where Ralston is searched and put through a third degree, but in vain. Croft suggests that Ralston be locked up until after the election, reminding Ralston that if he says anything of the obtaining of the fake confession, he (Ralston) will face prison as an accomplice. Ralston is arrested, but manages to escape.

He hurries to Sanger's room and confronts the latter, saying: “Look here, Sanger, you borrowed those white gloves of mine last week.” Sanger laughs, tells him to forget the gloves, and working on Ralston's spite against the governor, persuades him to write a statement implicating the governor in the fake confession, Sanger promising to obtain immunity for Ralston in case Rush wins the election. Election day comes, and the Croft men resort to “repeater” methods at the polls. Many bitter fights result, but in spite of these tactics, Rush is elected.

On inauguration day, Sanger confronts the retiring governor in his office in company with Ralston. Sanger asks Croft to give him an envelope labeled “Petition from Anti-Vice Society.” Sanger tears open the envelope and reveals the Meeker confession. The morning after the robbery Sanger, in the governor's office with other newspapermen, had dropped this envelope on the floor while the governor was frantically searching the safe. Sanger had picked up this envelope and handed it to the governor, saying: “You dropped this out of that bunch of papers.” Croft had glanced at the inscription on the envelope, then tossed it into the safe. Sanger, who was the burglar, had figured that this would be the safest place for the confession, so that he might have it later to convict Croft. It comes out at this point that Sanger is the new chief of police and his first duty is to arrest Croft on a charge of conspiracy. Sanger also introduces Arline as his future wife.
Type: Movie
Genre: Drama
Gender: Male (Ray Sanger)
Ethnicity: White (Ray Sanger)
Media Category: Newspaper
Job Title: Reporter (Ray Sanger).
Description: Major: Ray Sanger, Positive
Description: Minor: None

**Four Months (1916)**
Newspaper expose reveals that a doctor who told patients they had an incurable disease and only had four months to live has been found insane. This is good news for one millionaire.

FOUR MONTHS (Three Parts—May 18).—The cast: Billy (Alfred Vosturgh); Bess (Vivian Rich); Mullalay (George Periolat); Hazel Gerdina Bennett); Buffum (William Tedmarsh); Fordham (George Webb).

Billy Carrington, millionaire and idler, is notified by his family physician, Dr. Howard, that he is afflicted with a new and incurable disease, hamora, and that at the best he has but four months to live. Billy takes the news philosophically, and, through the reading of a book dealing with the problems of the poor, and through catching his valet, Fordham, in the act of opening up his safe, there comes to him an inspiration. He notifies his lawyer, Johnson, of his plan and swears him to secrecy. To the first deserving person or cause that he can find, he determines to leave his entire wealth. His home closed, and having allowed the report to be spread that he has left for a tour of South America, he takes up quarters in a distant part of the city under an assumed name.

Chance leads him to the office of the Woman's Redemption Society, and to investigate its worthiness, he succeeds in obtaining a position as secretary for the society. But Buffum, the president of the home, has more than a charitable interest in fallen women, and others connected with him, for instance Hazel, a vulture of the tenements, and "Mug" Mullalay, with a lengthy police record, are not of the religious type. Billy leaves his position, and informs the police that it would be well to investigate the society's business. Detectives are put on the case immediately.
In the same tenement where Billy lives, there rooms a young girl by the name of Bess, who has come from the country to undertake a literary career. "Mug" Mullalay, also living in the same tenement, sees her and sets her down for his victim, while Billy also meets her and considers her as a candidate for his wealth.

One night Billy informs Bess that he was once the valet of Billy Carrington, the millionaire, and that he knows the combination of the Carrington safe. Without giving her a chance to declare herself, he leaves her with a key to the house, and also a diagram of the room, and the combination of the safe, and departs. Bess angrily tears up the paper. Fordham, Billy’s discharged valet, reads that Carrington is supposed to be touring South America, and he plans to open the safe himself. But when Billy finds the safe opened, and the bit of paper that he left in it, he at once logically concludes that Bess must have done the work. The paper that he had left in the safe reads: "Perhaps some day you will learn that honesty is not only the best policy, but also the only policy—William Carrington."

Mullalay and Hazel drug Bess and take her to Mullalay's room. Returning to the tenement, Billy is about to enter his room when he hears Bess, now beginning to recover from the effects of the dope, pleading with her captors. He knocks at Mullalay's door and demands admittance. Mullalay and Hazel hurriedly shove Bess into a closet, with a gag over her mouth, and admit Billy. He tells them that he is going to look in the closet for her after they have stated that they have seen nothing of her, and in attempting to prevent him, Mullalay draws a gun. Billy struggles with him, and in the scuffle the gun is discharged. The landlady hears the report and policemen are summoned. Billy finally opens the door of the closet, and Bess, wounded by the bullet, falls into his arms. The police arrive, Bess is sent to the hospital, and the others taken to the police station. That same night sufficient evidence has been obtained to raid the Woman's Redemption Society, and in this raid Fordham and Buffum are caught.

At the police station the note that was left by Billy in the safe is found on Fordham, and when Billy recognizes his former valet, he realizes that it was he, and not Bess, who opened the safe. Billy goes to the hospital and finds that Bess's wound is only a slight one, and begs forgiveness from her for the proposition that he made, stating that perhaps she will understand later.
Leaving the hospital, Bess is informed by Johnson that all the wealth of the millionaire Carrington has been turned over to her. She rushes to break the news to Billy. He congratulates her warmly. While at this point Johnson discovers an item in a newspaper and dashes to find Billy. He finds Bess with him. Billy reads that the well known Dr. Howard has been found insane, having a mania for pronouncing his patients to be afflicted with a new and incurable disease, and giving them but four months to live. Bess turns to Johnson, tells him that she guesses that she will not accept the Carrington wealth, that she would rather be just a poor girl, but here, Billy discloses to her that he himself is William Carrington, and that he is willing to have his estate returned but only on condition that she comes with it, and to all of this Bess agrees.


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 Fourth Estate (1916)

Reporter Brand (Victor Benoit) becomes Managing Editor of the paper appointed by Publisher Noland who buys the paper. The real *Chicago Herald* Editorial and Press Rooms are shown.

When Noland, the leader of a city-wide strike, is imprisoned on a trumped-up charge, Brand, a newspaper reporter, discovers that Judge Bertelmy had ordered the arrest. The judge then orders the newspaper editor to fire Brand, while Noland, bailed out of jail but still aware that he is in danger, goes to Canada. His wife had planned to go with him, but Bertelmy, hoping to seduce her, makes it impossible for her to leave the country. She resists Bertelmy for two years, and then Noland, having made a fortune in Canada, returns to her with a plan to ruin the judge. The first step is buying a newspaper. Then, he hires Brand as his managing editor, and the two men begin a crusade against Bertelmy.
They uncover a murder that he committed years before, and their newspaper stories about the crime are responsible for Bertelmy's arrest. *American Film Institute Catalog of Feature Films/TCM Overview.*

“The FOURTH ESTATE.”

The current Fox release, a feature adapted from the Joseph Medill Paterson play of similar title, makes a tremendously strong film drama as pictured by the Fox producer, carrying the original action through a series of decidedly interesting scenes, foremost of which is the interior of the Chicago Herald plant, where the unfolding of the yarn necessitates a view of the actual workings of a newspaper office, detailing in successive action the course of a story from the reporter’s desk to the rotary press. This in itself is almost sufficient to carry the feature along, but the accompanying theme has been clearly constructed for the picturization and it dovetails nicely into an intensely interesting subject. Sam Ryan, Clifford Bruce and Ruth Blair are delegated to shoulder the principal portion of the work with Ryan in his familiar character of ward boss, a perfect selection for the story type and excellently played in every particular. The story is of the life and experiences of the labor leader, who is driven from town by the capitalists and their criminal associates, only to journey north, where he becomes the owner of a silver mine which he subsequently disposes of at an $18,000,000 profit. His return shows the reunion of his family and, anxious for revenge, he purchases the “Fourth Estate,” a newspaper. With this powerful weapon he eventually drives the corrupt politicians to jail and vindicates himself in the eyes of the public. The greater part of the action is shown in Chicago, the Keeley newspaper plant being pictured in all its departments with the reporter’s department both realistic and true to life. There is a fine bit of human interest running through the story, but the mechanical production eclipses this, for in addition to its interest it carries an educational wallop that lingers. A great feature. Wynn.

"The Fourth Estate"

The Fox Adaptation of the Patterson Newspaper Story Contains Some Stirring Situations.

Reviewed by George Blaisdell.

The Fox company released on January 17 "The Fourth Estate," an adaptation of the newspaper story by Joseph Medill Patterson. The picture will have much interest to the layman, to those who view it strictly on the dramatic side. It will have in that portion of it devoted to the technical side less interest for those who have participated in or are acquainted with the whirl and suspense that accompany big doings in a newspaper office. Many of the interiors are staged in the plant of one of the Chicago dailies. The scenes in the mechanical department are good. The workmen attend strictly to business and see not the camera. The atmosphere in the news room is far from convincing. We are given to understand that a big story is being prepared, but we see nothing of the lively routine that enters into the making.

The story is of the misdoings of a political boss and a judge, who in a prologue are seen committing a murder. That makes their interests one. There is a strike, and the boss calls on the judge to railroad Noland, the leader of it, to jail when the labor chief declines to take money and call it off. The leader, tipped off a warrant is out for his arrest, escapes to Canada, where in the course of a couple of years he strikes it rich and sells out his interest for $18,000,000. He returns, to search for his wife and to buy a newspaper, that he may the better punish those responsible for his hasty departure.

In the meantime the judge has attempted the seduction of the wife of the leader and has failed. The judge, by the way, is about the worst type of unspeakable villain to be conceived; the sort that gives rise to a consuming desire to kick him. The action of the boss, who seems to be the official procurer for the judge, in trying to throw into the power of the judge a girl he has under false pretenses lured from an employment agency furnishes the returned leader with a club that accomplishes the destruction of the two men. Through a convenient coincidence Noland finds his wife; while he is consummating the purchase of a newspaper the wife, waiting in a machine, extends sympathy to the girl who has just escaped from the judge. To Noland she tells the story that provides Noland with the evidence he is seeking—another rather singular coincidence.

From this point the action is swift and the suspense is marked. The trapping of the two criminals is attended by exciting incidents, including an attempt to murder the new proprietor and the death of the slayer. It is assumed the two are arrested for attempted abduction, but when the paper appears in the morning great headlines set forth they are guilty of the murder shown in the beginning, although nothing has been revealed to indicate how the knowledge of it was discovered.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Males (Brand, Editor, Noland). Group-2.
Media Category: Newspaper
Job Title: Publisher (Noland). Reporter, then Managing Editor (Brand). Editor (Editor). Miscellaneous (Editorial and Press Room Personnel).
Description: Major: Brand, Noland, Positive
Description: Minor: Editor, Negative. Editorial and Press Room Personnel, Neutral.

**Freddie Foils the Floaters (1916)**
Reporter Freddie (William Dangman) gets a job on a village newspaper and helps the Editor (Wilfred Lytell) support a candidate for assemblyman running against a political boss. The boss hires a gang to rig the election results, but Freddie locks them in a barn and the paper’s candidate wins.

The Moving Picture World, April 1, 1916, p. 135
The Moving Picture World, April 1, 1916, p. 91

Status: Unknown
Unavailable for Viewing

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

Germs and Microbes (1916)
Newspaper Article reveals that a crank has been sending people germs to scare them in order to get money. The story gives a wealthy man’s son an idea.
meets the colonel and asks for more money, but is refused.

Picking up the newspaper he finds an article about germs which a crank has been sending people to scare them in order to get money. Harold gets an idea and proceeds to put his plan into execution by sending his father a germ letter, putting insect powder in the letter, which when opened flies over the person reading it. His father, who is very much afraid of germs, receives the letter on his birthday. His desk is filled with presents. One present is from an old comrade who sends him a German police dog. This the colonel orders the servant to put in the cellar. He then opens the letter. The powder flies over his clothing. He reads the following: “On opening this letter you have liberated about 2,000,000 healthy germs. You are without doubt inoculated by now. No doctor can save you. Send $5,000 to the old cave rock and I will send you my serum, which is the only thing that will cure you. Fail to heed this warning and you will be dead within six hours.”

Otto is undecided what to do. Finally he picks up the phone and calls up the police station. As he is phoning two robbers relieve him of all his gifts, taking the fatal letter with them. They carry the booty to their den, but when they open the letter they read it and are scared. They decide to return the stolen goods, give him back the letter, and make him send enough money to buy serum for them also. Otto takes the money to the old cave place and returns to the house. When he is gone his son, Harold, and a friend take the money and proceed to the cafe for a good time. Otto and the two robbers in the meantime are waiting for the serum. The blackmailers never arrive. The robbers, not getting worse, decide it was a trick, steal the presents again and go back to their den, where they divide it. Otto hears the dog barking in the cellar, goes down, lets the dog smell the letter and the dog starts out, followed by Otto. The dog leads him to the cafe where he finds his son having a good time spending his money. He takes back the money. Then the dog leads him to the robbers’ den, and Otto has them arrested.
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 Girl and the Game (1915-1916) – Serial (15 Chapters)
Episode One: Helen’s Race With Death (1916)
Newsboy Paul Storm (Leo D. Maloney).

THE GIRL AND THE GAME (Mutual Special Feature—Episode No. 1, “Helen’s Race With Death”—Two Parts—Dec. 27) The cast: Helen (Helen Holmes); Seagrue (George McDaniel); Storm (Leo Maloney); Rhinelander (J. L. Farley); “Spike” (J. P. McGowan).

Helen Holmes, age three, accompanies her father, General Holmes, president of the C. W. R. R., to the beach depot each morning as he departs for his office. The nurse takes her to the park, and while her erstwhile guardian chats with the family chauffeur Helen forms a chance acquaintance with a stray dog. The pup, unused to affection, runs away and Helen goes in pursuit. Nearby is a miniature railroad and Storm, an orphan newsboy, seeking to learn the mysteries of the small engine, has struck up an acquaintance with the engineer. Storm is ambitious; he has dreams of operating a real locomotive when he grows up.
The miniature train pulls out with its load of passengers. The pup, with Helen in close pursuit, runs in front of the train. Throwing aside his newspapers, Storm dashes forward and, seizing Helen, throws her out of harm's way. Helen likes her rescuer and he tells her of his great ambition—to run a big locomotive just like his father before an accident ended his life. Meantime the nurse and chauffeur gather Helen up and she waves a farewell to her new found friend.

The years roll by. Helen, raised in luxury, has developed into a beautiful young girl, in whom is centered all her father's affections. She receives a message from her father, telling her to meet him on No. 19, and that he is bringing home his nephew and a friend of the latter's. After years of disappointments and hard work, Storm has become a fireman on the road presided over by General Holmes. On this day he pulls out on No. 245 over the Black Rock Pass. Half way over the grade the air pump on his engine breaks. The long train is brought to a stop. Connecting up an emergency telephone, the conductor, talking to the dispatcher, receives orders to “bring on train by hand brakes.”

With the crew on decks, No. 245 is again in motion. Passing the summit, the crew realizes it can no longer control the long drag of cars, for the freight’s speed has put it on the schedule of No. 19, the passenger aboard of which is General Holmes. The crew decides to
cut off the caboose and escape, but Storm doggedly insists on sticking to the engine. Writing a message on a white signal flag and wrapping it around a wrench, the conductor hurls it through the window of the first telegraph office they pass. The operator wires news of the runaway to the next station, but it is too late—No. 19 has left. This puts the passenger in the path of the runaway. Helen learns of the danger from the operator, where she is waiting. She rushes out and mounts her pony and rides for the bridge, but reaches it just as it is raised to permit the passage of a battleship. Digging her spurs into her mount, she makes a wild attempt to reach it, but fails. Into the river go horse and rider. As she rises to the surface Helen strikes out for the opposite shore. The two trains are drawing closer together. Arrived on shore, Helen mounts her pony and resumes her race with death. Down the track she gallops to a switch, the lock of which she breaks with a stone. Seizing the lever, she throws the switch as the head end of the freight thunders into the passing track. The hind end just clears the switch as the passenger tears by. At the far end of the passing track three box cars are standing. As Storm, still at his post, sees the impending collision he jumps to safety. Helen rushes forward and picks up the gallant fireman. She has repaid her debt to her newsboy hero.

*The Moving Picture World*, December 25, 1915, pp. 2444, 2446

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Paul Storm)
Ethnicity: White (Paul Storm)
Media Category: Newspaper
Job Title: News Employee (Paul Storm)
Description: Major: Paul Storm, Very Positive
Description: Minor: None
The Girl From Chicago (1916)
Newspaper Article tells about a reward for information to capture a criminal gang. The gang members read the story and laugh.

THE GIRL FROM CHICAGO (Two Parts—April 18).—The cast: Girl (Gladys Hulette); boy (George Marlo); Mr. Gray (J. H. Gilmour); butler (Hector Dion); crook (Yale Benner).

The Chief of Police was beginning to worry about his job. There had been a number of mysterious robberies, and a failure to recover the loot caused anger among the victims.
Finally a number of them, headed by Grayson, the banker, called upon the Chief and offered a large reward on their own account for the capture of the criminal “Man Higher Up,” for it was generally agreed that the gang had a resourceful leader.

That same evening a number of patrons of a quiet restaurant were laughing over the newspaper article telling of the reward. These patrons were members of the gang of criminals, as was the proprietor of the place. A young girl, a stranger to all the patrons, entered and took a seat at a vacant table. As she did so, one of the diners noticed that she patted her hat with her left hand. It was the hailing sign of the gang, but, the man reasoned, it might have been given by accident. Yet he tried her out, and found, to his satisfaction, that she “was one of them.” She was from Chicago, she said, and the signals had been give by a celebrated crook there.

Within a short time the “Girl from Chicago” was accepted as a member in good standing. She added to her reputation by a daring escape from a pawn shop when placed under arrest on suspicion. Then “The Man” came into her life. “The Man” was a wealthy young philanthropist, with a fad for reforming criminals. He helped “The Girl” to escape, and asked her to reform. She promised to do so.
A Baroness with a magnificent necklace was to be a guest at a reception in the home of Mrs. Scott, and “The Girl from Chicago” was placed there as the “Buttons,” whose duty it was to stand at the door and admit callers. Another member of the gang, disguised as a servant, secured the necklace of the Baroness and passed it to her. Before she could escape, however, she and her accomplice were taken in charge by a plainclothes man. He discovered that The Girl was in disguise, and asked Mrs. Scott and one of the maids to search her. While they were doing so, she escaped, but finding the house surrounded by policemen, she hid in a limousine. It happened that this was the car of the philanthropist who had befriended her before, and she got away in safety. At first the young millionaire declared he would turn her over to the police, but relented, and let her go. He also gave her his card, asking her to call for him if she got into fresh trouble and he would try to aid her.

This second adventure increased the standing of The Girl from Chicago, and she was finally taken before the head of the band and told that she would be accepted henceforth as one of the Inner Circle. The following day, however, she was in jail, and there the rich young man saw her. While they were talking, a message was brought and she was taken before the Chief of Police, The Man going with her. In the office of the Chief were gathered the persons who had subscribed to the reward, and as The Girl from Chicago entered, the Chief announced that the head of the gang was in the room. There was surprise for a moment and it grew as The Girl stopped in front of Banker Grayson, the head of the committee. He was a crook, and “The Girl,” a clever young detective. While the banker was being led to a cell, “The Man” asked “The Girl” to be his wife, and she answered in the affirmative.
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 Girl From Frisco - Episode Seven: The Gun Runners (1916)
Reporter Jimmy (Edward Clisbee). The Girl From Frisco: is a series of 25 2-reel Western thrillers in which a cowgirl aids the cause of justice and humanity in the Old West, often aided by her fiancé and her rancher father. Each episode tells a complete story in itself.

The Gun Runners (Seventh Episode “The Girl From Frisco”—Sept. 20.—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Arenzo (Ronald Bradbury); “English Rose” (Josephine West); Jimmy, a reporter (Edward Clisbee); The Blind Mole (Karl Formes, Jr.). Directed by James W. Horne.

Barbara, finding her automobile disabled, is forced to go to the Storms reception in a taxi. The chauffeur brings her to the wrong house, and she finds herself greeted by The Blind Mole, as “English Rose.” The Blind Mole, a picturesque Central American character, takes her into his confidence regarding his plans for a revolution in Costa Blanca. Suddenly Arenzo, a rival revolutionist, arrives with his followers, and in the battle that follows The Blind Mole is killed. Arenzo also thinks that Barbara is “English Rose,” and forces her to accompany him.

The scenes that follow, telling in exciting manner how Wallace and a reporter succeed in unravelling the mystery of Barbara’s disappearance and how that adventurous girl thwarts the schemes of the “gun runners,” culminate in a spirited conflict aboard the schooner which was to bear the revolutionists’ arms to Costa Blanca.

The Moving Picture World, September 30, 1916, p. 2158

Status: Unknown
Publisher Barbara Brent (Marin Sais) buys the local paper, makes herself editor and wages a newspaper campaign to clean up the town of Chuckawalla.

*The Girl From Frisco*: is a series of 25 2-reel Western thrillers in which a cowgirl aids the cause of justice and humanity in the Old West, often aided by her fiancé and her rancher father. Each episode tells a complete story in itself.
—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Corn-Juice (Ronald Bradbury); Letech (Edward Clisbee); Parson Bob (Edwin Harley); Old Dave Sadler (Karl Formes, Jr.); Terry, ranch foreman (Hart Hoxie); Jake (Oliver Hall); Mackeral (Knute Rham). Directed by James W. Horne.

Chuckawalla is reputed as the “pizenest town that ever grew on a desert.” It is near the Brent’s Los Alamos ranch and its attractions for the cow-punchers are a constant source of trouble. Barbara sets out to “clean-up the town.” She starts by buying the local paper and making herself editor. Then a red-hot campaign against the liquor interests, headed by the picturesque “Corn-juice,” is set on foot. As the day of the local option election nears the opposition of the rough interests grows more and more desperate and Barbara is forced to the limit before a series of dramatic events results in victory for her cause and the removing of “the stain of Chuckawalla.”

*The Moving Picture World*, December 23, 1916, p. 1852

THE STAIN OF CHUCKAWALLA (Kalem), Dec. 13.—Nineteenth episode of Robert Welles Ritchie’s “The Girl from Frisco” series. The two reels make an exciting and interesting Western. Barbara Brent this time conducts a newspaper campaign for prohibition in a Western “bad town.” Marin Sais, True Boardman, and the usual cast are seen. Reviewed in last week’s issue, page 1816.

The moving picture world, December 23, 1916, p. 1816

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Female (Barbara Brent)
Ethnicity: White (Barbara Brent)
Media Category: Newspaper
Job Title: Publisher-Editor (Barbara Brent)
Description: Major: Barbara Brent, Positive
Description: Minor: None
Gloria’s Romance: No. 8: The Mesh of Mystery (1916)
Newspaper chronicles the discovery of a dead body in the bay and Gloria vows vengeance.

Gloria Stafford’s scream just as she fainted upon seeing the supposed murder of Richard Frenneau, her fiancé, at the base of the Soldiers’ Monument, just across the way from the Stafford home on Riverside Drive, New York, aroused the household and the night nurse, Pierpont Stafford, and others came rushing to discover the cause of the alarm. When Gloria recovered enough to relate what she had seen through the binoculars from her window, her hearers could scarcely believe their ears and thought her suffering from delirium.

Dr. Royce was summoned and to satisfy Gloria that no murder had taken place went across to investigate at the base of the monument, returning to report that all was quiet and still there. Next morning Gloria received a telegram signed “Frenneau,” reporting his arrival at the first city on his route, and the others felt relieved. Gloria sent a wire in answer and consternation reigned in the Stafford home an hour later when the wire was returned with the message, “Party cannot be found.”

Later other wires came, signed “Frenneau,” from Buffalo, Cleveland, Chicago and other points, but each time a reply was sent it was returned with the same response. And then came a day when the morning paper chronicled the finding of the dead body of Frenneau in the bay. Gloria fainted, then recovered and as the chapter closes vows to find the murderer of her lover and bring him to justice.
Status: Unknown
Unavailable for Viewing

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

**Gloria’s Romance: No. 9: The Shadow of Scandal (1916)**
Newspapers verify that Gloria’s lover is dead.

Appendix 8 – 1916

Status: Unknown
Unavailable for Viewing

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

Graft (1915-1916) – Serial (20 Episodes)
Reporter Jack Stevens (Jack Abbott). Publisher of the Independent Robert Harding (Richard Stanton) make their appearances starting in Episode 3 – The Traction Grab (1915). First two episodes lead up to newspaperman’s appearance. Bruce Larnigan (Hobart Henley), future contributing investigative reporter-writer to the Independent


Each episode is complete in itself and based on a chapter of the book from which the scenario is taken. Various Sources.

Fifteen men, who head various trusts, have engaged in a criminal conspiracy to fix prices by bribing public officials, sabotaging the organization of labor, and suppressing the peoples’ dissent against their abuses. The first seven episodes of this socially conscious adventure serial included portrayals of the excesses of the grain, textile, munitions and railroad trusts. Bruce Larnigan (Hobart Henley), the son of the crusading District Attorney of New York who was murdered by the graft “Syndicate” (in the first episode, “Liquor and the Law”), has sworn to avenge his father. During the second episode (“The Tenement House Evil”) Bruce is elected District Attorney and develops a relationship with Dorothy Maxwell (Jane Novak), the suffragette daughter of the head of the insurance trust. By the seventh episode, “America Saved From War,” Bruce is working closely with his brother Tom. The Larnigans have tracked-down and seen killed several members of the dreaded trust while evading numerous attempts upon their own lives. Having narrowly escaped the explosion of an “infernal machine” placed in his home,
Tom proceeds during Episode 8 to the Pennsylvania coal country to investigate conditions resulting from a strike. While striking miners, scabs and militia battle, Tom and the head of the coal trust, Weisner, engage in a scuffle and Weisner is accidentally killed. Tom discovers that the coal shortage and the resulting higher prices are not due to the strike, but are a result of the manipulations of the graft Syndicate. Tom’s report leads to government intervention. Michael Slade Shull, Radicalism in American Silent Films, 1909-1929, pp. 203-204.

Graft (1915-1916) – Serial (20 Episodes)
Episode Four: The Power of the People (1916)
Editor Nash of the Independent. Bruce Larnigan (Hobart Henley), contributing investigative reporter-writer to the Independent.

The Moving Picture World, January 1, 1916, p. 99
Appendix 8 – 1916

GRAFT NO. 4 ("The Power of the People"—Two Parts—Jan. 3).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nannie Wright); Stanford Stone (Glen White); Roger Maxwell (L. M. Wells); Dorothy, his daughter (Jane Novak); St. John Dodson, head of Grain Trust (Edward Brown); Tom Larnigan (Harry Carey).

Bruce Larnigan finds himself so bitterly opposed by the administration that he resigns his office as District Attorney. He enters into an agreement with Editor Nash of the Independent, whereby he intends to continue his attacks on the criminal trusts through the press. His first effort is directed against the combine of the grain interests and the subsequent raising of the price of bread. His investigation takes him to Chicago. Stone immediately has a tough character, known as “Red Mike,” sent after him with instructions that he must prevent the return of Larnigan if possible, but there will be no reward unless the fatality “looks like an accident.”

Stone then sets about tearing down whatever prestige Larnigan might have remaining. He has the business men withdraw all ads from the Independent; collects the balance of stock and has the paper suspended. He gets members of the traction company to bring suit for libel against Bruce and attach his home, frightening old Mrs. Larnigan with threats of ejectment. Stone is in love with Dorothy Maxwell, and, in the absence of Bruce, proposes, but is rejected. When pressed for a reason, Dorothy tells him of the conversation she heard in his office over the dictaphone when the plot to kill Bruce was planned. Maxwell enters and hears his daughter accuse Stone. The latter does not deny his connection with the trust and tells Dorothy that her honored father is also a member.
Bruce finds evidence of much irregularity of the Grain Trust, and succeeds in catching a schooner, under orders, dumping grain overboard to create a shortage and give the trust an excuse for boosting prices. “Red Mike” has followed him like a shadow and Bruce’s life was saved on more than one occasion through “Red Mike’s” fear that it wouldn’t “look like accident.” Bruce is discovered on the boat, and, fearing that he is a spy, the crew set upon him. Bruce, badly wounded, finally jumps overboard. He is picked up by a yacht captained by his brother, Tom. Tom listens to the story of the prosecution of the Graft Trust; of the death of his father, etc. Tom swears to continue the work started by his father, and also to avenge his father and brother. He also carries with him a letter from Bruce to the woman he loves—Dorothy Maxwell.

Tom returns to New York with the evidence against the grain corner secured by Bruce. He is dumfounded to find the Independent closed; is filled with almost insane anger at finding the way his enemies have persecuted his mother, and is astounded when Dorothy announced her engagement to Stone. He does not deliver Bruce’s letter. Tom has nothing left but his mission; no way to fight save through the direct medium of the people; so he holds a mass meeting and tells them the facts.

St. John Dodson, the leader of the Grain Trust, is guarded in his offices. Tom arrives at the office building occupied by Dodson, followed by the mob. He fights his way through the outer offices guarded by clerks and private watchmen and gains the private office of Dodson, locking the door behind him. Then he drags him to the window and shows him to the infuriated mob below. Dodson promises to right conditions, and in Tom’s presence he phones the necessary orders to relieve the situation of the grain corner. After Tom has left, Dodson, still crazed by fear, shoots himself. Tom and his mother leave for Chicago, where they find Bruce somewhat improved.
Appendix 8 – 1916

Status: Unknown
Unavailable for Viewing

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

**Graft (1915-1916) – Serial (20 Episodes)**

**Episode Five: Grinding Life Down (1916)**

Bruce Larnigan (Hobart Henley), contributing investigative reporter-writer to the *Independent*
Travers, who has been invited to Ayers’ reception with Tom, as his mining partner, attends the social function. Tom picks up many pieces of information while posing as Travers’ partner. Ayers, in conversation with Travers, pulls Tom’s note from his pocket and remarks that he wants to meet the writer—is anxious to meet him. In fact, Travers points to his partner: “There is a man who knows him well,” he says, laughingly: “In fact, he is Larnigan’s best friend.” Ayers asks Tom if he thinks he could induce Larnigan to visit him (Ayers). Tom thinks he could. Ayers begs Tom to bring Larnigan to his house that night. Promising to return with the wanted man, Tom takes his leave.

Ayers prepares for his reception; arranges a device to chloroform Tom while he sits at his desk. In the next room is a couch that will kill the sleeper and leave no trace.

Tom finds Ayers’ son drunk, so picks him up and carries him to his home. Ayers is alone. He tells Tom to place him on the murder couch. Tom does so; Ayers starts machinery and draws Tom to library, closing the door. He and Tom sit at desk; Ayers is loud in praise of Tom’s promptness—Tom cuts him short by giving him a paper to sign granting the increase of wages asked and the employment of the men now on strike. Ayers is dumfounded at such a request. Tom reveals his identity. Ayers starts back in astonishment and terror. “Then who is the man in the next room?” He rushes in, followed by Tom; reverses the machinery and finds his own son—dead.

The Textile Trust and Tom Larnigan (Universal Special), Jan. 10.—No. 5 of the “Graft” series. Harry D. Carey, playing the part of Bruce’s brother, Tom, brings the textile trust to justice in this number. The scenes are laid at a cotton mill, where a strike is on. The action is swift and carries the interest well. The latter scenes work up to a climax of a stirring, melodramatic sort. Ayres, after the murder of his own son by mistake, is held for murder and thus another is missing from the original “Fifteen.”


The Moving Picture World, January 8, 1916, p. 263
Status: Unknown
Unavailable for Viewing

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

Graft (1915-1916) – Serial (20 Episodes)
Episode Six: The Railroad Monopoly (1916)
Bruce Larnigan (Hobart Henley), former contributing investigative reporter-writer to the Independent. Reporter Jack Stevens (Jack Abbott). Future Publisher Ben Travers of the Independent.

GRAFT NO. 6 (Two Parts—Jan. 17).—The cast: Tom Larnigan (Harry Carey); Roger Maxwell (Mark Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Chas. Rockford (Burton S. Wilson); Kitty Rockford (Mina Cunard); Babcock (J. P. Evers); Bruce Larnigan (Hobart Henley); Ben Travers (J. F. Conolly).

Tom Larnigan, encouraged by his victory over the Textile Trust, turns his attention to the Railroad Monopoly. Tom receives warning from the Graft Trust to cease his activities or suffer the fate of his father and brother. This warning he shows to Ben Travers, his wealthy friend and to Stevens the reporter, who has enlisted on his side, with the suggestion that they let him proceed alone, as an alliance might bring harm to them. Tom’s friends assure him that they will stick for whatever happens.

Tom learns that the President of the Railroad Monopoly, Rockford, is to leave for Boston that afternoon in his private car. Rockford is one of the members of the Graft Trust and one of the men to be brought to account for the death of his father.

Tom and Ben call on Rockford; Tom manages to slip a warning on his desk. Leaving the office, he scrawls an acquaintance with the engineer of the President’s private car. Tom offers the engineer a bribe to take his place.
After Tom leaves, the engineer informs Rockford of the attempted bribery. Stone is present and tells the engineer, with Rockford's permission, to accept the bribe and allow Tom to take his run.

Stone arranges to send Dunn, Stone's criminal agent, to take the place of the draw bridge tender and open the bridge and let the car through.

Tom and Ben pay a large sum to the engineer and firemen, then run to the car, just in time to jump aboard and pull out at the command of the station master.

Dorothy Maxwell has been bound and gagged, and robbed by the two men with whom she set out to warn Tom of danger. Dorothy escapes and starts for New York. The men leave a road house in time to see her go and give chase. Seeing that they will soon overtake her, Dorothy abandons the auto near the sound; rushes to a small private dock, jumps aboard a motorboat and races out on the water to safety. The owner, who happens to be in the cabin, rushes to the deck as the boat is under way. The owner is Kitty Rockford, daughter of the Railroad president and Dorothy's best friend. Dorothy explains her adventures as the boat speeds towards New York. She was on her way to Lyndham, to warn Tom Larnigan when overpowered by the two men. She wishes to go there as soon as possible. Kitty says that they will borrow her father's private car for the purpose.

Kitty sends a note to her father, informing him where she has gone. Rockford and Stone are enjoying a laugh together as they picture the car, but a few moments' distance from the open draw bridge, when Kitty's note is handed to Rockford.

In horror at the thought that his daughter's life must be sacrificed, he suffers a complete change of nature. He resigns from the trust and declares he will do all in his power to bring railroad matters to a normal condition.

When near the bridge, Tom stops the car to have a settlement with the president and is astonished to find, not the president, but Dorothy and Kitty. Explanations follow and all get off the car to make an investigation.

The girls are safely delivered to their fathers, whose delight and gratitude know no bounds. Tom is much taken by the vivacious Kitty.

Rockford promises Tom a complete reform and Tom reports his success to Bruce, who adds another name to the list—Charles Rockford "Reformed."

The Moving Picture World, January 15, 1916, p. 443
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jack Stevens, Ben Travers, Bruce Larnigan)
Ethnicity: White (Jack Stevens, Ben Travers, Bruce Larnigan)
Media Category: Newspaper
Job Title: Reporter (Jack Stevens, Bruce Larnigan). Publisher (Ben Travers)
Description: Major: Jack Stevens, Positive
Description: Minor: Bruce Larnigan, Ben Travers, Positive

Graft (1915-1916) – Serial (20 Episodes)
Episode Seven: America Saved From War (1916)
Bruce Larnigan (Hobart Henley), former contributing investigative reporter-writer to the Independent

GRAFT (Episode No. 7—“America Saved from War”—Two Parts—Jan. 24).—The cast: Bruce Larnigan (Hobart Henley); Tom Larnigan (Harry Carey); Mrs. Larnigan (Nanine Wright); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Kitty Rockford (Mina Cunard); Ben Travers (Jack Connolly); J. Brooks Carney (Rex de Rosselli).

Tom Larnigan, occupying a flat in New York with his mother and Bruce, latter recovered, brought from Chicago, Tom receives an appointment from the President as special examiner of criminal trusts. He is ordered to investigate the Steel trust. J. Brooks Carney, the head of the Steel trust, has no wish to have his business investigated, as he is planning a big coup that will mean billions to the steel industry. The plan is this: A foreign man of war is interned in the harbor. By blowing up
this boat, Carney figures that strained relations existing between this country and warring nations will snap and the United States will be drawn into the conflict. This would mean untold orders and profit for the Steel trust.

Stone and Carney plan to carry out the plot with aid of an eccentric inventor named Bill Bean. A part of the plan is discussed in the Maxwell home, scraps of conversation overheard by Dorothy Maxwell and Kitty Rockford, who decide to investigate. Putting into effect their plan, Dorothy gets Kitty a job in Dunn’s office through a bogus note signed “The Fifteen.” Dorothy waits outside and Kitty is to drop her notes from a window containing any information that she may pick up. Stone phones Dunn, asking where he will find Bean. He learns that the best place is 63 Pell street. Kitty overhears and drops a note out of the window telling Dorothy to send Tom to the same place.

Stone and Carney find Bean at his home. He shows them an invention he has just completed—a portable wireless outfit, which, arranged in a vest, can be worn without detection. The operator has a key in each hand; by bringing hands together the current is released and will cause an explosion at a great distance. Bean shows his work of invention and they decide to try it out at eight that night. Carney, a careful man, decides to do the work himself. He learns that Tom is expected home that night so he leaves a package with Mrs. Larnigan for Tom. It is high explosive, with magnet attached and left exposed. He intends fastening the other package of explosive on the battleship. Bean stops at the hop joint, is attacked and rescued by Tom.

Bean tells Tom of the invention and Tom, being offered a place as his assistant, accepts. They start for the docks and Bean sends a note to Stone, telling him that he has a new assistant named Tom Larnigan. Stone phones Dunn to send one to get Larnigan out of the way. Kitty hears their conversation, gets word to Dorothy, who, together with Ben Travers, hurries to the dock.

Mrs. Larnigan, attracted by the magnet on the package, pulls it off. Carney, with other package of explosives, is rowing to the battleship. Tom, realizing the plot, tries to take the machine from Bean, but in the struggle Bean’s hands come together, throwing the current. Carney is killed and Mrs. Larnigan is given a shock. Men from Dunn’s office try to kill Tom. Tom is thrown into the water. Dorothy dives after him while Travers keeps the crooks from further interference. Tom and Dorothy are rescued. Bruce adds another name to his list—J. Brooks Carney, killed.

_The Moving Picture World_, January 22, 1916, p. 657
The Moving Picture World, January 22, 1916, p. 626

Status: Unknown
Unavailable for Viewing

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

Graft (1915-1916) – Serial (20 Episodes)
Episode Eight: Old King Coal (1916)
Reporter Jack Stevens (Malcolm Blevins). Bruce Larnigan (Hobart Henley), contributing investigative reporter-writer to the Independent

Before starting for Pennsylvania to investigate the coal conditions Tom takes his mother and Bruce for a visit to the country. During his absence from the New York flat Dunn has Bill Bean, the electrical genius, arrange a series of small infernal machines in the flat so that it is impossible for Tom to enter without being killed. Stone meets Tom on his return from the country and invites him to call and discuss the coal situation before he starts to the scene of activity. Tom promises that he will do so. Stone smiles, for he knows that Tom is on his way to the flat. Stone assures Weisner, head of the Coal Trust, that Larnigan will never start for Pennsylvania.
Weisner is skeptical and informs Stone that if he does go he may be killed, as a strike is in progress. Weisner, a little later in Maxwell's home, repeats the statement of it being an easy matter to kill Tom should he come to the coal country. Dorothy Maxwell and Kitty Rockford overhear the conversation. They decide to go to the coal country and lend their aid to Tom.

Tom arrives at the flat and stops to talk to the landlord. He is saved from death by a cat which, in pursuit of a mouse, runs across the mat under which the key to the infernal machine is placed thereby closing the circuit which causes the explosion. The spies of Stone report the explosion and Stone in turn reports it to the trust. Stone, in his apartment, is congratulating himself that at last he is rid of the Larnigans, when Tom pays him the promised visit. Stone recovers from his surprise and insists on Tom spending the night in his apartment. Later, when Tom is asleep, Dunn calls to receive Stone's congratulations on the success of the infernal machine. He is astounded to learn that Tom has escaped and is asleep in the next room. Dunn is persuaded to climb in Tom's room by means of the fire escape and finish him. Stone goes to the office of the apartment and reports that a burglar has been seen in the hall.

When Dunn climbs in Tom's room he is captured and strapped to the bed. Tom then leaves for Pennsylvania and conducts a quiet investigation away from the scene of trouble. He finds hundreds of loaded coal cars on a siding and to prove that there is no intention of moving them he railroad construction gang has built their tool shanty across the track at the foot of a grade. This is proof that the shortage of coal and the high price is not due to the strike. Weisner comes upon him taking notes of the situation and in the fight that ensues Tom is knocked unconscious and his body thrown into the shanty. The men who assisted in beating Tom and Weisner rush to the top of the grade in order to ascertain how quickly the cars can be moved, as Weisner wishes to refute Tom's report.
The Moving Picture World, February 5, 1916, p. 834

While the section hands are counting the cars Weisner glances down the grade at the little shed where Tom lies unconscious. A diabolical idea comes to his mind. He quickly uncouples the car nearest the edge of the grade from the train and begins to lever it with a crowbar towards the edge.

Meantime the strike breakers have been set upon by the strikers and in turn are charged by the militia. Dorothy and Kitty flee from the scene of battle and after a sharp ride come out on the track of the grade siding. Dorothy learns of Weisner’s trick and with the aid of Kitty Tom is dragged out of the shanty just as the car crashes into it.

Weisner’s foot was caught by the air brake as he started the car on its downward plunge and he was dragged to death. The militia quells the riot with the usual loss of life, but Tom’s report starts government action and the coal situation is relieved. Tom reports his success to Bruce and another name is added to the victory book.

The Moving Picture World, February 5, 1916, p. 802

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jack Stevens, Bruce Larnigan)
Ethnicity: White (Jack Stevens, Bruce Larnigan)
Media Category: Newspaper
Job Title: Reporter (Jack Stevens, Bruce Larnigan).
Description: Major: Jack Stevens, Positive
Description: Minor: Bruce Larnigan, Positive

**Graft (1915-1916) – Serial (20 Episodes)**
**Episode Nine: The Insurance Swindlers (1916)**
Publisher Ben Travers (Jack Connelly) who purchases the Independent in this episode. Bruce Larnigan (Hobart Henley), former contributing investigative reporter-writer to the Independent.

The insurance companies, organized in one mighty trust, have been using the policy holders’ money to speculate with. Tom Larnigan has announced that he will investigate and proceed against the trust. Stone has an article inserted in a trust newspaper denying the charge of irregularity in the use of insurance funds, and inviting an inspection of the books, business and vaults of the Providential Insurance Company.

Maxwell is the president of this concern, as well as being president of the trust, therefore, when he reads the article he is much disturbed, as he explains to Stone, the business at that time will not bear inspection. Stone assures him that everything will work out right. The pick of Dunn’s gunmen have been stationed at different points where Tom will be obliged to pass. This is the most desperate plan that Stone has resorted to.
Tom has his suspicions aroused by seeing a couple of crooks outside the hotel where Ben Travers is staying. Tom changes places with a foreign bus driver and gets in the hotel, where he finds that Travers has purchased the Independent, to aid Tom in his fight. Tom leaves the hotel in the jumper and cap of one of the porters, jostles a policeman and is taken to the station where he reveals his identity and borrows a policeman’s uniform. (His position as special examiner allows him to do this.) He proceeds to the Providential Insurance Company’s office unrecognized. Once inside he demands to see the books. Barnett, the manager, allows him to proceed with the investigation, meanwhile phoning to Maxwell for instructions.

The latter, prompted by Stone, tells Barnett to have the vault door accidentally closed when Tom is inside—it is equipped with a time lock. The plan is carried out and Tom is locked in the vault. Experts are summoned and after several hours’ work the vault is opened. Tom has been slowly suffocating; he falls heavily, striking the back of his head on a sharp projecting handle of a safe box. He is rendered unconscious and the injury at the base of the skull causes suspension of animation. The doctor who is on hand when the vault is opened pronounces him dead. The body is turned over to the heartbroken mother.

Bruce, just able to be about, has called on Dorothy and is about to propose when the news of Tom’s death is received. While Tom’s body is stretched in the coffin his astral body appears to the members of his family and friends, urging them to bind his neck in a certain way that consciousness may return to him. All get the suggestion in a vague way, but none of them get it strong enough to act upon.

Maxwell is suffering from an accusing conscience, which is intensified when Tom’s actual body appears to accuse him. He does not see Tom but feels his presence. To relieve his mental strain, he writes a full confession of the graft in the insurance game, puts it in an envelope and sends it by messenger to the Larnigan cottage, with instructions to deliver personally only to Tom Larnigan; failing to do this, to return it.

Kitty Rockwell has called at the cottage and gets Tom’s suggestion strong enough to act on it. She twists his head and he recovers. The joy of family and friends can be imagined. About this time Maxwell’s messenger arrives with the confession. Tom receives it and hurries at once to the directors’ room of the insurance companies, where a meeting is in progress. He tells them of the reforms that must be made. Surprised at the knowledge of their affairs, they summon Maxwell. The latter enters the room and sees Tom with his confession. The combination is too much for his nerves and he collapses. He suffers a stroke of paralysis. The reforms are promised.

Bruce has called at the Maxwell home to urge Dorothy to marry him. Maxwell is brought in helpless. Dorothy sees that a union between her and Bruce would be impossible, and in sorrow she bids him goodbye. Tom adds the name of Roger Maxwell—helpless— to his book.
The Moving Picture World, February 12, 1916, p. 979

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Ben Travers, Bruce Larnigan)
Ethnicity: White (Ben Travers, Bruce Larnigan)
Media Category: Newspaper
Job Title: Reporter (Bruce Larnigan). Publisher (Ben Travers)
Description: Major: Bruce Larnigan, Ben Travers, Positive
Description: Minor: None

Graft (1915-1916) – Serial (20 Episodes)
Episode Ten: The Harbor Transportation Trust (1916)
Publisher Ben Travers (Jack F. Connoly) of the Independent. Editor Bruce Larnigan (Hobart Henley), former contributing investigative reporter-writer, the Independent. Reporter Jack Stevens (Jack Abbott) of the Independent.

The Moving Picture World, February 19, 1916, p. 1152
Appendix 8 – 1916

GRAFT (Episode No. 10—“The Harbor Transportation Trust”—Two Parts—Feb. 14).—
The cast: Bruce Larnigan (Hobart Henley); Tom Larnigan (Harry Carey); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Kitty Rockford (Mina Cunard); Benn Travers (Jack F. Connoly); Dunn (E. P. Evers); Grant Fisher (E. Clark); Capt. Monk (Frank MacQuarrie); Stevens (Jack Abbot).

Bruce Larnigan, in connection with Jack Stevens, is editing the “Independent,” the newspaper which Ben Travers had bought to assist the fight against the trusts. Tom Larnigan has located the head of the Harbor Transportation Trust. In order that he might get evidence against the trust he waits outside their office and follows Monk, an old sea captain, into the place as if he were with him. After learning that Monk has been successful in smuggling in a quantity of opium hidden in his cargo of wild animals and, hearing that the drug is stored in the shop of Gruen, a wild animal dealer, he leaves. Grant Fisher (head of the Harbor Trust) when Tom has left reproves Monk for taking into the private office what he (Fisher) supposed to be an associate of Monk. The old captain says he never saw the man before and was under the impression he was a member of the trust. Fisher then remembers the photographs of Tom and Bruce Larnigan which Stone had distributed to the members of the Graft Trust so that they may identify the trust breakers. Monk leaves and vows to get even with Tom. Fisher informs Stone, who, feeling sure that Tom will visit Gruen’s place on a spying expedition, has Dunn, his lieutenant, go there with two assistants to capture Tom.
Dorothy Maxwell and her chum, Kitty Rockford, are shopping when Dunn and his two men come from the office building on their way to the animal dealer. The girls see and recognize him as the man in whose office they both had such exciting experiences. They decide to follow him. Dunn recognizes the girls as two spies of Larnigan. He decides to let himself be followed, hoping to trap the girls. A telegram arrives from the department of Secret Service at Washington, ordering Tom to report at once to the Consul at Rio de Janiero, who will instruct him regarding a secret mission. Tom decides to start at once and turn over the securing of evidence against the Harbor Trust to Bruce. Kitty and Dorothy follow Dunn. They are trapped in Gruen’s place and put into a small cellar. Dunn and Gruen then prepare to land Bruce.

Tom and his friend, Ben Travers, have strolled down the docks while they discuss Tom’s trip south. While they are gazing out to sea Captain Monk and several of his sailors pass. He recognizes Tom, and he and the sailors knock Tom and Travers senseless, carry them aboard his ship and make them prisoners in the hold. Stone feels much elated at the news that Tom Larnigan is shanghied and sailing for a distant country, and that Larnigan’s two spies are prisoners at Gruen’s. Curious to see what the female spies look like, he goes to Gruen’s and is astonished to find that it is Dorothy Maxwell and Kitty Rockford who have been his secret enemies. He plans a revenge that is in accord with his evil nature. Near the animal store is a low dive where the poor female inmates are kept as slaves. Stone arranges with the keeper of this place to turn over the prisoners to him. He gives the Italian
keeper the key to the cellar and tells the man to chloroform the girls before trying to remove them.

Dorothy and Kitty have not been idle. They have discovered an old pick and crowbar. These tools have no effect on the heavy doors, so they start to remove the padlock of a small door leading to the next cellar, their idea being to get to the cellar of the next house and so escape. But in the next cellar are untamed lions. Bruce and Stevens start for the animal store to get evidence against the Harbor Trust. Once inside, they are threatened by Dunn’s men and Gruen. In backing away Stevens steps on the trap and falls into the cellar containing the lions. Bruce is knocked senseless by Gruen. Backing against the wall in horror as he sees the great beasts settle for a spring, Stevens feels the wall behind him give away, and he crawls through the open door just in time. The door is closed and the girls are overjoyed to find Stevens with them.

He hears the tramp of feet on the stairs outside, and thinking it is from the men above he proceeds to barricade the door. It is the men sent by Stone after the girls. Finding the door barred they proceed to force it. Reinforced by Gruen and Dunn’s men, who have dropped Bruce on having heard the noise outside, the men break into the cellar. In spite of the efforts of Stevens and the girls to keep it closed, the door is forced. Stevens battles against great odds, but just before he is overpowered a number of police rush to his rescue. Fisher goes to the store to remove the opium, sees the body of Bruce and backs away in horror. He steps on the trap and falls to his death among the lions. The fight in the other cellar drowns his cries and his presence in the cellar is not known until his body is found.

Meantime Tom and Travers are dragged on deck by Captain Monk and given to understand there is no turning back on that ship. Tom asks him where the boat is bound for and receives the answer, “Rio de Janeiro.” Tom shows his satisfaction, displays his official badge and declares they will go as passengers. He orders the best the ship affords and he and Travers settle down for a pleasant trip. Bruce, badly injured, attempts to carry on the fight alone.

*The Moving Picture World*, February 26, 1916, p. 1350

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Ben Travers, Bruce Larnigan, Jack Stevens)
Ethnicity: White (Ben Travers, Bruce Larnigan, Jack Stevens)
Media Category: Newspaper
Job Title: Reporter (Jack Stevens, Bruce Larnigan). Publisher (Ben Travers)
Description: Major: Jack Stevens, Ben Travers, Positive
Description: Minor: Bruce Larnigan, Positive

Graft (1915-1916) – Serial (20 Episodes)
Episode Eleven: The Illegal Bucket Shops (1916)
City Editor Jack Stevens (Jack F. Abbott). Editor Bruce Larnigan (Hobart Henley), former contributing investigative reporter-writer, the Independent.
Robert Harding (Richard Stanton), Publisher of the Independent Stanton.

GRAFT (Episode No. 11—“The Illegal Bucket Shops”—Two Parts—Feb. 21).—The cast: Bruce Larnigan (Hobart Henley); Jack Stevens (Jack Abbott); Dorothy Maxwell (Jane Novak); Kitty Rockford (Mina Cunard); Stanford Stone (Glen White).

The erratic and excitable condition of Bruce Larnigan is causing his friends and his mother great worry. The injury to his head as well as the terrible strain on his nerves are beginning to undermine his reason. Mrs. Larnigan writes to her brother, the Hon. Robert A. Harding, a lawyer in Ohio, to come to her assistance and help her get Bruce away from his fight with the Trusts.

Bruce Larnigan was seated in the office of the “Independent” nervously talking to Jack Stevens, the city editor. “Of all the forms of graft,” he said, “the ones I detest the most are the gambling hells for women, under the guise of stock exchanges, known as bucket shops.” Dorothy calls. She finds Bruce raging over his inability to locate the man at the head of the bucket shops. To ease his mind, she scribbles on a piece of paper: “The man you want is Rupert Kruger Hall and he transacts all illegal business at his home. He leaves on business to-night. His wife is going to the opera—” Bruce turns to her at this juncture and she drops the note on the desk where Bruce finds it later.
From this Bruce realizes that Hall is also a member of the “Trust,” and one of the men he is fighting, so he concludes to play burglar during his absence and obtain a clew, if possible. A few of the things that Bruce did not know follow: Hall is a great friend of Justin Thompson, the present district attorney, and knows that an investigation from that office would be difficult, so his operations in his gambling rooms are, in a measure, protected. Hall has a beautiful wife of whom he is jealous. He has received an anonymous note telling him to watch his wife and friend, therefore he has planned the “business trip” while Thompson is to escort Mrs. Hall to the opera.

That night Thompson and Mrs. Hall did not go to the opera, but remained at home to enjoy their guilty love. Bruce forced an entrance to the seemingly deserted house and was ransacking the desk in the library when Thompson, attracted by the sound, crept up behind him and dealt him a blow on the head with the butt of his revolver. Bruce falls unconscious. Thompson then rushed to the other room in order to calm the frightened Mrs. Hall and had
just folded her in his arms when Hall stepped forth and confronted them. Hall was in no mood to hear explanations. He shouts that he intends to kill them both, and pulls a revolver; Thompson shoots him dead. Thompson succeeds in convincing the frightened and hysterical Mrs. Hall that they must follow his rapidly formed plan to save themselves. They drag the body of Hall to the study entrance, place the discharged revolver in the hand of the unconscious Bruce, and then Thompson calls the police. Bruce is arrested, charged with murder. Thompson, the district attorney, prosecutes the case.

Harding arrives in time to take the case away from a lawyer hired by Stone to defend Bruce. The trial follows. The evidence is all in. Everything points to Bruce's guilt. The spectators believe that Bruce, discovered in the act of robbing Hall's home, had struck him down.

Harding calls witnesses. The first of these is a doctor, who testifies that Bruce would never be able to pull a trigger after receiving the blow on the head that rendered him unconscious. The second is an expert who describes the possibility of the human eye, under certain conditions, photographing a person or object before it. He tells that he photographed the eye of Hall shortly after death. He hands this photo to Harding. Mrs. Hall is then called. Harding asks her abruptly who the man was that was with her that night. In a maze of questions he tangles her up completely, finishing by thrusting the photo of her dead husband's eye before her, showing faintly the faces of herself and Thompson in the iris. Harding whirls on Thompson and accuses him of the murder. Confusion reigns in the court. When order is restored, the judge orders the discharge of Bruce and the arrest of Thompson. The excitement is too much for Bruce; his mind snaps and he is hurried to a private sanitarium. Harding, interested in spite of himself, determines to carry on the fight against the Trust members.

The Moving Picture World, March 4, 1916, pp. 1537-1538

THE ILLEGAL BUCKET SHOP (Universal Special Feature), Feb. 21.—No. 11 of the “Graft” series. This number introduces Richard Stanton as still another assistant to Bruce Larnigan. Bruce is held for murder in this number, as the result of a shooting which occurred while he was searching for evidence against the gambling trust. The instalment is not extremely convincing in certain details, but is handled with characteristic action and interesting incident.

The Moving Picture World, February 26, 1916, p. 1319
Status: Unknown  
Unavailable for Viewing  

Type: Movie  
Genre: Serial  
Gender: Male (Jack Stevens, Bruce Larnigan, Robert Harding)  
Ethnicity: White (Jack Stevens, Bruce Larnigan, Robert Harding)  
Media Category: Newspaper  
Job Title: Editor (Jack Stevens). Reporter (Bruce Larnigan. Publisher (Robert Harding)  
Description: Major: Jack Stevens, Robert Harding, Positive  
Description: Minor: Bruce Larnigan, Positive

Graft (1915-1916) – Serial (20 Episodes)  
Episode Twelve: The Milk Battle  
Robert Harding (Richard Stanton), Publisher of the Independent Stanton). Jack Stevens (Jack F. Abbott). Bruce Larnigan (Hobart Henley), former contributing investigative reporter-writer, the Independent.

GRAFT (Episode No. 12—“The Milk Battle” —Two parts—Feb. 28).—The cast: Hon. Robt. A. Harding (Richard Stanton); Jack Stevens (Jack Abbott); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Philip Burrows (Bert Law).

The blow on the head which he received, as well as the severe mental strain, had caused the mind of Bruce Larnigan to snap. He is taken to a private sanitarium. Robert Harding, his cousin, a prominent lawyer from Ohio, has become interested in Bruce’s fight. His attention is called to the greed of the Milk Trust, which supplies inferior milk. After investigating conditions Harding goes to Burrows, the man at the head of the milk industry, and pleads with him to better conditions. Burrows orders him from the office. Harding then begins a bitter attack on the trust through the columns of the Independent. He also secures the support of several wealthy philanthropists and establishes milk depots throughout the city in opposition to the trust.

Dorothy Maxwell, whose father suffered a paralytic shock in his battle with Tom Larnigan, determines to help Harding in his fight for Bruce’s sake by placing in his hands her father’s diary containing information against the Graft Trust. She calls at the office of the “Independent” and while telling Harding of her intentions is overheard by Stone, the head of the Graft Trust. Dorothy reads in Stone’s eyes her death sentence for attempting to betray the secrets of the “Fifteen.” She hurries to the hospital where her father is recovering and removes him to their downtown apartment. The doctor in this private hospital is in the pay of the “Fifteen,” and she fears for her father as well as herself.
Meanwhile the Milk Trust has been beaten in open competition and therefore resorts to underhand methods. With the aid of Stone and some of his hired thugs they bring about a teamsters' strike and riot about the barns of the Independent Milk Company, intimidating the drivers, beating them, destroying the milk and wrecking the wagons.

Harding and Stevens, the reporter, rush to the scene. Harding first tries to plead with the mob. This effort failing, he rushes to the barn and jumps on a wagon, asking for volunteers to follow. Stevens takes the next wagon, and other drivers, inspired by Harding's courage, get on others. Harding drives out, warns the crowd back, and then they press forward. He hurls a gas bomb into their midst. The gas in the bomb is not deadly. The crowd rush madly from the overpowering fumes and the long line of milk wagons proceeds in safety.

Stone calls at Maxwell's downtown apartment in an endeavor to secure the dairy mentioned by Dorothy. Not finding it, he lets one of his thugs in a window with instructions to hide behind the curtains and "knife" Harding, who is to call for the diary. The helpless Maxwell is a witness to the preparations. Stone wheels Maxwell to the other room, and greets Harding, who has just arrived. He tells the latter that he has left some interesting data concerning the Milk Trust on the desk in the next room and then departs.

After a few minutes' conversation with Dorothy, Harding starts for the other room, the assassin waiting his coming behind the curtains — when the excited arrival of Burrows halts Harding. Burrows in a rage tells Harding that he is ruined, and threatens his life. Dorothy points to Burrows as one of the criminal "Fifteen." Harding denounces him. In a scuffle that follows Burrows is whirled toward the curtains and receives the death blow intended for Harding. The Milk Trust is dissolved. Harding adds another name to the list of men who paid.
The Milk Battle (Universal Special Feature), Feb. 28.—No. 12 of the “Graft” series. Bruce and Tom Larnigan have dropped out of the series in this number, at least temporarily, and Richard Stanton, in the part of Robert Harding, carries on the fight against the trusts. He exposes the milk combine, the president, Burrows, being accidentally stabbed at the close. The number is not as strong as some of its predecessors, but carries the interest fairly well in certain scenes.

The Moving Picture World, March 4, 1916, p. 1495

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jack Stevens, Robert Harding, Bruce Larnigan)
Ethnicity: White (Jack Stevens, Robert Harding, Bruce Larnigan)
Media Category: Newspaper
Job Title: Reporter (Jack Stevens, Bruce Larnigan). Publisher (Robert Harding).
Description: Major: Jack Stevens, Robert Harding, Positive
Description: Minor: Bruce Larnigan, Positive.

Graft (1915-1916) – Serial (20 Episodes)
Episode Thirteen: The Powder Trust and the War
Reporter Jack Stevens (Jack Abbott). Robert Harding (Richard Stanton), Publisher of the Independent Stanton).

The Powder Trust and the War (Universal Special), March 6.—No. 13 of the “Graft” series. Richard Stanton continues his investigations, this time dealing with the munition smugglers on the Mexican frontier. There is some loss of connection with foregoing numbers of the series, owing to changes in the cast, but this installment is entertaining in itself. The hero escapes from an explosion which kills three members of the powder gang. Dorothy also escapes death from poison.

The Moving Picture World, March 11, 1916, p. 1667

Universal “Plants” a Powder Plant.
For the production of the thirteenth episode of the “Graft” serial Richard Stanton has constructed on the lower ranch at Universal City the grounds and buildings of a huge powder plant about which are centered the activities of the graft gang in their efforts to unseat their persecutor and drive him from his determined hunt after them. The climax of the installment is reached when the powder house is blown to atoms and, through a mix-up in plans, destroys just what the plotters did not want it to destroy.

The Moving Picture World, March 11, 1916, p. 1624
“GRAFT” NO. 13—THE POWDER TRUST
AND THE WAR (Two Parts—March 6).—The
cast: Robert Harding (Richard Stanton); Jack
Stevens (Jack Abbot); David Du Berg, head
of the Powder Trust (George Bonn); Dorothy
Maxwell (Jane Novak); Stanford Stone (Glen
White); Molly Kelly, her old nurse (Mary
Haines).

Stanford Stone sees the circle of the Graft
Trust narrowing down and it worries him. He
knows that while Dorothy Maxwell lives he is
in danger, as Dorothy will expose his connection
with the Trust organization whenever her sense
of loyalty to her father shall have succumbed
to her sense of duty to the right. So he deter-
mines to put the girl he was once engaged to
out of the way. Dorothy has seen the look in
Stone’s eyes and reads the threat they contain.
The worry causes her illness. Stone discovers
that the Maxwell family physician is out of town,
and that they have sent for a strange doctor.
Stone has one of his secret agents call on Dor-
othy as the doctor, while he introduces one of
his female spies to Dr. Parks, the physician
called in the case, as Dorothy. Dr. Parks finds
there is nothing the matter with the supposed
Dorothy, leaves a simple prescription and says
there is no need to make an additional call.
Stone has the prescription filled—then adds
enough strychnine to make a single dose fatal
and has his agent deliver it to Dorothy.

Old Molly Kelly, the good-natured nurse, is
in charge of the sick room. She does not like
the looks of the “doctor,” nor has she much
faith in his medicine. She tastes it—and, with
the remark, “I don’t believe the bitter stuff
will do the poor darlin’ any good,”—she tosses
the bottle and all out of the window, giving
Dorothy a spoonful of whiskey, from her own
private bottle instead.
In the meantime, the activity of the Powder and Arms companies have attracted the attention of Robt. Harding. Their taking up of a large part of the foreign war loan—their handling of several minor strikes by the “closed shop” system, and the suspicion that they are engaged in furthering the interests of the warring nations to the detriment of the neutrality of the United States, causes Harding to think that the syndicate is a ripe field for his investigation. With the aid of Jack Stevens, the reporter, Harding unearths a shipment of arms and ammunition being smuggled into Mexico. A clue connecting the powder company with the shipments is found. The news of the discovery of the smuggled arms is telephoned to Du Berg, head of the Powder Trust, who was just in the act of receiving a large check from the Mexican Junta. Their rage is mingled with his and directed against Harding, the meddler. They openly declare they will kill him, if given the chance. Du Berg telephones this information to Stone, asking if Harding can be gotten out of the factory. Stone thinks it possible, and goes to the Independent office to try. He finds Harding and Stevens preparing a big article aimed against the Powder concern. Stone tells Harding that Du Berg is the head of the merger and advises him to see him personally before publishing the article. Harding thanks Stone for the information and starts at once.

A little later, in the office of the Graft Trust, Stone informs the two members present that Robt. Harding is rushing to his death at that very moment, and their other enemy, Dorothy Maxwell, is, in all probability, dead.

But Dorothy was phoning to the Independent office for Harding. When Stevens informs her that Stone had sent Harding to the Du Berg Powder Plant, Dorothy suspects a trap, and, despite the protests of Molly, she rushes after Harding in an automobile.

While Du Berg and the Mexicans prepare to treacherously assassinate Harding, a spy of one of the warring foreign nations, is planning to destroy the Powder Plant. He places an infernal machine with a clock-like arrangement outside the wall near the powder house. A little school girl stops beside it, attracted by the ticking. The spy sees her, and, horrified at the needless sacrifice of the child, rushes past her, grabbing her up in his arms as he runs. She screams. Harding is just walking into the tunnel leading to the works, where the assassins are waiting for him, when he hears the scream. Seeing a man fleeing with a child, he thinks it an abduction and sets out after him. The Mexicans, disappointed, follow him. They arrive opposite the infernal machine just as the explosion occurs which blows up the plant, kill-

(Continued on page 1706.)

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jack Stevens, Robert Harding)
Ethnicity: White (Jack Stevens, Robert Harding)
Media Category: Newspaper
Job Title: Reporter (Jack Stevens). Publisher (Robert Harding)
Description: Major: Jack Stevens, Robert Harding, Positive
Description: Minor: None

Graft (1915-1916) – Serial (20 Episodes)
Episode Fourteen: The Iron Ring (1916)
Reporter Jack Stevens (Jack Abbott). Robert Harding (Richard Stanton), Publisher of the Independent Stanton).
crippling the opposing industry by a strike. Stone, head of the Graft Trust, calls Mark Gramble, head of the Labor Trust, “the man who creates strikes and then furnishes strike-breakers to end it.” He instructs him not only to bring about a strike at the Oldtown Tube Works, but to destroy the plant.

Robert Harding, the Youngstown lawyer, who came to New York to aid Bruce Larnigan, whose mind was shattered in his fight against the Trusts, realizes that his task is a physical battle rather than a legal one. Two attempts have been made on his life.

Dorothy Maxwell, for the sake of Bruce Larnigan, to whom she was engaged—determines to place in Harding’s hands her father’s diary, containing the names of the remaining members of the Graft Trust, in spite of the fact that her father—one of the Larnigan victims, has become hopelessly paralyzed in his fight against Tom Larnigan. She visits Harding’s office, which happens to adjoin that of Stanford Stone, carrying the diary with her.

Stone has seen her enter and suspects her errand. Knowing that Harding is out, he follows her and accuses her of treachery to the Trust. She slips the diary in Harding’s open desk and closes the top. Stone springs at her just as Harding enters. The latter escorts Dorothy to the door and afterwards forcibly ejects Stone.

Harding dislikes and suspects Stone, and his selection of this particular office was for a purpose. After assuring himself that Stone has left the building, he bores a hole through the wall into Stones’s office and attaches a diastaphone in the opening. A few hours later he hears Stone and Gramble discuss the probable success of their plan to wreck Youngstown.
Harding dashes from the office and takes the first train west, his only thought being to save his city, where his influence is great. His hasty exit discloses to Stone the presence of the distaphone. In fright he makes hurried preparations to flee from his office—never to return—as he knows Harding has found him out.

Harding arrives at the Ohio town in the midst of the disorder and does much toward restoring normal conditions. The infuriated citizens are bent on lynching two of the paid labor agitators who have been arrested, but Harding holds the mob back. “Don’t waste your anger on these hired thugs,” he says. “I am going for the man higher up.” As he speaks, he taps the diary Dorothy has left for him and which he thrust into his pocket just before his hasty departure.

Stone, in his anger and defeat, determines to revenge himself on Dorothy. Masked and disguised, he gets into her bedroom, and with a knife raised above her to strike, is only prevented from accomplishing his purpose by the grandson of Dorothy’s old nurse, Molly Kelly, in a most unusual way. Stone escapes. Harding returns to New York with the sheriff of Youngstown. They find Stone has disappeared, but promptly locate Gramble and place him under arrest. The confession of his frightened “agitators” make his conviction easy. Another member of the Graft Trust is eliminated.

*The Moving Picture World*, March 25, 1916, p. 2066

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jack Stevens, Robert Harding)
Ethnicity: White (Jack Stevens, Robert Harding)
Media Category: Newspaper
Job Title: Reporter (Jack Stevens). Publisher (Robert Harding)
Description: Major: Jack Stevens, Robert Harding, Positive
Description: Minor: None

Graft (1915-1916) – Serial (20 Episodes)
Reporter Jim Stevens (Jack Abbott). Robert Harding (Richard Stanton), Publisher of the Independent Stanton).

GRAFT (Episode No. 15—“The Patent Medicine Danger”—(Two Parts—March 20). The cast: Robert Harding (Richard Stanley); Jack Stevens (Jack Abbott); Stanford Stone (Glen White); H. S. Blanchard (W. Harris); Mrs. Larnigan (Nanine Wright); Dorothy Maxwell (Jane Novak).

Harding has secured the diary containing the secrets of the “fifteen” from Dorothy. He is in a position now to proceed openly against the two remaining members—Stone, the president of the Graft Trust, and H. S. Blanchard, head of the Patent Medicine Trust. Stone has deserted his office and is in hiding. Blanchard, who cannot leave, determines to meet the crisis half way, so he invites Harding to his office over one of the big retail drug stores, for a conference. Harding has been investigating some of the evils of the patent medicine business. Some of the cases which came under his observation follow.

Two young men, out for a good time, find the saloons closed. They purchase some of the patent medicines containing a large percentage of alcohol and become intoxicated.

A young girl takes a couple of headache powders which contain a drug. A “cadet” has watched her, follows her out of the drug store, and has no difficulty in getting her into a house of ill-repute in her dazed condition. Later the girl becomes a “dope” fiend.

A certain class of doctors, of no standing, make a practice of writing prescriptions for drug users; this is known to the drug stores, who do nothing to stop it.

Armed with this knowledge of the subject, Harding goes to the conference arranged by Blanchard. The latter has prepared himself
for the battle in another way. He has concealed in the room three doctors, two attendants from the insane hospital and a magistrate—all in the pay of the Graft Trust.

Harding plunges into the subject. Blanchard accuses him of being insane and calls forth the doctors to examine him. Harding sees the trap set for him and tries to escape. The two attendants overpower him and put him in a straightjacket. The doctors declare him insane and dangerous, the commitment papers are signed and Harding is taken to a private madhouse on the Sound.

Dorothy has followed Harding to the conference and has witnessed the commitment of Harding by peering through the transom. With Stevens she plans his rescue. Dorothy succeeds in getting some steel saws into Harding's cell. His attempt to escape is discovered, however, and he is being removed to a safer cell when a sudden and unexpected dash for liberty on his part takes the guards by surprise. He gains the roof of the building and dives into the Sound where he is rescued by Dorothy and Stevens in their motor boat.

Blanchard has the fright of his life when he beholds the wild-eyed and dishevelled Harding glaring at him with his back to the closed door of the office. Harding denounces him as a menace to humanity. He says: "You have had me declared insane, the State cannot hold me responsible for my acts, it is my intention to kill you." Blanchard pleads for his life. Harding drags him from the building and into the street. A crowd quickly collects. Harding tells them of the evils that are laid at Blanchard's door. The crowd becomes stirred to frenzy and makes an attack on Blanchard. He is rescued, more dead than alive, by the police. In the excitement Harding slips away.

This sensational incident directs the attention of the law to the patent medicine evil, and Blanchard and his kind are indicted by the Grand Jury. Later the Pure Food Commission raids a number of drug stores. Harding adds another name to the list of the men who have paid.
The Patent Medicine Dangers (Universal Special), March 20. —No. 15 of the “Graft” series. Robert Harding, portrayed by Richard Stanton, again appears as the hero of this exciting installment. He gets after the makers of fake drugs, is committed to an insane asylum by his enemies, and makes a sensational escape, aided by Dorothy and others. There is a real thrill in his jump from the roof of the institution to the stream below. The number is very tense in its interest and the series continues to be entertaining in spite of the numerous changes of cast. Four or five more installments are to be made.

The Moving Picture World, March 25, 1916, p. 2032

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jack Stevens, Robert Harding)
Ethnicity: White (Jack Stevens, Robert Harding)
Media Category: Newspaper
Job Title: Reporter (Jack Stevens). Publisher (Robert Harding)
Description: Major: Jack Stevens, Robert Harding, Positive
Description: Minor: None

Graft (1915-1916) – Serial (20 Episodes)
Episode Sixteen: The Pirates of Finance (1916)
Robert Harding (Richard Stanton), Publisher of the Independent. Reporter Jack Stevens (Jack Abbott).

The Moving Picture World, April 1, 1916, p. 107
GRAFT (Episode No. 16—"The Pirates of Finance"—Two Parts—March 27).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dunn (E. P. Evers); Dorothy Maxwell (Jane Novak); Jack Stevens (Jack Abbott); Maid (Yona Landowska).

Stanford Stone, the last of the Graft Trust, and head of the Mighty Money Trust, is preparing to create a panic in the money market to discredit the activities of Harding against organized big interests, and at the same time to crush Harding and anyone who may be in sympathy with him. Harding also is gathering his forces for a last great effort. Being a resident and a voter, he is entitled to hold office. The philanthropists, whom he had interested in the milk battle, are also interested in the Reform Political Party. They induce Harding to accept the nomination of their party for Mayor of New York.

Dorothy Maxwell is seated before the open fire, looking at a magazine cartoon of the money monster crushing the people. Suddenly the figures in the cartoon become animated. A crowd of men are toiling in the sand, dressed in garments worn by the slaves of the period when the great pyramid was built. Stone, as King of that period, stands over the workers with a large club—the money power club—and when one of the workers finds a precious food stone and attempts to quit the struggle and enjoy it in the shade, Stone goes to him, knocks him down with his club and takes the stone from him, tossing it on a great pile of stones that he has collected in that way.
A stranger halts near the workers. Dorothy recognizes him as Harding. The stranger asks the workers why they submit to the brutality of their master. They reply that they fear the club. The stranger tells them that they have a more powerful weapon at their very feet, and points to a sword lying there. This sword is the law. But the slaves are too fearful or too stupid to use it, so the stranger raises the heavy sword and starts toward the King. The latter comes forth to battle with a confident smile. The stranger is both courageous and strong, yet he finds it difficult to reach his adversary with the sword, while the club, in the skillful hands of the King, knocks him to the earth again and again. He retires to the workers all but beaten and examines the sword that has proved so ineffective. He gives a shout of joy as he discovers the cause. A long chain attached to the handle of the sword is in the hands of the King and when a blow is aimed at him, he has but to pull on the chain and the blade of the sword is turned upwards. The stranger calls on the workers to help him detach the chain from the sword. They fall to it with a will and soon have it free. The stranger then strides forward and this time has no trouble in dispatching the cruel King. The workers are freed and allowed to go their own way toward happiness. Dorothy wakes from her dream.

Stone and the big bankers dominating the Clearing House Committee, which in turn exercises arbitrary power over the finances of the country, start a panic and destroy a number of solvent banks. He also bitterly opposes the election of Harding. In spite of all, Harding is carried into office on a landslide of reform. Stone’s power is broken and he prepares to flee. He visits the office of the Graft Trust and, sitting alone staring into the future, seems to see the ghosts of former members seated about the long table—their bony fingers pointed toward him. He rises in terror and quits the place, fearing he is losing his mind. All his preparations for fleeing the country are
made and now his thoughts turn toward Dorothy Maxwell. Throughout the bitter struggle against right, his feelings for her have undergone many changes. He has loved, hated and feared her—now his chief feeling is desire and he determines to kidnap her and take her with him.

He instructs Dunn and two other men to kidnap Dorothy and place her in a closed auto that will be waiting outside the Maxwell home. The chauffeur will then drive to the dock when the tramp steamer, Arrow, bound for Africa, is ready to sail. Stone intends to take Dorothy into exile with him. Dorothy has saved Harding’s life on two occasions during the election and he calls to thank her in person. He arrives in time to prevent Dunn and two other men from carrying out Stone’s plan. From the frightened Dunn, Harding wrings a full confession. He determines to lose no time in rounding up the master crook. With Dorothy and Stevens, he gets into the auto found at the door and orders the chauffeur to drive to the dock. There they await the coming of Stone, ready to arrest him when he puts in an appearance to secure Dorothy. Two hours pass. The Arrow sails and Stone does not arrive. Harding, Dorothy and Stevens leave the auto, convinced that Stone has escaped. They repair to a nearby restaurant for a bite after their long wait. After they have gone, the chauffeur who drove them, gets out of the auto, removes his goggles and then slips quietly away. The chauffeur was Stone.

*The Moving Picture World*, April 1, 1916, p 137

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Jack Stevens, Robert Harding)
Ethnicity: White (Jack Stevens, Robert Harding)
Media Category: Newspaper
Job Title: Reporter (Jack Stevens). Publisher (Robert Harding)
Description: Major: Jack Stevens, Robert Harding, Positive
Description: Minor: None
Graft (1915-1916) – Serial (20 Episodes)
Episode Seventeen: Queen of the Prophets (1916)
Robert Harding (Richard Stanton), Publisher of the Independent.

The Moving Picture World, April 8, 1916, p. 286
(Gypsy Sartoris); Dorothy’s Maid (Yona Landowska).

Harding has been elected mayor. The defeated party has retained enough aldermen to make them a power in local politics. They wish to put through a deal awarding the contract for a bridge across the river, which will mean millions of additional cost to the taxpayers and a big slice of graft for the party. In order to jam this contract through, it is necessary that the mayor be absent from the special meeting that has been called to consider the matter, for he is sure to oppose it.

In order to understand the plan adopted by the politicians for Harding’s capitulation, it is necessary to state that the first act of the new mayor was an order to rid the city of the army of fortune tellers, seers, prophets and the like. The action of the mayor has stirred up a feeling among this class of grafters that amounts to murderous fury, so the leader had no difficulty in getting a few of their number to act as his catspaw.

The plan is this: A letter is sent to Harding, signed by a voter, stating that his orders regarding the fortune tellers is not being carried out—that his police force is taking graft and letting them continue business, that if he wants positive proof of this to call at a certain address at eight o’clock that night and see for himself. The special meeting of aldermen is called for nine o’clock the same night. They figure that Harding, being of an investigating turn of mind, will call at the appointed time. A beautiful seeress, Mme. Del Rae, is to receive him, charm him and, figuring Harding is not made of ice, to put him in a compromising position in which he is to be discovered by members of the political party. Their silence is to be the price of his absence from the meeting.
Harding receives the letter at the same time that a citizen is making a complaint of Mme. Del Rae's establishment. He decides to personally investigate. Stanford Stone calls on the madam, and finds her furious at having received a notice from the mayor to close up her establishment. Stone pays madam liberally and asks her to help him in his scheme to secure Dorothy Maxwell. Then he scribbles under the notice received by madam: "Call at Madam Del Rae's and get evidence against the place. Thanks in advance. (Signed) Harding." This note he dispatches at once.

Dorothy receives it, and, pleased to be of help to Harding, hurries to the place. The chloroform cap, which Madam Del Rae has ingeniously suspended from the ceiling, descends as she sits at madam's table and she is rendered unconscious. Stone is about to remove her when Harding arrives to investigate. Stone conceals himself in an inner room. Dorothy recovers and rushes to Harding for protection. In the fight that follows, Stone escapes through a window. Harding arrives at the meeting of aldermen in time to prevent the jamming through of the bridge contract.

On returning home that evening Harding meets an old friend, Tom Cross, who is down and out through his craze for liquor. Harding takes him to his apartment intending to put him on his feet again. During the night Cross gives way to his craving, steals Harding's clothes and money and proceeds to get drunk.

Boss Mead and Stone are both angry at being outwitted by Harding. In the fight at madam's she was killed by falling into an electric chair trap fixed for Harding. Mead and Stone propose to swear out a warrant for Harding's arrest and accuse him of killing the woman. This warrant is to be sent just as Harding is about to review the Shriners' parade.

As they walk past the city hall late that night, they see a workman building a temporary platform from Harding's window on which he may review the parade. They take the workman to an all-night saloon and bribe him to make the platform unsafe. Cross, lying drunk in the saloon, overhears the plot and tries to call up Harding to warn him, but the latter, angry at the man's weakness, will not listen. The next day just before the big parade, madam's assistant accuses Harding of her murder. Cross, who has come to his senses and has tried to warn Harding, only to be thrown out of the office, comes back at this juncture and declares he is the man wanted. Harding gave him a suit of clothes and those
The Moving Picture World, April 18, 1916, pp. 316-317

Status: Unknown
Unavailable for Viewing

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

Graft (1915-1916) – Serial (20 Episodes)
Episode Eighteen: The Hidden City of Crime (1916)
Robert Harding (Richard Stanton), Publisher of the Independent.

The Moving Picture World, April 15, 1916, p. 464
GRAFT (Episode No. 18, "The Hidden City of Crime"—Two Parts—April 10). The cast: Major Harding (Richard Stanton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White).

Dorothy Maxwell is seated in a restaurant with a party of friends. They are anxious to go "slumming," and are particularly desirous of seeing Chinatown, so the party arrange to make a trip there after the theater. As they leave the place a man at the next table, who has had a newspaper before his face while they were present, lowers it and the features of Stanford Stone are revealed. He has heard all and hastens to Chinatown and lays his plans.

At nine o'clock Harding, having overheard a mysterious telephone conversation, is strolling about the deserted cemetery when a slight noise near the far end attracts his attention. Several men are about an open grave removing a great quantity of small tin cans. Harding watches the work for some time, but unable to determine what the men are up to, boldly walks among them and inquires. The answer comes from behind—a well-directed blow from a sling-shot, and Harding falls, unconscious, into the open grave. The men quickly spade the earth over him, burying him alive; then, loading themselves with the cans, they make their way to an auto waiting some distance from the spot.

Harding, once his senses have returned, has little difficulty in pushing his body clear of the loose earth, the grave being a shallow one. One of the gang returns for the last of the little cans. As he stoops over to pick them up, Harding, with all his remaining strength, hits him over the head with a spade. The fellow is knocked out. Harding takes the man's coat and hat and puts them on, discarding his own clothes. The leader of the party curses Harding for his slowness, but does not discover that Harding is not "Mike," a new member whom the gang have picked up that day.

Harding climbs into the auto and it speeds toward the city. Their journey ends in a dark and deserted alley. The cans are removed and carried down a flight of stairs into a bare room, where a couple of Chinese guards are stationed; then down another flight into a room furnished in Oriental splendor. Here the cans are deposited. In this room is a richly dressed old Chinaman, Won Chin Foo, and his daughter,

(Continued on page 684.)
(Continued from page 681.)

Fan Lo; also Hector Graham, a respectable club man and society favorite to the world, but in reality the keeper of gambling dives, the head of the opium traffic and a white slave dealer.

As his reward Graham takes Fan Lo forcibly and holding her helpless, kisses her with brutal desire. Harding has remained in the background up to this moment. Now he springs forward, and, to the surprise of all, knocks Graham down and frees the girl. The gang set on Harding, who is forced backward to the opposite wall. When he reaches it, the old Chinaman quickly presses a small button. A section of the floor beneath Harding drops downward and he slides into the cellar beneath. All of the angry mob rush for the stairs, bent on wreaking swift vengeance on the traitor. Harding just has time enough to look about his prison when the door is opened and Fan tells him to follow her quickly. Fan leads the way up a short flight of steps which is covered by a trap door. Opening this they enter a room above.

Dorothy and her party have looked into Chinese restaurants, the tea houses and the like, when a Chink, hired for the purpose by Stone, offers to guide them through the underground world. They are led into the opium joint. Harding, drawing far back in his bunk, for fear some of the party should betray him, does not see Dorothy. He has determined to save the girl whom Stone is plotting against. The guide throws open a door and tells the party to run, as all the Chinks have jumped to their feet and seem to threaten them. Dorothy is the last to leave. A Chink "gives her the needle" and she falls back into his arms unconscious. She is carried to the back room and placed on the floor. The balance of the party fly through the underground saloon, and reach the street before they discover the absence of Dorothy.
Harding has recognized Dorothy as she is carried to the back room. He tells Fan that he must rescue the girl. His interest in Dorothy arouses Fan’s insane jealousy. Harding pleads with her, as he risked his life to save her, to try to save the helpless girl. Fan is finally won over and suggests a plan. While Harding turns his back the two women exchange clothing; then Fan shows him the way to the upper world. Harding is loath to leave her, but there is no other way, so leaving Fan weeping softly, he and Dorothy slip out of the room and make for the door. They reach the door, when suddenly it is flung open and Stone steps in.

Harding attempts to slip past, but Stone insists on seeing the Chink girl, and when Harding attempts to push him aside pulls the latter’s cap off. Upon recognizing him Stone jumps aside and tells the Chinks to get Harding. Harding snatches an oil lamp from the wall and hurls it in their midst. The lamp explodes and catches fire. Harding and Dorothy rush through the door. Stone and the others are about to follow when their way is blocked by Fan, armed with a long sword, who keeps them back for a time. The crooks above have heard the noise and all pull weapons for defense. Into this belligerent throng Harding dashes with Dorothy. With quick wit he shouts to the inmates: “Fly for your lives; the place is on fire.” Behind them Stone, Fan and the Chinks are fleeing from the smoke that is rapidly filling the place. Harding and Dorothy, more dead than alive, reach a place of safety.

The next day Hector Graham is surprised at receiving a request from the mayor for an interview. He calls and when the mayor asks him about certain opium deals of which he is accused, Graham flies into a rage and threatens to make it hot for the mayor to dare to suggest that he was ever mixed up in anything crooked. The mayor then invites Fan to step forward from her concealment. Next he produces Foo in iron—and last he has Graham look into his face that he may recognize the man who struck him the night before. Graham collapses. Harding has won another victory.

Status: Unknown
Unavailable for Viewing

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

Graft (1915-1916) – Serial (20 Episodes)
Episode Nineteen: The Photo Badger Game (1916)
Robert Harding (Richard Stanton), former publisher of the Independent.

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GRAFT (Episode No. 19, “The Photo Badger Game”—Two Parts—April 17).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dorothy Maxwell (Jane Novak).

A new form of grafting swindle has appeared among the wealthy and influential citizens, which is termed by the police “the photographic badger game.” As the victims shun publicity and refuse to appear against the swindlers, it is difficult to convict the gang.

Mayor Harding learns that the badger workers are at a fashionable summer resort and determines to try his hand at rounding them up. Dorothy Maxwell is spending her summer at the beach and is delighted to see the mayor. Senator Biggs also is enjoying a brief vacation at the beach. He is the leader against the famous Ship Building Bill.

The badger gang have planned one of their biggest coups instigated by the war traffickers, a group of men interested in the battle-ship building yards, who are trying to get legislation passed that will compel the government to buy battleships from them at a high figure. Senator Biggs has been their stumbling block and they are trying to get him in their power.

Harding saves the Senator's niece from the surf, and wins his confidence as well as his gratitude. Harding has suspected a Mrs. Renau, a lobbyist and supposed society leader, of being connected with the badger gang. He learns that the Senator is to call at her apartment that night to meet her daughter, who has just returned from her honeymoon. Harding induces the Senator to get in his limousine and take a ride with Dorothy Maxwell, while he investigates Mrs. Renau.
Stanford Stone, who is implicated with the war traffickers, has seen Harding at a distance, without being seen. Stone urges immediate action from the badger gang, and also plans a little revenge of his own. He bribes the chauffeur of the hired limousine to drive past the old Rook place that night—a deserted fishing shack on the rugged beach. Three of his men have been placed at the shack to hold up the machine.

Mrs. Renau, to supply an alibi, leaves the city suddenly and the “daughter” welcomes Harding when he calls, thinking him the Senator. The photo badger game is played successfully, and Harding escapes from the apartment conscious that he has not only foiled the plot against the Senator, but has obtained the evidence that will convict the gang. Meantime the Senator and Dorothy have been driven past the Rook place, the limousine has been held up and they have been dragged in the old shanty and tied to the walls while the thugs saturate the floor with kerosene. The thugs leave the place and later ’phone Stone that his orders have been carried out. Stone hurries to the place alone to see his victims before destroying them.

Harding later finds the frightened chauffeur outside the hotel and wrings from him a confession of the hold-up. At the point of a pistol he compels the man to drive him with all speed to the spot. Harding arrives at the old building in time to surprise Stone in the act of insulting the helpless Dorothy. Stone kicks over the lamp, the only light in the place, and the men fight a duel in the dark. Harding is wounded and Stone escapes, setting fire to the place before seeking safety in flight. Harding with difficulty rescues Dorothy and the Senator.

The next day when the badger workers and the war traffickers come to intimidate the Senator, they discover the wrong man has been photographed. The war traffickers retire defeated, and the badger gang are arrested. Stone has escaped, but the police force of the country are set on his trail.
Status: Unknown
Unavailable for Viewing

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

**Graft (1915-1916) – Serial (20 Episodes)**
**Episode Twenty: The Final Conquest (1916)**
Robert Harding (Richard Stanton), Publisher of the *Independent* Stanton.

*The Moving Picture World*, May 13, 1916, p. 1183
chinery of the Police Department to capture Stone and break up the criminal gangs with which the latter has surrounded himself. Stone has found a haven with the Gas House Gang and succeeds in eluding and defying the police, partly because Captain Hicks of the plainclothes department of police is in league with the crooks of the underworld.

Stone is rapidly nearing a breakdown. His fury at his inability to "get" Harding amounts almost to insanity. Drink exaggerates his mental condition, until he is in a frame of mind to take any chance if it will lead to a final accounting with the man he hates. Harding sends for the head of the Gas Trust, determined to correct the evils of this monopoly. When Bitner is before him he points out that the practice of pumping air into the pipes, the use of irregular meters and the use of mixed gas at high rates must cease.

Bitner tells Harding he has been misinformed regarding these things and invites him to come to the works that night and personally investigate. Harding agrees to do so. Hicks, the plainclothes man, is present and reports the fact of Harding's expected visit to the gas works to Stone and the "gang." Stone, in his drunken joy, shouts to the gang: "I've offered $10,000 to anyone who would 'get' this man, but I'm going to do the job myself." He leaves for the gas works.

The gang, however, have no intention of letting the chance of bagging that much money slip. They learn of Harding's visit from Hicks, after agreeing to give him a third of the reward. Stone, in a mad moment, has sent a note to Dorothy Maxwell stating that Harding was due to "pass on" that night.

Dorothy follows the man who delivers it and sees him enter the headquarters of the Gas House Gang. Thinking Harding is concealed there she informs the police and the place is raided. The gang have left, however, and nothing is found but Hicks and the old caretaker. The latter tells the police that the gang have gone to the gas house. Dorothy sets out for the plant followed by the police.
In the meantime Stone has called on Bitner and convinced him that Harding is a menace to his business. He makes him agree to call his firemen from the boiler room and send Harding alone to inspect the place. Stone promises him that no trace of the body will ever be found. Harding arrives earlier than he expected and so just avoids the gang, who arrive a few minutes later. Harding is shown over the plant and finally descends into the boiler room, where Stone is waiting in concealment for him. As he reaches the bottom step Stone strikes him from behind, rendering him unconscious, then springs to the firebox, throwing open the huge door and exposing Harding to the terrific heat and glare of the furnace.

At the same time a number of things happen. Dorothy has seen Harding go down the stairs to the boiler room and rushes past the astonished Bitner and follows him. The policemen following catch sight of the gang who have rounded a corner on the hunt for Harding. Both contending factions thereupon open fire without a moment’s delay. Bitner, between them, is pierced by a bullet and rolls down the stairs. Dorothy has dragged Harding a few feet from the stairs as Stone, blinded by the glare of the furnace, backs to the body of Bitner, picks it up and throws it into the fiery inferno, closing the door and laughing with insane glee at the thought that at last he is rid of Harding. As he turns he faces Harding, who has recovered. In his present mental state Stone fancies he is facing an accusing spirit from the other world and with a cry of horror he rushes up the stairs and falls a victim of the battle being waged between the police and the gang.

After much hard and persistent work the police are successful in running down the remaining members of the nefarious gang of hoodlums and all are rounded up and arrested. Hicks is given a long term in the state penitentiary for his treacherous connection with the gang of crooks. Dorothy, who has ably helped Harding through his struggle with the grafters, has grown very dear to him, and it is fair to suppose that she will be his “final conquest.”

The Moving Picture World, May 13, 1916, pp. 1216-1217

Status: Unknown
Appendix 8 – 1916

Unavailable for Viewing

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

Grant, Police Reporter: The Code Letter (1916) Number One

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. City Editor Mansfield (William McKey) of the New York Chronicle.

Larkin stars in the first of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

The Moving Picture World, November 4, 1916, p. 692
Appendix 8 – 1916

*The Moving Picture World*, October 14, 1916, p. 212

*The Moving Picture World*, October 21, 1916, p. 366
THE CODE LETTER (Episode No. 1 of "Grant, Police Reporter"—Oct. 20).—The cast: Tommy Grant, of The Chronicle (George Larkin); "Mamie the Rose" (Ollie Kirkby); "Baron" Litchfield (Robert Ellis); Cadogan, a detective (Arthur Albertson); Mansfield, the city editor (William McKey); Police Commissioner Brophy (G. Chira). Directed by Robert Ellis.

At a fashionable hotel Grant, police reporter of The Chronicle, sees a face that seems strangely familiar. To his memory there comes a flash of a certain day in the Bertillon room at Headquarters and he recognizes the man as Litchfield, a clever "gentleman crook." His suspicions aroused, he follows Litchfield to the writing room and there sees him scribble some figures from a letter he has just received. When Litchfield departs Grant takes some scraps from the waste basket and piecing them together finds it a code message. By clever deduction he finds the message to read, "Meet me at 1350 Seventh avenue at three o'clock, Mame."

Grant recognizes Mamie as the notorious "Mamie the Rose" and further investigation at the address given shows that the crooks are planning their getaway with their loot for many months already packed. When Litchfield arrives at three o'clock, Grant and Detective Cadogan are close behind. Grant goes upstairs to Mamie's apartment while Cadogan remains to guard the front door with instructions to follow in fifteen minutes if Grant does not return. From the hall window Grant crawls along the narrow ledge of the building until he reaches the window of Mamie's apartment and then jumps in, surprising the crooks.

In the scuffle that follows he is overpowered, and Litchfield and Mamie make their escape to the roof. Grant follows and reaches the roof in time to see Litchfield escaping on a planking across a twelve foot area away to another roof, after which he pulls the plank over. Grant takes the only remaining chance and goes hand over hand across a slender pipe to the other roof. Litchfield is already half way down the fire escape, however, and seems certain of escaping when Grant decides to adopt the perilous expedient of sliding down the rope of a painter's scaffold. He is half way down and still many stories above the pavement when Mamie the Rose in a fiendish plan to aid her accomplice, cuts the rope.
Grant makes a breath-taking swing through the air but manages to retain his grasp on the rope. The end of his swing carries him to the fire escape and he lands plump on top of Litchfield, who is soon pummeled into submission. Meanwhile Cadogan has gone upstairs and from the apartment sped to the roof where he captures Mamie.

Kalem Serial Makes a Strong Start

“Grant, Police Reporter,” the New Weekly Single Reeler, Contains Thrilling Stunts.

KALEM’S new weekly single-reel serial, “Grant, Police Reporter,” starts with a smash. “The Code Letter” contains action in abundance; it is of the quality that thrills as well as entertains. It is fast. The Kalem company’s staff has adapted the story written by Robert Welles Ritchie and Robert Ellis has directed it. The first chapter will be released on October 20, and Friday will continue to be the day of issue. As to the number of the successors of “The Code Letter” no limit has been placed. “We have been making our railroad stories for two years,” said an official of the company following the first showing, “and we hope to make this one popular for at least three. Kalem has been specializing on singles, and we have the best of reasons to know that our efforts in this direction have been appreciated by exhibitors.”

George Larkin has the name role in the serial. If the subjects to come are to maintain the place established in the first one no one but a player of Mr. Larkin’s all-around qualifications could attempt to keep up with it. He has long been noted for his ability to get away with situations requiring nerve above the ordinary. He displays some of his quality in “The Code Letter,” displays it not in one instance but in several. For instance, he bridges the space between the roofs of two buildings by going hand over hand on a circular bar. Again, he reaches a desired window by walking from ledge to ledge many feet from the ground. The real thrill, however, comes when the reporter climbs down a rope to grapple with the crook who has taken refuge on a painter’s ladder suspended against the side of a structure. The woman confederate on the roof cuts one of the two ropes that hold the frail platform in place. The ladder straightens out in a flash, but somehow the two are seemingly uninjured as they strike the pavement.

Director Ellis has the role of Litchfield, the crook who tries to get away when he is “nailed” in his hotel room by Grant—caught with the goods. Ollie Kirkby is Mamie the Rose, the confederate of Litchfield. William McKay is city editor of the newspaper on which Grant is employed and G. Chira is the police commissioner who bars Grant from Headquarters following the publication of an article criticising the management of the Police Department. It is a good cast.

Many of the settings are of a newspaper office, a hotel and police headquarters. The atmosphere of these is well maintained. In the case of the hotel, however, it could hardly be otherwise, for many of the “sets” are of the real thing. “Grant, Police Reporter” makes an auspicious debut.

The Moving Picture World, November 4, 1916, p. 747

The Moving Picture World, October 21, 1916, p. 410
“Grant” Ready Oct. 20th


“The Code Letter” is announced by the Kalem Company as the initial release in the new “Grant, Police Reporter” series which will feature daring George Larkin and Ollie Kirkby. This first episode of the new one reel series by Robert Welles Ritchie will be issued on Friday, October 20.

Of equal importance with the announcement of the first reel is the statement from Kalem that the new series will be given to exhibitors in the regular programme service of the General Film Company. The expenditures for stories, stars, and publicity on “Grant, Police Reporter” are setting new marks for a one reel series, and it was thought in some quarters that the feature might be a special release.

Following the initial release a one reel “Grant” story will be issued every Friday, the series taking the date left open by the calling of Ivy Cloe to England. Work of production on “The Code Letter” has already been completed and the “first run” in the Kalem projection room has doubled the enthusiasm of the company’s executives over the new series.

One of the thrilling scenes in “The Code Letter” shows George Larkin performing a daring feat in the heart of Jacksonville’s business section. Larkin is letting himself down, hand over hand, on the rope of a painter’s scaffold when the other supporting rope is cut and he swings through the air six stories above the pavement. Hundreds of Jacksonville persons crowded Julia street when the feat was performed on the side of the Everett Hotel and cheered lustily when the player managed to swing himself to safety by grasping a fire escape.

In addition to the two stars the cast of the initial production includes William McKey, Robert Ellis, Arthur Albertson and numerous others. The story is a mystery revolving about the code letter of the title and the suspense is said to hold to the final scene. Each episode of the new series will tell a completed story.

Scene from “The Code Letter” (Kalem).

The Moving Picture World, October 7, 1916, p. 101

Status: Unknown
Unavailable for Viewing

Type: Movie
Grant, Police Reporter: The Missing Heiress (1916) Number Two
Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the second of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

The disappearance of the wealthy Miss Harding opens a problem for Tommy Grant, police reporter of The Chronicle. The only clue is a letter demanding ransom, but by clever detective work Grant succeeds in placing the blame for the crime on the shoulders of Miss Carter, the Harding private secretary. But her accomplice, the butler, spirits the kidnapped girl away and boards a tug headed down the bay to catch the liner Trieste.

Grant arrives at the docks too late, but when wireless inquiries inform him that the butler and girl have boarded the Trieste off Sandy Hook, he speeds to the aeroplane sheds and sets out in pursuit of the liner. A thrilling chase by air, with the camera following in another aeroplane brings us to the climax when Grant by a leap through the air reaches the ship’s ladder.

The Moving Picture World, November 4, 1916, p. 747
For thrills "The Missing Heiress," the second episode of the
"Grant, Police Reporter" series, is on a par with the
first release. This reel shows Grant in an aeroplane in
pursuit of a steamer on which the "missing heiress" is being
brought to Europe. The feat of photographing an aeroplane
in flight at close range—so that the figures of the occupants
of the aeroplane register distinctly—has never, as far as we
know, been done in as daring a manner as have the aeroplane
scenes in this picture. This reel contains as much melodramatic
interest as could be asked for.

George Larkin, as Tommy Grant, reporter, makes a flying
leap from a hydro-aeroplane that has stopped at the side of a
steamer, to a suspended ladder. The story is interesting, and
shows on the screen the manner in which the reporter finds
the missing heiress through peculiarity in alignment on the
typewriter on which the letter asking for ransom was writ-
ten. The reporter finds that the butler and private secretary
in the home of the wealthy man have conspired to hold the
heiress for ransom. Ollie Kirby does good work as the pri-

Aeroplanes in "Grant" Episode
Spectacular Views Secured for "The Missing Heiress"—Other Late October Kalem Releases.

THROUGH the daring of George Larkin, star of Kalem's new series, "Grant, Police Reporter," and Cameraman Zangrelli, that company secured what is declared to be the first "close-up in an aeroplane" for "The Missing Heiress," second episode of that series.

Screen productions in which aeroplanes have been used in the past have usually suffered because it was possible to show the flyers only in distant views, while studio scenes were necessary to show close-up views of the character in the aeroplane. To overcome this weakness Kalem shipped two Dunn hydroplanes to the Jacksonville studio when production was started on "The Missing Heiress." When the scenes were taken the two hydroplanes were flying side by side, less than twenty feet apart, with Larkin in one and the cameraman in the other. The scenes have a gripping effect, especially since the animation and bustle of life on solid earth may be seen many hundreds of feet below.

Considerable argument was necessary to induce the professional aviators in charge of the aeroplanes to take the risk incident to flying so close together. These air scenes form the climax to the episode of the newspaper series released Friday, October 27. One of the most thrilling scenes shows Dare-

Devil Larkin leaping through the air from the moving hydroplane to the rope ladder of an ocean liner.

The Moving Picture World, October 21, 1916, p. 382

The Missing Heiress (Kalem), Oct. 27.—This is the second episode in the "Grant, Police Reporter" series, and for thrills is on a par with the first number. In this film are seen close-up views of an aeroplane as it travels high above the city. George Larkin makes a flying leap from the aeroplane to the ladder of a steamer. A full review was printed in the issue of October 28, page 535.

The Moving Picture World, November 11, 1916, p. 837
“THE MISSING HEIRESS”
Released October 27th
Is the Second One Reel Episode in Kalem’s Super-Series

“GRANT, POLICE REPORTER”
The scene above is only one of the many electrifying moments in the second release of the series that has set the film world talking. Unanimously proclaimed by trade press reviewers as unequalled in sensational thrilling action, unexcelled in concentrated strength of story and quality of production. With the sure-fire drawing power of

DARE-DEVIL GEORGE LARKIN and OLLIE KIRKBY
Stories by Robert Welles Ritchie
Released Weekly in Regular Service—Each Episode a Complete Story
Other Kalem Super-Pictures

“The BOGUS BOOKING AGENTS”
Ham, Bud, Ethel Teare and Henry Murdoch in a joyous one reel satire on stage-struck would-be stars.
Released Tuesday, Oct. 24th

“The LOST MESSENGER”
Helen Gibson, on a motorcycle, crashes through a bridge railing, missing by inches the wheels of the speeding train below.
Released Saturday, Oct. 28th

ASK YOUR EXCHANGE MANAGER ABOUT THE FIFTEEN WEEK WINNER
“THE SOCIAL PIRATES”

KALEM COMPANY
235 West 23rd Street
New York City

The Moving Picture World, October 28, 1916, p. 522

Status: Unknown
Unavailable for Viewing

Type: Movie
Appendix 8 – 1916

Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant, Mansfield). Group.
Ethnicity: White (Tom Grant, Mansfield). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tom Grant). Editor (Mansfield). Miscellaneous
Description: Major: Tom Grant, Positive
Description: Minor: Mansfield, Positive. Miscellaneous, Neutral.

Grant, Police Reporter: The Pencil Clue (1916) Number Three
Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the third of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

THE PENCIL CLUE (No. 3 of “Grant, Police Reporter”—Nov. 3).—The cast: Tommy Grant, of The Chronicle (George Larkin); Myrtle, the stenographer (Ollie Kirkby); John Goss (Robert Ellis); Mansfield, city editor (William McKey); Police Commissioner Brophy (G. Chira); Detective Cadogan (Arthur Albertson). Directed by Robert Ellis.

Lawyer White, of the firm of White & Goss, is the victim of a fiendish plan, dying as the result of a pencil so powerfully poisoned that when he moistened it in the course of his writing the effect was instantaneous. The mystery of his death is a baffling one, but Tommy Grant, with the aid of Myrtle, the stenographer in Lawyer Goss' office, succeeds in solving it and placing the blame on the shoulders of Goss.

The latter suspects Myrtle and attacks her just as Grant and Detective Cadogan arrive to arrest him. Goss gains the upper hand and succeeds in escaping down the stairs, locking the door of his office on his pursuers. Grant rushes to the window just in time to see Goss leaping into the auto that Cadogan and Grant had arrived in. Without hesitating Grant leaps to the window ledge and through the air landing in the auto as it whizzes by. There is a struggle between the two in the car, Grant finally emerging victorious.

The Moving Picture World, November 25, 1916, p. 1218
Two Single Reel Kalems

Reviewed by Ben H. Grimm.

“The Pencil Clue.”

In “The Pencil Clue,” third episode in the “Grant, Police Reporter” newspaper series by Robert Welles Ritchie, George Larkin, as Grant, unravels a puzzling murder mystery and furnishes a thrill when he jumps from a canopy on a level with the first floor of a building into an automobile that has just started to move. This is a daring feat, and the camera has recorded it faithfully. The jump is followed by a fight in the automobile.

The screened mystery story moves fast in this film, and tells of the unaccountable death of an aged lawyer. Suspicion points

Scene from “The Pencil Clue” (Kalem).

toward his partner, however, when the stenographer tells the reporter what she saw. With a heavily penciled line as the clue, Grant proves that the old man died from the effects of poison on the point of a pencil, the pencil-point having been prepared by the junior partner. Ollie Kirkby plays the part of the stenographer. The junior law partner is played by Director Robert Ellis. Others in the cast are Arthurt Albertson, William McKee and G. Chira.
"THE PENCIL CLUE"
An Adventure of
"GRANT, POLICE REPORTER"
Grant solves a baffling mystery in a one-reel adventure of Kalem’s super-series that calls on him to display courageous daring and starting agility. In the scene above he defies death by a breath-taking leap from an office window to a speeding automobile.

Released Friday, November 3rd
Featuring GEORGE LARKIN and OLLIE KIRKBY
By Robert Welles Ritchie
Other Kalem Super-Money-Makers

"THE SON OF CAIN"
Surcharged with swift-moving action, this two-reel episode of "The Girl from Frisco" ranks with the strongest releases of that sensational successful series. Featuring Marin Sais and True Boardman.

Released Wednesday, November 1st
The "Merry Motor Menders" "The Gate of Death"
The strongest comedy cast in pictures—Ham, Bud, Ethel Tracy and Henry Murdoch—in a one-reel that shows them at their best.

Released Tuesday, Oct. 31st

Released Saturday, Nov. 4th
YOU CAN BOOK THAT SURE-FIRE WINNER "THE SOCIAL PIRATES" AT YOUR GENERAL FILM EXCHANGE

KALEM COMPANY
235 West 23rd Street
New York City

The Moving Picture World, November 4, 1916, p. 668
The Moving Picture World, November 4, 1916, p. 716

The Pencil Clue (Kalem), Nov. 3.—In this episode of the “Grant, Police Reporter” series, George Larkin indulges in a daring feat when he jumps from a canopy on a level with the first floor of an office building into an automobile. A good fight between Mr. Larkin and Director Ellis, who plays the villain, occurs in the automobile. The story tells on the screen how Grant unravels the suspicious death of an aged lawyer. Ollie Kirkby plays opposite Mr. Larkin. A review was printed in the issue of November 4, page 690.

The Moving Picture World, November 18, 1916, p. 1033

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant, Mansfield). Group.
Ethnicity: White (Tom Grant, Mansfield). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tom Grant). Editor (Mansfield). Miscellaneous
Description: Major: Tom Grant, Positive
Description: Minor: Mansfield, Positive. Miscellaneous, Neutral.
Grant, Police Reporter: The Man From Yukon (1916) Number Four
Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the fourth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

THE MAN FROM YUKON (No. 4 of "Grant, Police Reporter"—Nov. 10).—The cast: Tommy Grant, of The Chronicle (George Larkin); Helen, "The Mouse" (Ollie Kirkby); Porcupine Peterson (William McKey); Paper-Collar Joe (Robert Ellis). Directed by Robert Ellis.

Porcupine Peterson, of Dawson, Alaska, is in New York with a surplus of green-backs and anxious to "do the town." He falls into the clutches of Helen, "The Mouse," and her wire-tapping gang and refuses to heed the warnings of Tommy Grant, who had previously earned his friendship.

Tommy enlists the aid of his friend Detective Cadogan, and they set about the capture of the wire-tappers. Their plans are successful, but in the closing scenes it becomes necessary for Grant to slide down a painter's rope from a seventh story window to the ground in order to intercept the fleeing conspirators.

The Moving Picture World, November 25, 1916, p. 1218

“The Man From Yukon.”

The confidence game so long worked by the Gondorf gang of “wireless wire-tappers” has furnished Robert Welles Ritchie the suggestion for his scenario of “The Man From Yukon,” third episode in the “Grant, Police Reporter” series, and with this nucleus the author has wrought a one-reel plot that has been excellently filmed by Director Robert Ellis. George Larkin, in this number, furnishes a sensation when he jumps to the sill of the sixth-floor window of a building and descends to the pavement on a rope used to hoist a tar bucket. Mr. Larkin and one of the wiretappers indulge in a fight in this picture that is realistic in the extreme.

Ollie Kirkby, Director Robert Ellis and William McKey are also seen in the cast. The story tells on the screen of how the reporter saves the ignorant miner from falling a victim to the gang of wiretappers, and how he brings about their capture.

Reviewed by Ben H. Grimm, The Moving Picture World, November 11, 1916, p. 843

Status: Unknown
Unavailable for Viewing
Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant).
Ethnicity: White (Tom Grant).
Media Category: Newspaper
Job Title: Reporter (Tom Grant).
Description: Major: Tom Grant, Positive.
Description: Minor: None

The Moving Picture World, December 2, 1916, p. 1338

**Kalem's Reporter O.K'd**

**New York Newspaper Men Approve "Grant, Police Reporter" at Private Exhibition.**

A GATHERING of New York police reporters last week placed an enthusiastic O. K. on "Grant, Police Reporter," the one-reel Kalem series featuring Dare-Devil George Larkin and Ollie Kirkby. The press representatives were the guests of Robert Welles Ritchie, author of the series, at a private exhibition of four of the episodes in the Kalem projection room. Mr. Ritchie, before becoming prominent as a writer of fiction, was well known on the staffs of the New York Sun and the New York World.

"Grant is a sure-enough reporter in appearance and actions," said F. H. Denny, of the Newsfeatures Syndicate, in expressing the opinion of the gathering. "Your printed newspaper inserts and handling of the newspaper office scenes are the best that I have ever seen on the screen. Newspaper men usually get a good laugh when they see a picture director's idea of what a reporter looks like and a bigger laugh at the near-city editors and local rooms. Kalem appears to be the first company to discover that there are such things as a morgue room, rewrite men, and so on. There's only one thing wrong—you'll have to show me the reporter who will do the dare-devil stunts that you put up to Grant in each story. I'll resign my job tomorrow if they call on me to risk my neck and bones in that reckless way."

The newspaper men were particularly pleased when they saw that each episode of the series was based on real happenings in New York newspaper records. Most of those present had themselves worked on the different cases used as the basis of the film plots. The episodes presented at the private exhibition included "The Rogue's Pawn," "The House of Three Deuces," "The Wizard's Plot," and "The Trunk Mystery."

George Larkin brought praise from the newspaper audience by his thrilling hand-over-hand climb on a telephone wire which suddenly snaps and catapults him through the air in "The Rogue's Pawn," while Ollie Kirkby came in for her share of admiration by her pluck in allowing herself to be let down on a rope from the roof of a seven-story building to the ground. The title "The House of Three Deuces" was greeted with recognition for the reporters were all familiar with the East Side tenement known by this nickname which figured in so many crimes about five years ago. The thrill in this episode was furnished by Larkin's struggle with Robert Ellis on a rickety fire escape which suddenly collapses under their weight.

Robert Welles Ritchie is most enthusiastic over the manner in which Kalem has staged his stories. "No matter how thrilling or entertaining the pictures are," he declares, "I would have felt disappointed had you not made them true to newspaper life. But I am glad to say that not a detail of realism has been overlooked. Kalem has gone the limit in assuring absolute realism in these one-reel stories just as it did for the two-reel Girl From Frisco" adventures.

Among those present at the showing were Fred Sullivan, L. H. Hall, Redfield Ingalls, Frank Mallory, F. H. Denny, William Clark, and James McGrath. The gathering included men from the World, Herald, City News Association, Sun, and Journal.
Grant, Police Reporter: The Rogue's Pawn (1916) Number Five

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the fifth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

THE ROGUE'S PAWN (No. 5 of "Grant, Police Reporter"—Nov. 17).—The cast: Tommy Grant of The Chronicle (George Larkin); Eileen Brophy (Ollie Kirkby); Police Commissioner Brophy (G. Chira); Chitsworth (Robert Ellis); Detective Cadogan (Arthur Albertson); City Editor Mansfield (William McKey); Rita Morell (Mary Taylor-Ross). Directed by Robert Ellis.

Eileen Brophy is a victim of the dance craze and Chitsworth, a gambler, seeing her at Surry's, fosters an acquaintance in order to make her his innocent tool. Tommy Grant, of The Chronicle, is busy on a story that the gambling houses are open again, but seeks to learn whether it is with the knowledge of the police before publishing his facts. His visit to Chitsworth's alarms that gambler and he determines to sell out to Hawley, a Chicago plunger seeking to start operations in New York. As a guarantee of his intimacy with the police Chitsworth says, "Why even the commissioner's daughter is a good friend of mine; I'll introduce you to her here to-morrow." With Rita Morell, an adventuress, posing as his sister, Chitsworth finds it an easy matter to induce the innocent Eileen to go to his house "for a rare-bit" after the dance at Surry's.

Grant follows the party, but is barred from entering by the guardian at Chitsworth's door. Running around to the rear of the house he climbs a drain pipe until he is high enough to see through the windows of Chitsworth's establishment. He is horrified to see Eileen, who has learned the character of the place, engaged in a struggle with Rita Morell, who is seeking to prevent her outcry and escape. A chafing dish is overturned in the struggle and the room is speedily a whirl of flames. Eileen falls unconscious and Grant sees that in the rush of the gamblers to escape she has been left to the mercy of the flames. He takes a chance and starts to climb hand over hand on the telephone wires stretched between the two buildings. Mid-way, his weight causes the wires to snap and he is catapulted into the flaming room. He succeeds in escaping to the roof with Eileen and there finds a rope by which he lets her down to the ground. Flames from the windows part the rope, however, and when he seeks to effect his own escape there is no alternative but a leap to the fire net.

The Moving Picture World, December 9, 1916, p. 1542
“The Rogue’s Pawn.”

George Larkin performs two unusually daring feats in “The Rogue’s Pawn,” an episode of the “Grant, Police Reporter,” series. During the screen telling of the story he swings from a broken telephone wire into the window of a burning building and later jumps from the fourth floor of the building into a life net. Excitement is kept at a high pitch by fast action during the course of a fire in a gambling house, which the reporter has entered after climbing up the back of the building in order to rescue the daughter of the police commissioner, who has been lured to the house by a ruse.

There seem to be no limits to the daring of Mr. Larkin, and in this number he takes chances on his life or limb several times. None of the power to excite through these stunts has been lost in the photographing of them. In the cast with Mr. Larkin are Ollie Kirkby, Director Robert Ellis, G. Chire, Arthur Albertson, William McKey and Mary Taylor Ross. For release November 17.

*The Moving Picture World*, November 25, 1916, p. 1183

THE ROGUE’S PAWN (Kalem), Nov. 17.—An episode of the “Grant, Police Reporter” series, in which George Larkin performs two unusually daring feats. He swings from a broken telephone wire into the window of a burning building and later jumps from the fourth floor of the building into a life net. Other thrills occur, also. Ollie Kirkby and Director Robert Ellis are also in the cast. Reviewed in the issue of November 25, page 1183.

*The Moving Picture World*, December 2, 1916, p. 1348

The week following, on November 10, Kalem lists “The Rogue’s Pawn,” as the “Grant” episode. In this release Ollie Kirkby is given one of the strongest roles afforded her in the series. Larkin, in the title role, undertakes to expose a powerful gambling clique that is using the police commissioner’s own daughter as a shield for its operations. A spectacular fire comes as the climax, while one of the many thrilling scenes shows Larkin climbing hand over hand across a wide areaway on a telephone wire which breaks under his weight and catapults him into the flames.

“The Rogue’s Pawn,” fourth of the “Grant” episodes, is scheduled for Friday, November 17th, on the General Film program. Ollie Kirkby is seen in this one reeler as the daughter of the police commissioner. She is the innocent tool of Chitsworth, a well known gambler, and becomes trapped in the gambling place when fire breaks out almost at the moment that the police are raiding it.

One of the thrilling scenes finds Larkin, in an effort to rescue Miss Kirby, swinging hand over hand across the telephone wires stretched between the roof tops. In mid-air, the wires snap under his weight, and Larkin is catapulted into the flaming building. Later, Ollie Kirkby slides down a rope from the roof to the ground while Larkin makes his escape by a seven-story leap to the fire net.

This “Grant” thriller is followed on the Kalem schedule by “The House of Three Deuces,” released Friday, November 24th. In this, the fifth episode of the one-reel series by Robert Welles Ritchie, one of the sensational moments comes when Larkin and Robert Ellis, the latter in the “heavy” role, are seen struggling on a fire escape which collapses under their weight. Larkin, by his work in this series, seems certain to eclipse his past record for dare-devil screen performances.

*The Moving Picture World*, November 18, 1916, p. 1029 (5-6)

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant, Mansfield). Group.
Ethnicity: White (Tom Grant, Mansfield). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tom Grant). Editor (Mansfield). Miscellaneous
Description: Major: Tom Grant, Positive
Description: Minor: Mansfield, Positive. Miscellaneous, Neutral.
Grant, Police Reporter: The House of the Three Deuces (1916) Number Six
Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the sixth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

The House of Three Deuces (No. 6 of “Grant, Police Reporter”—Nov. 24).—The cast: Tommy Grant, of The Chronicle (George Larkin); Tia (Ollie Kirkby); Joe, “The Wolf” (Robert Ellis); Tony (Arthur Albertson); City Editor Mansfield (William McKey). Directed by Robert Ellis.

Mysterious murders are frequent occurrences at 222 Kemig street, known in police records as “The House of Three Deuces.” Tommy Grant, of The Chronicle, happens upon the scene just following one crime that seem to baffle solution. The detectives are at a standstill, but Grant, by the exercise of clever deductions, succeeds in trailing the guilty man to the tenement room where he has imprisoned Tia, the sweetheart of the murdered man.

Grant hears a struggle in the room and attempts to force an entrance by the door. This failing, he goes out on the fire escape and is about to leap into the room when Joe “The Wolf” springs upon him and there is a tense struggle on the fire escape many feet above the sidewalk. Suddenly the rickety landing collapses. Grant succeeds in hooking his legs into the iron ladder and hangs suspended in the air while Joe is hurled to the ground.

The Moving Picture World, December 9, 1916, p. 1543

The House of Three Deuces (Kalem), Nov. 24.—The thrill in this number of the “Grant, Police Reporter” series comes when George Larkin and Director Robert Ellis engage in a fight on a weak fire escape. The fire escape collapses, and Mr. Larkin is left swinging in the air, suspended on the fire escape ladder—a dare-devil feat. The story tells of the solution of a mysterious murder. Reviewed in the issue of December 2, page 1346.

The Moving Picture World, December 9, 1916, p. 1511
POLICE ANNALS FURNISH KALEM PLOT.

Director Robert Ellis, of the Kalem staff, is at work on a story that finds its basis in a page from the annals of the New York police department. Because of the number of crimes committed at a house on the East Side, the street number of which was 222, it became known to the police reporters and detectives as “The House of Three Deuces.” Robert Welles Ritchie has taken this title for an episode of “Grant, Police Reporter,” which tells the story of one of the mysterious crimes occurring there.

George Larkin, the dare-devil star of this series, in “The House of Three Deuces,” engages in a struggle on a fire escape with Robert Ellis, and at the height of the fight the rickety landing suddenly collapses. Ollie Kirkby contributes a remarkable bit of acting as an Italian girl. The cast also includes Arthur Albertson, William McKey, G. Chira and Mary Taylor Ross.

“The House of Three Deuces” is scheduled for release by Kalem on the General Film program on Friday, November 24th.

The Moving Picture World, November 25, 1916, p. 1193

“THE HOUSE OF THREE DEUCES.”

Robert Welles Ritchie, author of the stories for Kalem’s “Grant, Police Reporter,” series, has taken a section of New York police history as a nucleus for his scenario of “The House of Three Deuces,” with successful result. Although the story is founded on the famous “barrel murder” of some years ago, the author has woven into his plot a stunt which is thrillingly performed by George Larkin, as the reporter. Mr. Larkin, having trailed the murderer to his lair, battles with him on an unstable fire escape. The landing of the fire escape breaks, leaving the reporter swinging in the air, suspended on a rung of the fire escape ladder. This is a daring and dangerous feat, and shows up well on the screen.

The reel holds interest through its story and the stunt of Mr. Larkin. Director Robert Ellis plays a strong part. Ollie Kirkby is also seen in support of Mr. Larkin. Others in the cast are Arthur Albertson and William McKey.


Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant, Mansfield). Group
Ethnicity: White (Tom Grant, Mansfield). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tom Grant). Editor (Mansfield). Miscellaneous
Description: Major: Tom Grant, Positive.
Description: Minor: Mansfield, Positive. Miscellaneous, Neutral.
Grant, Police Reporter: The Wizard’s Plot (1916) Number Seven

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the seventh of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

“The Wizard’s Plot.”

This episode of the “Grant, Police Reporter” series is practically all action and makes a good one-reel offering. George Larkin and Director Robert Ellis get across several thrills during the course of the action. The big thrill in this reel is when Mr. Larkin, swinging on a broken rope ladder high up in a ship's rigging, plunges over the ship’s side into the sea, in pursuit of an anarchist. Much fighting takes place on the ship and in amongst the ship's rigging, also near the top of the mast. The story is interesting, and tells of an anarchist masking as a mechanical chess player. The reporter makes the “wizard” show his hand, and it is in pursuit of him that the exciting moments come. In the cast Ollie Kirkby is also seen. Others are Harry Gordon and William McKey.

*The Moving Picture World*, December 9, 1916, p. 1508

*The Wizard’s Plot* (Kalem), Dec. 1.—An episode of the “Grant, Police Reporter,” series. According to a review printed on page 1508 of the issue of December 9, this episode “is practically all action and makes a good one-reel offering.” The big thrill comes when George Larkin, swinging among the tangled ropes high up in a ship’s rigging, plunges over the ship’s side into the sea, in pursuit of an anarchist. The story is interesting. Ollie Kirkby and Director Robert Ellis are also seen on the screen.

THE WIZARD’S PLOT (No. 7 of “Grant, Police Reporter—Dec. 1).—The cast: Tommy Grant, of The Chronicle (George Larkin); the woman in black (Ollie Kirkby); Prof. John Atwood (Robert Ellis); Inspector Rathbone (Harry Gordon); City Editor Mansfield (William McKey). Directed by Robert Ellis.

“Watch Marvelo; he is the most dangerous man in New York,” says a note left at the Chronicle office for Tommy Grant by a mysterious woman in black. Grant investigates and learns that Marvelo is the name given the mechanical chess player at Sledin’s Museum. He visits the museum and seeking to force his man to uncover his hand, leaves a note on the table when he is unobserved. The note reads, “Be on your guard; you are watched.”

The ruse is successful, and Grant, following Prof. John Atwood, the man inside the dummy, when he seeks to make his escape, soon finds himself in the midst of a puzzling case. Atwood is an anarchist, with a fiendish plan to stop the war by blowing up a string of ammunition cars along the New York waterfront. With Secret Service operatives Grant succeeds in frustrating the plan in the nick of time. A motorboat pursuit results in the capture of Atwood and his accomplices.

*The Moving Picture World*, December 23, 1916, p.1851

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant, Mansfield). Group.
Ethnicity: White (Tom Grant, Mansfield). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tom Grant). Editor (Mansfield). Miscellaneous
Description: Major: Tom Grant, Positive.
Description: Minor: Mansfield, Positive. Miscellaneous, Neutral.
Grant, Police Reporter: The Trunk Mystery (1916) Number 8
Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the eighth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin.

THE TRUNK MYSTERY (No. 8 of “Grant, Police Reporter”—Dec. 8).—The cast: “Tommy Grant, of The Chronicle (George Larkin); Babette (Ollie Kirkby); Henri Theophile (William McKee); Mrs. Montt (Mary Taylor Ross); Monsieur Darnac (T. Justin Dow); Detective Galloway (Harry Gordon). Directed by Robert Ellis.

Cleaning out the attic of her boarding house Mrs. Montt comes upon an old trunk which discloses a skull to her startled gaze. Grant arrives on the scene for the investigation with Chief of Detectives Cadogan. They learn that Mrs. Montt purchased the house five years previous from Henri Theophile. The trunk was in the attic at that time but she had never examined it until this day. Investigating after Galloway’s departure, Grant finds in the lining of the trunk a girl’s photograph inscribed on the back, “To my dear Babette—Alphonse Darnac.” Investigation in the filing room of the newspaper later brings to light a clipping telling of the disappearance of a boarder from the boarding house many years before and a hint that he had eloped with the daughter of the proprietor.

Grant evolves a daring scheme to uncover the five-year-old mystery. He inserts a personal reading “Babette—Your sweetheart, whom you thought dead, has returned. Meet him at the Abbey Inn Wednesday noon.—Alphonse Darnac.” Babette, now a happy wife and mother, and Henri Theophile, a derelict, see the personal. Their mystification impels both to journey to the Abbey Inn, where Grant and Galloway are in waiting. The meeting brings on stirring complications before the mystery is solved, while Grant is called upon to show daredevil courage in bringing Henri to justice.

The Moving Picture World, December 23, 1916, p 1852
“The Trunk Mystery.”

This episode of “Grant, Police Reporter” is fully up to the high standard set by preceding releases. Once again a murder furnishes the idea for the plot. The murder is solved by Grant and a detective, and it is in pursuit of the murderer and in an effort to save his daughter that George Larkin furnishes a thrill. The girl (Ollie Kirkby) is beaten unconscious by her father (the murderer) and is placed on a belt that carries waste lumber to the top of a burning heap of waste. Mr. Larkin jumps to a belt of the machine, is carried on the belt for about a hundred feet, jumps to a suspended rope, and leaps to the spot where the other belt discharges its cargo. He catches the unconscious form of the girl just as she is about to be dashed on to the burning wood pile. The reel is full of action.

Others in the cast than those named are Director Robert Ellis, William McKey, Harry Gordon, Mary Taylor Ross and T. Justin Down.

*The Moving Picture World*, December 16, 1916, p. 1655

THE TRUNK MYSTERY (Kalem), Dec. 8.—An episode of the "Grant, Police Reporter" series. George Larkin is seen in some daring stunts around a lumber-cutting mill. The story concerns a mysterious murder, brought to light by the finding of a skull in a trunk, and solved by the Chronicle reporter. A review was printed on page 1655 of last week’s issue.

*The Moving Picture World*, December 23, 1916, p. 1819
The Moving Picture World, December 9, 1916, p. 1466

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant). Group.
Ethnicity: White (Tom Grant). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tom Grant). Miscellaneous
Description: Major: Tom Grant, Positive.
Description: Minor: Miscellaneous, Neutral.
Grant, Police Reporter: The Menace (1916) Number Nine

Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the ninth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

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The Menace (No. 9 of Grant, Police Reporter)—Dec. 15.—The cast: Tommy Grant, of The Chronicle (George Larkin); Maura (Ol-lie Kirkby); City Editor Mansfield (William McKey); Jean Murot (Herbert Tracy); Detective Cadogan (Harry Gordon); Luigi Verra (Robert Ellis); the landlady (Mary Taylor Ross). Directed by Robert Ellis.

Jean Murot frantically begs Grant, at the Chronicle office, to print a warning in his paper against the holding of the police parade the following day. Grant promises, and returns to his desk thinking that he has been talking to a foolish crank. A few minutes later, Murot is dead outside the Chronicle building—a victim of a bullet fired by a revolver equipped with a silencer. Grant searches in the man’s pockets for a clue to the mystery but finds only a small marble. He tells Cadogan of the man’s warning but the detective laughs at it as a pipe dream. Grant sets about the job in his own way, however, with the result that he rounds up a dangerous band of anarchists, and prevents the attempt of Maura to throw a bomb at the police parade after a struggle atop a skyscraper.

The Moving Picture World, December 23, 1916, 1852

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The Menace (Kalem), Dec. 15.—Number 9 of the “Grant, Police Reporter,” series. George Larkin’s stunts in this reel are his jump from an office building window to a suspended rope, up which he climbs to the roof, and his subsequent leap to a lower roof. He does this to prevent a woman anarchist from throwing a bomb into the ranks of the police parade. As thrilling a number as any. Reviewed on page 1,816 of last week’s issue.

New York's annual Police Parade forms the center of the action of "The Menace," the "Grant, Police Reporter" episode scheduled for release on Friday, December 15. The sensational thrills that have caused this one-reel series by Robert Welles Ritchie to become one of the most popular of Kalem releases in so short a space of time are once more present in this offering. One of the feats shows George Larkin leaping from the top floor window of an office building to a rope hanging over the cornice and climbing to the roof. A 30-foot leap through the air from a deck house on one roof across an areaway is another exploit calculated to meet the avid demands of picture followers. Ollie Kirkby also appears to advantage in these episodes.

*The Moving Picture World*, December 16, 1916, p. 1657

This episode of the "Grant, Police Reporter" series, is absorbing in story as well as furnishing several stunts performed by George Larkin. It shows Grant, the reporter, once more in the guise of a man who permeates deeper into apparent trivialities than do the police. This time he frustrates the plan of a band of anarchists to throw a bomb into the ranks of the parading police. His work leads him to the pursuit of a woman member of the band, whom he follows: He leaps from a window of an office building to a suspended rope, climbs to the roof, and then jumps to the roof of an adjoining building, many feet below. He grabs the woman just as she is about to throw a bomb. With Mr. Larkin in the cast are seen Ollie Kirkby, William McKey, Director Robert Ellis, Mary Taylor Ross and Harry Gordon.

*The Moving Picture World*, December 23, 1916, p. 1816

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant, Mansfield). Group.
Ethnicity: White (Tom Grant, Mansfield). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tom Grant). Editor (Mansfield). Miscellaneous
Description: Major: Tom Grant, Positive.
Description: Minor: Mansfield, Positive. Miscellaneous, Neutral.
Grant, Police Reporter: The Tiger’s Claw (1916) Number Ten
Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the tenth of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKey).

The Tiger’s Claw (No. 10 of “Grant, Police Reporter”—Dec. 22).—The cast: Tommy Grant, of The Chronicle (George Larkin); Big Val Marron (Robert Lillis); Nell (Ollie Kirkby); Benny, the Rat (Bert Tracey); Detective Galloway (Harry Gordon); Mansfield, city editor (William McKey). Directed by Robert Ellis.

Because of jealousy over the girl Nell, Benny the Rat, “squeals” to Detective Galloway on Big Val Marron, leader of East Side gamblers, and the latter’s place is raided. Val’s political influence secures his release, but Grant determines to keep an eye on him as he knows that the gambler will not be satisfied until he has secured vengeance on Benny. Val prevails on Nell by threats to lure Benny to an apartment for a supposed birthday party. Grant, following Marron, sees him secure a gun, and when he enters the apartment house takes the opportunity to phone to Detective Galloway.

As he finishes the call Nell and Benny enter the apartment. Grant finds the door barred and goes to the rear where a building is being erected. Climbing to a level with the first floor, he sees Marron hiding behind a curtain awaiting Benny. Grant grasps the rope of a crane and starts to swing through the air. Before he can reach the window a shot is heard. A moment later Grant crashes through the window, downing Marron. He turns to find that Nell, her conscience hurt by her part in betraying Benny, whom she really loved, has stepped between “The Rat” and Val at the moment of the shot and has given her life as a sacrifice.

Grant, Police Reporter: A Mission of State (1916) – Number Eleven
Police Reporter Tom Grant (George Larkin known as Daredevil George) of the New York Chronicle. Larkin stars in the eleventh of 29 1-reel thrillers, each story complete in itself, utilizing the acrobatic talents of Larkin. City Editor Mansfield (William McKee).
A MISSION OF STATE (No. 11 of "Grant, Police Reporter"—Dec. 29).—The cast: Tommy Grant, of The Chronicle (George Larkin); The Countess (Ollie Kirkby); Paul de Graf (Robert Ellis); House detective (William McKey). Directed by Robert Ellis.

Sitting in the hotel lobby Grant notices the Countess communicating with Paul De Graf in another part of the room by means of an ingenious code. He traces a connection between their mysterious actions and the disappearance of a portfolio containing papers of international importance from the hands of the Assistant Secretary of State that morning. When he notices a code message planning a meeting in the nearby park, he determines to follow. The Countess and Paul board an auto and speed to the outlying country, trailed by Grant in a taxi.

He surprises the Countess here, but is set upon by the retainers about the place, and kept bound and gaged in an upper room while the two spies make their escape in the auto. Grant succeeds in slipping from his bonds, but finding the door locked, is forced to leap from the window to the ground. He takes a short cut in his taxi and reaches a bridge over the road along which the two spies are coming. As the auto speeds underneath he leaps through the air and by a matter of bare inches lands safely in the car. In a second he has the two covered with his revolver and they are brought to justice.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Males (Tom Grant, Mansfield). Group.
Ethnicity: White (Tom Grant, Mansfield). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tom Grant). Editor (Mansfield). Miscellaneous
Description: Major: Tom Grant, Positive.
Description: Minor: Mansfield, Positive. Miscellaneous, Neutral.
Green Stockings (1916)
Newspaper announces the death of a colonel causing repercussions.

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 Grip of Evil – Episode Seven: The Butterflies (1916)
Editors of the papers. Night Editor.

GRIP OF EVIL (No. 7—“The Butterflies” —
Two Parts—Aug. 28). —Arthur Hardwicke brings
his wife, a hopeless invalid, to a summer re-
sort, but in the course of time it is necessary to
send her to a sanitarium. Hardwicke remains
and he meets Beatrice Tourner, a gentle, symp-
thetic girl, who tries to lighten his sorrow over
his wife. At the hotel is a Dr. Merriam, a black-
mailer, who links his schemes with Marion Mil-
lar.

Beatrice and Hardwicke, while on a nearby
lake, are overtaken by a heavy storm—an ear
breaks and their boat is dashed on a rock. Hard-
wicke manages to land safely on an island with
Beatrice. They find a cabin and are compelled
by the increasing storm to stay there all night.
Beatrice calls Hardwicke to her room and with an
impulse born of a feminine fear of the storm
clings to him. Merriam, also marooned on the
island, comes unexpectedly upon them and plans
to use the situation as future blackmailing cap-
itl.

Merriam and Marion proceed to bleed them
regularly, increasing their demands when John
Burton falls in love with Beatrice. Merriam
arranges his affairs so that should he die, copies
of the blackmailing story will be placed in John
Burton’s hands and the editors of the papers.
Merriam is killed by an auto and Hardwicke
rushes to Burton’s home and tells the story.
Burton rises to his characteristic noble nature
and prevents its being published. But a blunder-
ing night editor finds the copy and the following
morning sees it in print. The dire results
strengthen Burton’s belief that “Humanity is in
the Grip of Evil.”

The Moving Picture World, September 23, 1916, p. 2035
Grip of Evil: Episode Eleven: Mammon and Moloch (1916)
War Correspondent Madge Kerr goes to Mexico and is captured by a bandit chief.

"The Grip of Evil, No. 7 (Balboa), Aug. 28.—"The Butterflies" is the title of this number of the serial, which introduces a couple of blackmailers who try to ruin the good name of a young woman, who, through her sympathetic nature, has placed herself on dangerous ground. John Burton later falls in love with the young woman, and is instrumental in keeping the blackmailing story from being published. Moderately interesting.

The Moving Picture World, August 26, 1916, p. 1418

Status: Unknown
Unavailable for Viewing.

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

The Grip of Evil, No. 11 (Balboa), Sept. 25.—This number of the serial entitled "Mammon and Moloch," introduces considerable warfare on the Mexican border, and makes an opportunity for a young girl who has been barred from the vaudeville stage until she has made a reputation for herself. The story is not very clearly defined nor of great strength.

The Moving Picture World, September 30, 1916, p. 2130
“THE GRIP OF EVIL” NO. 11, A STRONG RELEASE.

Henry Ford’s belief that munition makers are responsible for war propaganda, has resulted in a million-dollar suit against him. In “Mammon and Moloch,” the eleventh episode of Pathé’s “The Grip of Evil,” released the week of September 24, the Balboa Company has produced a powerful picture, dealing with the attempts of an unscrupulous ammunition maker to bring about intervention in Mexico.

John Burton has invested in an ammunition plant, which, for a long time has paid no dividends. The manager of the company foments trouble with a rebel leader, who attacks United States border towns with the guns furnished him by Rogers.

The latter, seeing an opportunity for more business, persuades Burton to work for intervention. Burton does so and is helped in the movement by Madge Kerr, whose husband had been killed by the bandit.

Burton organizes a company and goes to the front with it. Madge is also sent to the front as a newspaper correspondent. She is captured by the bandit chief. Burton rescues her and captures the rebel. Rogers pleads with Burton to let him escape, saying that he still owes the firm for the rifles and ammunition.

When Madge shows Burton a contract with Rogers, by the terms of which she has paid for her services, Burton is convinced that Humanity is in the Grip of Evil, but decides to continue his search.

The Moving Picture World, September 30, 1916, p. 2133

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Madge Kerr)
Ethnicity: White (Madge Kerr)
Media Category: Newspaper
Job Title: Reporter (Madge Kerr)
Description: Major: Madge Kerr, Positive
Description: Minor: None
The Guilty Ones (1916)
Reporter Kate (Kate Price).

The Guilty Ones (Dec. 7).—Babe and Kate, two ex-convicts and former underworld pals, have drifted apart since their prison days. Kate has reformed and is now a reporter in a distant city. Babe, overflowing with ideas of how to separate the unsuspected citizens of their hard earned cash, comes to the city. Creating some comment by his free way of dispensing coin, the newspaper sends Kate to interview the illustrious stranger. When Kate recognizes Babe, she almost faints, but Babe, by his suave speech, shows Kate that if she will join him in his scheme they will reap a fortune. The two insert a notice in the paper to the effect that the man who is so anxious to conceal a certain questionable deal had better pay hush money at once to Babe or his arrest will soon follow the exposure. The result of the notice is extraordinary, as it appears that every man in town has pulled off a questionable deal. Just as the two crooks are about to leave the city with their ill-earned gain, their Nemesis appears in the form of an amateur detective, who has overheard their plans. Babe and Kate are arrested.

The Moving Picture World, December 16, 1916, p. 1690

The Guilty One (Vim), Dec. 7.—Babe Hardy and Kate Price get over numerous laughs in this comedy. The portly pair are seen as ex-convicts, but Kate reforms and becomes a reporter. Babe has a scheme whereby he expects to make a lot of money, and he induces Kate to work with him. The result of an ad to the effect that if a certain man doesn't pay blackmail there will be dire consequences is funny—almost every man in town has something to conceal.

The Moving Picture World, December 23, 1916, p. 1819

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Kate)
Ethnicity: White (Kate)
Half a Rogue (1916)
Editor of Local Democratic paper. Editor of the Republican paper.

HALF A ROGUE (Five parts—May 22). The cast: Richard Warrington (King Baggott); Anna Warrington, his aunt (Lettie Ford); Katherine Challoner (Clara Beyers); John Bennington (Joseph Castellanos); Mrs. Bennington (Mathilde Brundage); Pattie Bennington (Edna Hunter); Daniel McQuade (Howard Crampton); ex-Senator Henderson (Henry Otto). Scenario and production by Henry Otto.

Dick Warrington, a successful New York dramatist, receives a visit in his apartments from Katherine Challoner, an actress whom he has “made.” She shows him her engagement ring and tells him that she is soon to be married, as the stage never really fascinated her, but she refuses to tell the name of the man she is to marry.

As Kate is about to leave the butler announces another caller and Dick requests her to remain in order to meet John Bennington, as he and John are great chums. Kate protests that her presence in his room so late at night might cause embarrassment and leaves to enter the butler's pantry.

John finds a pair of white gloves which Kate has left behind her. He puts them in his pocket surreptitiously. The two men sit down to smoke and chat, and John tells Dick that he is going to be married, and wishes him to act as his best man, but must withhold the name of his fiancée for the present.

After John’s departure Kate comes out of the pantry and Dick helps her to look for her
gloves. Kate tells him that John Bennington is the man she is to marry, and that he bought the gloves for her that very morning. Failing to find her gloves, and realizing that Bennington had probably taken them away with him, Kate falls in a faint. The next morning Dick escorts Kate out of the apartment. The janitor sees them enter a cab and drive off, fully aware that the actress has spent the night in Warrington’s flat. Some days after Dick returns to his native town, Herculaneum. John Bennington's marriage to the actress, Kat Challoner, has caused considerable gossip in Herculaneum. One of the scandal mongers says, “That actress and Richard Warrington have been very intimate, and you know Warrington's reputation.”

The honeymooners return a day sooner than expected. Shortly after their arrival Dick meets Senator Henderson, the boss of the Republican party, who tells him that he wants him to run for mayor of the town at the fall election. McQuade, the boss of the local Democrats, is determined that Mayor Donnelly must have another term. At the Republican convention Warrington is nominated for mayor. After Dick’s nomination McQuade sends Bolles, one of his henchmen, to New York to dig up some “dope” on Warrington’s metropolitan career.

A month later Bolles returns from New York and informs McQuade that he got what he went after, as the janitor he interviewed there had told him about Kate passing the night with Richard Warrington in his apartment. McQuade keeps this information as a trump card until the night before election. Then he goes to the editor of the local Democratic paper, which he controls, and forces him to publish this bit of scandal in the election day issue.
Pattie Bennington’s sister reads the scandal and rushes to the conservatory to find her mother and Kate. When Kate reads the article she becomes excited. Dick, who has meanwhile read the attack on him, comes over and meets Kate in the parlor. Dick tells her that John must be made acquainted with the truth. Kate protests, fearing that it will cause her to lose her husband’s love, but Dick throws open the parlor doors and, as John enters, shows him the article. After reading the scandalous attack carefully, John, who is a large-minded man, emphatically declares that he does not believe it. Then, pulling out Kate’s white gloves from his pocket, he turns to her and adds: “Even with this evidence I never doubted you.”

Dick rushes to McQuade’s office and insists on knowing who is responsible for the scandal. Bolles comes forward and says that he unearthed it in New York. Dick promptly knocks him down and says defiantly: “Miss Challoner did remain in my apartment one night, but there was a nurse and doctor in attendance until I escorted her home next morning.”

After Dick has returned to his library he learns that Donnelly, his opponent, has the plurality vote in nine districts. Later Pattie phones to the editor of the Republican paper and is told that Warrington has the plurality of over 700 in fifteen districts heard from so far, which assures his election. Pattie then calls up Dick and informs him that he is elected. Dick embraces Pattie and they walk, hand in hand, down the path as the scene fades out.

The Moving Picture World, May 27, 1916, p. 1568

HALF A ROGUE (Red Feather), May 22.—An enjoyable five-reel screen adaptation of the famous “best seller” by Harold McGrath, featuring King Baggot, Edna Hunter, Clara Beyers and Joseph Castellanoos. Henry Otto adapted and directed the story and has provided numerous humorous touches and some very attractive scenes. The story itself is an interesting one, getting a very good start when the hero meets an actress in a Broadway restaurant. Her marriage to another later and the averted scandal growing out of this chance acquaintance constitute the main events. The political campaign is well handled, and certain amusing incidents save it from becoming too conventional. An entertaining feature.

The Moving Picture World, May 27, 1916, p. 1538
“Half a Rogue”

King Baggot Appears in Screen Adaptation of Harold MacGrath’s Novel by the Same Name.

Reviewed by Robert C. McElravy.

This five-reel Red Feather production was adapted by Henry Otto, who also directed the picture, from the well known “best seller” by Harold MacGrath. It provides an excellent medium for King Baggot, a long time favorite, whose appearance as Richard Warrington is one of the best things he has done in a long while. He is assisted by Clara Beyers, as Katherine; Joseph Castleanor as John Bennington; Edna Hunter as Patty, and Howard Crampton as the political boss.

The producer has provided a unique opening, picturing Warrington as a playwright fond of dining in a certain Broadway restaurant. Some night scenes of the great white way are shown.

Warrington is recognized by Katherine, also dining in the place. She pretends to lose her pocketbook and enlists his aid in getting home. Here she reveals herself as an actress who had been for some time endeavoring to get an audience with him.

An acquaintance formed in this chance way grows into an actual friendship, which extends over five years. In this time Katherine has starred in Warrington’s new play. She falls in love with Bennington, who narrowly misses finding her in Warrington’s apartments. The friendship, while one that would be certain to arouse criticism, is really a platonic one. Later, when Warrington runs for office in a small town, is is made the basis for a campaign scandal. But Bennington, now married to Katherine, retains his faith in both his wife and his friend, and the latter’s name is cleared, Warrington loses in the race for office but wins the girl he loves.

The story is brightly entertaining and contains a good deal of sane optimism in dealing with situations that are often overloaded with the sordid and unpleasant.

*The Moving Picture World*, May 20, 1916, p. 1352
When New York playwright Richard Warrington returns to his home town, Republican bosses nominate him for mayor. The Democrats, alarmed at Richard's popularity, decide to unearth a scandal that will ruin his chances of winning, and quickly discover that, months before, actress Katherine Challoner had spent the night in Richard's apartment. Although it simply had been the result of Katherine's fainting spell, the home-town Democratic newspaper turns the overnight visit into an illicit rendezvous between two lovers. Concerned, Richard quickly explains the whole story to Katherine's husband, John Bennington, and then beats up the man responsible for printing the lie. The public, however, had never believed the newspaper story about Richard, and overwhelmingly elects him. American Film Institute Catalog of Feature Films

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (Editor of Democrat Paper, Editor of Republican Paper)
Ethnicity: White (Editor of Democrat Paper, Editor of Republican Paper)
Media Category: Newspaper
Job Title: Editor (Editor of Democrat Paper, Editor of Republican Paper)
Description: Major: None
Description: Minor: Editor of Democrat Paper, Editor of Republican Paper, Negative

He Wrote Poetry (1916)
Newspaper Owners Jed Billings (C.D. Peruchi) and Pop Martin (William McKey) are deadly rivals. Marion Martin (Ivy Close) and Jack Billings are the rival star reporters who are in love.

*HE WROTE POETRY? (Aug. 18).—The cast: Marion Martin (Ivy Close); Ned Billings (Robert Ellis); the poet (Henry Murdoch); Pop Martin (William McKey); Jed Billings (C. D. Peruchi); the poet's landlady (Mary Taylor-Ross). Directed by Robert Ellis.

Conobville has two newspapers. Jed and Pop, the two owners, are deadly rivals, but

Marion and Jack, the respective star reporters, are lively lovers. A would-be poet enters the plot and brings on the train of laughable incidents that are used by the lovers to reconcile their parents.

The Moving Picture World,  September 9, 1916, p. 1741
HE WROTE POETRY (Kalem), Aug. 18.—The title role in this one-reel comedy is played by Henry Murdoch, but Ivy Close is the star. The picture is broadly comic and Mr. Murdoch does not miss any of the points in his part. Miss Close handles her allotment in good style, and C. D. Peruchi, William McKey and Robert Ellis are competent.

*The Moving Picture World*, September 2, 1916, p. 1557

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Jed Billings, Pop Martin, Jack). Female (Marion Martin)
Ethnicity: White (Jed Billings, Pop Martin, Jack, Marion Martin)
Media Category: Newspaper
Job Title: Reporters (Marion Martin, Jack). Publishers (Jed Billings, Pop Martin)

Description:
- **Major:** Marion Martin, Jack, Positive. Jed Billings, Pop Martin, Transformative Positive
- **Minor:** None

**The Head of the House (1916) (aka The Master of the House)**
Reporter Jean Kelly (Lillian West).
The Moving Picture World, July 1, 1916, p. 134

THE HEAD OF THE HOUSE (Knickerbocker), June 30.—Frank Mayo plays a dual role in this three-part melodrama produced by the Horkheimers. The picture could scarcely be called convincing, but it profits by rapid action, some good water scenes, well photographed, and occasional bits of broad comedy. A review appeared in the issue of July 1.

The Moving Picture World, July 15, 1916, p. 476

“The Head of the House”

Knickerbocker Star Feature Made by H. M. and E. D. Horkheimer—Frank Mayo Plays Dual Role.
Reviewed by Lynde Denig.

Despite a number of slips in direction, this three-reel melodrama, with occasional touches of comedy, will make a satisfactory program number because of rapid action, extravagantly romantic situations and some effective water scenes. In its essentials the plot is far from new, but that need not materially detract from the entertainment value of the story, which affords an opportunity for pleasing views of attractive locations and some excellent double exposure work.

It is best to take incidents such as we find here without inquiring too closely into their plausibility, for they would not stand the test. A wealthy bachelor retires to his country estate to avoid the advances of designing young women. It happens that a burglar, the exact physical double of Morril, breaks into the house and the bachelor conceives the happy idea of changing places with the intruder and forcing him to remain and entertain guests who are coming for an unwelcome visit. Morril escapes in a motor boat, taking a young newspaper woman as his companion, and in the course of time the two are stranded on a deserted island, while the burglar plays host to the fashionable visitors.

The rather obvious opportunities for humor in the situation are realized by Frank Mayo, who makes his table manners everything that they should not be, drinks whiskey to excess and becomes uproariously intoxicated to the horror of the conventional guests. Just about this time the fugitive bachelor, after paddling innumerable miles on a raft, returns with his companion in adventure and the burglar is permitted to resume his profession.

In a more carefully directed picture, rafts of dissimilar construction would not have been used in connecting scenes, nor would a man have returned from a two weeks’ stay on a desert island quite as though he had just stepped out of a barber’s chair. Lillian West appears to advantage in support of Mr. Mayo.

The Moving Picture World, July 1, 1916, p. 104
Status: Unknown
Unavailable for Viewing

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

Hearst International News Pictorial No. 48 (1916)
Reporters in Washington interviewing Chas. Evans Hughes.
The Moving Picture World, July 1, 1916 p. 107

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
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The Moving Picture World, March 18, 1916, p. 1779
The Heart of New York (1916)

Editor Eustace Miles (F.M. McQuirk) is a reform-conscious newspaper editor.

By fighting for the rights of the underprivileged, lawyer Bill Madden has become friends with reform-conscious newspaper editor Eustace Miles, and has fallen in love with Eustace's daughter Mary. Meanwhile, growing wary of Bill's increasing power, political boss Phineas Brown has hired a man to kill him. The gunman arrives while Bill argues with Phineas' son Victor, who once tried to seduce Mary. The gunman accidentally kills Victor, and when Phineas finds out, he dies of a heart attack. Then, after he and Mary become engaged, Bill wins the nomination for district representative. American Film Institute Catalog of Feature Films/TCM Overview.
The Moving Picture World, March 4, 1916, pp. 1552, 1554

The Moving Picture World, March 4, 1916, p. 1495

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Eustace Miles)
Ethnicity: White (Eustace Miles)
Media Category: Newspaper
Job Title: Editor (Eustace Miles)
Description: Major: Eustace Miles, Positive
Description: Minor: None
The Heart of Virginia Keep (1916)
Reporter Arnold Dempster Trude (Edward Arnold) secretly owns the Publicist, but wants to keep his identity as a secret. The Managing Editor Moffett. Reporter Virginia Keep (Marguerite Clayton).

The Heart of Virginia Keep (Three Parts—Nov. 4).—The cast: Virginia Keep (Marguerite Clayton); her father (John Cos- sar); Arnold Dempster Trude (Edward Arnold); Lewis, Keep’s attorney (Thomas Commerford).

The father of Virginia Keep has been accused of a murder supposed to have taken place twenty-five years before. At this time a young man visits the managing-editor of “The Publicist” and announces that he is Arnold Dempster Trude, the millionaire owner, whom the editor has never seen. Bored by his idleness, he goes to work as a reporter, his identity a secret, and the Keep case is his first assignment. He returns and orders the managing editor to inaugurate a campaign to defend Keep, whom he believes innocent.

Nevertheless, Keep is convicted and his daughter asks for a position on the paper. Trude has her put on as a reporter at an unusual salary. When she learns that Trude, who has asked her to marry him, is responsible for her large salary she disappears. Seeking evidence to establish the innocence of her father she goes into the slums disguised as a messenger boy. Worn out from her night of danger she hurries to the “Publicist” office to give Trude the information, but in the meantime the governor has pardoned her father. Trude recognizes Virginia in the boy’s uniform and, exhausted but happy, she falls into his arms.

The Moving Picture World, November 4, 1916, p. 748
“Mr. Trude. I’m still in the dark.” “I want a job.” “But you own the paper!” “How many people here know it? What’s to prevent Arnold D. Trude, New York pluto, becoming A. Dempster Trude, St. Louis journalist, and only you, my sister and I being the wiser? Not that it matters….” Producing a card-case, he extracted a freshly engraved card, which, he laid on the editor’s desk. Moffett adjusted his spectacles, removed the tissue paper and read: A Dempster Trude, Reportorial Staff. “I’ve overlooked nothing, Mr. Moffett. “And lost no time, I see. When did you intend to start?” “Today,” promptly.” Moffett sat back, filling his pipe again. “The policy of the paper” he threw out tentatively, eying Trude over the steel-rimmed spectacles. “Will remain unchanged. I leave everything in your capable hands; and in the hands of my lawyers, too, of course.” After a thoughtful moment, however: “I may offer a suggestion from time to time, but never except for the good of the paper.”


Status: Unknown
Unavailable for Viewing
The Heart Breakers (1916)
Cub Reporter Jimmy Morris (Fred Whitman) is ambitious as he looks into the troubles of an Heiress.

THE HEART BREAKERS (Three Parts—Jan. 28). Bernice becomes an heiress by her sudden inheritance of a fortune and throws four ambitious men of doubtful ages into consternation. They invade her home with heart-rending proposals, each armed with a diamond ring. Bernice, taking a hint from her over-indulgent father, accepts them all. She then escapes to the beach home of her aunt, leaving Dad to adjust matters. He disposes of the heart-breakers by declaring that his daughter has run away, owing to mental breakdown brought about by the unusual excitement.

Jimmy Morris, a reporter, gets a line on the affair, loses his job and goes to his mother's home at the beach, chagrined and disappointed. Jimmy meets the heiress, believing her to be a maid, which belief she strengthens. While fishing, Jimmy plots with his supposed 'maid' to get the heiress' story about her strange suitors. Jimmy promises to divide the fee for the scoop. Jimmy and his 'maid' have a startling romance, all of which is disturbed by the coming of the heiress' parents, who decide to take her home. Jimmy confesses his love to the heiress, though believing her to be a maid. The heiress at last finds herself in love. Bernice at home, tells her father of Jimmy. Father, who is a silent partner in the newspaper company, orders Jimmy installed in a good position.

The four heartbreakers, startled at the return of the heiress, gather at her home. Her plea of disinheriance and demand that her suitors fight duels for her hand, cause their departure in dramatic fashion, while Jimmy, coming to meet his 'maid,' finds he has won the heiress.

The Moving Picture World, February 5, 1916, p. 830
THE HEARTBREAKERS.

This three-reel feature is labeled with the brand of “The Knickerbocker Star Features” and has been released through the General Film Co. Jackie Saunders is featured as the heiress who is trying to escape matrimony through the medium of the fortune hunters who are on her trail. In this particular picture there is a quartet of pursuers and each has the great American dollar, as represented by Jackie’s income, as his goal. Jackie in a fit of devilment, accepts all four of them and then to escape them runs away to the home of her aunt at the seaside. Here she meets with a “cub” reporter who mistakes her for the maid to the heiress and falls in love with her. The youth scents a story in the arrival of the heiress and trusts that his sweetheart will give him the inside information on the subject of the engagement so that he can beat the rival papers to the story. This the girl promises to do after she has returned to town and the boy is told to call. While he is waiting in the reception room for a special interview with the heiress which has been arranged for him, as he believes, through the maid acting as intermediary, the girl is in another part of the house informing her quartet of fortune hunters that she has been disinherited. As they leave her she returns to the youth that she has fallen in love with and tells him that he “can beat the town” by announcing that the heiress is going to marry him. It is a rather clever little comedy that amuses and interests. Nothing out of the ordinary pictorially, but it will serve on any program.

Fred.


THE HEART BREAKERS (Knickerbocker), Jan. 28.—Jackie Saunders is the luminary of this three-reel Star Feature drama. It is a well sustained comedy, considering its length, and the story is bright and interesting. The scenes are varied, many of them having been taken at the seaside. Miss Saunders is vivacious and attractive in the character of an heiress who passes herself off as her maid, in order to be loved for herself alone. The rest of the cast is capable. The picture was produced by the Hockheimer Brothers.

The Moving Picture World, February 12, 1916, p. 977
“THE HEARTBREAKERS” (Vim).

Owing to the great demand for comedy, the Knickerbocker Star Features will release on January 28, a Three-Part Feature comedy-drama. Far from the slapstick order, it is a comedy, carrying with it a bit of heart interest as well as fun. Indications are that the demand for this comedy will be great.

In this drama, Jackle Saunders, the famous screen star, takes the leading part of the Heiress, and does herself great credit. She is supported by the well-known Fred Whitman, while other members of the cast are strong supports. Andrew Arbuckle, as the father; Frank Erlanger as the Count and suitor, with other suitors, Robert Grey, Daniel Gilfether and Eddy Peters.

The Moving Picture World, February 5, 1916, p. 805
Appendix 8 – 1916

The Moving Picture World, January 22, 1916, p. 555

Status: Unknown
Unavailable for Viewing

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

Her Double Life (1916)

War Correspondent Lloyd Stanley (Stuart Holmes).
Stanley meets a poor British girl, Mary Doone (Theda Bara) who runs away from her adopted family because her father made a pass at her. She lives at a parish house, and at the outbreak of World War I, she becomes a Red Cross nurse. At the front, she meets war correspondent Stanley who tries to have his way with her but she is saved when the hospital tent is bombed.

To get away from Stanley, she takes on the clothes and identity of an (apparently) dead girl, Ethel Wardley (Madeleine Le Nard). Ethel was on her way to live with Lady Clifford (Lucia Moore), an aunt she has never seen. So that's where Mary goes. There she meets and falls in love with Ethel's cousin Elliott (A.H. Van Buren). They become engaged. But Ethel is not dead and she recovers from her wounds. She and Stanley head for the Clifford estate to blow Mary's cover. It doesn't matter, however, because Mary has already admitted the ruse, and the family has forgiven and accepted her anyhow. Various Sources.

Mary Doone (Theda Bara) lives in a tenement parish house run by Pastor Elliott Clifford (A. H. Van Buren). Mary joins the front as a nurse, and meets war correspondent Lloyd Stanley (Stuart Holmes), whom she had known from London. Stanley is about to take advantage of her when their hospital tent is bombed. Mary finds the body of a young girl in the tent. The young girl is Ethel Wardley (Madeleine Lee Nard), who is the niece of Lady Clifford (Lucia Moore), mother of Elliott Clifford. Mary assumes Ethel's identity and is received by Lady Clifford as her niece. Elliott falls in love with Mary. Stanley returns to London with Ethel, who has recovered from her wounds. Mary confesses what she has done, and despite Lady Clifford's pleas for her to stay, she returns to the parish house to work with children. IMDB Summary

In England during World War I, Mary Doone becomes a nurse at the front after Lloyd Stanley tries to seduce her. Because Lloyd is there too, as a war correspondent, Mary tries to get away by taking on the identity of Ethel Wardley, who had been on her way to visit her seldom seen aunt, Lady Clifford, but who was apparently killed during a bombardment. Posing as Ethel, Mary goes to Lady Clifford, who welcomes her enthusiastically. Mary soon falls in love with Lady Clifford's cousin, Elliot Clifford, but then Lloyd appears once again, bringing with him the real Ethel Wardley, who has recovered from her wounds. Lloyd is determined to expose Mary's deception, but before he can do so, Mary herself tells Lady Clifford and Elliot the true story. They forgive her instantly, and then Elliot and Mary make plans for their marriage. American Film Institute Catalog of Feature Films.
Rather than to the picture itself. What there is about the picture that will either charm or interest is the playing of little Jane Lee rather than either star, story or picture. Of course Theda Bara will serve as the box-office card and, perhaps, if properly utilized for publicity purposes, the fact that Theda is vamp- ing may be brought about as an additional box-office asset. The latter is a problem the exhibitor will have to work out for himself, according to his public. (If they are bugs on "vamps" don't let them know it—if they are a wise audience capital may be worked up out of letting them know the truth.) The story starts in England with Katherine Lee playing as a child the character later portrayed by Theda Bara. Then there is a lapse of ten years. Gee! What ten years will do for some people. Theda is still supposedly a child of the slums at an age of about fifteen, all the real action of the photo-drama takes place in the next supposedly elapsed time of six months and in that period Theda develops so fast one can almost see her grow on the screen. First she runs away from the family that adopted her after her father was killed. Her reason for this is the fact that the foster-father tried to make love to her. She falls into the hands of Stuart Holmes, but runs away from him before he has an opportunity to accomplish her ruin. Then she is next seen in a refuge for homeless girls, from which she volunteers to become a nurse on the fighting line in France. Holmes in the role of a war correspondent again enters her life and to escape him she assumes the habiliments of a woman she thinks has been killed and returns to England in the guise of the niece of Lady Clifford. But the real niece was not killed, an operation saves her life and she finally makes her way to England with the aid of Holmes, and the two walk into Lady Clifford’s home where the bogus niece has warmed herself into the affections of the family. It has been her one chance for real life and she has accepted it. But she falls in love with the son of the house, who is a minister. The two are engaged and the wedding is just a day off when the big expose comes off. Of course the minister’s love is too great to let the woman pass out of his life and he forgives and forgets. It is one of those moral preachments that "You can’t live a lie and get away with it with good people," and that is about all. There is a spot or two in the early portion of the story where the insertion of a title or two might give reason for the girl falling in love with the minister, and that would bolster up the latter portion of the story. Fred.
Her Father’s Gold (1916)

Reporter Harris Gordon is "The Reporter" on the trail of a map involving a fortune stolen from a Mexican mine. He and the mine owner's daughter get the gold and the villain is dispatched by an alligator. The Reporter's Sweetheart (Barbara Gilroy).

When a reporter goes to Florida to investigate a man-eating alligator that has been terrorizing a lakeside town, he falls in love with a woman whose father's fortune in gold bullion has been stolen and buried by a gang of crooks. The reporter locates the map showing where the gold has been hidden and goes with his sweetheart to recover it. After they dig it up, however, the last surviving member of the gang, having followed them, pulls his gun and tells them that they have only a few minutes left to live. Just as he is ready to shoot, however, the alligator, which had been lurking hidden nearby, decides to make a meal out of him. With the crook eaten, the woman not only gets the gold, she also gets a proposal from the reporter, which she readily accepts. American Film Institute Catalog of Feature Films/TCM Overview

"Her Father's Gold," the Thanhouser contribution to the De Luxe features of the week, is important for several reasons, principal among them because it serves to introduce Louise Emerald Bates as a star of these Masterpieces De Luxe. "Her Father's Gold" is an unusual adventure drama, having to do with a young girl's search for a hidden treasure, in which she is joined by a young newspaper reporter. Harris Gordon essays the role of the reporter. Barbara Gilroy is seen in the role of the girl who seeks and finally finds the treasure, and Miss Bates appears as a crook, an intensely dramatic role which has much to do with the unfolding of the story.

The Moving Picture World, May 13, 1916, p. 1145
HER FATHER’S GOLD (Thanhouser—Five Parts—May 11).—The cast: Reporter (Harris Gordon); His Sweetheart (Barbara Gilroy); Crook (William Burt); Lady Crook (Louise Emerald Bates).

"Beware of the water devil." That was what the editor said to the star reporter as he sent him off to Florida to investigate the mysterious water denizen that was causing a panic among the residents on the shores of Crystal Lake. The reporter laughed; he was not a bit worried about the water devil; for his assignment was taking him to the spot where his sweetheart lived and where he suspected a great treasure in gold bullion that had been stolen from her father was buried.

Four crooks had stolen the gold from the mine of his sweetheart's father in Mexico and had carried it by boat to Florida, where one of them had double-crossed his pals, marooned them on an island in a lake, buried the gold and went North, expecting to join his wife and disappear with her, returning to Florida later for the gold; but the other crooks got away sooner than he expected, followed him North and besieged him in his own house. Cut off from all help, he wrote a note to his wife. He also drew a map telling where he had hidden the treasure, painted it over with blue watercolor and hung it on his wall just before the avengers broke in.

In the fight that followed he was blinded and mortally wounded and was taken to the hospital. The wife of one of the crooks followed him there, knowing that he was blind, and pretending to be his wife, tried to get the secret of the treasure, but failed. Later he died after saying to his wife, who came at last: "The blue picture—the blue picture."

Being out of money and unable to solve the mystery of the blue picture, the wife wrote to the mine owner, offering to divide the gold if he could help her locate it. The owner was away, and before his daughter could answer the letter the crooks managed to do away with the writer of it and carried off the blue picture, which they suspected contained the clue.

It is at the scene of the killing that the reporter meets the mine owner's daughter and falls in love with her. It is there, too, that the reporter finds a fragment of the blue pic-
picture and suspects its importance, chiefly from the efforts of the wife of the sole surviving crook to steal it from him.

He lets her steal it at last, and then follows her and finds the blue picture in the shack in Florida where she lives with her husband. This shack is on the banks of the lake where the water devil moves and has his being. Hesitating to carry off the picture, the reporter photographs it, only to find out later that blue (the picture is blue) is non-actinic and does not photograph. His sweetheart, who develops the film for him, comforts him for his failure. They throw aside the film as useless—they had hoped the pictured scene would give them the location of the gold. The film falls into the hands of the woman who now has the picture, and she finds out that the writing and the plan giving the secret has photographed through the blue and can be read by the aid of a magnifying glass. But before she can take the secret to her husband and with him find and get away with the gold, the daughter of the rightful owner of the gold comes upon her, takes the film from her, locks her up, and gets to the reporter with the glad tidings that at last she knows where the stolen gold is buried.

Unluckily, the imprisoned woman's husband is with the reporter when the girl brings the news, and he offers to take the pair to the island where the gold is buried, in his boat, and help them to dig it up. All this he does, and then he calmly tells them that the gold is his and they are going to die and be buried in the hole from which the gold was taken. Just at this moment, when the ruffian, standing in the gold-laden boat, raises his rifle and is about to shoot, from the water behind the boat rises the water devil, of whom much had been told, but of whose real existence few people had been convinced. It carries off the would-be murderer, and the girl, happy in having restored to her father his lost gold, finds still greater happiness in the life-long love of the young reporter, whose bride she consents to be.
Type: Movie
Genre: Drama
Gender: Male (Reporter, Editor)
Ethnicity: White (Reporter, Editor)
Media Category: Newspaper
Job Title: Reporter (Reporter). Editor (Editor)
Description: Major: Reporter, Positive
Description: Minor: Editor, Positive

Her Greatest Story (1916)
Sob Sister Mazie King (Myrtle Gonzalez). City Editor Eugene Tilton (Fred Church). Managing Editor Jim Wharton (Alfred Allen).
Wharton, the managing editor, and told that there must be some improvement in her stories. Tilton, the city editor, hears their talk and tries to comfort the girl.

Mazie’s home life is not happy. Her husband, Con, is a gambler and dope fiend, and has no consideration whatever for his wife. In order to gain money for his ventures, he does not hesitate to threaten harm to their child, a boy of three, unless he is furnished funds. Mazie has often given up her carfare in order to keep the child from harm.

Things reach a climax one Saturday when Mazie receives a notice that her services will not be needed after the end of the next week. She tries to keep the knowledge of her disappointment from the office force, but Tilton surmises the trouble and in his friendly way proves of comfort to the girl. There is little consolation for Mazie at home. Instead she is threatened and even roughly handled by her husband, when she refuses to give him money. The husband has his revenge later by taking their child to a low saloon and leaving word for his wife to bring him some money if she wants to see the child. Mazie unwillingly borrows the money from Tilton and rescues the child from the low dive.

Con has a gay time on the money and his spree ends up in a fight in which he is mortally wounded. The managing editor learns of the killing and assigns Mazie to the case, telling her to get something out of it. Mazie recognizes the body as her husband and is shown a note he left begging his wife for forgiveness. She leaves without revealing her identity.

That evening Mazie writes the real story of her life and closes with the episode of her husband’s death. The story makes a hit with the editor and he holds the presses to get the story in for the Sunday edition. He remarks to the boys that the story reads like truth. Later Mazie eating a much needed lunch in a restaurant, is joined by Tilton. He notices the bruise on her arm and then she tells him the story was real and the dead man was her husband. Wharton sees the two and joins them, telling Mazie to be sure and report as usual the next week. Tilton cheers the unhappy girl and suggests that they had better see how Benny is getting along. The two leave and Mazie accepts the kind attention offered by her friend, and there is reason to believe she will depend more and more upon him in the future.

*The Moving Picture World*, February 26, 1916, pp. 1352, 1354

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Media Category: Newspaper
Job Title: Reporter (Mazie King). Editor (Eugene Tilton, Jim Wharton). Miscellaneous. 
Description: Major: Mazie King, Eugene Tilton, Jim Wharton, Positive. 
Description: Minor: Miscellaneous, Neutral

**Her Luckless Scheme (1916)**
Reporter Jack Bryson (Arthur Moon – The Reporter) is a star reporter for the *News*. Publisher Whitney is negotiating for purchase of the paper to stop what he calls the scurrilous articles Bryson is writing and succeeds in buying the paper and resolves to fire Bryson.

*The Moving Picture World*, August 26, 1916, p. 1418
News, is going to investigate working conditions in the department stores. Her father being the owner of the largest store, she is not altogether pleased with this news. Showing the article to her father, he tells her he is negotiating for the purchase of that paper to try and stop the scurrilous articles Bryson is writing about them. Blanch then remembers an article that Bryson wrote about her and she resolves to work in her father's store as a shop girl, hoping for a chance to meet Bryson and in some way revenge herself upon him.

She is behind the counter when Bryson appears and starts quizzing her to gain some locale for his article. Lefty Jonas, a pickpocket, slips a watch in Bryson's pocket and Blanch sees the incident. In spite of herself she has taken a small liking for Bryson, and she takes the watch from his pocket and slips it in a basket with some articles a customer has purchased. The cash boy, taking the basket, passes Dowdy Donnelly, the store porter, and he, seeing the watch, takes it and thinks he will keep it for himself.

The floorwalker has Jack arrested by a store detective. En route to the office they pass Donnelly, who, hearing that Jack is accused of theft, is afraid to keep the watch, and slips it back in Lefty Jonas's pocket. Jack is let go as the watch is not found. He threatens to expose the frame-up in the newspaper and leaves. Jonas tells Whitney that he put the watch in Jack's pocket, but Whitney is suspicious, and searching Jonas, he finds the watch, and with the aid of Donnelly, who despises Jonas, as he is his rival for Dot Kernan's hand, they throw Jonas out of the office.
Jack returns and makes a date with Blanch. At the luncheon, she brings tears to his eyes describing how she lives on four dollars a week. He asks her to marry him right away and she consents to run away with him that night. He writes an article for the morning edition, entitled “The Shop Girl,” while Blanch arranges with Dot Kernan and her father for Dot to elope with Jack. She would tell the town about it and make Jack the laughing stock among newspaper men. Jack, after writing his story, leaves to purchase a wedding ring. In the jewelry store window he sees a picture of Blanch and learns her identity. This makes him angry.

Jack induces Donnelly to take his part in the elopement. That night from a doorway in the slums, he sees Donnelly take a heavily veiled girl from the tenement, and enter a waiting car with her. This car was provided by Blanch. Jonas, who discovered that Donnelly was to elope, suspected the girl was Dot, and he arrived with her father, and might have prevented the getaway, only Jack laid them both low. Jack went to the newspaper office and searched for his story of the shop girl, who turned out to be only a dream to him. He failed to find it and went home while Blanch discovered that she was the victim of her own joke, and her friends laughed at her expense.

Donnelly, sore at having Dot mixed up in this kind of an escapade, was appeased when Blanch allowed the minister to marry them, and the completion of the ceremony was interrupted by the entrance of Jonas and Kernan, who followed on a tandem. They were thrown out of the house and Dot married the ideal of her dreams, the store porter Donnelly. Whitney, who had bought the newspaper that afternoon, resolved to discharge Jack in the morning for writing the shop girl story, and told Blanch so. She found the story on her father’s desk that night and read it. She knew then that Jack was the man for her, as no one ever spoke of her except as a pillar of wealth.
Appendix 8 – 1916

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Jack Bryson, Whitney). Group.
Media Category: Newspaper
Job Title: Reporter (Jack Bryson). Publisher (Whitney). Miscellaneous.
Description: Major: Jack Bryson, Positive. Whitney, Negative
Description: Minor: Miscellaneous, Neutral

**Her Wedding Day (1916)**
Newspaper Article on a woman’s engagement causes a woman in a sanatorium some distress.

*HER WEDDING DAY (Two Parts—Nov. 2).—*
The cast: Dorothy (Francelia Billington); Jennie (Ruth Clifford); Dr. Hastings (Willard Wayne); Michael (Douglas Gerrard). Scenario by Harvey Gates. Produced by Douglas Gerrard.

Dorothy’s mother has finally persuaded her to marry the millionaire, Michael Stone, and this is her wedding day. As Dorothy is dressing for the ceremony, Jennie, in a nearby sanatorium is suddenly much disturbed over the perusal of a newspaper item, and Dr. Hastings, the physician in charge, orders her to her room. Noticing the paper he starts looking it over to find, if possible, what had caused her actions, and notices the picture and announcement of Dorothy’s marriage. This saddens the doctor, for he is in love with Dorothy.

Owing to the stress of business, Michael and his bride are to remain at his mansion for a short time before leaving on their honeymoon. Dorothy is afraid of Michael, and all her thoughts are for Hastings. As she stands at the window in pensive mood, she notices a woman stealthily moving in the grounds below, and goes down to investigate. It is Jennie, and to Dorothy she sobbingly tells her story—of the wrong Michael had done her while she was employed by him as a housemaid—and then after that her mind was a blank.

Dorothy leaves Jennie to bring Michael to her—but the latter only laughs and reminds her that now she is his wife. That night, Michael, finished with his work, phones to Dorothy’s apart-
ments that he is now coming up. So great is her fear and hatred of the man that she arms herself with a knife and awaits his coming—but the seconds lengthen into minutes, and at last her straining ears hear some commotion below and many voices. She goes downstairs to find Michael dead at the hand of Jennie, who is crouching in a corner of the room, while Dr. Hastings and his men who have been in search of Jennie pronounce Michael dead.

And then after time has worked its healing powers, Dorothy and the doctor are united.

*The Moving Picture World*, November 4, 1916, p. 750

HER WEDDING DAY (Løemmle), Nov. 2.—A two-reel subject, by E. M. Ingleton, featuring Francelia Billington, Douglas Gerrard and Ruth Clifford. The opening scenes pique the interest, being less obvious than frequently happens. One girl marries a man who has just wrecked the life of another. The latter is confined in a sanitarium, but escapes, tells her story to the bride, and then kills the man who wronged her. This is not a powerful subject, but it well handled and contains several dramatic moments.

*The Moving Picture World*, November 4, 1916, p. 694

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 Hero of Submarine D-2 (1916)

Journalist James Archer (Thomas Mills) is a spendthrift, prominent and unscrupulous newspaper man.
sador then determines upon a big coup. He directs Archer—who now is completely in his power—to have a Ruanian merchant ship lay a series of mines in the channel through which the warships must pass. Colton has been placed in command of the submarine flotilla, and Gilman Austen is on duty with the D-2. Through Caroline Austen, Colton learns of the plot, and as the ships are due to arrive that night, Colton takes command of the D-2, goes out and submerges his boat. Time is precious, and Colton realizes that he cannot take the D-2 through the mines, so he has himself shot out of a torpedo tube and swims through the mines, goes on board the merchant ship and blows up the mines just before the fleet comes in. Colton is badly wounded and is rescued by Gilman Austen and the submarine crew. For his work in this action, as well as his general reputation and good character, Gilman Austen is sent back to the Naval Academy. Colton marries Caroline.

The Moving Picture World, March 18, 1916, p. 1898
“The Hero of Submarine D-2”

V-L-S-E Vitagraph Five-Part Subject Stirring and Dramatic Story With Naval Atmosphere.

Reviewed by George Blaisdell.

It is a stirring picture that Paul Scardon has produced for the Vitagraph Company and which was released on the V-L-S-E program on March 13. “The Hero of Submarine D-2” is in five parts. It is an adaptation of “Colton, U. S. N.,” written by Cyrus Townsend Brady, who was graduated from Annapolis in the class of ’83. The story is of the navy from start to finish, and in the course of the working out we are taken from Annapolis to Newport and to Old Point Comfort. The atmosphere throughout is unusual, if we except the taking on Long Island of a minor scene which purports to be of the South Sea.

Charles Richman has the leading role of Lieutenant Commander Colton, a hero if in danger but bashful among women. It is a strong characterization, one that will recall his work in “The Battle Cry of Peace.” Mr. Richman is supported by a cast of unusual excellence, as witness: Eleanor Woodruff, Anders Randolph, L. Rogers Lytton, James Morrison, Charles Wellesley, Thomas Mills and Zena Keefe.

The story contains intrigue and politics as well as love and ships and sailors. There is a spendthrift newspaper man—“journalist,” whatever that is—who falls into the clutches of a foreign ambassador and endeavors to learn things about the American Navy. He attempts to accomplish the destruction of the American fleet as it enters Hampton Roads. Twelve mines have been planted in the channel. These are exploded by Colton just before the arrival of the ships—making a spectacle which, together with the tense dramatic situation, will be very likely to upset any house; it will “stand ‘em on their heads.” On the political side the story shows how politics enters into the assignment of officers, both in reward and in rebuke.

Of heart interest there is an abundance. The picture is a succession of situations that stir and that move. We are not going to spoil it by outlining them here, but it is a subject that combines a good story with the co-operation of the United States government—and that is saying much. It is said that the scenes of the interior of the submarine are the first ever actually photographed in an underwater boat, and so far as this writer knows it is the exact truth. There have been studio representations, to be sure.

“The Hero of Submarine D-2” is a subject on which exhibitors safely may go the limit. It is a patriotic picture, and therefore of unusual timeliness; and what is not usual it is a combination of patriotism and strong drama, elaborately staged, with Uncle Sam as collaborating director.
Status: Unknown
Unavailable for Viewing

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

The Hidden Law (1916)
Newspaper. A writer reads in a newspaper a story about a genius whose book has set the world aflame and the royalties of which await the author, but no one knows where he is. The writer allows himself to be persuaded to go back in the world he has deserted.

THE HIDDEN LAW (Centaur—Five Parts—March 25).—The cast: John Carlton (William Clifford); Henry Richter, producer and theatrical magnate (Frederick Montague); Carl Holmes, a homesteader of the far West (Robert Kenyon); Mildred Holmes, his wife (Mae Adams); Wanda Holmes, the little child of the Holmes (Doris Baker); Princess of the Mountain (Margaret Gibson); Kara, a Squaw (Marie Garett); Dick Arliss, a young aristocrat (John Oaker); Mrs. Arliss, his aristocratic mother (Pauline Williams). Written by Theodosia Harris.

John Carlton is a writer and genius. After superhuman effort against the obstacles of poverty he finishes his play. Being too poor to copyright it he submits it to a producer and, in the stress of the moment, accepts as payment a hundred dollars. The play is the talk of the hour and Carlton, knowing of its immense drawing powers, and being discouraged by the return of his book from the publisher with the usual note of no commercial value, he goes to the producer of the play and demands a royalty. The producer taunts him with the lack of copyright and considers the episode closed. Carlton, grasps a roll of bills from the table and attacks the manager. He is arrested and sentenced to six months in jail.
When he emerges from his imprisonment his genius has died within him and in its place is a hatred of mankind. He makes his way to remote wilds. Here he comes upon a tragedy: the death of a woman, far from a doctor's service, and the death of her husband, who has been going for a doctor and has encountered wild animals. Carlton finds that he cannot desert a little seven year old child that is left and, taking the squaw, the child's only companion, and the child, he presses on to be farther away from the haunts of men but not alone.

Ten years pass and the girl has grown to womanhood. Carlton has built a hut and has brought from civilization many evidences of his taste and culture. With a sort of insanity he guards his paradise from the invasion of men and breaks the law of man ruthlessly. While away on one of his mysterious journeys a young aristocrat, who has been hunting big game, is wounded by a stray shot and saved from death by the young princess of the mountains who comes upon him just as a puma is about to attack him. With the squaw she gets him to retreat. The friends of the hunter give him up for dead and leave the district. Carlton has now to return and find in the girl a love for the youth which he himself has begun to covet. With the added hatred of mankind to the jealousy of love, he determines to shoot the man but comes upon a tryst, and in the face of the girl he reads the story of her heart. He discloses his career to the young man, who, finding himself unable to overcome his love for her, exacts a promise that he—Carlton—will never see the girl again after he—the young hunter—makes the girl his wife. The girl, horrified to find the man she has idolized as her father, a bandit and a thief, turns with relief to her lover to be taken away from his neighborhood.

And so after seeing them married he turns back to the retreat and the light goes out of his life. There seems nothing but death left but the hidden law is working even for him, as it has exacted toll from him. He reads in an old newspaper the story of an unwritten genius, whose book has set the world aflame and the royalties of which await the author, should he ever be found. This strange trick of fate is due to the fact that his old landlady, of former years, has picked up the book he supposed that he had left burning, and has herself submitted it, not claiming to be the author. Thus through the years he has been in his proper status in society without knowing it. Love conquers the heart of the girl and she insists upon returning to bid her foster father a more loving farewell. So in his darkest hour he learns the lesson of truth and allows himself to be persuaded to go back to the world he has deserted.

*The Moving Picture World*, March 25, 1916, pp. 2082, 2084
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 Highness, the Janitor (1916)**
Newspapers announce the expected arrival of a foreign nobleman, but he fails to show up, a janitor takes over the role.

![Newspaper Article](image)
Lizzie, the scrub girl, and Jake, the janitor, have long been sweethearts, but there was one obstacle which had prevented the marriage of the happy couple. This had been the lack of money on the male side of the bargain. Accordingly, when the manager makes Jake a proposition to take the place of the expected baron and, in consideration, hands him a roll of greenbacks, Jake accepts at once. Unknown to the customers the fake baron is announced during dinner. There is a wild scramble among the women to be the first to greet him. Lillian’s mother “wins the cup,” and Jake, having fallen half way down the steps, is assisted to his feet by the designing mother. The other mothers are very much discouraged over the success Lillian’s mother has achieved and decide to get at least half a chance at the baron by some hook or crook.

Lillian’s mother, seeing things are against her, suggests that the baron select from among the daughters present the girl he will dine with. They all agree and the mothers line up their daughters for the judging. Lizzie, who has been promoted to waitress on account of the rush of business, makes her entry into the dining room at this critical moment. She recognizes her old sweetheart, Jake, and in the excitement she makes a wreck of the dishes. In spite of the manager’s wild gestures the baron goes to Lizzie and makes her his choice.

Lillian had been among the first to be passed up by the baron and she and Harry are making good time during the excitement. When mother realizes that the baron is beyond her reach she is forced to consent to Harry’s request. Jake and Lizzie meanwhile, having been fired, make a quick rush to the minister’s to get married, carrying their roll of greenbacks in a satchel.

*The Moving Picture World*, April 8, 1916, p. 326

Status: Unknown
Unavailable for Viewing
His Little Story (1916)
The Reporter (Bertram Busby). Newsboy.

The Reporter enters a saloon by the side entrance. The bartender is about to put him out when he produces a coin, and calls for a drink. Presently a reporter enters and sits down at the same table with the tramp. The reporter, realizing that the tramp may provide him with interesting copy, shoves the bottle toward him. The tramp, as he drains his glass remarks: "Because she was untrue to me, I killed the woman I loved." The tramp tells the following:

The tramp, stylishly dressed, is seen in a handsomely furnished room, bidding his wife good-bye. He turns to his friend, as he does this, and says to him: "Take good care of her, Tom, while I am away." Later we see the tramp returning unexpectedly, and is astonished to see Tom and his wife clasped in each other's arms. Enraged he kills both. He then takes his gun and leaves the house. He enters a pretentious corner saloon, where he is greeted by his friends who drag him to a table, and as they drink to his health, he says: "I am on my way home. Just got in."

The newsboy enters with evening papers. One of the men buys a paper from the newsboy, and shows the tramp an article headed: "Tom Blake and Mrs. Howard, wife of Henry Howard, found dead by maid. Mr. Howard has been out of town for several days." The tramp reads the article with simulated horror, and then sinks back in his chair, as if utterly overcome by an unexpected tragedy.

The scene now dissolves, and we again see the tramp telling his story to the reporter and bartender. As he finishes the account of his domestic tragedy, he remarks: "It was a perfect alibi. I trust I have entertained you gentlemen." Then he staggered out into the rain. The tramp goes to meet his associates in a cheap tenement house. He tells them of his recent experience, and from the substantial evidence of his return to affluence, his associates gather that his improvised domestic tragedy has given him the opportunity to exercise his professional skill, as he is now the owner of a gold watch, and displays money that he could never earn by honest tell.

*The Moving Picture World*, June 10, 1916, p. 1939
His Picture in the Papers (1916)
Newspapers. Young man can only get the woman he loves if he becomes famous and manages to get his picture in the New York newspapers.

Viewing Notes:
Publicity at any price has become the predominant passion of the American people. May we beg leave to introduce to you as a shining disciple of this modern art of “three-sheeting,” Proteus Prindle, producer of Prindle’s 27 Vegetarian Varieties. (Opening Title Card).

Pete Prindle, the son (Douglas Fairbanks).

Title Card: Meanwhile “28” and “29” land an illustrated interview in the Vegetarian Gazette. Reporter in brief scene with Pearl and Pansy given a photograph of the two daughters.

Title Card: Pearl and Pansy justify all the feed father has fed them by breaking into a front page. Story shown: Headlines – Misses Pearl and Pansy Prindle a Triumph for the Vegetarian diet. How to Eat. What to Eat. Picture of daughters of Proteus Prindle on the cover. Show article to father.

Pete told by father of his sweetheart he can’t have her hand in marriage until he owns half of his father’s business. But his father is constantly angry at him because he is always late and doesn’t do any work.

Title Card: Father Prindle to his son: “What have you ever done for Prindle’s Products? Look how your sisters are boosting them?” Shows him the front page newspaper story.
Title Card: Pete to his father: “Huh! The Vegetarian Gazette!! Why, if I wanted to cut loose, I could get my picture in every regular paper in New York.”
Title Card: Father to Pete: “Well, go and do it. And don’t come near me or my house till you’ve made good.” Pete calls his sweetheart: “It’s easy! All I’ve got to do is to get my picture in the papers.”
Meanwhile, the father has framed the front-page story of the Vegetarian Gazette featuring his daughters.

Pete wakes up to read the morning paper and sees a story on “Reckless Driving Wrecks Machine, with a picture of the an involved. It gives him an idea. He buys an old auto and pushes it off a cliff, then puts himself under the wheels as if he was involved in the crash. Another drive finds him and rushes him to Harlem Hospital. In his hospital bed he is surrounded by four reporters with their pads, taking notes.

Title Card: “I am Peter Prindle, son of Proteus Prindle. I was raised on Prindle’s Products and here’s my photograph.” Reporters seen taking notes and taking pictures of him in formal clothes. But the story fails to make the newspapers. His name is listed under motor accidents in one paper. He is furious.

In next sequence, he battles a boxing champion in the ring. He wins the championship. Photographed. Police raid the establishment. Pete grabs the cameras to save “the precious pictures” and escapes.

He sees an advertisement for health remedy and gets an idea. He finally gets his picture in the paper: Manufacturer of Vegetarian Food Products CURED. An Invalid since Birth. After Taking… products… he is a new man. And his picture is in the story. Pete brings the paper to his father’s office. Shows up with his sweetheart. Gives paper to his father who sees the story.

Title Card: Father to Pete: “Idiot! Out of my sight! How could anyone raised on Prindle’s Products be an invalid from birth! Get out!”

Girl’s father is there and forbids him to see his daughter.

On the way home, he gets another idea. Know Your Future. Claivoyant.

Title Card: “Oh joy! He will consult the famous female, perhaps she can give him a tip on this picture business, but he hasn’t the price, so he drops in at the club to make a touch. His friend gets him drunk and puts him on a steamer to Vera Cruz (word play on seer’s name sounding like Vera Cruz). Friends carry him to the steamer. He falls asleep. The steamer sails with Pete safely asleep on board. Off the coast at Atlantic City, he wakes up. Jumps into the ocean and swims to shore with sailors on a boat trying to bring him back. They give up. He continues to swim to Atlantic City. Policeman sees him come out of the surf. They fight and he is captured. He sees a reporter and says, “I’m Pete Prindle, raised on Prindle’s Products, and I’ve just beat up two cops. Please take my picture for your paper.” He does just that.

Pete is in jail, then released. He tracks down a newspaper boy with a stack of newspapers and since he has no money, he gives him his hat for a newspaper. It’s in the newspaper: Headline: “Disgraceful Affair in Atlantic City. Young New Yorker Indulges in Fisticuffs with Police. On Account Of The Eminent Respectability Of His Family His Name Is Withheld.” Story begins: “The son of a famous and wealthy New York manufacturer…..” Pete is angry and throws the newspaper to the ground.
Criminals are planning to crash a train that his sweetheart and her father are on. He fights the criminals using a Prindle Product, and switches the track just in time to avert a train disaster. He is declared a hero. His picture in the papers. Everyone is reading the paper: “Peter Prindle, Neer-Do-Well-Son of Proteus Prindle a Hero, Saves a Thousand People From Sure Death.” Picture of Pete under the headlines. “…single-handed Two Dozen Railroad Bandits….” Another newspaper; “Saves 1500 People. Pete Prindle a Hero. Fights fifty crooks….” Another newspaper: “Saves 2000 People. Pete Prindle, disinherited son of ‘Proteus 27’ restores Lost Faith of Father.”

He kisses his sweetheart while everyone has newspapers over their faces.

*The Moving Picture World*, February 19, 1916, p. 1193
"His Picture in the Papers."

"His Picture in the Papers," a five-reel Fine Art, is a delightful comedy, and nicely balanced, though it would be difficult to find an actor who could successfully carry the leading role as does Douglas Fairbanks. His personality is so all-pervading that he is like the sun when it rises in a sky of morning stars, the light by which some of them glow, the light which causes them all to fade. He is apparently in a class all by himself, at once an athlete of resource and daring, and a subtle interpreter of the amusing side of human nature as revealed in everyday experience by plain ordinary man attempting to be a god.

The play not only affords him just the sort of opportunity that suits his qualification, but it is highly ingenious, cleverly constructed and a work of art in itself. It has an abundance of merit, especially in characterization, outside of the variety of chances it throws in the way of Fairbanks. Back of it is a theme and treatment tremendously convincing, though not thrust upon the audience, the puny and futile efforts of man, "glory, jest and riddle of the world" that he is, in his struggle with relentless environment in misdirected effort until what he has been vainly seeking is thrust upon him unexpectedly. A corking good story, bright subtitles, well handled and finely interpreted, what more can one want?

The Moving Picture World, February 12, 1916, p. 973

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Vegetarian Gazette Reporter, Atlantic City reporter, Photojournalist, Newsboy, Reporter-4). Group-5
Media Category: Newspaper
Description: Major: None
Description: Minor: Vegetarian Gazette Reporter, Atlantic City Reporter, Photojournalist, Newsboy, Reporter-4, Positive. Unidentified News Staff, Neutral
Hoodoo Ann (1916)

Her head filled with the foreboding pronouncements of Black Cindy, the orphanage cook, Ann, an innocent young orphan, believes herself "hoodooed." Spurned by everyone at the orphanage and on her way to fulfilling Black Cindy's prophecies through her participation in a series of unlucky events, Ann finally vindicates herself by rescuing Goldie, the orphanage favorite, from a raging fire. Her selfless deed attracts the attention of Samuel and Elinor Knapp, who later adopt her. Now a young woman, Ann studies the pages of Vogue in her new home and begins a romance with Jimmie Vance, a handsome neighbor. After a night at the movies with Jimmie, Ann is inspired to imitate the film's Western hero and, while playing with a gun, accidentally fires into her neighbors' house. When Bill Higgins, the neighbor, vanishes, Ann is convinced that her stray bullet has killed him. Just after Ann confesses her "crime," however, Bill appears and says that he left town to get away from his wife's nagging. Cleared of the murder charge and rid of the "hoodoo" forever, Ann then marries Jimmie. American Film Institute Catalog of Feature Films

Status: Public Domain
DVD. https://archive.org/details/HoodooAnn

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Magazine
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff
Husks of Love (1916)

Reporter Mary Holmes (Claire McDowell), a reporter on one of the daily papers, is in love with Reporter Jimmy Hale (William V. Mong), who works on the same paper.

The cast: Mary Holmes (Claire McDowell); Jimmy Hale (William V. Mong); Amos Bixby (William Carlock); Etta Mason (Nellie Allen); Dora Bixby (Laura Lyle); Mrs. Bixby (Mrs. Bertram Grassby). Written and produced by William V. Mong.

Mary Holmes, a reporter on one of the daily papers, is in love with Jimmy Hale, who works on the same paper. Amos Bixby, a society man, takes her to a fashionable cafe for lunch, where they are seen by his sister, Dora, and Etta Mason, who is in love with Amos.

Jimmy is in love with Mary, but she decides to marry Amos. After the ceremony she goes to live at his home, where life is made miserable for her by Mrs. Bixby, who feels that her son has married beneath his station. Amos, too, becomes disagreeable after the ceremony. Things go on in this fashion until Mary decides to return to her father. An open refusal to do his mother's bidding so angers Amos that he strikes Mary.

Some time passes. Mary is happy with her father, but one day there comes a note from Amos telling her he is ill and asking her to come to him. Her father insists that as long as Amos is her husband, her place is with him, so she returns. But Etta Mason is endeavoring to ingratiate herself into Amos' good graces, and being egotistical, does not realize what is happening. Etta endeavors to make friends with Mary, but the latter, realizing her hypocrisy, will have nothing to do with her.

Jimmy has been plugging along at his newspaper work, and one day is given an assignment for a society story. He calls upon Mary and is received in her apartment; Etta, seeing them, stealthily locks the door, and informs Amos that a man is calling upon his wife. In a rage, Amos goes to his wife's apartments. After Jimmie leaves, Mary and Amos are having a struggle, and she finally gets hold of a gun, but Amos takes a vase and is about to throw it at her when she screams, and Jimmy with the whole household comes to the rescue just as Amos sinks to the floor shot by the pistol in Mary's hand. Later Amos dies, so the lovers are free to marry.
Status: Unknown
Unavailable for Viewing

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

The Idol of the Stage (1916)

THE IDOL OF THE STAGE (Gaumont—Five Parts—Week of January 31).—The cast: Philip Van Kortland, known to the stage as Edwin Hargrave, famous Broadway star (Malcolm Williams); Van Kortland (Chas. W. Travis); Morton, Philip’s old friend (John Mackin); Doris Morton (Lucille Taft); Clark Porter (Richard Garrick); Robert Mitchell (James Levering); Marion Mitchell, his daughter (Helen Marten); Edwin (Charles Winston); Superintendent of Convict Camp (Harry Chira); Dr. Brown (James Arbuckle, Jr.); Reporter (Allan Robinson). Directed by Richard Garrick. Written by Paul M. Bryan.

Proud of his Knickerbocker descent, the Elder Van Kortland is ashamed of his son, Philip, for having adopted the stage for a profession. Although Philip is famous as a Broadway Star under the name of Edwin Hargrave, his father begs him to give up the stage and marry the daughter of an old friend. Hargrave refuses to give up his life-work or to marry a girl whose name he does not even know, much less a girl whom he has never seen. He departs on a western tour. While playing a week in a Western city he meets and falls in love with Doris
Morton, not knowing that she is the girl his father hoped he would marry. Her father, not knowing that Hargrave and Van Kortland are one and the same, tells Doris he would rather see her dead than married to an actor. Philip and Doris elope and are married.

Philip and his wife go to Chicago, where he is booked to play several weeks. Here she falls ill, and the actor learns that long and careful nursing will be required to restore her health. He watches over her until his own health is wrecked from his stage work and sleepless nights nursing her. While building up his own constitution, he becomes a victim of narcotic drugs. Leaving Doris in charge of a nurse, Philip continues his tour. When this ends he accepts a position as leading man of a Southern stock company to get money to pay the expenses of his wife's long illness. Marion, daughter of the manager, falls in love with him—not knowing that he is married. His mind clouded by a drug, Philip wanders into a Chinese Opium den masked as a curio shop. Here Marion follows him. Philip pretends he is buying a bracelet. This he gives her to allay suspicion, but later she finds him smoking in a back room.

Trying to get the actor away from the den, she puts her diamond ring on his finger coquettishly telling him it is in exchange for the bracelet. Finally curiosity overcomes her, and despite Philip's objection she tries Opium smoking. Philip's senses are deadened by the drug and he does not know the effect it has on her until he awakens the next morning to find Marion in a nearby bunk. Realizing the situation, Hargrave resigns from the company as soon as he has safely led Marion from the Opium den. Marion sees the note to her father which says Hargrave, as he is known, must rejoin his wife in Chicago. Her love turns to hate. When Philip reaches Chicago Marion has him arrested for stealing her diamond ring.
Mentally irresponsible because of his drug-habit, Philip cannot make the fight that he should. He weakly pleads guilty, despite his duty to his wife, so that Marion, whom he considered had been kind to him, should not be compromised because of her visit to the Opium den in an effort to save him. The convicted man is sent to a convicts camp. Here Doris visits him. She arouses the passion of Clark Porter, a "Trusty" who secretly supplies Philip with morphine when told that Philip will be free as soon as he is cured of his craving for narcotics. Through trickery Porter gets an account of Doris’ visits to the camp into a blackmailing society paper, making it appear that she is coming to see him. Doris is thereafter refused admittance and Porter thinks to win her when his short term expires. Doris disappears and leaves no trace of her whereabouts, her story not having been believed. When her baby son is born she does not communicate with her husband or her family.

Because of the story in the society paper, Philip thinks his wife has deserted him. When he leaves prison he goes into business forsaking the stage. Finally he establishes himself in the city where Doris is living, her son now old enough to contribute to her support by selling newspapers. On the night of a benefit performance of "Ingomar," the hero is taken ill. The elder Van Kortland, who is visiting his son, suggests that Philip play the part. He does so on short notice. Doris is in the audience and recognizes him. Already Philip has been drawn to the little newsboy, his own son, and it is through giving the lad tickets that Doris happened to be present at the performance.

On the way home from the theater, Doris is recognized by Porter, now a tramp. He follows her and forces his attentions upon her. The boy, seeking help, appeals to Philip and the elder Van Kortland. They rush to aid the boy’s mother, and are overcome with surprise to learn that the woman is Doris. Philip forces a confession from the tramp, thus learning of his wife’s innocence. The two are reconciled, and Philip’s father is so softened that he even agrees that his grandson may follow the stage as a profession without protest.
Appendix 8 – 1916

“The Idol of the Stage.” The story of an actor of good family, who marries a girl of good family and finally neglects her and their child to revel in opium smoking. We are treated to several views of a vile den, where “The Idol of the Stage” drags down another woman who loves him. In the weary course of time he becomes the regular thing, an innocent convict, but he is to be pardoned when cured, the object of keeping him in restraint in a veritable school of dope fiends is to cure him of the habit. The stage convicts wear stripes and sleep in a dormitory instead of cells. One of them, a “trusty,” attempts the seduction of the Idol’s wife when she visits him, drags her to an old mill and subsequently induces a reporter to print the news that she is visiting her husband on mere pretext, her real object being that of meeting the “trusty.” Through thousands of feet of such stuff the “Masterpicture” drags its way.

It is occasionally claimed by salesmen that such stuff sells better than any other kind of play, an unproven statement and one possibly inspired by the fact that several powerful plays by talented authors have painted a dark side of life and drawn well, attracted wide-spread attention because they dealt with some perilous economic or social problem, where there was strong sincerity of purpose back of the proposition. If it is true that commercial success depends upon the constant lowering of motive and treatment, the end of moving pictures as an art is already in sight. Who creates a demand for the morbid if it is not those who produce the morbid? Is it not true that the production of splendid stories, treated with skill and interpreted with intelligence, reaching out to all that is fair and just and merciful in human nature, will truly provide masterpieces for millions who would love dearly to see them?

The Moving Picture World, February 5, 1916, p. 799

When actor Philip Van Kortland needs money to take care of his sick wife Doris, he leaves town for a job in a stock company. While touring, Philip becomes a drug addict, and eventually is thrown in jail because of his habit. Doris comes to get him upon his release, but she is kidnapped by another convict before Philip leaves the prison. Assuming that she has been unfaithful, Philip makes no effort to find Doris. Several years later, Philip meets a young newsboy, and takes an interest in him. When he meets the boy's mother, he instantly recognizes Doris, and assumes that she had the child with another man. She assures him, however, that the son is his own, and swears to her faithfulness during his imprisonment and their subsequent separation. Then, because he always loved Doris and has come to love the boy as well, Philip quickly decides to remain with them both. American Film Institute Catalog of Feature Films

Status: Unknown
Unavailable for Viewing.

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

The Innocence of Lizette (1916)
Newsgirl Lizette (Mary Niles Minter), an orphan, works at the newsstand run by News Vendor Paul (Eugene Forde). Granny takes care of the newsstand when Paul is doing deliveries.

While she is selling newspapers, Lizette, an orphan, attracts the attention of millionaire Henry Fauer, who adopts her. While Henry is out of town on business, Lizette finds a baby on her doorstep, and when Henry returns a few months later, she tells him that the child is her own. Not having the least notion of biology, and simply assuming that babies are gifts from heaven, Lizette cannot understand Henry's horror at hearing the news. She gladly names a father, after which Henry finds the man and insists that he marry Lizette. Finally, however, the real mother appears to claim the baby, and thereby ease Henry's mind about his daughter. American Film Institute Catalog of Feature Films
THE INNOCENCE OF LIZETTE (American—Five parts—Dec. 25).—The cast: Lizette (Mary Miles Minter); Paul (Eugene Ford); Faure (Harvey Clark); Granny Page (Eugene Forde); Dan Nye (Ashton Dearbolt); Mrs. Bunn Blanche Hanson). Directed by James Kirkwood.

Ashby Leene, once a famous actor, but now poverty stricken, dies, leaving his grandchild, Lizette, in the care of Granny Page, his landlady. Lizette’s new home is one of kindliness and she becomes a friend of Paul, Granny’s young nephew, who runs a newsstand. Remembering her promise, Granny spends a good deal of time at the newsstand when Paul is away on deliveries. She resents Dan Nye’s attention to Lizette.

One day Lizette sells a paper to Henry Faure, an elderly millionaire, who is attracted to the bright-faced girl. Faure has been mentally depressed since the death of his wife and little girl. Longing for someone to love, Faure offers to adopt Lizette as his own daughter. Though Paul and Granny are heartbroken, they consent.

For a time Lizette is happy in her new home. While Faure is away on business, Lizette visits her old friends. Faure unexpectedly returns. To his dismay Lizette begs that he let her stay a while longer with Granny. He reluctantly consents. His old depression returns. The housekeeper finally writes Lizette, begging her to return for Faure’s sake.

Lizette finds an abandoned infant on the doorstep upon her return. She is overjoyed. She is admitted by the butler, who is aghast to see that she has returned with a baby. When questioned, she tells them that she is the baby’s mother, etc. Faure asks her about the child’s father. Lizette innocently answers that she doesn’t know. She realizes in a vague way that babies have fathers and, seeing that everyone is greatly upset, she decides that if the baby must have a father she will give Dan Nye the honor of naming him. Faure loves her so much that he cannot find it in his heart to denounce her. Nor can the kind old housekeeper, who is highly amused at Lizette’s lack of knowledge about babies.

Dan Nye is amazed when Faure calls to see him and charges him with being the father of Lizette’s baby. He conceals his astonishment, quick to realize that he has an unusual opportunity for blackmail in the affair. When Faure declares he must marry Lizette for the sake of her good name, Nye admits he is the baby’s father, but refuses to marry the girl unless Faure pays him an exorbitant sum. Faure agrees to this, upon the condition that he accompany him and marry Lizette at once.

The young woman who abandoned the child calls to reclaim it, but Lizette is unwilling to give it up. But she is finally induced to give it back to the rightful mother. Nye is thrown out of the house, and Paul, who has long cherished a love for Lizette, is made happy by her acceptance of him.

Viewing Notes:
Dutch version with Dutch title cards.

Newsgirl Lizette, an orphan, works at the newsstand run by News Vendor Paul. She misses her parents. Granny and Paul try to comfort her.
At the newsstand. Paul is working there and Lizette joins him. The rich banker shows up to buy a newspaper.
Lizette takes a newspaper to the banker’s office. The office boy wants to take it but Lizette insists on giving it directly to the banker.
Granny comes to the newsstand to help out. She warns her about men coming by the newsstand.
A lot of activity around the newsstand. Dan Nye comes by to get a newspaper and talk to Lizette. Granny resents Nye’s attention to Lizette.
The banker comes to the newsstand. She goes off with the banker and a delivery. She comes by the next day to deliver a newspaper. The office boy gives her a bad time.
Rest of the film is a plot covered in the reviews. No more journalism.

Status: Print exists in La Cineteca del Friuli film archive
Viewed. Youtube.

Type: Movie
Genre: Comedy
Gender: Female (Lizette, Granny). Male (Paul).
Ethnicity: White (Lizette, Granny, Paul)
Media Category: Newspaper
Job Title: News Employee (Lizette, Granny, Paul)
Description: Major: Lizette, Positive
Description: Minor: Granny, Paul, Positive

The Invisible Enemy (1916)
Newspaper Articles expose conditions in slum tenements causing a public outcry forcing the governor to take action.

When Jack Webster, the governor's son, visits one of James Haggerty's tenements, he is appalled at the conditions, and also falls in love with Faith, a tubercular laundry girl. Jack marries her against his father's wishes, and then, on the advice of Doctor De La Roche, a tuberculosis expert, takes her to a ranch to live. Governor Webster quickly disowns Jack, and when a newspaper gets the story, a series of articles exposes the conditions in Haggerty's slums. Because of the public outcry generated by the articles, the governor is forced to support tenement reform, while his daughter Muriel, whom he had hoped would marry Haggerty, instead marries De La Roche, and supports him in his fight against tuberculosis. American Film Institute Catalog of Feature Films
Appendix 8 – 1916

Fred. Variety, April 14, 1916, p. 25

The Invisible Enemy.
Hope .........................Marceau Moore
Faith ..........................Lucille Young
Dr. De La Roche .............Leon Kent
W. Webster ..................Frederick Vroom
Jack Webster ...............Jack Cummings
James Haggerty ............William Parsons
Muriel Webster ..............E. K. Oswald

There is one bet that was overlooked by whoever wrote the cast that was handed to the newspaper reviewers at the special showing of “The Invisible Enemy.” The two characters that head the list represented herewith are Hope and Faith. Charity was present in the picture, but for some reason she was not listed with the starters. Underlying the motive for the picture production there is the country-wide fight on tuberculosis and therefore one must laud the intent in making the feature. But that is just about as far as one can go, for “The Invisible Enemy” is about as poorly written, wretchedly produced and horribly cut feature that has been shown in years. Even though those who are at the back of the movement to market the feature were to offer it to the exhibitors gratis, it is doubtful if there would be any house manager foolish enough to accept it. The picture is hopeless from all angles that one views it.
Fred.

The Invisible Enemy (E-K-O), April.—A five-reel production which has been modeled as propaganda in fighting the dread disease tuberculosis. A similar effect could have been obtained by a use of fewer reels of film. The story of the production drags too much, resolving itself into a series of disconnected scenes. The film at the same time contains a great many very valuable facts that might have been presented forcefully. The first reel of the picture will be found very interesting and full of pathos.

The Moving Picture World, April 22, 1916, p. 648

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
Is Any Girl Safe? (1916)
Newspaper. To add authenticity to the film, the *New York American* in opening sequence discussing the danger of modern “white slavery.”


After selling factory worker Jean Daly into white slavery, Bill Kerns goes to visit Ralph Williams, who is also in the business of procuring women. At Ralph's, Bill finds his sister Marjorie, and realizes that she, too, is about to become part of the slave trade. Bill rescues Marjorie, but the close call makes him understand the immorality of his work, and he vows to reform and fight against his former associates. Making good on his promise, he rescues Jean and soon marries her. Then, Bill convinces Ralph to rebuke the slave trade, after which a repentant, reformed Ralph marries Marjorie. *American Film Institute Catalog of Feature Films*

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"Is Any Girl Safe?"

*Five-Reel Photoplay, Produced by the Anti-Vice Motion Picture Co., Claims to Warn Mothers and Their Daughters of the Traps Laid for the Latter's Downfall.*

Reviewed by Ben H. Grimm.

"Is ANY Girl Safe?" belongs to that class of moving picture dramas that claims to arm the innocent against the wiles of the seducer and white slaver by depicting on the screen the fate of young girls who are tricked into a life of shame. The method by which this is accomplished is told with the completeness of unsavory detail that marks the proceedings at a coroner’s inquest. We have repeatedly pointed out that such plays do not make for good and should have no place on the moving picture screen. Proper teaching at home will furnish any young girl with the best protection against the
snares of the vicious. The titular question, “Is Any Girl Safe?” is unanswered in this production, and whatever lesson it might teach will not compensate for the fact that the spectator is dragged through several obnoxious scenes, such as the interiors of a house of prostitution.

The photoplay is supposed to be a visualized sermon of warning. We are constantly reminded of the fact that it is a sermon by innumerable “cut-backs” to the preaching minister, and by frequent pedantic and trite sub-titles. Otherwise we might be tempted to believe that “Is Any Girl Safe?” is merely a sordid story of commercialized viciousness, with the happy but scarcely plausible ending in which two procurers reform—one of them going so far as to become engaged to marry the girl he was willing to sell into bondage.

The story deals with Bill Kerns, a vulture of society; Ralph Williams, another of his ilk, and the two girls who are their prey—Jean Daly, a struggling factory girl, and Marjorie Kerns.

Kerns wins the regard of Jean and entices her to the bawdy house conducted by Mme. St. Maurice. Here Jean is drugged. Meanwhile Williams has tricked Marjorie into coming into his room. Williams locks Marjorie in an ante-room when Kerns calls. Kerns learns that it is his sister who is locked in Williams’ room, and thrashes him. Kerns rescues his sister and brings her home. His long dormant conscience is awakened by his sister’s narrow escape. He decides to save Jean from the fate he has sold her into.

Kerns rushes to Mme. St. Maurice’s house. The madame refuses to let Jean—who is as yet unscathed—go, and Kerns decides to take her away by force. He is compelled to fight Mme. St. Maurice’s retinue of unspeakable compatriots, and in the midst of the flight is wounded by a shot. The police hear the fracas, and entering the house make the madame and the inmates of the house prisoners. The closing scenes show Williams repentant and Kerns at the home of his sister, convalescent, with Marjorie and Jean at his feet.


Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Media Category: Newspaper
Job Title: Publisher (William Randolph Hearst). Miscellaneous.
Description: Major: None


Description: Minor: William Randolph Hearst, Positive. Miscellaneous, Neutral

**Is Marriage Sacred? (1916)**

Newspapers report that a crook is killed enabling his wife to marry the man she truly loves. But the story is wrong and the crook is still alive.

*The Moving Picture World*, December 23, 1916, p. 1850

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 Jester (1916)

“THE JESTER” (Essanay).

Here is a love story with a new angle. The girl doesn’t reform her man and marry him, after sympathetic care. She ridicules him, having plenty of chances to do so as she is a reporter and he is the dissolute son of a millionaire whose escapades are many and not unaccompanied by a certain amount of publicity.

The girl calls him a jester and thinks he’s a joke. He discovers she’s right and, of course, she begins to like him after that. Their paths run together much and they are the principals in several thrilling experiences, among which are a couple of battles in which the young woman sees her man stripped of the pose of the bon vivant and made over into the kind of masculine being that an aggressive girl would like to have make love to her.

It is an entertaining story with John Junior and Gertrude Glover, an Essanay ingenue. She is the girl reporter who is
sent out to ridicule the exploits of the gilded youth by the
editor of a trust-owned paper which is fighting his father.
She makes him look ridiculous enough and stings him into go-
ing to work. After a while she can't write sarcastic things
about him because she likes him. She loses her job, but be-
comes private secretary to his father. The young pair frustrate
a strike, make the trust hunt cover before the situation clears
and she becomes daughter-in-law of the rich mill owner.


THE JESTER (Essanay), May 13.—The hero of this three-reel photo-
play is a wealthy young chap who thinks life is always a jest until a
lady reporter writes him up and brings him to a realization of his
worthlessness. He then starts at the bottom of the ladder in his father's
steel works, helps the elder Blair beat the trust, and wins the love of
the lady reporter. The picture has many entertaining qualities and the
leading characters are well acted by John Junior, Gertrude Glover and
William Burke.

*The Moving Picture World*, May 27, 1916, p.1536
Due to the bad press he receives from articles written by a girl reporter, Bob Blair, the wild son of a steel magnate abandons his care-free lifestyle, dons overalls and becomes a laborer in his father’s mills. The company is in financial trouble because of worker
discontent exacerbated by an agitator named Donovan who has been “planted in the shops” by a competing steel trust. Bob settles the labor unrest by beating-up the militant. The reporter resigns from her paper when she learns that it is secretly owned by a rival trust and goes to work for Bob, whom she has come to admire. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 205.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Jane Whitman). Male (Editor). Group-2.
Media Category: Newspaper
Job Title: Reporter (Jane Whitman). Editor (Editor). Miscellaneous. Pack Journalists.
Description: Major: Jane Whitman, Transformative Positive
Description: Minor: Editor, Pack Journalists, Negative. Miscellaneous, Neutral.
**Just for a Kid (1916)**

Newspaper. The leading newspaper of the city is offering a prize for the most perfect baby so two crooks kidnap a baby and try for the $50,000 prize.

JUST FOR A KID (July 2).—The cast: Bungling Bill (Parry McQuire); Bloggie (Ben Turpin); Rena (Rena Rogers); Her Husband (Arthur Moon); Doctor (Ed. J. Laurie); Elliott (Jack Gaines).

Joshua Elliott, who loves the ladies, flirts with Rena, who is taking her baby to the park to see her father, who is the Park Commissioner. Elliott mistakes Rena’s pleasantness for flirtatious inclinations, and he grabs and kisses her on the park bench. Her husband, Moon, discovers them.

Snatching a camera from a child, he photographs the scene. He threatens to sue Elliott for alienation of his wife’s affections. Desperate at having no money to offset the inevitable expose, should he be the defendant in a suit of this kind, Elliott schemes to find a way to obtain money enough to buy off Moon.

Bungling Bill and Bloggie, two rogues, read in the paper that a prize is offered by the leading newspaper in the city for the most perfect baby. As the prize is of no little magnitude, being $50,000 they decide to get a baby and try for the prize. They see Moon and his wife enter their home with their child. Bill schemes to kidnap the kid. He engages Moon in conversation at the front door while Bloggie enters the house through the rear. Entering the parlor, Bloggie arrives in time to find that Rena is struggling with a burglar.
The burglar floors Bloggie and makes his escape through the front door, bowling Moon and Bill over in doing so. These two then enter the house to find Bloggie with the fainting Rena in his arms. While Moon is flaying Bloggie for loving his wife, Bill steals the suitcase and the kid and safely makes his getaway to a field where he finds the contents of the suitcase are Rena’s clothes. He puts them on to take the baby to the contest. Bloggie in the meanwhile flees from the ire of Moon and steals a baby carriage he finds in front of a house. He later discovers that the baby in the carriage is a pickinininy.

The police apprehend the kidnappers and they find Elliott with Moon’s kid in his arms. He met Bill and paid him to loan him the child, thinking Bill in the woman’s garb its mother and pursue him. Elliott arrives on the scene where Bill and Bloggie are changing clothes, Bill offering to do this if Bloggie would let him take the child he has, the pickininy, to the contest. Bill has scarcely departed for the contest, when Elliott gives Bloggie Moon’s child and runs off. Bloggie, who has stolen from Bill the money Elliott gave him for the loan of the child, runs off followed by the police. He meets Moon who is shooting mad, and beating him, arrives at the baby contest, while the unfortunate park employee and cops search the town for a trace of the kidnappers.

At the contest, Bloggie wins the prize with his son Oscar only to find the prize is offered to encourage the birth of babies in China, and for this reason the prize of $50,000 is paid in coin of that realm, equal in America to about ten cents. Bloggie shows to Bill the money he stole from him, but before the Bungling Man has time to wreak vengeance, he and his compatriot make a hasty retreat before the onslaught of the kidnapped children’s parents.
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 Kid (1916)


Hazard raises “the kid” (Lillian Walker), who was born illegitimately, and keeps her illegitimate past a secret until she turns 19. She wants to become a reporter, so Hazard gives her an assignment to test her abilities. She does so well he shows her work to the city editor and she gets hired. To pursue a story involving meat price-fixing, “the kid” adopts the disguise of a bootblack and gets information from a cattle rancher involved in the scheme. She later gets a job at the rancher’s office and connects him not only to the price-fixing scam but also to the murder of his wife. The rancher turns out not to be the killer, but when he is charged in the price-fixing scheme he is revealed to be the kid’s real
father and begs for leniency. Although she convinces the authorities not to punish him, she does not forgive him and returns to Joe Hazard. *Various Sources.*

To compensate for not learning of her illegitimate birth until she turned nineteen, The Kid decides to become a reporter and reveal the truth about all of the city's political scandals. First, she goes after the beef trust, and finds out that Mr. Robinson is responsible for skyrocketing prices. Then, when Mrs. Robinson is killed, The Kid works to expose Mr. Robinson not only as a profiteer, but a murderer as well. While researching the case, however, she discovers that Mr. Robinson, who used to call himself Dunster, is her own father, and had abandoned her just after her birth and just before her mother's death. As a result, The Kid begs authorities not to punish him, and they finally agree to let him go. The Kid herself, however, cannot completely forgive Mr. Robinson, and when he asks to be treated as her father, she returns instead to Joe Hazard, who raised her from infancy. *American Film Institute Catalog of Feature Films*

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**Lillian Walker as Reporter**

Seen in Blue Ribbon Feature Released Through V-L-S-E on Monday, August 28.

In “The Kid,” a Vitagraph Blue Ribbon Feature released on Monday, August 28, Lillian Walker is seen as a reporter on a large newspaper. It pictures her adventures, and in this way a number of places of interest in New York City are shown. These include views from the tops of high office buildings, from the busses which travel up and down the avenues and from all sorts of places. Another interesting feature of “The Kid” is the insight it affords into one of New York's daily newspaper plants and shows the workings of the various departments employed in the turning out of a great daily. Added to all these extra attractions is an interesting story of how a young girl finds her long-lost father, but gives him up for the man who has raised her from childhood, when she learns her father's true character.

Wilfrid North is the author and producer of “The Kid.” It is a photoplay that will interest and please, for it teaches as well as entertains. Eulalie Jensen, Ned Finley and Robert Gaillard support Miss Walker in its enactment.

*The Moving Picture World, September 2, 1916, p. 1554*
"The Kid"
Five-Part Vitagraph Blue Ribbon Feature Presents Story of
Considerable Power with Lillian Walker in the
Feminine Lead.
Reviewed by Margaret I. MacDonald.

As a young woman of seventeen filled with ambition to
become a newspaper reporter, Lillian Walker gives an
attractive impersonation. She clothes the character of
the girl with the warmth and impulsiveness of youth, and the
undimmed hope and expectancy that belong to a child nurtured
in an environment of inspiration.
Playing opposite her is Robert Gaillard, a strong and
splendid character, as the star reporter of a New York daily,
and foster father of the nameless child whose mother he had
rescued from suicide, promising at the almost simultaneous
birth of the child and death of the mother that he would care
for it as though he were its father.

Ned Finley plays the role of Dunster, a wolf of society, and
father of the child, who afterward turns up in Mexico under
the assumed name of Robinson, and is later discovered in New
York as one of the backers of the beef trust.

The big situation of the play occurs when the "Kid" un-
covers the murderer of Mrs. Robinson, whose interests are with
the anti-trust faction, and is at the same time instrumental
in revealing the double part played by her own father in the
question of the meat market. The revelation made to her by
her foster father causes her to appeal to the authorities that
his disgrace be not made public. A pathetic situation arises
near the close of the picture when the girl clings to her foster
father, refusing to pay the homage that the relationship calls
for to the father whom she has known, but a few brief hours.

The story of the production was written and produced by
Wilfrid North. The only point at which the construction might
be attacked is where in the first reel of the picture much film
is utilized in presenting of points of interest about New York
City, such as the Woolworth building, scenes on Riverside
Drive, and in Central Park, and also Fifth avenue. While this
is all of interest especially to the outsider, the fact remains
that in a picture of this class it strongly resembles padding.
The production is a good one and will be enjoyed by all
classes.

The Moving Picture World, September 9, 1916, pp. 1682-1683
THE KID (Vitagraph—Five parts—Aug. 28).
The cast: The Kid (Lillian Walker); Dunster (Ned Finley); Marie Peree (Eulalie Jensen); Joe Hazard (Bob Gaillard). Author and director, Wilfrid North.

The Kid, a sprightly young girl of seventeen, is overjoyed at receiving an appointment on the staff of the New York Herald, through the influence of Joe Hazard, the star reporter, who has brought her up as his daughter. To arm her properly for the battle of life, Joe tells her the story of how her mother's downfall was brought about. Her mother, he tells her, was betrayed by a man named Dunster in her home town. Joe had befriended her and when her child (the Kid) was born, and the mother died and Joe had decided to bring the child up himself. With a final warning to beware the pitfalls of the city, Joe takes her to the Herald office to begin her career.

Soon after, when the price of meat shows an alarming rise, the Herald assigns the Kid to unearth the cause. While on the hunt for particulars, the Kid sees Robinson, one of the large cattle owners of the West, who has come to this city for a business trip. She follows him, waits while he has his shoes shined and then, when turning a corner, loses him in the crowd. Hurrying home, she assumes the disguise of a bootblack and obtains a position at the stand where she left Robinson. True to her expectations, Robinson appears that day, and while shining his shoes she obtains a clue.

That day, Robinson's wife, a charity worker, is murdered while riding in her car, and the murderer makes his escape. Sometime later, the Kid manages to obtain a position in the office of Robinson and secures evidence which connects her employer not only with the manipulation of the meat market, but also with the murder of his wife. She arranges to have two detectives hide in the room next day to get further evidence of his connection with the murder, but they overhear a conversation which convinces them that Hidalgo, manager of Robinson's cattle enterprises, is the real murderer and he is taken into custody. The Kid obtains a warrant for Robinson for his connection with the rise in meat, but Joe Hazard, recognizing Robinson, tells the Kid that he is her own father, Dunster, under an assumed name. Dunster also learns that the Kid is his daughter and begs leniency. She finally secures his freedom, but when he comes to claim a daughter's love, she turns to Joe, who has been her "Daddy" for all these years.
THE KID.

The Kid ................. Lillian Walker
Dunster .................. Ned Finley
Mare Parce .............. Eulalie Jensen
Joe Hazard............... Robert Gaillard

It's a sad story, mates. “The Kid” (Lillian Walker) came into the world without a father. Her mother was wronged by one Dunster, who took advantage of her lack of knowledge of the world and its ways. Dunster's perfidy is unfolded to the townspeople, who give him twenty-four hours to leave the place. Right here the producer might have caused suspense by acquainting us the exact moment Dunster left. If he had departed with just five minutes to spare, we might have been moved to an anxious pitch. Dunster repairs to Mexico and becomes wealthy in theattle trade. His motherless daughter, “The Kid,” is reared by Joe Hazard, a reporter. Hazard withholds the story of “The Kid’s” past until her nineteenth birthday. She evinces a desire to become a journalist. Hazard, now working on the New York “Herald,” gives her an assignment as a test. She does so well that he shows her work to the city editor of the “Herald,” and the latter engages her. Her first assignment has to do with the rise of meat, in which her father is the prime mover. There's a murder in which her father is concerned, and she succeeds in running down the culprit, not knowing the guilty party. When the prisoner reveals his identity she begs mercy, and the police desist in the case when one of the miscreants is murdered in trying to make his escape. In the final scene her father begs forgiveness and asks that he may be rewarded with the right to parental happiness, but “The Kid” turns to Joe, who has befriended her through the years. “The Kid” is a V-L-S-E feature in six reels and gives Lillian Walker scope to display her talents. For the most part it is sheer melodrama of a type that still appeals to the great proletarlat. O. M. Samuel.

Appendix 8 – 1916

The Kid (Vitagraph), Aug. 28.—An attractive five-part production featuring Lillian Walker. The story treats of how a girl reporter ferrets out a murder mystery and in so doing reveals the fact that her own father, whom she has never known, is one of the backers of the beef trust. A full review of this picture will be found on another page of the magazine.

The Morning Picture World, September 9, 1916, p. 1690

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (The Kid), Male (Joe Hazard, City Editor). Group.
Ethnicity: White (The Kid, Joe Hazard, City Editor). Unspecified.
Media Category: Newspaper
Job Title: Cub Reporter (The Kid). Reporter (Joe Hazard). Editor (City Editor).
Miscellaneous
Description: Major: The Kid, Joe Hazard, Positive
Description: Minor: City Editor, Positive. Miscellaneous, Neutral

Killed by Whom? (1916)
Newsboy.
dock, the father, lying dead across his desk. He has been shot through the heart. She discovers that negotiable securities are missing from the desk. Herbert is arrested. Blood is discovered on his coat sleeve.

At the coroner's inquest the stenographer tells of the quarrel and of finding Jason Murdock dead. The detectives tell of the arrest and of the bloodstain. The janitor of the building takes the stand. He entered Murdock's office just as Herbert left. Murdock senior was alive at that time because the janitor talked with him and Murdock called his attention to some children playing on the opposite roof, while he, the janitor, was vacuuming the floor. Herbert Murdock takes the stand. He says his father was alive when he left the office. He explains the blood on his coat sleeve by saying that he helped a newsboy who had fallen and injured himself.

The District Attorney takes a recess to allow the detectives to investigate Herbert's story. The detectives are unable to verify it. The case looks black for Herbert. The inquest is resumed and the jury is just about to render a verdict charging Herbert with the murder, when the janitor rushes in. He hands over the missing securities. He explains that he remembered feeling a congestion in the vacuum cleaner while sweeping the floor and talking to Jason Murdock. His theory is that the securities were blown off the desk and that his vacuum cleaner picked them up and he found them in the dust reservoir. "That explains the loss of the securities, but it doesn't exonerate the defendant of murder," declares the District Attorney.

The jurymen are ready to return their verdict when a woman enters the courtroom dragging a small boy by the arm. The boy is placed on the stand and tells of playing "Indian" with another boy on the roof opposite Murdock's office and of firing a revolver which "he didn't know was loaded." The boys had seen Murdock crumple up on his desk but were afraid to tell at the time. This exonerates Herbert and there is an affectionate scene between him and his wife. Murdock, Sr., dying interstate his estate goes to Herbert.
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 Leopard’s Bride (1916)**
Newspaper Article about the engagement of the woman he loves spurs a man into action.

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**THE LEOPARD’S BRIDE** (Centaur—Five Parts—April 15).—The cast: Captain Morey (William Clifford); Major Carr (Brooklyn Keller); Marjorie Lansdown (Nan Christy); Mr. Lansdown (Frederick Montague); Nadje (Margaret Gibson); Nadje’s father (Fred Goodwins); Tom Brown, a spy for Major Carr (Edward Gordon); a priest (Paul Machette).  
Scenario by Theodosia Harris.  
Captain Morey and Major Carr are at an English post—Simla, India. They are rivals for the affection of Marjorie Lansdown. The Major discovers that she loves Captain Morey, and, being the superior officer, he sends Morey to a desolate outpost in the jungle district. Morey accepts his fate, but knows the reason of his transfer. He and Marjorie part sadly. On his way to the jungle district he comes across a ceremony of human sacrifice. He saves the young victim, a young native girl, and has her brought to the outpost to protect her in the name of the British Government. The fanatic priest, thus interfered with, and hating the English, follows the girl to the outpost later with the idea of killing the captain and regaining his victim. The girl, at the risk of her own life, stabs the priest, as she is now the abject slave of the young English captain. He does not notice her love, being engrossed in his love for Marjorie, but, of course, is drawn to her in gratitude for her brave deed. The major, through his spy, carries out his plans to defeat the young captain. The letters that they write to each other are destroyed and never reach their destination. As the months go by, disappointment enters the heart of each. The fever mists of the jungle claim the heart-sick captain as a victim. The adoring native girl nurses him tenderly back to life. She knows the herbs to give him and this, with her nursing, restores him to health.
The first news that he gets of Marjorie is a notice through the newspaper of her engagement to the major. Being tied to the native girl through gratitude and loneliness, he now turns to her and accepts her love. In the meantime the major had poisoned Marjorie’s mind by telling her that Morey has taken a morganatic wife.

Fate now steps in and Marjorie and her father accept the major’s invitation to witness a leopard hunt in the jungles. Nadje, to wean the captain of his growing love for native wines and to strengthen him, persuades him to go on a hunt with her into the forest.

In the jungle hunt, Marjorie becomes separated from her party and is thrown from her horse and about to be killed by a leopard when Nadje saves her life. Marjorie is hurt and Nadje gets her to the camp, where Morey is resting. Here the girl, Nadje, witnesses the meeting of the lovers, hears their explanations, witnesses their despair at the unkindness of fate. Death enters her own soul. That night the two hunting parties camp together. The natives keep close watch, as they know death stalks in the jungle as a result of the day’s killing. Nadje, too, knows this, and, as she realizes that she is not the love of Morey and sees the struggle that goes on in the hearts of the two, she commends her soul to her idols, goes into the lair of the leopards, binds herself to a tree and embraces death. The natives find her after she has been almost killed, and carry her to the camp. There Morey and Marjorie read her sacrifice in her dying eyes and grief and repentance enter their soul. She tells them that her fate was hung about her neck. The young officer returns to Simla after six months and again the harp of love is struck, but the minor of memories lends a sadness to its consummation.

*The Moving Picture World*, April 15, 1916, p. 514

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

**Life’s Harmony (1916)**
Newspaper Article on a man resembling an embezzler turns out to be his brother.

“LIFE’S HARMONY” (Three parts—Feb. 22.)
The cast: Faith Pringle (Vivian Rich); Josiah Pringle (George Periolat); Gordon Howard (Alfred Vosburgh). Directed by Frank Borzage.

Josiah Pringle, a benevolent old musician, who ekes out his livelihood by giving music lessons, after playing the organ for twenty years in the church of a little New England hamlet, must make way for a younger man, Gordon Howard, who comes from Boston. Faith Pringle, adopted by Josiah and his aged sister, Letitia, is leader of the choir, and when Pringle is replaced, she refuses to sing, but relents at Pringle’s gentle insistence. When the new organist appears, Pringle’s pupils leave him for the younger man, but he feels no resentment against Howard and compliments him on his playing.

A young ruffian attacks Faith, but Howard rescues her and Pringle, deeply appreciative, invites Howard to the house. For many years Pringle has been working upon an improvement in organs. He shows the model to Howard who discovers a point that has baffled the old musician for ten years. The young ruffian, seeking a way to revenge himself on Howard through Pringle, shows Pringle a newspaper bearing the picture of a young man, resembling Howard closely, sought as an embezzler, but Pringle, in his kindly way, says that if Howard has reformed, he will not be the first to persecute him.
Pringle places his model in the hands of Howard, to obtain a patent. Howard writes that he has secured an advance of $20,000 royalties and they hear nothing further from him. As the weeks drag by and Pringle's small store of money is exhausted, he and his sister are forced to the decision that Faith must be returned to the orphanage whence she came. The day of her departure comes all too soon. At the last moment, Howard comes in and explains that after receiving the money he placed it in a safe for the time being. In passing a building in the course of construction, he was injured. At the hospital to which he was taken, no means of identification were found on him, and just as soon as he recovered his memory he returned to the Pringles. The cloud on his antecedents is cleared when he looks at the newspaper pictures and says "My brother—the poor fellow is dead now."

Through Howard's influence, Pringle is reinstated as organist and the friendship between Faith and Howard quickly ripens into love.

The Moving Picture World, February 26, 1916, p. 1358

Status: Print Exists in the George Eastman Museum film archive
Not Viewed.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
The Lightbearer (1916)
Newspapers champion a young minister who cleans up a slum district when all other methods fail with his fists.

“The Lightbearer”—(Essanay).

This is the story of a red-blooded young minister, who when all other methods fail, cleans up a slum district and makes the denizens God-fearing men and women—by his fists. It is a striking picturization of a slum district of a great city, but is lifted out of the sordid by the beautiful love of the young pastor for a girl of the tenements, who has risen pure as a lily from the muck and slime amid the dens of vice. The play is of striking interest with intense action and dramatic situations. The plot is original and leads logically from its inception to a striking denouement. It was written by Charles J. McGuirk. Richard C. Travers as the young minister, possesses all the physical attributes to make the part of the fighting pastor entirely realistic. The pastor of a wealthy city church comes in contact, through a mission, with the people of the tenement district. He finally decides that his duty lies with them, so he resigns his pastorate in the wealthy church. He finds that he is hampered on every hand by his former parishioners. Some of them have large holdings in the vice district which he is trying to clean up. He is also balked by a saloonkeeper, who is the political power and the agent for the wealthy property owners. He attempts to lure the one pure girl in the entire district, but is foiled by the minister. The saloon-keeper then attacks the minister, but is given a terrific beating by the fighting parson. The minister then exposes the machinations of the rich, who while church members and pretending to be law abiding citizens, derive their revenue from the spoils of the unfortunate. The newspapers champion his cause and he wins a great victory in the district, cleaning out the vice and bringing the people into his mode of life. His work still goes on, however, with his bride of the slums.

The Moving Picture World, April 15, 1916, p. 465
The Little Liar (1916)

Reporter Bobby (Robert Harron) tries to help compulsive liar Maggie (Mae Marsh) who has been falsely accused of shoplifting.
Finding refuge from the grim reality of the slums by indulging a taste for fiction, Maggie becomes a compulsive liar. As a result, when she pleads innocent to a shoplifting charge after the real thieves accuse her of the crime, no one believes her, and she is thrown in jail. While Bobby, a reporter who has taken an interest in her, works for her release, Maggie starts keeping a journal. Then, when authorities give the journal to the judge who sentenced her, he recognizes Maggie as a brilliant writing talent, after which Bobby presents him with evidence clearing her of all guilt. Bobby and the judge rush to the prison to release Maggie, but, when they get there, they find that she has committed suicide in her cell. *American Film Institute Catalog of Feature Films*
THE LITTLE LIAR (Fine Arts—Five Parts—Sept. 10).—The cast: Maggie (Mae Marsh); Bobby (Robert Harron); Fanny (Olga Gray); Dick Slade (Carl Stockdale); boarding house keeper (Jenny Lee); Maggie’s mother (Ruth Handforth); Maggie’s father (Tom Wilson); matron of jail (Loyola O’Connor). Directed by Lloyd Ingraham.

Maggie McDonald, daughter of a poor laborer, is a problem to her parents because of her romantic temperament. Her unbelievable stories finally make them think her an incorrigible liar, and as a punishment she is placed out to work in a boarding house. There she meets with Bobby, a young reporter, Fanny, a shoplifter, and Dick Slade, floorwalker in a department store, and really an accomplice of Fanny.

The boarding house drudgery does not cure Maggie of her lying proclivities and when Fanny and Slade are in danger of being caught for a bold theft, they escape arrest by fastening the crime on Maggie, whose reputation as a liar acts against her and she is convicted.

Bobby continues to believe in her, however, and while she is on probation, he works to clear her of the stain of guilt. He finally succeeds, but not until Maggie has brought re-disgrace on herself by her persistent fabricating. Finally disheartened by her treatment at the hands of the world, Maggie determines to write her own story on paper and then take poison. She is finally sent back to the judge, who placed her on probation with a recommendation that she be placed somewhere so that she may be cured by her failing.

The story Maggie has written is turned over to the judge, who reads it and recognizes the girl as a genius for fiction writing. At the same time Bobby presents the evidence he has collected and which not only clears Maggie of the crime for which she is to be punished, but
The Moving Picture World, September 9, 1916, p. 1756

Status: Unknown
Unavailable for Viewing

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

The Little Orphan (1916)
Newsboy.

“The Little Orphan”
Em Gorman, a Clever Child Actress, Is Featured in Picture Made by Olympic Corporation.
Reviewed by Lynde Denig.

Despite the suggestion of the title of this five-part production, made by the Olympic Motion Picture Corporation and handled on the state rights plan by the Sun Photoplay Company, “The Little Orphan” is far from being a wholesome story of child life. It is out-and-out sex melodrama, presented with little delicacy and not open to the plea of justification on the score of true characterization. Why such a medium should have been selected for the exploitation of a talented little girl is difficult to comprehend.

The mother and father of “Little Nobody,” who is born out of wedlock, are almost unbelievably inhuman. The child is left at an institution, from which it is taken by a physician, who meanwhile has married the mother, ignorant of the relationship. Coincidence—always much in evidence in this story—brings “Little Nobody’s” father into the newly created home and the unpleasant secret is divulged. Soon the mother, estranged from her husband, becomes a drunkard and the
Lord Loveland Discovers America (1916)

Reporter Tony Kidd (William Frawley) works for a New York newspaper.

Lord Loveland in England is besieged by his creditors and consults his mother as to what he should do. He is advised to go to America and marry an heiress. He plans to board a certain ship, but at the eleventh hour changes his plans and departs on another vessel without informing his relatives of the change.

Meanwhile in England, his valet, disgruntled at not having been paid a year’s salary, impersonates Lord Loveland. Arrived at one of New York’s expensive hotels, Lord Loveland discovers he has but forty cents cash in his pocket. He goes to the bank and presents his letter of credit, but the bank having been warned that there is a bogus Lord Loveland, refuses to honor his draft.

Disgusted, Lord Loveland returns to his hotel, where he finds he has no credit. He is ejected and his baggage is held in lieu of the bills he has already accumulated at the hostelry. Lord Loveland is alone in a strange world and with forty centers in his pocket. He applies to a friend for aid, but the friend thinking the card presented is that of the bogus Lord Loveland refuses to even see the visitor.

(Pickup Original Article, second paragraph – see below.)
Appendix 8 – 1916

(Continued from page 663.)

to honor the draft. Disgusted, Lord Loveland returns to his hotel, where he finds he has no credit. He is ejected and his baggage is held in lieu of the bills he has already accumulated at the hostelry. Lord Loveland is alone in a strange world and with forty cents in his pocket. He goes to a friend for aid, but the friend, thinking the card presented is that of the bogus Lord Loveland, refuses to even see the visitor.

Disheartened and disgusted, the nobleman betakes himself to Central Park, where through the thrilling rescue by Lord Loveland of a mongrel puppy, he forms a fast friendship with one Bill Willing, a likeable old man out of work. Willing takes Lord Loveland to a cheap hotel where his forty cents is more than sufficient to procure two beds. In the morning he takes the English peer to a restaurant where in payment for meals, Willing draws artistic signs which advertise the day's tempting viands at Alex's restaurant. Lord Loveland, attired in evening clothes and monocle, has no trouble in getting employment as a waiter. He hopes thus to earn sufficient funds to pay his passage back to the dear old British Isles, but Tony Kidd, an enterprising New York reporter, learns of the monocled waiter and writes a story for his paper. Crowds come daily to Alex's restaurant to be waited on by this unique garcon. Among them is Leslie Dearmer, a woman playwright with whom Lord Loveland had become acquainted on shipboard. There is an explosion in the kitchen and the guests flee panic-stricken from Alex's restaurant. Lord Loveland becomes a hero when he extinguishes the blaze and causes the guests to return to their tables.

Later, he loses his job through the apparent affection he has for Izzy, who is Alex's daughter. He takes up with a 10-20-30-cent troupe of theatrical players with whom he plays minor parts. Miss Dearmer seeks out the manager of Lord Loveland's troupe, intending to sue that individual for the use of one of her copyrighted plays. She calls and is surprised when her gaze meets that of the British nobleman. To her, the Lord relates his plight and she engages him as her chauffeur. The nobleman falls head over heels in love with his fair employer. The two are out for a spin when the Englishman summons up courage and declares his love. So ardent does he become in his proposal that he falls to heed the path his automobile is taking. The machine leaves the road, crashes into a tree and both occupants are thrown violently from their seats. When consciousness returns, Miss Dearmer is in Lord Loveland's arms, and the two plight their troth.

The tide of Lord Loveland's fortunes have turned. By a combination of circumstances, he becomes recognized as the real Lord Loveland and he is restored to the position which is rightfully his. Henceforth, all is love and happiness and the nobleman has no desire again to see dear old Britain's shores.

*The Moving Picture World*, January 22, 1916, pp. 665, 668
Status: Unknown
Unavailable for Viewing

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

**Lost in Babylon (1916)**
Reporter Alan Martin (Millard K. Wilson).

*The Moving Picture World, November 18, 1916, 1062*
The Lottery Man (1916)
Reporter Jack Wright (Thurlow Bergen) is a former football star who gets a job as a newspaper reporter. McQuire, the newspaper publisher (F.W. Stewart). Newspaper workroom clerk (Joseph Urband). City Editor.

After graduation, Jack Wright, a football star, learns that his mother, who sacrificed to put him through college, has lost the family property. Foxey Peyton, Jack's wealthy college chum, gets Jack a job as a newspaper reporter, but his meager salary leads Jack to devise a scheme to make a lot of money quickly. He has the paper announce a lottery, costing one dollar per coupon, for a woman to win him as a husband, or, if she refuses to marry, to split the $100,000 grand prize with him. When Jack falls in love with Peyton's cousin Helen, he, she and Peyton try to buy up all the newspapers, but the demand for them among marriageable women, including long-standing spinsters, stout cooks, and black servants, exceeds their efforts. At the drawing, which attracts an excited crowd, Jack is not to be found. Disappointed and angry, they locate him at Peyton's home, where a struggle ends when Peyton's cook displays the winning ticket. After a moment's hesitation, she decides to marry the butler, and split the prize with Jack, who now can marry Helen. American Film Institute Catalog of Feature Films.
THURLOW BERGEN IN UNITY FEATURE.

The latest photo-play acquired by the Unity Sales Corporation is the photo-drama version of “The Lottery Man,” in which Thurlow Bergen is starred. “The Lottery Man” is a sprightly comedy-drama dealing with the adventures of a reckless newspaper man who puts himself up as a prize for the fairer sex. He is fairly swamped with matrimonial offers, but the winner of the lottery in which he is the reward appears to be his sweetheart’s cook. The complications serious and amusing arising out of this situation affords the popular Thurlow Bergen and a strong supporting company an opportunity to provide a wonderful entertainment.

“The Lottery Man”
The F. Ray Comstock Company Adapts Popular Stage Comedy for the Screen—Thurlow Bergen Starred.

Lacking much of the humor of the stage comedy from which it was taken, the photoplay version of “The Lottery Man,” produced by the F. Ray Comstock Photoplay Company, is not without redeeming features in the acting of

Scene from “The Lottery Man” (Comstock).

**Viewing Notes:**
Jack Wright is a football star.
Title Card: “His chum: Foxey Peyton.”
During the game: “That’s Jack Wright, the greatest quarterback in the country.”
The football game is being played.
After the game. The college semester is finished: “Remember, old chap. If I can ever be of service to you don’t hesitate to call on me,” Foxey to Jack.
Jack comes home. His mother is delighted to see him, but tries to hide what she is doing.
Title Card: “Surprised at her labors, Mrs. Wright tells Jack she had to work in order to keep him at college.” Jack is surprised to learn of this. A letter informs him she has lost the family property. He kisses his mother on the head. She explains what happened. “You can be Bread Maker of this family, but I am going to the Bread Winner!” he tells her.
Jack meets Foxey: “She is working her fingers to the bone for me. Now, it’s up to me and I want your help.” Foxey has an idea. He writes out a letter and hands it to Jack.
The newspaper office. The phone rings. It’s Foxey. “I want you to give him a job and I will pay the salary if necessary,” he tells the publisher. Jack shows up at the office of *The Journal*. He gives the outside administrative assistant the letter and the assistant brings it into the publisher McQuire who reads it. In the publisher’s office is a woman secretary typing at a desk. Jack is invited in. They talk. “College education, eh! Huh! That don’t mean much but I’ll give you a chance to SHOW ME,” the publisher tells Jack. The publisher is smoking a cigar. They shake hands and Jack leaves.


Jack is sitting with the city editor in the editorial room. The room is just as busy as before. A copy boy comes in and Jack is paid. He looks at his check. It is very little. He goes in to see the publisher in his office. “See here, Mac, I wrote five columns last week and you cut it to one.” The publisher grabs a piece of paper: “Look at this, you write about a goat falling asleep and call it a case of Kidnapping. What we want is live stuff. Get a big story.” Jack starts to leave the office and comes back. “If you’ll give me a chance to share the profits, I’ll give you the biggest story your paper ever had.” Jack goes on: “Tomorrow you come out with a big scare-head: Handsome young man offers himself at a dollar a chance to the women of America.” The publisher chews on his cigar and listens: “Under this article you print a numbered coupon to be sent in with one dollar.” The publisher looks interested. “You might even hint that I’m a household pet with refined manners. It will run your circulation up by thousands.” The publisher agrees to do the story.

Foxey visits Jack at home and talks with his mother. Jack is at work. Foxey would like a mother more like Jack’s mom. Back at the newspaper office: The publisher McQuire and Jack are now talking to two other men, the city editor and another man. Jack is explaining: “…if I refuse to marry the winner she gets all the cash. If she has the heart to refuse me, I get half.” They all shake hands and Jack leaves. Jack comes home: “No more drudgery for little mother, we’re going to be millionaires,” Jack tells his mother and Foxey.

Title Card: “The wheels begin to grind out the big story.” The publisher is dictating the story to his secretary who is typing up the story. The publisher gives the first page of the story to a copy boy who runs out of the office with the copy.

Foxey, Jack and his mother. “Now Jack, come across with the big secret,” Foxey asks him. Jack: “This is not for your ears mumsy, run along.” Mother leaves the room. Jack to
Foxey: “I’m going to be married.” Foxey: “What! Who’s the other maniac?” “There are half a million spinsters in the United States who would gladly pay a dollar for a pair of trousers with a man inside. I’m going to raffle myself.” Foxey: “If you had any more brains, you’d be crazy.” Foxey: “I’ll telephone McQuire and stop this nonsense.”

Foxey goes to see McQuire. He wants to buy the entire issue. Macguire laughs: “It would be unfair to sell our entire issue to one person – but we can sell half.” Foxey leaves dejected.

A car of Foxey’s friends bursts into Jack’s room. It’s Foxey, his mother and Foxey’s cousin. Foxey’s mother is complaining. Jack is falling in love with the cousin. Workmen get the car out of the apartment and back on the street. After they leave, Jack tells his mother: “Mother, I am going to marry that girl or….” Then he stops and thinks: “Holy smokes! I forgot.”

Title Card: “Jack attempts to stop the story.”

In the publisher’s office, the publisher and his secretary are reading the newspapers. Jack is in the outer office. He rushes in and explains why he wants the story stopped. “Too late old man, the story is already on the street,” the publisher tells him. He shows him the story: “Ladies – Ladies. Don’t Miss the Chance of a Lifetime. Young Man Offers Himself as a Prize.” “The Winner has the opportunity securing a husband and $100,000…” (Rest is hard to read).

Jack rips up the newspaper and throws it on the floor and then walks out.

In the editorial room, it is bedlam. More than a dozen newspapermen are reading the newspapers and laughing their heads off. Jack walks in and they surround him, patting him on the back, shaking his hands, turning him around. It’s the story idea of the century.

Title Card: “Two Weeks Later. The scheme works overtime.”

Four newsboys on the street are selling the papers. Everyone is buying a newspaper, especially the marriageable women from spinsters to cooks to servants. One black female servant is shown cutting out the coupon: “Cut this Out. Win a husband and $100,000 or $50,000 without the husband. Be a Sport – Take a Chance on The Lottery Man.” Another newsboy sells a newspaper to an older woman: “This is the boy I’m after, this lottery feller.” It’s Foxey’s mother. “All the girls are buying coupons. Maggie Murphy’s ahead of me by three, but if she wins him, he’ll be after getting a bald-headed bride.” Everyone in Foxey’s household is clipping out coupons. Foxey’s cousin can’t believe what is going on. She comes out and tells Foxey and Jack: “Poor Lizzie has the craze now; she’s determined to win that idiotic lottery man. I wonder who the fool is?” Foxey and Jack laugh nervously. Jack and Foxey’s cousin, Helen, leave. Foxey thinks to himself: “By Jove she loves him! I’ll win him for her if it costs my last dollar.”

Title Card: “Foxey subscribes for half the daily edition.”
Meanwhile, Lizzie is trying to get more money to buy more coupons. Even Jack’s mother is buying coupons. “I wanted the girl you love to win you,” she tells Jack.

Title Card: “Foxey’s coupon emporium.” A dozen women are working to win the lottery. The Peyton’s cook is also clipping out a coupon determined to win. The butler comes in. “Sure now, if I win I’ll turn him down, take half the money and marry you,” she tells him.

Title Card: “A bunch of old hens got the tip that Jack was the lottery man. I arrived in the nick of time. Here are the remains.” Foxey tells Helen and another woman. Helen: “You! The lottery man – I think it’s outrageous.” Foxey and the other woman leave Jack and Helen alone in the garden. “I haven’t had any luck, but I would like to win one little hand,” he tells Helen. “Your wealth stood between us. I hoped to come to you with $100,000.”

Title Card: “The fatal hour draws nigh.”
The editorial room with the city editor hard at work and more than a dozen journalists working hard on copy, on typewriters, editing. Article: “The Drawing for the Lottery Man will take place at 2 o’clock this Afternoon in front of City Hall.” “Who knows…You may hold the Lucky Number.” The city editor and everyone else is laughing. In comes Jack. He shakes hands with the city editor is surrounded by other reporters shaking his hand and cheering him on. They give him a flower wreath: “Rest in Peace.” More laughter. Everyone is enjoying the joke.

Title Card: 2 P.M. The drawing and the prize.
Jack greets the cheering crowd and then disappears. He gets in a car and drives off.
The lottery wheel turns. Women are desperate to find how who will win.
Jack and Foxey are at Peyton’s home.

A little girl pulls out the winning number. Everyone is cheering. No one has the winning ticket. “The disappointed candidates trail Jack.” Hundreds descend on the Peyton house. Foxey calls the police. “The police won’t come. They say they are afraid.” The screaming females are outside the window. Jack goes out to meet with them. Foxey calls up the editor. Jack closes the window. “McQuire says the winning number is 1323,” says Foxey. Everyone looks at their coupons. No winners. The cook pulls out her coupons.
“I have the winning number. I accept him of course,” says Lizzie who does not have the winning number. The cook comes in. “I found it on the landing,” Lizzie says. The cook: “Mr. Jack belongs to me.” She shows Foxey the winning coupon. It’s the cook’s signature. Lizzie runs away. Closeups of everyone waiting to see what the cook will say. She loves the butler. Gives Jack up. They split the $100,000. Jack and everyone is relieved. The mothers and Foxey congratulate him and Foxey gets them out of the room so Jack and Helen can be alone.
Jack goes over to Helen. They embrace. The End.

Type: Movie
Genre: Comedy
Gender: Male (Jack Wright, McQuire, City Editor, Workroom Clerk, Copy Boy, Newsboy-4). Female (Secretary). Group-2.
Ethnicity: White (Jack Wright, McQuire, City Editor, Workroom Clerk, Copy Boy, Newsboy-4, Secretary). Unspecified-2
Media Category: Newspaper
Job Title: Reporter (Jack Wright). Publisher (McQuire). Editor (City Editor). News Employee (Workroom Clerk, Secretary, Copy Boy, Newsboy-4). Pack Journalists.
Description: Major: Jack Wright, McQuire, Positive
Description: Minor: City Editor, Workroom Clerk, Secretary, Copy Boy, Newsboy-4, Pack Journalists, Positive. Miscellaneous, Neutral

**Love and Journalism (aka Kärlek och journalistik (1916) (Sweden)**

Journalist Hertha Weye (Karin Molander). Newspaperman (Julius Hälsig). Woman journalist employed as a maid by a great explorer is overcome with remorse at revealing his private life to the public. He shares her feelings and marries her.

Journalist Hertha Weye (Karin Molander) is a reporter who poses as a maid to get an interview with returning Antarctic explorer Dr. Eric Bloome (Richard Lund) from the South Pole. In spite of all attempts to keep his arrival secret, the news has spread widely and all the city newspapers would give anything to get an interview with the famous man. But the explorer has been avoiding reporters, and the reporters fail to meet him at the railway station. The only reporter who gets to the Bloome’s home is fended off by the old housekeeper. Weye discovers the explorer’s mother is looking for a maid, so she passes herself off as a young girl and gets the position. Her identity is discovered when she tries to steal photographs and a portrait to support her article. Since she has fallen in love with Bloome, she begins to feel guilty and tears up her article. She decides to marry Bloome and gives up the newspaper profession. The editor of the newspaper loses both the interview and his lady journalist, but Hertha gets the man she wants and Mrs. Bloome gets back her former maid as a daughter-in-law.

A woman journalist employed as a maid by a great explorer is overcome with remorse at revealing his private life to the public. He shares her feelings and marries her. Various Summaries

The famous explorer Dr. Eric Bloome has returned from an expedition to the South Pole. In spite of all attempts to keep his arrival secret, the news has spread widely and all the city newspapers would give anything to get an interview with the famous man. But all fail to meet him at the railway station, and the only reporter who gets to the Bloome’s home is fended off by the old housekeeper. Then a young female journalist, Hertha Weye, chances to see an ad placed in the paper by Mrs. Bloome, Eric’s mother, who is looking
for a young girl to help her with the housekeeping. Hertha disguises herself as a 16-year-old, applies for the job and gets it.

While working at the house, she uses the opportunity to study Eric’s documents from the expedition, and eventually gets her article ready. But for an interview she needs some pictures and a portrait too, and when she tries to take them, she is caught red-handed by the housekeeper. Eric, however, hardly believes in her guilt, as she has made an impression upon him as a woman too. In order to discover her identity, he checks the addresses of her references, which are all false. After he catches sight of her at a restaurant as an elegant lady, he learns about her being a journalist.

Meanwhile, Hertha has fallen in love with Eric too. Her feelings for him give her a bad conscience, and after some hesitation she tears the manuscript of her interview to bits. At the same moment he pays a visit to her. He is very serious and blames her for a great many things. She defends herself as well as she can, but suddenly he casts off his mask, and they kiss and get engaged. The editor of the newspaper loses both the interview and his lady journalist, but Hertha gets the man she wants and Mrs. Bloome gets back her former maid as a daughter-in-law.

The plot of *Love and Journalism* was repeated in the 1937 in Tay Garnett’s *Love is News*.

From entry in *Swedish Film Classikcs: A Pictorial Survey of 25 films from 1913 to 1957*, by Aleksander Kwiatkowski, Google Books.

**Status:** Print Exists.
Un Available for Viewing

**Type:** Movie
**Genre:** Comedy
**Gender:** Female (Hertha Weye). Males (Newspaperman, Editor). Group.
**Ethnicity:** White (Hertha Weye, Newspaperman, Editor). Unspecified.
**Media Category:** Newspaper
**Job Title:** Reporters (Hertha Weye, Newspaperman). Editor (Editor). Pack Journalists.
**Description:** Major: Hertha Weye, Transformative Positive.
**Description:** Minor: Newspaperman, Editor, Positive. Pack Journalists, Neutral.
Love’s Crossed Trail (1916) (aka Behind Closed Doors)

Newsboy. Inez Valenti (Marie Empress) adopts the disguise of a ragged newsboy to escape detection.

"Love’s Crossed Trail"

Marie Empress Appears in Triumph Production to Be Released on Equitable Program.
Reviewed by Lynde Denig.

The similarity between “Behind Closed Doors” and other mystery melodramas released from time to time, is marked. The skeleton of the story is easily recognized and the incidents clothing it are not conspicuously novel, neither are they calculated to carry conviction with an audience demanding plausible motivation. The picture makes extravagant claims on the spectator’s readiness to believe what he sees without asking questions, and at the same time offers a fair amount of excitement, enough, perhaps, for a popular production in houses where the artistic standard is not high.

Marie Empress, the featured player, is permitted to appear in various disguises and altogether she acquits herself creditably. As the decoy for a fashionable gambling house, she is moderately effective in striking gowns and one may credit her power to fascinate the men subjected to her wiles. The fact that Inez, usually immune to kindly feelings, happens to fall sincerely in love with one of her victims, accounts for much that happens after the fatal night in the gambling house. The proprietor, posing as Inez’s uncle, is shot, and, as might be expected, evidence points to King as the murderer.

Of course, there is a trial scene; the jury disagrees and King released on bail, is jealously watched by Inez, who fears his return to an earlier sweetheart. She even goes so far as to have him kidnapped and brought to the rendezvous of a band of crooks, where, attired as a gypsy, she urges him to escape with her and avoid another trial. For her first appearance among the crooks, Miss Empress is clad as a natty youth and later she adopts the disguise of a ragged newsboy that she may follow King without being detected.

It is here that Director Joseph A. Golden denies two of his characters the ordinary faculties of sight and hearing. While King and his sweetheart converse, Inez breaks through the bushes not two feet behind them and remains there without being discovered. This seems to be overworking the photoplay convention that people may be both blind and deaf when the director so orders. Prominent in support of Miss Empress are William Huntington, Marian Swayne and Regan Hughston. Settings for the picture are good. Photography varies.

The Moving Picture World, February 12, 1916, pp. 970-971
Inez Valenti works as "scenery" in Grant Thorne's casino, where she falls in love with Barry King, a young man from high society. Grant, who always has controlled Inez, thinks that he is losing his hold over her, and when he is murdered mysteriously, all of the evidence points to Barry. Inez posts bail for Barry, hoping that her concern will make him love her as intensely as she loves him, but instead Barry becomes more and more attached to a former sweetheart. Inez begs Barry to leave the country with her, but he refuses. Despondent, Inez confesses to the murder in order to clear Barry, then kills herself. *American Film Institute Catalog of Feature Films*

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: Newsboy, Positive
Description: Minor: None

**Lovely Mary (1916)**
New York Newspapermen. Five reporters from many New York newspapers make their screen debut seated at a table reporting the trial.

*The Moving Picture World*, March 11, 1916, p. 1674
Better than “Dimples,” better, in fact, than most of the stories thus far provided for Mary Miles Minter, is Richard Barry’s “Lovely Mary,” produced by the Columbia Pictures Corporation under the direction of Edgar Jones. This is not a remarkable picture; but one of distinct charm and effective dramatic value. Furthermore, it shows Miss Minter in the kind of a character for which she is eminently suited, and the support provided by Thomas Carrigan, Harry Blakemore, Frederick Tidmarsh and Frank De Vernon is of the best.

Mr. Barry returned to Florida in 1901 for the foundation of his plot, which is based on the state law, since repealed, that permitted the employment of convicts by the citizens of the state. In selecting this particular location and period for his story, the author must be credited with originality, and barring two conventional plot situations, the picture keeps well out of the beaten track. Mr. Barry is most conventional when he causes the innocent hero to be found standing over the body of a recently murdered man, and in consequence arrested and sent to the penitentiary, also when he provides a dying confession to account for the release of the wrongly sentenced convict. But these points must not be held against a story which possesses so many attractive features.

Miss Minter is very pleasing as the last feminine survivor of an old southern family, whose wealth is confined to unimproved land of questionable value. Negotiations for the purchase of this property give the story its start and bring about the meeting of Lovely Mary and Roland Manning, the agent for a northern investing company, who is bidding in opposition to the representative of another company, the man responsible for the shooting, as the audience knows.

All this is preparatory to the author’s most unusual conception when he causes Lovely Mary to visit the governor with the request that he allow her to take advantage of the law by employing the convict, Manning, on her estate. Scenes between these two have considerable charm, heightened by the fine choice of locations, good lighting and perfect photography. Audiences will like Miss Minter better than ever after they have watched her in this picture.

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LOVELY MARY (Columbia Pictures Corp.—
Five Parts—March 13).—The cast: “Lovely
Mary” Lane (Mary Miles Minter) Claiborne
Ogilvie Lane (Frank De Vernon); Peter Nelson
(Russell Simpson); Oscar Nelson (Schuyler
Laud); Wade Dempster (Fred. Tidmarsh); Aunt
Becky (Myra Brooks); Uncle Joe (Harry Blake-
more); Roland Manning (Thomas Carrigan).
Directed by Edgar Jones. Written by Richard
Barry.

In a little Florida town, not far from the
Everglades lives Mary Lane. She is the last
female descendent of her branch of the Lane
family. A short distance away lives the last
male descendent in the person of Claiborne
Ogilvie Lane. He is shiftless, lazy and a hard
drinker. Among the natives Mary is known
as “Lovely Mary” Lane. She is only a girl,
but having to do things for herself, as her
parents are dead and she is living with two
old colored retainers, Aunt Becky and Uncle Joe,
she is wise beyond her years.
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Wade Dempster, a land speculator from the North, appears in the town. He proceeds to fall in love with Mary Lane. At about the same time Roland Manning comes to town. He represents large real estate interests in the North, which are seeking to buy up valuable lands in the Everglades. At the present time the land is worth little but the State is draining the swamps and making them the most fertile in the state.

Owing to a youthful promise, Mary Lane is engaged to Oscar Nelson, the son of Peter Nelson. Roland meets Mary and the two are attracted to each other. They ride over the land owned by Mary and Roland tells her frankly that the land is valuable. His attentions arouse the jealousy of Oscar, who advises Roland to leave before there is trouble.

At the hotel Roland tells his firm by wire that the land is valuable and advises them to make a large initial payment. He rings for a boy to get the telegram and about the same time Wade Dempster rings for a boy to take his wire, which is to the people he represents telling them that the land is valueless. He hopes to get it for himself. The boy collects Roland’s telegram and goes to Wade’s room. Wade sees the wire and destroys it and substitutes his own and gives him a letter. The boy thinks he called on account of the letter and believes he has Roland’s telegram, hence pays no attention.

The next day at the court house Roland gets valuable information by looking over the deeds. At about the same time Wade offers Claiborne a small sum for the lands. Claiborne feels that he can sell them, as his interest is equal to Mary’s share. He needs the money and accepts. Claiborne is intoxicated. Peter Nelson enters about this time and tells Wade that there must be something queer about the business transaction, if he has to get Claiborne Ogilvie Lane drunk to carry it through. He sees the check in Claiborne’s hand. He takes it and a struggle ensues in which Peter is killed and the check torn to pieces. Oscar sees all this through the window. Wade makes his escape, taking all of the torn check as he thinks. Manning enters to try and secure an option on the land from Claiborne. He finds Claiborne intoxicated and Peter seemingly dead drunk. He picks up the revolver as the people outside, having heard the shot, enter. Roland is arrested, tried and convicted and sentenced to hard labor, according to the statutes of Florida.

Oscar meanwhile goes to Wade and tells what he knows. Wade gives him money to hush it up. There are no State prisons in Florida and the convicts are placed out fixing the State roads. In one of these gangs is Roland.

Mary Lane sees Roland, and loving him and still believing in his innocence, decides to try and get a commutation of his sentence. She appeals to the Governor, who tells her that he
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The Moving Picture World, March 25, 1916, p. 2087

Status: Unknown
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
The Main Spring (aka The Mainspring) (1916)

Reporter Lawrence Ashmore (Ben F. Wilson) is penniless because his late father was ruined on the stock exchange. He obtains a position as a reporter and is assigned to investigate an allegedly dying Wall Street wizard.
Creelman and Ramsdale, the latter Craven’s broker, offer Ashmore a large sum of money if he will pose as Larry, and he agrees. He and Edith become friends. Farnum and Sharp, thinking they have Larry safe, manipulate the stock market and things are looking rather serious for the Craven interests.

In order to carry out their bluff further, it is planned that it shall be reported that Larry—in reality Ashmore—and a party will take a yachting cruise. Ashmore and the party leave on the trip, and Shackleton, who has secured the services of a chauffeur of the Craven’s, kidnap Ashmore, having enticed him from his own yacht by a ruse, and takes him on board their vessel. A storm comes up and the boat springs a leak. All are forced to jump overboard. Ashmore reaches the shore more dead than alive.

Edith and the others think that Ashmore has deserted them at the crisis. Ramsdale and Creelman decide to give their entire fortunes to trying to save Craven interests. Craven is better, but Larry has control of his account, and he is helpless. Ashmore hails a passing car to take him back to the Craven place. He rushes to the stock exchange and turns the tide against the conspirators. The Craven fortune is saved.

Farnum threatens to have Ashmore arrested for impersonating a member of the stock exchange. Ashmore defies him and tells him that he is the son of the man whom Farnum ruined, and that he possesses evidence which will send his enemy to jail. Farnum sees himself defeated at every turn.

In the meantime Larry has caught Bernice trying to drug him and has managed to escape from her apartment. He hurries to the Craven’s and is recognized at once as the real Larry Craven. He arrives just in time to prevent the shooting of Ashmore by Farnum. Ashmore is presented to Larry as the man who saved the Craven fortune. Larry sees that Edith and he are in love and offers him the position of manager of the Craven interests, which Ashmore accepts. Soon after Edith accepts him as her life partner.

*The Moving Picture World*, December 2, 1916, p. 1379
The Moving Picture World, October 7, 1916, p. 89

Status: Unknown
Unavailable for Viewing

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

The Making of Maddalena (1916)
Newspaper Article informs an estranged mother that her child has been stricken with a disease during an epidemic.
drink. Young Hale is greatly attracted to the beautiful Maddalena. One night at the studio, where a number of his friends were celebrating the Fourth of July, in true American fashion, the studio gayly decorated with American flags, bunting of red, white and blue, a letter is received by Hale from the American sweetheart denouncing him and announcing her engagement to Signor Pastorelli, a great artist, who was then living in America.

Leaving her home because of her father's abuses, Maddalena seeks refuge in the studio of Hale. In a fit of rage over the news of his sweetheart's betrothal to Sig. Pastorelli, Hale announces to his friends his intentions of marrying his beautiful model, Maddalena. He marries her, a son is born to them. Hale finds the struggle for existence a very difficult one and seeks employment. He becomes ill, loses his position. Hale's father, who has learned of his marriage and illness, decides to go to his son and bring him to America, to his mother, who is grieving for him. This he does, takes his son away until he is well enough to go to America. He would like to take the child, but the mother will not give him up. Maddalena's brutal father, seeing an opportunity to get a few dollars from the elder Hale if he should bring him the child, kidnaps the baby.

Grandfather Hale, with his son and grandson, leave for America. Months later, Hale's chum, Augustus Foster and his aunt, Mrs. Wright, go to find young Hale, only to learn from poor little broken-hearted Maddalena of her desertion. Mrs. Wright takes the girl as her companion to Paris. Here she is educated. They finally come to America. Here Maddalena becomes interested in settlement work, meets Dr. Comstock and interests him in her great work among the poor. She becomes a trained nurse, nursing in the homes of these poor people. An epidemic breaks out in the city, a most dreaded disease and one day she learns through the newspaper that her child has been stricken with this disease. She goes to the home of the child's grandfather, acts as nurse to her child. The child becomes very ill, the elder Hale does not recognize the young nurse as his daughter-in-law, and thinking the child is dying, says: "Oh, if the child's mother was only here!" Hale, who has been out of the city, has been called home because of the seriousness of his child's illness, comes into the room and recognizes his wife. A reconciliation takes place, the elder Hale recognizes the great change in the girl, sees the noble character, and takes her into his home.
Ostensibly studying painting in Rome, George Hale devotes more time to cabarets than to canvas, but then is shocked back to sobriety when his fiancée writes to tell him that she has married someone else. Trying to get over his broken heart, George marries Maddalena, his model. When Randolph, his wealthy father, finds out, however, he stops sending money to George, and then, months later, brings George and George's new child back to New York, without Maddalena. Then, having managed to come to New York, Maddalena volunteers to work as a nurse during an epidemic. She soon reads in the newspaper that even the heir to the Hale fortune has been stricken and so goes to the Hale mansion to take care of her child. George is out of town while Maddalena brings the infant through the crisis, but when he returns, he and Maddalena are reconciled, and, with Randolph's blessing, resume living as husband and wife. American Film Institute Catalog of Feature Films

Status: Print exists in the Library of Congress film archive
Not Viewed.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Man for A’ That (1916)
Newsboy. Newspaper.

The Moving Picture World, September, 2, 1916, p. 1586

A MAN FOR A’ THAT (Two parts—Aug. 22).
—The cast: Frank Willard (Francis X. Bushman); Count Ver Sailles (Bryant Washburn); Ruth Davis (Ruth Stonehouse); Grace Meredith (Irene Warfield).

Frank Willard, a wealthy clubman, becomes disgusted with society. He chances to see a newsboy sharing his slender funds with a beggar, and this gives him an idea. He will live among the poor and obtain their point of view. Clothing himself in shabby attire, he leaves a note for Grace Meredith telling her he has gone out of the city, and then seeks the newsboy. He says he is out of work and starving and the boy takes him into his own home, where he lives with his grown sister, Ruth Davis. Willard goes to work as a laborer and continues to live with them. The girl falls in love with him, and he reciprocates the affection. One day the boy comes home excitedly displaying a paper with the photographs of Willard and Miss Meredith and the announcement of their engagement. He accuses Frank of deceiving his sister. Willard leaves, but is overtaken by Ruth and together they go to his home. There they find a letter notifying Willard that Grace Meredith has eloped with Count Ver Sailles.

The Moving Picture World, September 9, 1916, p. 1688

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newsboy). Group
Media Category: Newspaper
Job Title: News Employee (Newsboy). Unidentified News Staff
Description: Major: Newsboy, Positive
Description: Minor: Unidentified News Staff, Neutral
**The Man From Manhattan (1916)**

Publisher Willoughby Whipple (William Stowell) is disowned by his businessman father so he leaves Manhattan and buys a small town paper, *The Homeville Bugle*, with Editor Virginia Winters (Rhea Mitchell) as his associate editor and Daddy Eggleston (Perry Banks) as his printer.

Disgusted with his son's preference for free verse over free trade, Willoughby Whipple's businessman father disowns him, after which Willoughby, to indulge his literary fantasies, leaves Manhattan and buys a small town newspaper. He hires Virginia Winters, a local poet, as associate editor, and Daddy Eggleston as the printer. With their help, the newspaper runs smoothly until Willoughby refuses to endorse the unscrupulous Squire Benjamin Barton for mayor. For revenge, Benjamin, who owns the newspaper building, evicts Willoughby and then, after burning it down, claims that Willoughby is the arsonist. Before dying in the blaze, however, Eggleston manages to blame Benjamin in a hastily scribbled note, which is discovered just as the townspeople prepare to lynch Willoughby. Then, instead of killing him, they decide to make him mayor, after which he and Virginia are married, and Willoughby's father, now proud of his son, constructs a new building for the paper. *American Film Institute Catalog of Feature Films/TCM Overview.*

*The Moving Picture World*, April 22, 1916, p. 649
THE MAN FROM MANHATTAN (American Five Parts—May 29).—The cast: Willoughby Whipple (Wm. Stowell); Whipple, Sr. (Chas. Wheelock); Virginia Winters (Rhea Mitchell); Her Invalid Mother (Jo Taylor); Squire Benjamin Barton (Jack Prescott); Spence (Warren Ellsworth); Ed. Wheelan (Otto Nelson); “Daddy” Eggleston (Perry Banks); Hiram Blodgett (George Bally); Skin-Flints (Harry Edmonson and William Tedmarsh).

Willoughby Whipple, son of a New Yorker, invests his all in a rundown country newspaper, after his father discharged him for writing poetry, instead of attending to business. The paper turns out to be a “lemon,” but Willoughby is determined to make a success of it. With the assistance of Virginia Winters, a practical young woman of high ideals, and “Daddy” Eggleston, a tramp printer, whose worse enemy is drink, “The Bugle” finally shows signs of coming to life. Then, Squire Barton, who has announced himself as a candidate for mayor, and who owns the building in which “The Bugle” office is located, calls on Willoughby, and offers him rent free if he will agree to boost the Squire’s candidacy.
In the next issue of "The Bugle," Willoughby denounces the Squire a grafter, and exposes his attempt at bribery. Meanwhile, Willoughby has protected Virginia from the unwelcome advances of Spence, the Squire's son, and has gained his enmity. As a result the Squire calls on Willoughby and orders him to get out of his building. When Willoughby goes in search of a new location, he discovers that the Squire owns every other available store building in the town. Not to be beaten, Willoughby moves his print shop into a tent, and later, in a public encounter, threatens to get even with the Squire, and defeat his candidacy for mayor.

To get Willoughby out of the way, the Squire plans to set fire to the old Bugle building, and to use Willoughby's threat as evidence that he committed the crime for revenge. The night that the Squire plans to commit the outrage, "Daddy" Eggleston goes on a spree, and through force of habit wanders back to the old Bugle office, now an empty storeroom, and falls asleep on an old abandoned couch. Later, he catches the Squire in the act of saturating the premises with coal-oil, and in a struggle that follows, is knocked senseless. Regaining consciousness, "Daddy" discovers the building on fire, and drags himself into an old vault, to escape the flames. The building burns down, and Willoughby, reminded of his threat to "get even" with the Squire, is arrested, charged with the crime.

While an angry mob clamors about the jail, Virginia telegraphs Willoughby's father, who starts for Homeville. The mob has broken into the jail and are about to drag Willoughby forth, when a tramp, looking about over the ruins, discovers "Daddy" Eggleston's dead body in the old brick vault. Daddy, who has died of suffocation, has left a chalked message on the vault wall, implicating the Squire. The discovery exonerates Willoughby, and the Squire and his son, Spence, meet with their just deserts.

The citizens of the town nominate Willoughby mayor in the Squire's stead, and are carrying him aloft on their shoulders, with shouts and cheers, when Willoughby's father speeds into Homeville. When Willoughby announces his engagement to Virginia, the old man is so proud of his boy that he promises to build him the finest newspaper office in the state for a wedding present.

*The Moving Picture World,* June 3, 1916, p. 1751
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Males (Willoughby Whipple, Daddy Eggleston). Female (Virginia Winters)
Ethnicity: White (Willoughby Whipple, Daddy Eggleston, Virginia Winters)
Media Category: Newspaper
Job Title: Publisher (Willoughby Whipple). Editor (Virginia Winters). News Employee (Daddy Eggleston).
Description: Major: Willoughby Whipple, Virginia Winters, Positive.
Description: Minor: Daddy Eggleston, Very Positive.

The Man Who Called After Dark (1916)
Editor Daniel Hayes (Ivan Christy), city editor. Various Reporters.
Appendix 8 – 1916

The Moving Picture World, April 8, 1916, p. 276

thrift is cast upon his own resources, we come to the real idea of the story, an idea that cleverly handled would serve for an entertaining photoplay of even more than two reels. The youth, badly in need of funds, goes to the city editor of a paper in a town much exercised over a murder mystery, and suggests that interest may be kept alive if his reporters are given clues to the identity of the murderer. The plan being accepted, the boy plants the clues, all pointing to himself as the culprit, and at the trial the expected support of the editor is not forthcoming. Then the secret is revealed. The editor killed the man.

If Director Walter Coyle failed to impart the spark of life to this production, he at least introduced a suggestive idea. The cast is competent, with Jack Drumeir, Ivan Christy, Jack Mulhall, Vera Sisson and Gretchen Hartman in leading roles.

THE MAN WHO CALLED AFTER DARK (Two Parts—April 11).—The cast: Henry Whitmore (Jack Drumeir); Dorothy, his ward (Vera Sisson); Robert Whitmore (Jack Mulhall); Daniel Hayes, editor (Ivan Christy); his wife (Gretchen Hartman); Stanley Cooper, the man (Charles Perley).

Robert Whitmore, the son of a wealthy business man, at college becomes addicted to gambling and incurs several debts—the I. O. U.’s of which are held by the proprietor of a gambling parlor, who threatens to bring the matter before the president of the college if Robert does not pay at once. In order to get the money, Robert raises a check which his father has sent him, giving it to the gambler in settlement of his I. O. U.’s. But the gambler is suspicious and holds the I. O. U’s until he has seen the check go through.

Meanwhile Robert has returned home and upon the day of his arrival, his father received the canceled check from the bank endorsed by the gambler. Armed with the check, he returns home and finds Robert in the act of destroying several pieces of paper as he enters. Noting his confusion at the time, he shows him the check and asks him if he knows anything about it. Realizing that there is no escape, Robert breaks down and confesses, whereupon his father mildly but firmly declares that he must go away and make out for himself—not to return until he has proved himself worthy of his father’s forgiveness.
Dorothy, his father's ward, is in love with Robert and is amazed when she learns that Robert has gone away without leaving any explanation. Firmly intent upon proving his mettle, we find Robert in a distant city, where he is searching in vain for work. Among other places he tries to get a position as reporter on one of the leading papers, but fails.

One morning during his stay in town, a man is found shot dead in one of the public parks, and while the authorities search for clues, the identity of the murderer remains a mystery. As the murdered man was a stranger in town, it looks as if the affair would be dropped, when Robert hits on a plan, whereby he may prove himself a valuable asset to the paper before mentioned in increasing its circulation through a great scope. He hastens to the editor to lay his scheme before him which is that he leave a certain chain of evidence that will direct their reporters to him as the murderer of the man found in the park.

This proposition is accepted by the editor, who has promised Robert to produce enough counteracting alibis to clear him, after the paper has enjoyed the fruits of the story. The plan works only too well, for the jury brings in a verdict of guilty and it looks very much as if Robert would suffer the penalty of the crime, because the editor had positively refused to even recognize him when he, at the last moment, disclosed the whole plot.

The news reaches Dorothy and she hastens to Robert's side, believing his story to be true. They both reason that the editor must have had some hidden reason for throwing Robert down, so with this in view, Dorothy secures a position as a lady's maid in the home of the editor, and there learns that it was the editor himself who had killed this man—whom he claims was his wife's sweetheart, and carried him to the park. This all comes out during a quarrel between the editor and his wife regarding the man, who called one night after dark, and whom he claimed to be a lover, and the wife confesses that it was her former worthless husband, whom she thought died years before in prison, for during this quarrel Dorothy is listening at the door. The district attorney is notified and the wrong righted.

The Moving Picture World, April 15, 1916, pp. 495-496
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Daniel Hayes). Group-2
Ethnicity: White (Daniel Hayes). Unspecified.
Media Category: Newspaper
Job Title: Editor (Daniel Hayes). Pack Journalists. Miscellaneous.
Description: Major: Daniel Hayes, Very Negative.
Description: Minor: Pack Journalists, Positive. Miscellaneous, Neutral

The Manager of the B. & A. (1916)
Editor Griffith Ryder (Thos. G. Lingham) of the *Antioch Herald* and leader of the Labor Party.

Dan Oakley, the newly hired manager of the local branch of the Buckhorn and Antioch, imposes a tight new regimen on the formerly slack workers. This incurs the animosity of Griffith Ryder, the editor of the *Antioch Herald* and leader of the Labor Party…Under the constant agitation of Ryder, the workers declare a strike when they learn that Dan has given a job to his father, an ex-con. By force of personality, Dan enlists the help of a few loyal men to keep the yards operating. Some violence occurs, culminating in the destruction of the water lines. A resulting fire and the struggle to bring it under control create a new atmosphere of mutual respect between Dan and his employees. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 206
The MANAGER OF THE B. & A. (Signal—Five Parts—Sept. 25).—The cast: Constance Emory (Helen Holmes); Dan Oakley (Leo D. Maloney); Roger Oakley (Paul C. Hurst); General Corning (N. Z. Wood); Griffith Ryder (Thos. G. Lingham); Thomas Emory (William N. Chapman); Gordon Holt (William Brunton). Directed by J. P. McGowan.

Thomas Emory, manager of a local branch of the Buckhorn and Antioch, finds one day that he is minus a position due to his negligence in office. In his place is appointed temporarily his former assistant, Gordon Holt.

Later, on an unexpected trip to the branch office, General Corning, the president of the B. & A., and his private train are narrowly saved from accident by the act of one of the minor superintendents along the division, Dan Oakley. In reward for the deed of daring which shows to the company's president of what stuff the young mechanic is made, Oakley is made manager over the head of Holt.

With the introduction of new blood into “the works” the old regime of banker's hours and shiftless work is dealt its death blow. As a consequence the radical young manager incurs the enmity of the editor of the Antioch Herald and the leader of the Labor Party, one Griffith
Ryden, who stirs up the men against him. But in spite of opposition the new manager “makes her pay.”

Due to the activities of the Labor Leader, a strike is called. Although the subsequent turmoil, hunger and dissatisfaction among the strikers is distasteful to the fighting manager, he stands his ground and keeps up his record by means of the men who remain loyal. A personal bitterness grows up between Ryder and Oakley since Constance Emory, the daughter of old Thomas Emory, the former manager, has evinced an interest in both which sways from one to another as her father’s sympathies vary.

The strike culminates in the cutting of the pipes leading to the water tanks, which results in the explosion of an over-heated engine boiler and a fire. The journey for aid to the next town to get the fire-fighting apparatus through a roaring forest fire which threatens to lick up the puny train with its tongue of flame, falls to the brave young manager. On his return he has won not only the hearts of his men, but that of the beautiful Constance, who promises to become his partner for life.

*The Moving Picture World*, October 7, 1916, p. 132

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Griffith Ryder)
Ethnicity: White (Griffith Ryder)
Media Category: Newspaper
Job Title: Editor (Griffith Ryder)
Description: Major: Griffith Ryder, Positive
Description: Minor: None
The Matchmakers (1916)

Newspapers report that a man has made a fortune prompting others to take action.

THE MATCHMAKERS (Three parts—May 2)._The cast: Mamie Lane (Sallie Crute); Pa Lane (William Wadsworth); Hugh Hardy (Carlton King); Bertie Van Loon (Paul Bliss); Alice Warren (Margaret Frussing); Aunt Catharine DeLauney (Leonora Von Ottlinger); Mr. Van Loon (Robert Brower); Mrs. Van Loon (Mrs. Wallace Erskine). Author, William Addison Lathrop. Producer, George Ridgwell.

Mamie is the daughter of Pa Lane, postmaster and keeper of the general store in a little mining town. Hugh loves Mamie and Mamie loves Hugh, so when Hugh wants to go prospecting Pa Lane naturally is willing to grub stake him. Hugh promises to divide his gold with Pa Lane—providing, of course, that he makes a strike. While these momentous events, to Mamie and Hugh, are taking place in the West, the aristocratic Van Loons in New York are wondering how they are going to get out of the condition of penury to which they have been reduced. Work—horrors, not who ever heard of a Van Loon working? Their only hope lies in their son Bertie, who might be married to some wealthy young girl if a campaign in this direction was properly conducted. But dear little Bertie is not what his name implies. He really has a heart and he loves a girl—a poor girl. It is true, but, nevertheless, he loves her. Then, the newspapers announce that Hugh has made a fortune, and, true to his word, divided it with Pa Lane. Reading this, Mrs. De Launey has a rare experience—she is struck by a thought, Mamie Lane is her niece, so she invites Pa Lane to visit New York and bring his daughter. Pa Lane, like all new millionaires in the West, makes the trip.

Dis satisfied with Bertie’s love affair, and fearful that he will marry the girl he desires, Mrs. Van Loon pays the latter a visit and pictures in eloquent language the terrible things that inevitably happen to people who marry for love. So the poor girl, not wanting to wreck the career of the man she loves, agrees to give him up. This leaves a clear field for Mrs. Van Loon and she immediately lays plans to have her son marry the daughter of the wealthy mining man. But when Mamie arrives she thinks only of Hugh and Bertie continues to think only of Alice, and each of them soon realizes that the other is in love with someone else. Immediately they have a common interest—not to marry each other.

Pa Lane finally falls to the state of affairs that exist and he sends for Hugh to come from the West to New York. And then he makes a few other moves without consulting the elder Van Loons. As a result, Mamie marries Hugh and Bertie marries Alice. Mr. Van Loon makes some aristocratic objections but the sight of a blunt democratic 44-calibre gun silences him quickly. Then Pa Lane takes the two young couples back to the West and Bertie gets a good position in Hugh’s gold mine. Pa Lane spends much of his time asserting that no Van Loon or any other fancy-named aristocrat can make a fool out of him—that is, him and his little gun.

*The Moving Picture World*, May 6, 1916, pp. 1021-1022
Appendix 8 – 1916

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

**Millionaire Billie (1916)**

Newspapers report the announced arrival of a millionaire tramp at the town’s principal hotel.

> MILLIONAIRE BILLIE (April 22).—The cast: Billie, a tramp (Billie Reeves); Harold Vandewater (Francis Joyner); Mrs. Climber (Eleanor Blanchard); Tilly Climber (June Daye); Kitty Climber (Mary Rowland); Mrs. Brown (Margaret Moore); Joe Brown (Kempston Greene); Jennie Brown (Alice Mann). Written and produced by C. M. Greene.

*Harold Vandewater, a sporting member of the Millionaire's Club, makes a bet with a fellow member that he can tramp his way from New York to Chicago entirely without funds, and without making any change whatsoever in his appearance, and the next day he is on his trip.*

In the principal hotel of an intermediate town there are many people with high social aspirations, who are agog with excitement over the expected arrival of the millionaire tramp as promised in the newspaper accounts of his itinerancy. Among them is a family by the name of Climber, and another by the name of Brown, rivals in the social set.

*Billie is a real “soldier” in the great hobo army, and after many rough deals at the hands of inhospitable farmers and their wives, he arrives on the outskirts of this particular town. Mrs. Climber and her two daughters, Tilly and Kitty, hearing of the approach of the millionaire tramp determine to entertain him, but capture Billie instead. To give the proper eclat to the event, cards are at once sent out for a dinner dance to Mr. Vandewater, the famous millionaire tramp. Mrs. Climber insists upon one of her daughters making a match with the illustrious though eccentric guest, and although each of them has a lover, one Joe Brown, the other Jim Smith, neither is averse to the securing of so wealthy a husband as is Harold Vandewater.*
The entire social set of the town goes to the reception, with the two exceptions of Mrs. Brown and her daughter, Jennie. Joe Brown goes there much against his will, for no other reason than to prevent his sweetheart, Tilly Climber, from throwing herself away on this newcomer. The guests are much amused over the terms of the Vandewater bet, which specifies that he shall not, in whatever time it may consume to make his tramp, change his attire nor spend a cent of money. Much to the disgust of the two lovers, the Climbers are attracted to the newcomer, and the two lovers vow to get their revenge in some way or other. This comes, when after an altercation on the dance floor with Billie, Joe Brown is asked to leave the house, and on arriving at his own home, intercepts a procession headed by the real millionaire tramp, and summoning his mother and sister, he takes him to the Climber home. Their arrival throws great consternation in the Climber household, for the true millionaire tramp personally punishes the false one, and the Browns gain their end by presenting him to town society, while poor Billie ends his episode by sleeping behind the prison bars.

_The Moving Picture World_, April 22, 1916, p. 677

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 Misleading Lady (1916)
Reporter Keen Fitzpatrick (John Junior).

THE MISLEADING LADY (Essanay—Five Parts—Jan. 3).—The cast: Jack Craigen (Henry B. Waltham); Helen Steele (Edna Mayo); Henry Tracey (Sydney Ainsworth); Sidney Parker, manager (Edward Arnold); Boney (Harry Dunkinson); Keen Fitzpatrick, reporter (John Junior); John W. Cannell (John H. Cos- sar); Mrs. Cannell (Frances Raymond); Inn Keeper (Charles J. Stine); Stephen Weather- bee (Grant Mitchell); Jane Wentworth (Renee Clemmons).

Helen Steele, who has theatrical aspirations, has been told by Sidney Parker that, owing to her lack of stage experience he cannot entertain her proposition of giving her the leading part in his new production, “The Siren.” Believing that she can get Parker to consent if she is persuasive enough, Helen has her fiancé, Henry Tracey, invite the theatrical manager to the party to be given by John W. Cannell so that she may work upon him. At the affair Helen manages to obtain Parker’s consent to give her a trial if she is successful in having Jack Craigen, a friend of Cannell, who has been living in Patagonia for a long time and who is a woman hater, propose to her. Helen works her wiles upon the adamant Craigen and finally elicits a proposal from him. The guests in the next room, who have been listening, come out at the critical moment, and congratulate her. Craigen demands an explanation, and he is told that it is all a joke. He refuses to accept the incident in such a light, however, and makes preparations to leave for his home in the mountains.
At this juncture, Tracey, who had been called out of town on important business before the commencement of the party, returns. When told of Helen’s episode with Craigen he becomes very angry and upbraids her. Tracey then goes in search of Craigen, whom he does not know, and mistaking Keen Fitzpatrick, a reporter, who has been waiting in the next room for an interview with Craigen on Patagonia, for the man he is in search of, he starts to pour a scathing indictment upon him. The guests hear the tirade and inform Tracey of the identity of the man to whom he is speaking.

Meanwhile, Craigen, having packed his belongings, is leaving in his auto. As he is passing the back entrance, Helen jumps in front of his auto and tells him that, inasmuch as he does not know anything about women he should adopt the Patagonian savage method and carry her off to his home where he could study her. He puts her suggestion into effect and Helen is carried off in the auto to his home in the woods, where he brutally orders her about. She attempts to escape, and Craigen chains her to the floor.

While he leaves her for a moment to put his car into the garage, “Boney,” an escaped lunatic, makes his way into the cabin. He styles himself Napoleon Bonaparte, and raves about his armies. As he is swinging his sword about the room, Craigen appears, and by diplomacy succeeds in getting “Boney” upstairs to review his armies where he is locked in a room. Craigen returns to Helen. His back is turned to her and she knocks him unconscious with the telephone. Taking the keys from his pocket, she releases herself and escapes into the woods.

Craigen recovers his senses and, finding the note Helen left informing him that she feels sorry for her action and has gone for help, fears for her safety, and goes out in search of her.

During his absence Fitzpatrick, who was trailing, arrives. On searching through the house for Craigen, he comes upon “Boney,” whom he takes to be the man he is searching for. He demands to know where the girl is, but “Boney” only raves about his armies. The two are just on the point of clashing when Craigen returns. He reveals his identity to the reporter, and tells him that Helen has fled into the woods. The asylum keepers trace “Boney” to Craigen’s home, and take him away.

Tracey, who has also been following, arrives at the cabin and confronts Craigen with a revolver. He demands Helen or his life. Craigen manages to convince Tracey, after an argument, that Helen has fled into the woods. Helen has seen Tracey’s car going in the direction of Craigen’s home, and fearing trouble, makes her way back. She arrives just after Tracey has left. The other members of the house party arrive to take Helen back, but she refuses to leave Craigen.
Status: Unknown
Unavailable for Viewing

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

The Moral Fabric (1916)
Newspaper Article forces couple to wed.

The Moral Fabric (Kay Bee—Five Parts—March 12).—The cast: Frank Mills, Edith Reeves, Howard Hickman and Louise Brownell. Scott Winthrop is a wealthy, matter of fact business man who cannot conceive an undeniable right in another man's attempt to break up his home because he has happened to take a fancy to his wife. But Amy Winthrop, a romantic young woman with more spere time than is good for her, takes up with the notions of a so-called liberal organization and is in the arms of its leader on her wedding anniversary when her husband comes home with a costly present for her. She stubbornly announces that Mackley Stuart is her “elective” mate and that they are going away together. Unable to dissuade her, the husband sends word to the newspapers that he is relinquishing his wife to Stuart at their request. The publicity that follows practically forces them to wed. Later, while touring Europe, Winthrop runs across the couple in a Naples cafe. He manifests great pleasure and greets them as old friends. He congratulates them on their happiness and fills his former wife's ears with the same kind of twaddle that had lost her to him. With pitiless cruelty he pursues his campaign and the result he seeks is not long in coming. Amy throws herself at his head and he apparently is content. Stuart, furious, now finds himself in the position in which he had placed Winthrop. The three discuss the situation. Amy repudiates her husband and offers to leave him to return to her first love. Winthrop leads her to believe that he will take her back and then spurns her. Thus he proves to them that the fabric of morality cannot be lightly destroyed and is satisfied that he has ruined their lives as they ruined his.

The Moving Picture World, March 18, 1916, p. 1896
A Newspaper in the Making (1916)
Paramount Pictographs, the magazine-on-the-screen, offers “A Newspaper in the Making”

A NIGHT OUT (Vitagraph—Five Parts—Jan. 31).—The cast: Grannum (May Robson); Mrs. Haslem (Flora Finch); Mrs. Duncan (Kate Price); Nitza (Eva Taylor); Jeff Dorgan (Hughie Mack); McMahon (William Shea); Deacon (Charles Brown); Waldo (George Cooper); Betty (Belle Bruce); Grace (Ethel Corcoran); Jack (Jack Storey); Paul (Arthur Cozine). Authors, May Robson and C. T. Dazey. Produced by George D. Baker.

Kept in restraint all her earlier life, Grannum decides to enjoy the latter part a little. She is again held in check by her daughter, but her grandsons, Paul and Jack, are her greatest companions. The boys are in love with Grace and Betty, and Grannum, through Mrs. Duncan, a neighbor, confidentially offers a ring for the first couple to be married. Waldo, son of Jonas Deacon, president of the Purity League, confiscates the ring. The boys often go to the Three Lights cafe, of which Jeff Dorgan is the proprietor, from whom old Jonas Deacon collects a little "Christian charity." Under pressure, Waldo is in love with Nitza, a dancer at the Three Lights. Grannum finds out where the boys go and determines to have a "night out" herself to determine the respectability of the place.

At the cafe Grannum makes a big hit with Jeff Dorgan who teaches her to dance the tango, and everything is going swimmingly, when old Jonas raids the place with the police. In the confusion which follows, Grannum drops her purse. Grannum and the boys manage to escape, but the bag identifies Grannum, and the next morning she has to confess to her "night out." Nitza arrives at this moment with some other things Grannum dropped and accidentally the dancer drops the ring out of her pocketbook. Then Waldo admits having stolen the ring, but Grannum forgives him and refuses to press the charge. Then everything turns out all right and a jubilee dinner announcing the various engagements is given, and Grannum makes a speech about her "night out" which brings much laughter and applause.

*The Moving Picture World*, January 22, 1916, pp. 671-672
"A Night Out"
Vitagraph's Blue Ribbon Farce That Ends in a Gale of Laughter—May Robson Plays a Good Sport Grandmother.
Reviewed by Hanford C. Judson.

OFFERED on the V-L-S-E program, this five-reel picture, "A Night Out," made by the Vitagraph Company, will, barring lockjaw, make those who see it laugh. It is especially funny at the close, when the "villain work" part in the plot begins to be cleared off and the residue has a chance to be light hearted in a very true way. Nothing can be wholly funny until it has forgotten every unpleasant thing and is wholly joyous.

The picture features May Robson as Granmum. She is also collaborator in the scenario with C. T. Dazey. George Baker directed it. Granmum is the pal of her two grandsons (Jack Story and Arthur Cozine); but she is henpecked by her daughter (Flora Finch), mother of the boys, straight laced and tyrannical. The old woman is rich, not her daughter; but the deacon

(Charles Brown), skinflint grafter, thinks it is the latter. The deacon's son (George Cooper) is a one-dollar sport and a thief. Kate Price is a buxom widow with two daughters (Belle Bruce and Ethel Corcoran) and they do good yeoman service rounding out the situations. Hughie Mack plays keeper of "The Three Lights," a cafe, and the deacon is grafting on him. Eva Taylor, as his daughter, does dances at the cafe. William Shea is a cop.

The deacon, after making love to both Granmum and her bossy daughter, after bleeding Hughie dry, decides to have the "joint" raided. The boys have bought tickets to a special night there and Granmum wants to go. It is she who, by bribing the waiter to get her just one more claret lemonade after twelve, provides the evidence the deacon wants and the cops come piling in. Granmum with the boys escapes; but the papers get the story and report that the boys and their "mother" were there. A lost pocketbook, a lost key, an awful headache next morning (Granmum's), a couple of accusations which the police are interested in, and these capped by a big bouquet from Hughie addressed to "Mrs. Haslem," but meant for Granmum, make a situation that could hardly be improved upon for good fun. The picture seems a bit too long; but the reviewer got a good time while watching it. The closing scenes will surely make it acceptable.

*The Moving Picture World*, February 12, 1916, p. 975

A NIGHT OUT (Vitagraph), Jan. 31.—A five-reel Vitagraph Blue Ribbon farce on the melodrama plan. Mae Robeson is featured; but the cast is the best this studio has to offer, and couldn't be beaten very easily. Flora Finch, Hughie Mack, Kate Price, William Shea and a goodly bunch of juveniles are seen. The ending is especially amusing. It is a bit too long, but makes a good offering, and the laughs, not infrequent at worst, grow better toward the close.

*The Moving Picture World*, February 12, 1916, p. 979

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
Nosey Ned (1916)
War Correspondent Nosey Ned transforms himself into a bean to get past the authorities.

“The Moving Picture World, April 15, 1916, p. 463

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Nosey Ned)
Ethnicity: White (Nosey Ned)
Media Category: Newspaper
Job Title: Reporter-Correspondent (Nosey Ned)
Description: Major: Nosey Ned, Positive
Description: Minor: None

Not in the News (1916)
Reporters never learn the story of a bank president’s brother who is a burglar because the bank president shoots him.

“Not in the News (Two Parts—Nov. 14).—The cast: Faith Markham (Marguerite Clayton); Elliot Dexter (Sydney Ainsworth).
Elliot Dexter and his brother are released from prison, the former vowing to lead a decent life, the latter determined to make society pay. Elliot rises rapidly in a bank, marries Faith Markham. She is told the secret of his past. At forty-five he finds himself president of a bank. His brother has continued his life of crime. He discovers Elliot in his exalted position and frightens Faith into paying him money for his silence. When she has exhausted her private account, to save her husband worry, the brother breaks into the house to force her to give him money. In the darkness Elliot shoots him as a burglar. He is exonerated, and the reporters never learn the real story.”
NOT IN THE NEWS (Essanay), Nov. 14:—A two-reel drama of ordinary strength. Marguerite Clayton shows up to good advantage, as does also Sydney Ainsworth. The film tells the story of two brothers, convicts, one of whom decides to go straight. He marries a society girl and her husband’s brother makes her pay for his silence as to her husband’s past. When the bad brother breaks into the house he is discovered by the elder brother and shot. The police are told that the intruder was a burglar.

Status: Unknown
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
Otto the Hero (1916)
Newspaper Article about a band of highwaymen chased by a famous football star gives Otto an idea about how to be a hero.

“OTTO THE HERO” (May 22).—The cast: Otto (Davy Don); Clarence (George Egan); Mr. Prunes (Bernard Siegel); Mrs. Prunes (Florence Williams); Patsy (Patsy De Forest). Written by Jack O’Neil. Produced by Edwin McKim.

Mrs. Prunes is the keeper of a boarding house. She has a charming daughter, Patsy, with whom Otto and Clarence, two of the boarders, are in love. Clarence is a member of the militia and on account of his uniform is in the lead of the race for the heart and hand of the fair Patsy. When Otto proposes he is promptly rejected by Patsy who informs him that she is determined to marry nobody but a hero.

While nursing his woes Otto chances to read a newspaper account of a band of highwaymen being put to flight by the timely appearance of a famous football star. Otto decides to hire a couple of yeggs to hold up Patsy and Clarence so that he may rescue them and reveal himself as a gallant hero.

The deal is made but just before the hour for the fake holdup the highwaymen send him a letter demanding an increase in wages for their job. Otto loses the letter and it is found by Clarence who makes a hasty call on the highwaymen and engages them on his own account to holdup Otto and Patsy with Clarence playing the hero role.
Otto, however, has followed Clarence and from concealment overhears the bargain by which the yeggs are to hold up the auto containing Otto and Patsy. The latter then sends her father and mother out on an auto ride over the designated route while he and Patsy in another auto speed to a minister’s house to be married.

The highwaymen hold up the other car, but Mr. Prunes puts up a stiff fight. Mrs. Prunes faints and Clarence hurries away to get a minister with the intention of stealing a march on everybody by marrying Patsy. At the minister’s house he finds Patsy and Otto hand in hand. Mr. Prunes arrives a moment later and assaults Clarence. In the mix-up a lamp is overturned and everybody escapes from the house but Patsy, who has fainted.

Mr. Prunes, finding his daughter left behind, frantically calls for a hero. Clarence sees the opportunity and makes the rescue, and “so they were married and lived happily ever after.”

*The Moving Picture World*, May 27, 1916, p. 1564

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
Otto the Reporter (1916)
Reporter Otto (Davy Don) works for The Morning Argus and is a shy and bashful man. He is loved by both the City Editor Dorothy (Patsy De Forest – The City Editor) and the married General Manager (Florence Williams), who makes her husband stay home and mind their baby. It’s the 1950s and women have taken over. Indication of the male paranoia created by the suffragette movement.

The Moving Picture World, June 10, 1916, p. 1932

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Otto). Females (Dorothy, General Manager). Group.
Ethnicity: White (Otto, Dorothy, General Manager). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Otto). Editor (Dorothy). News Executive (General Manager).
Miscellaneous.
Description: Major: Otto, Dorothy, General Manager, Positive.
Description: Minor: Miscellaneous, Neutral
Our People (1916)

Editor Ed Bryce (Bryant Washburn) of the Ninevah Free Press, is a regular Horace Greeley. He believes the citizens of the little town of Ninevah to be his people and labors to establish his ideals. “My people” becomes “our people” with the acquisition of Ellen Calhoun (Gertrude Glover), daughter of John Calhoun, the town banker and leading citizen as his chief assistant and only reporter.

OUR PEOPLE (Essanay), June 3.—This three-reel photoplay chronicles the doings of the inhabitants of a small town. A run on the local bank forms the big dramatic moment. The story is wholesome and well supplied with character studies. The sub-titles are cleverly worded. Bryant Washburn, Gertrude Glover, Thomas Commerford, Richardson Cotton and Florence Oberle form a strong cast.

The Moving Picture World, June 14, 1916, p. 2261
OUR PEOPLE (Three Parts—June 3).—The cast: Ed. Bryce (Bryant Washburn); Ellen Calhoun (Gertrude Glover); John Calhoun (Thomas Commerford); Hank Goliday (Richardson Cotton); Aunt Hattie (Florence Oberle).

Ed. Bryce is editor of the Ninevah Free Press. Ninevah is of such size that Ed. can be a regular Horace Greeley. He believes the citizens of the little town to be his people and labors to establish his ideals. “My people” becomes “our people” with the acquisition of Ellen Calhoun, daughter of John Calhoun, the town banker and leading citizen, as his chief assistant and only reporter.

The banker is incensed at the selection of occupation by his daughter, but she likes to meet people and ask them questions so she wins his consent to continue. But when she and Ed. fall in love with each other the old man objects strenuously. He forces Ellen to leave her work. Ed. barred from the Calhoun home, takes up cards and there is constant a midnight session in his office. The constable arrests the party finally. When the case comes up next morning Aunt Hattie, sinfully rich and from the city, goes to see the young man who is in love with her niece, Ellen.

The resourceful aunt finds ways for the two to meet and the courtship progresses. A time of panic comes on, the village feeling its effect. Hank Goliday, the town miser, puts $70,000 in the bank. He is alarmed when the unusual deposit is announced in Ed.’s paper. He hurries back to the bank next day and demands his cash. It is more than the bank can produce and Hank’s crazed talk creates a run. The bank is in danger of collapse and John Calhoun is stricken by the shock.

Aunt Hattie comes to the rescue, however, on condition that he give his consent to the marriage. The only way to announce that the rich woman will pay the frightened depositors is through Ed.’s paper. He rushes out Ninevah’s only extra in record time. But his word, it seems, is sufficient with the people of Ninevah. The run is frustrated and Mr. and Mrs. Ed. Bryce continue to edit the Free Press for “our people.”
"OUR PEOPLE" (Essanay).

The trials of the small-town editor usually are pathetic and humorous enough to create a heart interest, regardless of his personality. But make him a young editor in love with the daughter of the town’s leading banker, and she his only reporter, and there is the nucleus for a plot of delightfully hu-

Scene from “Our People” (Essanay).

man phases. Add to this Bryant Washburn as the struggling young editor and the only thing else required to make it ideal is a pretty girl. Gertrude Glover has that part. This three-act Essanay carries a clever theme, which can be enjoyed alike both in large and small cities. For the letter there is a multiplied appeal. There is no attempt to satirize the small town; rather the desire to glorify it. The plot culminates with the young hero getting out the town’s first extra edition and frustrating a run on his prospective father-in-law’s bank. The old man is then won over and a young editor and his assistant decide to fight for the rights of “our people” together, there-

*The Moving Picture World*, June 3, 1916, p. 1719
Status: Unknown
Unavailable for Viewing

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

Out of the Mist (1916)
Woman selling newspapers inspires a painter to paint her picture calling it “Out of the Mist.”

OUT OF THE MIST (Three Parts—Aug. 28).
—The cast: Louise Dillon (Fritzi Brunette); Harry Grandin (Wm. Scott); Ben Ali Hashim (Guy Oliver); Grace Wilson (Gertrude Oakman); Arthur Marchand (Frank Clark); Mrs. Dillon (Lillian Hayward). Written by Emma Bell. Directed by Wm. Robert Daly.

Harry Grandin, a shipping clerk, is in love with Louise Dillon, a stenographer, who, after working temporarily for a firm, is notified that her services are no longer required. Ben Ali Hashim, an Arabian painter, has Grace Wilson pose for him. He is not satisfied with his work, and says he is tired of painting pretty women, as he cannot give them what they lack, namely, a soul.

Harry Grandin tells Louise that he is nearly through with night law school, and after his graduation they can be married. Grace tells Ben Ali of Louise, who she thinks would be a perfect type for his coming picture. Arthur Marchand, a libertine, wins the affections of Grace Wilson. Ben Ali, looking out of the window during a storm, sees the aged wreck of a woman selling newspapers. He is inspired with the desire to paint her, and says he will call the picture “Out of the Mist.” He gives the woman money and starts the picture.

After many weeks Grace Wilson is cast aside by Arthur Marchand, who becomes infatuated with Louise Dillon. Harry Grandin cautions
Louise against Arthur Marchand, and tells her that the attention of rich men to artists’ models can result in no good. The statement is not relished by Louise. Grace Wilson vows to be revenged upon Marchand. When he calls at Ben Ali’s studio he finds Louise alone and seizes her in his arms. The aged woman who sold newspapers then confronts him and tells him to turn back the sinful leaves of his memory and recall the time when he made love to her when she was young and beautiful. She tells Marchand: “The girl you just held in your arms and whose downfall you were planning is your own child and I am her mother.”

Marchand, overcome by this news, staggers from the building and is confronted by Grace Wilson, who takes the man’s life. Louise and Harry Grandin are reunited and the aged woman is cared for by Louise.

*The Moving Picture World*, September 2, 1916, p. 1586

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Woman Selling Newspapers)
Ethnicity: White (Woman Selling Newspapers)
Media Category: Newspaper
Job Title: News Employee (Woman Selling Newspapers)
Description: Major: None
Description: Minor: Woman Selling Newspapers, Positive
The Pacifist (1916)
Newspapers. “Voice of the People” columns of the newspapers prompt one man to write letters to the column pleading for peace.

The Moving Picture World, September 9, 1916, p. 1742

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
Newspapers. Shows how a newspaper is made.

“The Converting Wood Into Paper” tells the story of how after the discovery that printing paper could be made from wood the industry was revolutionized and made the penny newspaper possible. These pictures carry the audience through wonderful scenes where the forest skyscrapers are felled by the constant nibble of the woodsman’s axe, and crashing down, carrying everything before them, and how different is its final resting place, as yesterday’s newspaper is cast aside and collected by the ash man.

The Moving Picture World, October 7, 1916, p. 83

PARAMOUNT PICTOGRAPHS (Paramount), September.—“Capturing Wild Oysters” is the first subject on the reel. “The Garden City Fever” shows the new movement by the children of New York to turn waste places into useful gardens or beauty spots. “Converting Wood Into Pulp” shows the making of print paper in all the different processes. “Priscilla and the Pesky Fly” is a study in animated clay.

The Moving Picture World, October 7, 1916, p. 95

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral
Paste and Politics (1916)
Newspaper Reporters.

PASTE AND POLITICS (Two parts—Sept. 24.)—The cast: The reformer (Larry Bowes); his daughter (Gypsy Abbott); the boss (Edward Laurie); his son (Arthur Moon); the stranger (Paddy McQuire). Directed by Henry Kernan.

A political campaign is at its height just before the election that will decide the supremacy of either the reform party headed by a popular candidate or the old gang which is swayed by the rule of a typical political "boss." The reform candidate is heard making a speech in which he threatens to close the dives of the city, one of which is owned by the boss of the anti-reformers. Henchmen of the boss hear the speech and inform him. He decides to plot against the reform candidate. During the election excitement a vagabond walks into town. He gravitates to the dive of the boss and is offered a job. He starts out with paste bucket and bills announcing the slogan of the anti-reformers. A series of ludicrous mishaps follows, in which Paddy, the vagabond, attempts to paste bills in the most impossible places and succeeds in covering most of the city with paste if not with bills.

Returning to the headquarters of the boss, he hears the plot being hatched to ruin the reform candidate, whom he met a few minutes before, having saved his daughter from the attack of two ruffians and the grateful girl having taken him to her home and introduced him to her father. The boss and his henchmen catch Paddy listening to their plot and throw him into the street, leaving to commit their low deed, which consists of luring the reform candidate to the room of a notorious woman, who is to fall and pretend to sprain her ankle just as the reform candidate comes along. All works well until Paddy recovers from the blow that he received when he was ejected from the dive of the boss. He runs to the home of the reformer and notifies his daughter, who has just refused a proposal of the boss's son, a wholesome young fellow to whom she objects on account of his father. All three hasten to the room where the plotters have just succeeded in getting the reformer and the woman together as planned.

Paddy and the two lovers dash in; Paddy explains the plot in the presence of policemen and newspaper reporters. A fight ensues, the reformer and his friends are victorious, the lovers are united, the boss resigns from the election race and shakes hands with the reformer and Paddy—walks out of town after having accomplished a deed that squares him with the world for all the worthless days he has spent.

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, Neutral
Pastures Green (1916)
Newspapers report the police hunt for a missing man, then on the death of a dancer and the fact that the search for the man has been called off, thus freeing a reformed man to marry the woman of his choice.

The Moving Picture World, August 5, 1916, p. 994

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

**Patented by Ham (1916)**
Newspaper Article reports that a millionaire auto manufacturer is offering $10,000 reward to the inventor of a substitute for gasoline. Ham goes into action.


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
**Pathe News Weekly Man (1916)**
A profile of the Pathe News man – reporter, cameraman, booster, student and everything that a news weekly man must be to get the stuff for the film newspaper.

*The Moving Picture World*, March 4, 1916, p. 1480

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Pathe News Weekly Man)
Ethnicity: White (Pathe News Weekly Man)
Media Category: Newspaper
Job Title: Reporter (Pathe News Weekly Man)
Description: Major: Pathe News Weekly Man, Positive
Description: Minor: None

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**Pathe News, No. 18 (March 1, 1916)**
Newsboy. Anna Held, the world-wide famous actress, turns newsboy to aid Belgian war sufferers.

*The Moving Picture World*, March 18, 1916, p. 1894

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Newsboy)
Ethnicity: White (Newsboy)
Media Category: Newspaper
Job Title: News Employee (Newsboy)
Description: Major: None
Description: Minor: Newsboy, Positive
Patterson of the News (1916)

Report on Jack Patterson (King Baggot) of the News saves a woman during a gambling raid. City Editor (A.H. “Bert” Busby).

_Patterson of the News_ (Imp), March 17.—A two-reel number, featuring King Baggot, Edna Hunter and Howard Crampton. The newspaper reporter saves the girl during a gambling raid, she being a member of a slumming party. These scenes are realistic and well staged throughout. There is some lack of dramatic strength in the second reel, where the hero saves the girl’s father from dishonor, but the story as a whole is entertaining and quite strong.

_The Moving Picture World_, March 18, 1916, p. 1855
“PATTERSON OF THE NEWS” (Universal).

King Baggot and Edna Hunter will next be seen in a play that takes the spectator from the Tenderloin districts of New York to the stock markets, the inviting Bohemian restaurants and the fashionable residences. Mr. Baggot plays the part of a reporter with all his well known ability and his part radiates with a fine touch and atmosphere such as is so much evident in his pictures. He is very ably supported by Edna Hunter, who plays the leading female role. The story is that of a banker who loses a million in a wheat pit and rather than face failure, appropriates securities from the bank, but as he is about to depart with his daughter, the reporter halts him and accuses him of attempting to defraud the people who had placed confidence in his bank, denounces the banker, and says he regards it as his duty to remove from society the menace he represents, a man who endangers the funds of small depositors. Then the reporter learns that the girl he loves is the banker’s daughter. As she enters, he promises to keep his information to himself provided the banker makes restitution. Later he falls in real love with the daughter and finally places the engagement ring on her finger as the picture fades out.

“Patterson of the News” is in two reels, written by Harry Dittmar, and was produced by Harry McRae Webster. The cast includes, besides Mr. Baggot and Miss Hunter, Howard Crampton, Joe Dailey and Bert Busby.

The Moving Picture World, March 4, 1916, p. 1500
by him with drawn nightsticks he encounters Phyllis. His knowledge of the world tells him that she is no ordinary habitue of the Tenderloin. She thinks he is a detective. He shows her his badge and assists her to escape. Phyllis thanks him and he hands her his card. She tells him that she must be nameless for the sake of her family, and they make an appointment to meet later.

Phyllis keeps this appointment and others. Jack asks for her hand in marriage. The proposal of marriage upsets her. She is the daughter of a wealthy family, and to please her father she has allowed him to pledge her to another. She tells Jack that they cannot meet again. That night in the editorial rooms the editor and reporters are stirred by the news that Daniel Brennon, the head of the Union National Bank, has lost a million in the wheat pit. The scene shifts to the office of Brennon at the bank. Brennon goes to the vaults, removes some securities, places them in a valise and makes ready to go.

Jack starts to go home from the editorial room. He passes the Union National Bank building, sees a light burning in the offices and his suspicions are aroused when he sees President Brennon come out with a valise and walk away. Jack tells the city editor of his discovery and the latter authorizes him to go ahead. "If Brennon is really crooked it will be the biggest story of the year," he says. That night Jack is admitted to Brennon’s mansion. Brennon is apparently ready for a journey. There are valises in the hallway. "I am a federal bank examiner," Jack says. "I have not yet made my report. Perhaps you can make some explanation before I do."
Jack intimates that he can be squared for a “consideration” and says: “You know, Mr. Brennon, what we found.” Brennon collapses, then he draws out his wallet. Jack throws his card on the table. Brennon recognizes the name of the shrewd reporter. Jack demands the contents of the valise Brennon carried away from the bank. Brennon shows fight. Jack draws his pistol and Brennon takes out the contents of his wallet. They are the securities of an estate of which the bank is a trustee. Jack declares that it is his duty to remove from society a man who endangers the funds of small depositors. Brennon pleads, but Jack is firm. Suddenly his eyes are fixed on a photograph of Phyllis on Brennon’s desk.

A curtain is drawn aside and on the threshold stands Phyllis dressed for a journey. She has overheard part of the conversation. She demands an explanation. Jack hands Brennon back the securities and Brennon abjectly seizes them. Then Jack bids him promise to make good before exposure comes. “If not for your own sake,” he adds, “then for her.” Phyllis understands. To her questioning look her father bows his head in shame. She recognizes the worth of the man with whom she has played. Jack waves aside her protestations. “It’s all in my line of work,” he says. The father leaves for the bank after thanking Patterson. Phyllis bids Jack good night. “I trust,” she says, “that I will have the pleasure of seeing you again, Mr. Patterson—seeing you—often.”

*The Moving Picture World*, March 18, 1916, pp. 1885-1886

Status: Unknown
Unavailable for Viewing

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

**Peace at Any Price (1916)**
Newspaper Article claiming the boys will be out of the trenches by Christmas rubs a skeptical man the wrong way sparking a bizarre dream.

The cast: Featuring Mr. and Mrs. Sidney Drew.
Author—Harry Southwell. Produced by Sidney Drew.

Henry Adams has no faith in that newspaper article claiming the boys will be out of the trenches by Christmas, but his wife refuses to be drawn into a discussion. Antonio Marchesa, who is Mrs. Adams’ music teacher, calls, and Henry falls asleep. In his dream he learns that war has been declared on this country and everyone must prepare to defend their homes and families. Rushing home, Henry organizes the family and the servants into a brigade, arms them with the children’s nursery toys and elects himself general.

Many thrillingly funny battles follow, during which brave General Adams charges the rascally General Marchesa. Both are in Fords, and amidst the din of battle Henry finds himself lunging forward straight for the other Ford. Arrived at the first line of trenches a collision seems inevitable, when a bearded figure arises from the trench and announces, “Boys, there ain’t no war; the soldiers all went home last Christmas!” He pushes both Fords away from him and, after a dizzy backward ride, Henry awakes to find himself back in the room, still trying to steer the imaginary Ford. It takes the combined efforts of his wife and Marchesa to quiet him.

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

**Perils of Our Girl Reporters (1916-1917) – Serial (15 Episodes)**
Girl Reporters (Helen Green and Zena Keefe).


*The Moving Picture World*, January 6, 1917, p. 35
“Newspaper life as it really is. Real stories of the thrills of newspaperdom. The editor tells the girl reporter to “Get the Story!” She always gets it. But few of us realize the exciting events connected with the securing of the news of the day. HOW it is secured forms the basis of this snappy and unique serial – “The Perils of Our Girl Reporters.” It’s a real house packer….15 Starling Motion Picture Stories – Each Complete.”

Female journalists expose crooks and capture counterfeits. It pictures newspaper life from the “inside.” It depicts the trials and tribulations encountered by reporters in securing front page news. It shows theatre patrons an angle of everyday life that will prove a revelation. It is the “something different” in motion pictures that the public is so eagerly searching for.

Everyone knows that there are women on the staffs of every large daily newspaper. Some of them are society editors. Some of them “cover” social functions and entertainments. Some of them are what is known as “sob sisters.” In search of material for “sob stories” the girl reporters covering this class of work are compelled to venture into strange places – to probe the life of the underworld – to venture daringly where few women ever go.

The experiences they encounter form the basis of this new motion picture serial – “The Perils of Our Girl Reporters.” It is new. It is novel. It is thrilling. All of the fifteen stories…are based on real incidents in newspaper life. Girl Reporters (Helen Green and Zena Keefe).

“Get the story!” ordered the city editor as he sent the girl reporter forth to run to earth the confidence man. She picked up a clue. She followed the trail till it lead her to the man she sought. Then at the point of a gun, she held him at bay and got the “story.” This is one of the unusual thrills in the new Mutual serial, “The Perils of Our Girl Reporters.” Each story in this big new serial is founded on fact – based on a real incident in newspaper life. The stories are perfectly enacted by a cast headed by Earl Metcalfe, Helen Greene and Zena Keefe.

Front Page News In the Making! In this startling series of motion picture stories, each complete in itself, real reporters are shown really gathering the front page news which the public reads at its breakfast table. The perils faced by the girl reporters in the underworld of a great city are shown in detail. Suave society blackmailers – crafty international spies – shrewd Chinese opium smugglers – terrified murderers – crooked politicians – rich society debutantes – police court habitués – all of these and more are but grist to the mill of the girl reporter. By sheer nerve she meets them all on their own ground, foils their plots, exposes their secrets, makes “copy” of their adventurous lives.

The Perils of Our Girl Reporters is something really new in motion pictures – real stories of newspaper life from the “inside.” The news that builds circulation for newspapers will now build bigger box office receipts for YOU!

*The Moving Picture World*, December 16, 1916, p. 1663

In this startling series of motion picture stories—each complete in itself—real reporters are shown really gathering the front page news which the public reads at its breakfast table. The perils faced by girl reporters in the underworld of a great city are shown in detail. Swave society blackmailers—crafty international spies—shrewd Chinese opium smugglers—terrified murderers—crooked politicians—rich society debutantes—police court habits—all of these and more are but grist to the mill of the girl reporter. By sheer nerve she meets them all on their own ground—foils their plots—exposes their secrets—makes “copy” of their adventurous lives. The stories are filmed by real artists—produced with care—perfectly photographed. The first story in the series is released Dec. 28th. Each story is in two acts. A new story is released each week for fifteen weeks. Arrange for bookings on this big series NOW!
“THE GIRL REPORTERS”
Mutual’s Big Serial of
Newspaper Life
PROVING A NOVELTY

There is something new in motion pictures—something really “different.” After seeing the first few chapters of the new Mutual serial, “The Perils of Our Girl Reporters,” exhibitors are admitting that fact. Here are stories of newspaper life, told from the “inside.” Here are stories altogether new—altogether different. Theatre patrons the country over—ever searching for novelties in the way of photoplays—are packing houses to see “The Perils of Our Girl Reporters.” This new serial is in fifteen chapters. A new chapter is released each week. First chapter released December 28. Each chapter is complete in itself. Each tells a fascinating story of real newspaper life. Earl Metcalfe, Helen Greene and Zena Keefe are the featured stars. George Terwilliger is the director. The serial was filmed at the Niagara Film Studios. Bookings can be made now at any of the 68 Mutual Film Exchanges in America.
Perils of Our Girl Reporters (1916-1917) – Serial (15 Episodes)
Episode One: The Jade Necklace (1916)

Reporter Dorothy Desmond. Her father, an editor, had been shot at his desk by a political opponent and her mother died of shock. Penniless, she got a job on a New York newspaper. City Editor. Newspaper man. Star Reporter Jessie Forsythe (Helen Green).
**Mutual’s New Series**

Entitled “Perils of Our Girl Reporters” and Gives Inside Working of Newspaper Offices.

The Mutual’s new series “Perils of Our Girl Reporters,” beginning December 28 with “Story No. 1” entitled “The Jade Necklace,” is being received with marked enthusiasm by the exhibitors, according to statements from the Mutual offices. The effective announcements to the trade made by the Mutual have borne fruit.

With a view to checking closely the degree of interest in this particular series of pictures the Mutual’s booking contract and advertising departments have collaborated on a line of statistical record. The interesting fact has developed that in approximately five days from the date of issue of the first announcements of the series made in the “Moving Picture World,” 531 inquiries from exhibitors had been reported either direct to the home office or the Mutual in Chicago or through the sixty-eight branches of the corporation. Since that time inquiries and subsequently contracts based on those inquiries have been steadily added to the total.

The “Perils of Our Girl Reporters” has been commented upon at exhibitor previous as the best work of George Terwilliger, the director who handled the making of the production for the Niagara Film Studios. The demand of the exhibitor in behalf of his public for action, lots of action, has been answered. Then there is the ever present element of mystery, with the added atmosphere of adventure.

The public is ever curious to learn the secrets of newspaper offices, to know how news is obtained and prepared. In this series, the first of its kind, Edith Sessions Tupper, the author, gives a real insight into the work of the newspaper woman.

The release of the new series, each drama in which is a separate and complete two reel thrill, is accompanied by an unusually expansive advertising campaign, including poster and newspaper spreads, as well as the combined resources of the Mutual Film Corporation’s publicity departments. The advance advertising given this series of stories should insure a wide public interest in them prior to the time of the first release.

Edith Sessions Tupper, author of “Perils of Our Girl Reporters,” is one of the best known newspaper and magazine writers in this country. Her intimate acquaintance with newspaper women and the interior policies of newspaper offices, has qualified her to place before the motion picture public some of the most thrilling episodes in the lives of girl reporters on metropolitan newspapers, and this she has done in most dramatic style.

“The Jade Necklace,” which is first to be released, is an excellent example of Mrs. Tupper’s workmanship. It is built on a real episode in the life of a New York newspaper girl, and a recent episode at that.

Dorothea Desmond, as this young woman is called for the purposes of the play, is assigned to investigate conditions in Chinatown with a man assigned to escort. She misses the escort, tackles the job alone, is involved in a tong war with
fifty Chinese, shooting to extermination, and is imprisoned by one of the most notorious Orientals in the district.

In the same way every one of the stories in this series is based on some actual happening in which a real working newspaper woman has been involved. This is true of “The Black Door,” a gruesome drama suggesting Poe’s “Murders of the Rue Morgue,” and also of “The Meeting,” which finds one of Mrs. Tupper’s newspaper proteges wedded to a gentleman burglar, and determined to break the bonds. The stories are all tremendously exciting but devoid of exaggeration.

The best known motion picture artists and artistes are starred in “Perils of Our Girl Reporters.” Helen Greene, widely known for her appearances in “The Uplift” and “Heartaches,” stars jointly in the leading roles with Zena Keefe, a talented ingenue, famous for her work in “Life’s Yesterdays”, “The Estabrook Case” and “Cupid and the Scrub Lady.” Miss Keefe was also starred in “Her Maternal Right” and “La Vie Boheme.”

Earle Metcalfe, leading man of the series, is famous for his work with the Lubin company, his chief success having been in “The Moonshiner’s Wife.”

William H. Turner, the leading heavy man, is a splendid character actor. He played principal roles with “Held by the Enemy,” “The Fatal Card,” “Sowing the Wind,” and “Alias Jimmy Valentine.”
THE PERILS OF OUR GIRL REPORTERS
(Chapter 1—"The Jade Necklace"—Two Parts—Dec. 28).—Dorothy Desmond, an inexperienced Kentucky girl whose father, an editor, had been shot at his desk by a political opponent, and whose mother had dropped dead of shock, found herself left virtually penniless. She believed she had a gift for writing and came to New York to seek a position on a newspaper. She was assigned to Chinatown to get an opium den story. She missed her escort and bravely and foolishly went to Chinatown alone. She yielded to the invitation of a Chinaman to enter his shop and inspect some beads, and he was at the point of attacking her when a storm of revolver shots broke, and a tong war was on.

At the crack of the first pistol the Chinese shopkeeper desisted from his evil designs and shoved Dorothy into a secret room, the door of which he closed and locked on the outside. The girl was mad with fear. To her through the deadening walls came the sounds of the shooting. Then the shots ceased as suddenly as they had begun—and she heard faintly the gongs of police ambulances and patrols.

Had she been liberated she would have seen whitejacketed emergency surgeons and orderlies picking up dead and wounded Chinamen and putting them into the wagons, while blue-coated officers with busy clubs rounded up other Chinamen, dragging them from all sorts of odd holes and corners and packing them into patrol wagons.

"Worst tong fight in years," a sergeant observed pleasantly to a newspaper man. "Seven dead already, and some of the wounded sure to die. These Chinks shoot mighty straight for heathen. In the dark, too. What always puzzled me was how one tong could spot the other tong when they get mixed up in one of these nasty little wars. All Chinks look pretty much alike to me. You can never find out what started one of these shooting festivals. They won't tell a white man a thing. We can take our fill of guessing, though. Maybe it was a woman taken away from a member of one tong by a member of another. Maybe it was opium, maybe—you can think up a whole lot of maybes if you try, but what's the use?"
The most thrilling incident in this photodrama is a tong war in Brooklyn’s Chinatown. Helen (Dorothea Desmond) has been sent to the Chinese quarter by her city editor to get an opium den story at night. A Chinese merchant lures her into his shop to see a wonderful jade necklace. Step by step he gets her into his sumptuous apartments in the rear, showing her one gorgeous thing after another. She is innocent of his designs. Suddenly he attacks her – and as she struggles a revolver shot signals the outbreak of a long battle.

The moving picture screen has shown nothing more realistic than this fight between Chinese tongs. From shadowed doorways and murky alleys the Chinamen shoot and on the pavements of the narrow, dimly lit street the victims of the bullets drop, writhe, and lie still. More than two hundred shots are fired before the police reserves come rushing on the scene. Permission of the police department had to be obtained for the staging of this battle.

Helen is rescued from the embrace of the Chinese shop keeper by the star reporter of her newspaper, a secret service man and a saloon keeper, who smash their way through a skylight. “Worst tong fight in years,” a police sergeant observed to the newspaper man. “Seven dead already and some of the wounded sure to croak. These Chinks shoot pretty straight in the dark. You can never find out what starts one of these tong wars. They won’t tell a white man a thing. All we can do is take our fill of guessing. Ain’t it hell?”

The white-jacketed surgeons and orderlies from the emergency hospital busied themselves hefting the dead and the wounded into the police ambulances. The long war was over. The toll has been paid. The Fort Wayne News, Fort Wayne Indiana, January 17, 1917.

**The Perils of Our Girl Reporters, No. 1 (Niagara), Dec. 28.—“The Jade Necklace” is the title of the first chapter of this new serial, which claims to present in an entertaining way the pitfalls which are always open for the young girl reporter. The girl of the story is too unsophisticated and there are too many apparent exaggerations with regard to situation and detail. The picture is spectacular and highly melodramatic. The majority of its scenes are laid in Chinatown, where the girl is trapped by a vile Chinaman, and later rescued through the instrumentality of the star reporter of the newspaper for which she is in search of a story.**

*The Moving Picture World, January 6, 1917, p. 102*
HOURS before the “newsies” begin their hoarse cries on the street—somewhere in the city—perhaps in some millionaire’s palace—perhaps in some filthy tenement district—perhaps in the mazes of Chinatown—or in the gloomy confines of the night court—busy reporters have been gathering the “story.” How it was done—the perils encountered by the reporter to secure her “copy”—the cleverness required to run criminals to earth—uncover strange conspiracies—thwart evil plots—form the theme of the new Mutual serial, “The Perils of Our Girl Reporters.”

Real stories of newspaper life—told from the “inside.” Crammed with thrills—abounding in “human interest”—produced with care—enacted by real stars—photographed with skill—directed by a genius. Playing to capacity in theatres the country over. Booking now at 68 Mutual Exchanges.

The Stories in
“The Perils of Our Girl Reporters”
1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many A Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiter
15. Kidnapped

The Moving Picture World, January 27, 1917, p. 459
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Female (Dorothy Desmond). Males (Star Reporter, Father, City Editor,
Ethnicity: White (Dorothy Desmond, Star Reporter, Father, City Editor,
Newspaperman, Drama Critic). Unspecified-2
Media Category: Newspaper
Job Title: Cub Reporter (Dorothy Desmond). Reporter (Star Reporter, Newspaperman).
Editor (Father, City Editor). Critic (Drama Critic). Miscellaneous. Pack
Journalists.
Description: Major: Dorothy Desmond, Star Reporter, Positive
Description: Minor: Father, City Editor, Newspaperman, Drama Critic Positive.
Miscellaneous, Neutral. Pack Journalists, Neutral

**Peter, the Hermit (1916)**
Newspaper Article on a missing scientist’s book on ants that has created a sensation
convinces a girl he is the man for her.

*The Moving Picture World*, October 7, 1916, p. 127
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

**Phantom Island (1916)**
Newspaper tells of the wreck of a boat in which all passengers are lost, including a daughter and her fiancé.

![Image of Phantom Island article](image-url)
On an island in the South Sea a piece of wreckage is thrown upon the beach; clinging to it are three people, Robert, Pearl and John. As time goes on Robert neglects the girl more and more and she learns to rely upon John for everything. Several times John has discovered a strange creature watching them and the three begin to think that the island is haunted, as they can never get but a glimpse of the phantom.

One night the phantom slips into the primitive hut in which Pearl sleeps and tries to take the girl away. John hears her screams and rushes in and frightens the intruder away. He tracks the creature to a cave and they have a fight. John finds that the phantom is really an old man, half crazed from the solitude and in the fight which follows, John throws the old man over a cliff. John sees a cave nearby and wandering in he finds a chest full of gold and silver. John realizes that with the wealth he has, he has an equal chance to win the girl, but in the greed for wealth, which follows, he forgets everything but the sight of money. He is recalled to the present by the arrival of Robert and Pearl and he tries to hide the chest of wealth.

The old man, however, had not been killed, but only stunned, and he makes his way back to the cave. John tells Pearl that she belongs to him, now and attempts to carry her away. He and Robert have a fight, during which John is knocked out. Pearl then realizes that she has been deluded in John and has cared for Robert all the time. The old man then returns and lays claim to the chest, which John thought was his own. The story ends happily when a passing vessel sees their distress signal and takes them off the island.

The Moving Picture World, February 12, 1916, p. 1014

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
Plain Jane (1916)
Newspaper in New York offers a prize for the most beautiful photograph of a college girl, prompting a town photographer to take action.

The Moving Picture World, October 7, 1916, p. 138
John Adams is too busy working his way through college to notice Jane, who fell in love with him almost as soon as he moved into the boardinghouse where she works. Then, Frederick Verstner, a well-known photographer, asks her to pose for him. He rearranges her hair and gives her some nice clothes, and the result is a photograph that wins a newspaper contest to determine the prettiest woman in town. After seeing Jane's picture, John suddenly sees Jane much differently, and quickly decides to devote less time to studying and making money in order to begin a romance with her. American Film Institute Catalog of Feature Films

Status: Print exists in George Eastman Museum film archive
Not Viewed

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

Plotters and Papers (1916)

Johnny (John Sheehan) is a reporter covering a murder trial. While looking for Madam “Z,” a mysterious witness who has been kidnapped, he inadvertently becomes entangled with a band of anarchists who call themselves the “Dastardly Dozen.” After discovering a female member of the group who has been imprisoned by her compatriots for botching a job, Johnny is captured by the anarchists and tied to a cylindrical torture device. Following his rescue by a Secret Service agent who had been maintaining a hidden surveillance of the anarchists. Johnny locates Madam “Z” and receives a statement from her. Michael Slade Shull, Radicalism in American Silent Films, 1909-1929, p. 207

The Moving Picture World, March 18, 1916, p. 1854
PLOTTERS AND PAPERS (March 17).—The cast: Johnny (John Sheehan); Madam “Z” (Carol Halloway); Sofia (Mary Talbot); Slick Connors (Rea Berger); Detective (Dick Rosson). Directed by Archer MacMackin.

Johnny, a newspaper reporter, fails to get an interview with Madam “Z,” the deciding witness in a murder trial. The Editor is just handing it to him when Steve, the star reporter, comes rushing in and informs the bunch that Madam “Z” has been kidnapped. The City Editor assigns Johnny to find Madam and get her testimony.

The Dastardly Dozen, a band of anarchists, try Sofia Barislov for a breach of authority and find her guilty. She is sentenced to spend forty days and forty nights in a dungeon subsisting on bread and water. But Sofia has a lover among that Dozen and he goes out to get her some dessert to go with her repasts.
Sofia’s lover is a terrible looking individual and so when Johnny spots him he surmises that he is either an anarchist or a plotter, and follows him to the dungeon. He finds Sofia incarcerated and imagines her to be the mysterious Madam “Z,” Johnny shows Sofia his reporter’s badge and she takes him for a policeman and screams. The gang makes him a prisoner and Johnny is sentenced to be tortured to death. He is bound to the torture cylinder, studded with spikes which slowly revolves toward the corner of the room. They start the block and leave him to his doom.

Johnny is almost in the midst of his last living turn on the torture block when a secret panel opens and out steps one of the supposed plotters. He stops the cylinder and releases Johnny, removes his moustache and reveals himself as a secret service agent, then bids Johnny escape through a secret passage.

The passage leads to a basement under a house where Johnny discovers Slick Connors, a politician, with Madam “Z” in his power, telling her that he will keep her prisoner until after the trial. He sees Connors bind her, throw her to the floor and leave. Then Johnny discovers a knothole in the floor—the key to the mystery! He pokes the thing through and whispers into the ear of the captive and Madam “Z” gives him the testimony through the knothole.

But when it comes to signing the document, they were stumped. Suddenly Johnny gets a bright idea and writes at the bottom of the document “signed by the skin of my teeth,” pokes a pencil through the hole into the teeth of the woman and holds the paper while she signs her name in this manner. As Johnny comes from under the house, he runs into Connors. A scuffle follows, Johnny trips Connors, notifies the police and makes a flying run to the office. The papers come out with an EXTRA lauding the deeds of Johnny “the star reporter,” and he becomes the lion of the hour.”
Potts Bungles Again (1916)
Reporter Eddie (Eddie Lyons). Managing Editor.

POTT'S BUNGLES AGAIN (May 8).—The cast: Betty (Betty Compson); Potts (Lee Moran); Eddy (Eddie Lyons); the Constable (Ed. Burns). Written and produced by Al E. Christie.

At an election of the Police Commissioners in Rockton, Betty is made the first policewoman in the history of the city. Potts, the great detective of the town, resents having a woman on the force.

Eddie is a reporter on the local newspaper. His managing editor, learning that a police woman has been appointed on the force, tells him to write a story. Eddie has been going with Betty for some time and is not aware that she is connected with the police department. Without getting any details, he accordingly writes a stiff article holding up the new policewoman to the ridicule of the public, and also roasting the police force.
Eddie meets Betty on the street that evening and tells her of his great writeup about the new policewoman, and tells her that when she reads it there will be quite a surprise. His prediction is fulfilled when Betty reads the newspaper and sees the roasting she has received from the hands of Eddie. She decides that Eddie will be given a much-needed lesson. News comes that a famous criminal has held up a train in a nearby town, and the constable asks for assistance from the police department. Eddie's paper sends him to cover this story, and the great Detective Potts is given charge of the case. Betty is assigned to some other work, but decides to be on the lookout for the highwayman on the quiet. The constable tells Potts that the bandit has one hand bandaged, and also gives a description of him.

In getting over a fence, Eddie scratches his hand and bandages it with his handkerchief. He is seen by the detective Potts, who takes him in on suspicion. Eddie has lost his identification cards, with his pocketbook, and the policeman will not believe that he is a reporter.

Meanwhile Betty scouting about the railroad, finds a suspicious character and takes him in. She recognizes him as a notorious crook. At the police station Betty and her prisoner meet the constable, Detective Potts and poor Eddie. The constable identifies Betty's prisoner as the right man; but it is decided to hold Eddie on suspicion. He leads with Betty to help him out of his scrape, but she tells him that until he apologizes for his article in the paper she will not help him.

Eddie agrees that he was in the wrong; and the next day there comes out a wonderful story of the bravery of the new policewoman capturing single-handed the notorious bandit. Eddie is forgiven and he and Betty find many opportunities to work together, much to the disgust of Detective Potts.
The Moving Picture World, May 13, 1916, p. 1183

Status: Unknown
Unavailable for Viewing

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

**Power of the Press (1916) – Re-Issue**
Cub Reporter Anstey (William Jefferson) on the Herald gets his first big story. A man is vindicated through the power of the press and an evil man’s infamy is bared to the world. This is a re-release of the 1914 film.

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**The Power of the Press (Reissue—Three Parts—Nov. 1).—The cast: Steve Carson (Lionel Barrymore); Turner Morgan (William Russell); Annie Hosford (Vivian Prescott); Mary Hosford (Betty Gray); Mrs. Harold Norwood (A. C. Marston); Joe Hawes (Charles Graham); Harold Norwood (Hector V. Sarno); Sam Freeborn (Alan Hale); Anstey, cub reporter (William Jefferson).**

Turner Morgan, foreman of Warner’s shipyard, is discharged, and Steve Carson, a carpenter, is appointed in his place. Steve and his sweetheart, Annie Hosford, marry and make their home in New York. Annie’s sister, Mary, and Sam Freeborn, Steve’s assistant, are sweethearts. Annie’s uncle, George Hosford, a gold prospector in Alaska, dies unknown to all save Joe Hawes, a fellow prospector. Hosford entrusts his bank deposit book (which has a record of his gold deposits) to Joe Hawes to deliver to Annie and Mary Hosford, his nieces, who will inherit the gold.
Joe Hawes arrives in New York and meets Morgan, who is now a counterfeiter. Morgan induces Hawes to join him in an attempt to secure the Hosford girls' legacy. Armed with a forged power of attorney, Morgan arrives at the Alaskan bank, but is told by the bank president that Annie Hosford's signature must be certified by a bank in her home city before he can secure the gold. Morgan returns to New York.

Steve, who is now a father, attends the Labor Union meeting and Morgan plans to get Steve out of the way by fastening a crime upon him. Morgan induces Steve to drink and while he is intoxicated, Morgan assaults the bartender and robs the saloon. Morgan escapes and the crime is fastened on Steve. Annie makes every sacrifice to engage counsel to defend Steve, but he is proved guilty through Morgan's perjured testimony and sentenced to prison for five years.

Dewitt Norwood, president of the banking firm of Norwood & Company, learns that his brother, Harold, the paying-teller, is a defaulter. Harold is sentenced to a term in prison, meets Steve and friendship springs up between them. Annie struggles for existence and is constantly persecuted by Morgan. She finally secures a position in the Grand Opera chorus where she is befriended by Julia Seymour, the prima donna, who is the wife of Steve's cell-mate, Harold Norwood. Annie, in her letters to Steve, urges him to be patient and brave and leads her little girl to believe that her father is in California.
Steve Carson, a man wrongly convicted of a crime through the perjurious testimony of the real criminal, becomes friendly with his cellmate, Harold Norwood, a former bank teller. At the same time, Annie Carson is befriended by Julia Seymour, a prima donna and Norwood's wife. As a reward for good behavior, the two are released from prison on Christmas morning. At the same time, Annie discovers that huge deposits have been made in her name, and that of her sister Mary, by their uncle, George Hosford, a dying Alaskan prospector. Hosford gave his bankbook to fellow miner Joe Hawes, who has come to New York. Through happenstance, Joe encounters Turner Morgan, Steve's predecessor as foreman of his shipyard and the person who had him sent to jail. Meanwhile, Anstey, a cub reporter, learns the truth of Steve's situation and through "the power of the press" is able to expose Morgan for the criminal that he is, thus exonerating Steve. American Film Institute Catalog of Feature Films.

"The Power of the Press."

"The Power of the Press," to be reissued by Biograph in three reels, teems with old-fashioned melodrama, and if for no other reason than that it is more or less of a departure from the style of present-day dramas, is welcome. We can never get away from a secret liking for the old "thrillers," in which the Dastardly Villain relentlessly persecutes the Poor Young Girl, to whom "Rags is royal raiment when worn for Virtue's sake," and this production is typical of that sort of melodrama. The story is interesting, and the action fast, and of its type "The Power of the Press" is an excellent example.

Lionel Barrymore and William Russell both did the sort of work in this picture that has led them to their present places. As Steve Carson, the hero, Mr. Barrymore lent an interpretation to his role that added greatly to its ability to hold interest.

The heroine was played by Vivian Prescott and Betty Gray, William Jefferson and A. C. Marston were also in the cast.

The story follows more or less the stereotyped form of melodrama, with the villain persecuting the heroine while her husband is in jail as the result of a "framed up" occurrence, and trying to obtain her rightful inheritance of Alaskan gold. The husband and his cell-mate, a bank defaulter, are released unexpectedly from jail, and a series of melodramatically logical events lead up to a newspaper taking up the case in behalf of the innocent man who spent several years in jail for the villain's crime. The "power of the press" brings about a just and happy adjustment of the lives of those concerned.

The picture will be released November 1.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Media Category: Newspaper
Description: Major: Antsey, Very Positive

**Professor Jeremy’s Experiment (1916)**
Reporter Thorpe Willis (Alfred Vosburgh-Gayne Whitman).

*The Moving Picture World*, November 4, 1916, p. 751
The Moving Picture World, November 4, 1916, p. 693

Status: Unknown
Unavailable for Viewing

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

The Professor’s Peculiar Precautions (1916)
Newspaper prints an article about man who while testing an apparatus turns in one false alarm after another turning his experiment into a joke.
Within a very short time Peter had turned in so many false alarms, “testing” the apparatus, that no one paid any attention to him. In fact, the matter became such a joke that the newspapers printed an article about it. This item fell under the eye of a collector who had sold Peter a famous uncut diamond and held Peter’s note for $2,000, balance still due. It struck this man that he could easily get the gem, and he called at midnight one evening for that purpose. When he arrived two professional burglars were on the job. They had bound Peter in his chair and were trying to blow up the safe. They miscalculated, somehow, and used too much explosive. The result was that the entire party were blown through the roof, landing in a police station, where the astute Peter collected a reward of $3,000 for the delivery of three burglars. Then he added insult to injury by paying up his note out of the reward money, explaining to his unhappy fellow collector that “perhaps your lawyer may need the cash.”

From that time on Peter always defended his system of “testing” fire and burglar apparatus, claiming most justly that he had made $3,000 out of it, and the investment was worth it.


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
Public Opinion (1916)
Sensational newspaper report prejudices the mind of the public against Hazel Gray, a trained nurse on trial for murder. Gray is absolutely innocent of all wrong, but her future happiness is jeopardized by the trial by newspapers, the yellow journalism of the day. Gray is condemned before her trial even begins.

The 1916 Lasky film is a melodrama with a mission – to attack yellow journalism and trial by the press. This synopsis is based on a viewing of the print at Library of Congress:

Nurse Hazel Gray elopes with Dr. Henry Morgan but quickly leaves him when she discovers he is married. The story reaches the press, and Hazel leaves town to escape the gossip. Sometime later she is courted by Philip Carson who has left the home of his mother, a wealthy philanthropist, because he dislikes her new husband (who turns out to be Dr. Morgan). Morgan is a shady character whose first wife died under mysterious circumstances. Morgan provides cocaine to Smith, an addict who knows Morgan’s past. Morgan begins to poison his new wife.

A new lodger at Hazel’s boarding house knows her past and tells the landlady who then asks Hazel to leave. Philip, who has recently been home to visit his ailing mother, suggests Hazel become her new nurse. Hazel consents but is shocked to find that Philip’s step-father is Dr. Morgan. Morgan makes a pass at her that she angrily rebuffs, but it is in the interest of both of them to keep silent about their shared past. Mrs. Carson Morgan becomes very fond of Hazel, but Dr. Morgan sees her presence as a way to speed up his murder plot.

Since his mother is not getting better, Philip insists on another doctor being called in. The doctor prescribes a new medication. Dr. Morgan takes the little box of medication and substitutes a similar one filled with arsenic. He is about to burn the box of medicine when he is interrupted by Smith on another of his unwelcome visits in search of cocaine. Seeing the box in the fireplace, Smith takes it when the doctor’s back is turned.

Hazel unwittingly administers the poison to Mrs. Carson Morgan, and the woman dies immediately. The new doctor is highly suspicious and, after examining the body, declares that Mrs. Morgan was poisoned. The police are called and, since it was Hazel who gave her employer the drug, she is arrested and charged with murder. The truth about her earlier affair with Dr. Morgan comes out, and this makes for sensational headlines. People form all walks of life who admired Mrs. Carson Morgan for her good works are furious about the murder and believe Hazel to be guilty. Even Philip’s faith in the woman he loves wavers.

At the trial Dr. Morgan tells the jury that Hazel is still in love with him and speculates she wanted his wife out of the way so she could have him – and his inheritance – for herself. On the witness stand, Hazel desperately pleads her case and declares, “Men have no justice for a woman they believe to be bad!” At that point, the spirit of Mrs. Carson Morgan becomes present in the courtroom. When the case goes to the jury, the ghost desperately tries to influence the jury in Hazel’s favor, but eleven of the twelve men
believe her guilty. The only one who has doubts is Gordon Graham, a rich ne’er-do-well who tried to get out of serving on the jury by telling the judge he had plans to go fishing for the week. Graham’s flippancy has faded, and he is very drawn to Hazel and believes her to be innocent. The spirit of Mrs. Carson Morgan focuses on Graham as he looks over the transcript in the hope of finding something that will clear Hazel. Finally, he takes note of the fact that no one actually saw Hazel substitute the poison for the real medicine, and that the whole case against her is likewise circumstantial. Graham is able to sway the other jurors, and Hazel is found not guilty. However, the court of public opinion has already decided she is a murderess, and there is outrage at the jury’s verdict.

Hounded by publicity, Hazel finds refuge at the house of Gordon’s aunt. Philip visits her there, but she no longer cares for him since he didn’t support her in her time of need. Gordon has fallen in love with Hazel, but she insists there can be no romance between them until she clears her name. She decides to confront Dr. Morgan. Morgan is planning on liquidating his inheritance and leaving town but Smith, not wanting to lose his drug connection, threatens him and reveals that he still has the packet of medication. Just as Hazel arrives the two men begin struggling. Smith shoots Dr. Morgan, and Gordon, who has followed Hazel, brings a policeman into the house. Smith is arrested and, as the spirit of his wife lingers in the room, Dr. Morgan confesses just before he dies. The next sensational newspaper headline trumpets Hazel’s exoneration.

Yellow Press incidents: Hazel, in double exposure, tearing the newspaper that bears the headline of the scandal…. Director Frank Reicher…cuts back and forth effectively between Hazel’s trial and the growing public resentment against her. There’s discussion of the case everywhere, from ritzy private clubs to humble homes as well as streetcars and in barber shops…. American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929, by John T. Soister, Chapter: Public Opinion, p. 469
The public against this young woman, who is absolutely innocent of all wrong, and how her whole future happiness is jeopardized by what is supposed to have been one false step, is shown in a gripping and entertaining manner.

One of the unusual features of this striking photodrama is the efforts of the spirit of the woman the nurse is supposed to have poisoned to direct the hand of justice towards the guilty person. Throughout the story until the murderer is finally forced to confess the spirit of the dead woman tries to bring the guilty to justice.

Miss Sweet is surrounded by a cast of unusual excellence, including such well-known players as Earle Foxe, Edythe Chapman, Elliott Dexter, Tom Forman and Raymond Hatton.

The production is one of the most lavish the Lasky Company has ever made. The big court room scene is an exact replica of that in which the trial was held upon which the story is based.

The Moving Picture World, August 26, 1916, p. 1422

On August 17 will be offered “Public Opinion,” with the brilliant Lasky star, Blanche Sweet, as the chief factor in the exposition of this screen problem play. It was written especially for the star by Margaret Turnbull, celebrated novelist and screen dramatist. The main role in “Public Opinion” is totally unlike any interpretation yet presented on the screen by Miss Sweet. In each Lasky production in which Miss Sweet has appeared she has fortunately been permitted to give an entirely different characterization. She has been seen a ragamuffin, a member of a royal Russian house, a Swedish maid-of-all-work, an anarchist and now in “Public Opinion” she appears as a trained nurse on trial for murder. How a sensational newspaper report prejudices the mind of the public against this young woman, who is absolutely innocent of all wrong, and how her whole future happiness is jeopardized by what is supposed to have been one false step, forms the main theme of this gripping play. One of the unusual features in this photodrama is the effort of the spirit of the woman the nurse is supposed to have poisoned, to direct the hand of justice toward the guilty person. Throughout the story until the murderer is finally forced to confess, the spirit of the dead woman tries to bring the guilty to justice. The cast includes Earle Foxe, Edith Chapman, Elliott Dexter, Tom Forman and Raymond Hatton.

The production is one of the most lavish the Lasky company has ever made. The courtroom scene is an exact replica of a trial upon which the story was based.

The Moving Picture World, August 12, 1916, p. 1092
Hazel Gray runs away with Doctor Henry Morgan, but leaves him when she finds out that he is married. Nevertheless, the community ostracizes her, and Hazel is despondent until she falls in love with Phillip Carson, who hires her as a nurse for his sickly, recently remarried mother. Then, however, Hazel discovers that Phillip's mother is also Henry's wife, and when the new Mrs. Morgan dies mysteriously, Hazel is accused of poisoning her. At the trial, Hazel's affair with Henry is used as evidence against her, and even Phillip is convinced that she is a murderess. A guilty verdict seems assured, even though the spirit of the dead woman keeps trying to point out the real murderer, until one of the jurors, the wealthy Gordon Graham, convinces the others to acquit Hazel. The public, however, considers her a murderess until a drug addict shoots Henry, who just before dying confesses to having poisoned his wife. Afterward, with her name cleared, Hazel marries Gordon. *American Film Institute Catalog of Feature Films*

Status: Print exists in the Library of Congress film archive
Not Viewed

Type: Movie
Genre: Drama
Gender: Group-2
Ethnicity: Group-2
Media Category: Newspaper
Job Title: Pack Journalism. Miscellaneous.
Description: Major: Pack Journalism, Miscellaneous, Very Negative
Description: Minor: None

**The Pursuing Vengeance (1916)**

Cub Reporter Jack Godfrey (Henry Mortimer) captures a Paris jewel thief and solves the murders of several people killed while inspecting an antique cabinet.

Crochard, a renowned Parisian jewel thief, hides his latest heist in the drawer of a cabinet which he has lined with a poison that kills on contact. Then, when Vantine, an American connoisseur of fine furniture, arranges for an identical cabinet to be shipped to him from Paris, the poisonous one is delivered in its place, and Vantine dies as soon as he touches it.

The bizarre death puzzles the police, but reporter Jack Godfrey traces the cabinet back to Crochard and then, accomplishing that which authorities had considered impossible, captures him. *American Film Institute Catalog of Feature Films*
THE PURSUING VENGEANCE (Five Parts—May).—The cast: Crochard (Sheldon Lewis); Mimi (Jane Meredith); Godfrey (Henry Mortimer); Lester (Henry Cargill); Countess Simone (Grace Hampton); Vantine (Ernest Cossard); Simmons (William Frederic); Pigot (Fred. Annerly); Drouet (Alfred Hese); Morrell (Emil Hoch); Parks (John Gray); Fifi (Margaret Forrest); Landlady (Margaret Woodburn); Landlord (Frederick Rogers). Produced by Martin Sabine.

The Countess Simone, whose jewels are famous, is selected for the first victim of the band. Vantine, a noted connoisseur, has purchased in Paris a wonderfully perfect Boule cabinet. It is brought to his home in New York carrying with it Death; for Vantine, while examining it, is mysteriously slain, the only marks upon him being two livid stains on the back of his left hand.

One after another investigators of the cabinet are slain in an equally unfathomable way. There appears to be no solution of the puzzle till Jack Godfrey, a “cub” reporter tackles the circumstances. Godfrey, armed with steel gloves, undertakes to discover the secret of the murderous cabinet. In the meantime, Crochard, the international crook, who has used the cabinet as a hiding place for part of his booty, pursues it to America, together with Mimi, his accomplice, and others of his retinue.

Through a skilful ruse he gains access to the death-cabinet which has become so deadly that the police have seized it and placed it in a cell at “Headquarters.” Disguised as the detective, who has followed him across the Atlantic, Crochard exercises his cunning and his wits and makes a laughing stock of the man set on his trail. The climax is startling.
“The Pursuing Vengeance”
Mystery Story Offering Many Complications and Swift Action—Handled by Unity Sales Corporation.
Reviewed by Lynde Denig.

ADAPTED from a story by Burton E. Stevenson, these five reels are well devised to arouse interest in a first rate story of crime, mystery and detective acumen; to maintain suspense up to the denouement and altogether to provide a very satisfactory hour and a quarter's entertainment. As in all mystery tales worthy of the name, author and director presuppose close attention on the part of the spectator, for an intelligent comprehension of the meaning of the swiftly moving scenes is dependent upon a clear comprehension of the characters and their varied purposes. To drop in on this picture after the first reel was underway and attempt to pick up the plot thread would be a task of no little difficulty; but carefully followed from the beginning, it is only fair to state that it is a photoplay of cumulative strength.
Sheldon Lewis, facile as ever at assuming the varied disguises so necessary if one is to achieve preeminence among photoplay criminals, acts Crochard, the instigator of numerous villainies that baffle the keener minds in the police departments of New York and Paris. In the particular exploit chosen for “The Pursuing Vengeance,” the center of mystery is concealed in a Boule cabinet, shipped from France to an American connoisseur. To all appearances it is a harmless piece of furniture; but as a matter of fact it is an extraordinarily evil contrivance that causes deaths at the rate of about one a reel. Marks on the back of one hand, seemingly punctured by poisoned prongs, are the only clues offered for the solution of the mystery.

Naturally, the audience is given occasional suggestions of the game Crochard is playing and is allowed to draw its own conclusions about the real history of the cabinet, supposed to contain love letters which a countess is intent upon recovering; but for a complete and correct solution it is best to wait for the concluding reel. Scenes are short, the action is snappy, the continuity is good and the acting of Mr. Lewis, Jane Meredith and Henry Mortimer suffices. Newspaper inserts and the typographical arrangement of the sub-titles might be improved. Martin Sabine directed.

The Moving Picture World, June 10, 1916, p. 1901

Status: Unknown
Unavailable for Viewing
The Reapers (1916)

News Vendor Albert Jordan is the head of a large publishing house when he is paralyzed from the waist down. Unable to find work in publishing, he is reduced to selling newspapers at a corner newsstand.

Rita Jordan leaves her small daughter Edna and elopes with James Shaw, a gambler, when her publisher husband Albert is paralyzed from the waist down. Unable to work in publishing any longer, Albert is reduced to running a newsstand until he meets a faith healer who assures him that he can be cured. Prayer does indeed work, and a healthy Albert once again becomes a success in business. Edna, meanwhile, has married Assistant District Attorney Frank Rollins, who has been assigned to investigate some of the less reputable nightclubs and dance halls. One evening, Albert, still full of evangelical zeal, accompanies Frank, and in one of the clubs they meet Rita, who, through her association with James, has lost all of her money and social standing. Rita and Albert are reconciled, and she agrees with his suggestion that she go to a convent to reform, after first getting Albert's permission to see Edna for the last time. American Film Institute Catalog of Feature Films
"The Reapers" Urges the Power of Faith—"Then I'll Come Back to You," a Play of Sentiment.
Reviewed by Lynde Denig.

"The Reapers."

Miraculous recoveries, by no means a rarity in plays, generally are attributed to surgical expertise. In "The Reapers," produced by Burton King of the Triumph-EQUITABLE Company, from a scenario by Eve Unsell, it is different. Christian Science replaces surgery, and a man paralyzed from the waist down is inspired by an all-powerful faith which cures him of his affliction. Being less extraordinary than the "testimonials" of many Christian Scientists, there is no good reason why this sudden return to health should not be utilized in a photodrama. To deny the possibility of such a happening would be to deny the efficacy of Christian Science and the right of an author to use it as a recognized fact. On this score, "The Reapers" is not open to serious objection.
Another turn in the plot is more likely to stir adverse comment. Albert Jordan is introduced as a man of means, the head of a large publishing house. Occupying such a position he most certainly would not be completely dropped because of physical incapacity; yet Jordan soon is reduced to such financial straits that he is forced to sell papers at a corner newsstand. Also, the main reason advanced for the elopement of his wife with a temporarily prosperous gambler, is the inability of the husband to provide the luxuries so dear to some feminine souls. All this seems a trifle improbable in the life of a man definitely established in the business world.

The picture in its entirety, however, makes a strong bid for sympathetic appreciation. Overlooking the improbability of finding Jordan in such a predicament, there is no gainsaying the appeal of the man as portrayed by John Mason, and that of the delightful little girl playing the daughter in childhood. Perhaps Mr. Mason never had an equally good opportunity to reveal his ability as a screen actor. In a role that might easily be over-played, he gives due heed to the demand for pathos and spiritual exaltation, without sacrificing the manliness of the character. The foolish wife, whose fine feathers become sadly soiled as her gambler-lover descends the social scale, is presented with sincerity by Clara Whipple. Werner Oland as the gambler, Rene Dentling as Edna Jordan and Pierre LeMay as her fiancé, complete the cast. The picture was adequately mounted.

*The Moving Picture World*, April 15, 1916, p. 455

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Albert Jordan)
Ethnicity: White (Albert Jordan)
Media Category: Newspaper
Job Title: News Employee (Albert Jordan)
Description: Major: Albert Jordan, Positive
Description: Minor: None
The Rejuvenation of Aunt Mary (1916)
Newspaper Article reveals that a man is being sued for breach of promise.

TH' REJUVENATION OF AUNT MARY
(Three Parts—March 15).—The cast: Aunt Mary (Kate Toncray); Little Jack (Audrey Kirby), Aunt Mary's Sweetheart (Dell Henderson); Jack (grown) (Reggie Morris); Burnett (Dave Morris); Mitchell (Tom MacEvoy); Clover (Jack Mulhall); Stebbins (Wm. Sloane); The Girl from Kalamazoo (Florence Lee); Betty Burnett (Gertrude Bambrick...).

Jack Denham, an orphan, is adopted by his aunt, Mary Watkins, a wealthy spinster, who is known to everybody as “Aunt Mary.” Aunt Mary's sweetheart receives an offer of a position in the city, which he gladly accepts, as he has grown tired of Aunt Mary and seizes this opportunity to desert her. A number of years elapses and he never returns. When Jack reaches his majority Aunt Mary sends him to college, and she is left alone with her two servants, Lucinda and Joshua.

At college Jack has three chums, Burnett, Mitchell and Clover. Jack is expelled from college for breaking the rules. Aunt Mary writes her lawyer, Mr. Stebbins, to look after Jack. Jack is descendant and goes to a cabaret show, where he meets “the girl from Kalamazoo.” While under the influence of liquor he proposes marriage and gives her a ring he is wearing. Jack returns to his hotel and does
not miss the ring till the next morning, when the girl from Kalamazoo telephones him and he realizes what a fine scrape he is in.

Jack's chums try to cheer him up and they all go to a saloon and have several drinks. Mitchell has a small pistol which he is showing to the boys, and Jack examines it. He shoots at a dog and accidentally hits the bartender. Jack is threatened with arrest. He telephones Stebbins, who pays damages of $100, and Jack is allowed to go. Stebbins induces Jack to return to Aunt Mary and tell her the story himself.

Aunt Mary greets Jack affectionately and tells him she will forgive everything as long as he never wrongs a woman. Stebbins arrives with the news of a breach of promise suit against Jack, brought by the girl from Kalamazoo. This angers Aunt Mary and she disinherits Jack. The girl from Kalamazoo learns that Jack has been disinherited. She goes to see Aunt Mary and tells her that she really loves Jack and does not want his money.

Bob Burnett now comes to Jack's rescue and insists that Jack stop with him at his home for a while. While at Burnett's Jack falls in love with Betty, Bob's sister. Mitchell plans to gain Aunt Mary's sympathy and telegraphs her that Jack has a bad attack of measles. Aunt Mary decides to go to her nephew at once. The boys are in the midst of a surprise party, given in honor of Betty's birthday, when Mitchell receives a telegram from Aunt Mary stating she is on her way.

This throws Jack and the boys into a panic as Aunt Mary is due to arrive. Betty saves the situation by declaring that she will say the telegram was a trick to bring Aunt Mary to a party in her honor, and she will help the deception along by posing as the housemaid, Janice. Aunt Mary arrives and her rejuvenation begins. Betty dresses her hair in the latest Parisian style, and lends her one of her evening gowns. Aunt Mary, who has been led to believe that the party is in her honor, enters into the spirit of the occasion and has a glorious time. The boys order an automobile and take her for a trip around San Francisco. Aunt Mary is delighted with the trip. They go to a cabaret and the boys induce Aunt Mary to dance.
Betty at home finds a newspaper in which is an article stating that Jack is being sued by the girl from Kalamazoo for breach of promise, and this puts him in bad with Betty. The girl from Kalamazoo notifies Aunt Mary that she is very ill. Aunt Mary and Betty go to see her, and Aunt Mary gives the girl enough money to take her home as soon as she is able to travel.

Aunt Mary, having had enough of gay life, decides to return home. She reaches her home and, being dissatisfied with Lucinda as a maid, sends for Betty. Betty is very much amused when she receives the letter, and decides to go to Aunt Mary's for a while. The girl from Kalamazoo recovers and makes arrangements to return to her home. She is deeply grateful to Aunt Mary for her kindness and stops off to say good-bye to her. She meets Betty and confesses that she had no claim on Jack. Jack goes to Aunt Mary's to make a last appeal to Betty. Aunt Mary learns that Betty is Bob's sister. Betty and Jack ask Aunt Mary for her consent to their marriage, which she cheerfully gives, and they all look forward to a very happy future.

The Moving Picture World, March 18, 1916, pp. 1882-1883

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 Return of John Boston (1916)
War Correspondent. Newspaper Article reports the death of Gordon Edwards, aka playwright John Boston, who joins the war correspondent on the battle field. Another article reports the marriage of a woman and a man pretending he is John Boston. The real John Boston – Gordon Edwards – vows to stop the marriage.

THE RETURN OF JOHN BOSTON (Three Parts—June 29).—The cast: Gordon Edwards (George Routh); Arthur Williams (Millard K. Wilson); Mrs. Fred Bates (Adelaide Bronti); Edith Bates (Golda Madden); Fred Bates (Jack Byrne). Written by Millard K. Wilson and James Douglas. Directed by Jack Byrne.

Gordon Edwards is an unsuccessful writer, until a friend suggests a solution; use a nom-de-plume, for when editors see his name on a script they immediately return it without reading it. So he sends, under the name of John Boston, another script, and this is purchased. Under the name of John Boston, he goes extremely well. One day crossing the ferry, he sees a man about to commit suicide, stops him, finds he is a clerk out of work by the name of Williams, takes him to his home, and makes him his secretary. Williams, who has been sworn to secrecy as to the identity of John Boston, really knows more of the business affairs of John Boston, than does Gordon Edwards, the real “John Boston.”
As Boston’s fame increases, the publishers send him an invitation to a fashionable reception, and urges him to accept it. Hating society, Gordon Edwards coerces Williams into impersonating John Boston. John Boston, in the person of Williams, is a social hit. He meets and becomes attracted to Edith Bates, and upon Miss Bates telling him she was leaving to spend the summer at Coronado, Williams suggests to his employer. Edwards, that they also visit the resort.

There Edwards meets informally a girl, whose hobby is painting, who gives her name as Miriam Lee, but who is really Edith Bates. A love affair develops, and Edwards proposes. She puts off her answer until the next day. That night when she gets back to her hotel, where Williams is waiting with her father and mother. Her father receives a telegram calling them back to the city and she is forced to leave without seeing Edwards. From the city, she writes Edwards a note, telling him how it occurred, but Edwards, after a vain search for “Miriam Lee,” leaves also for the city, and Edith’s letter is returned to her. Meeting a friend who is going to the war as a correspondent Edwards decides to go with him, instructing Williams, his secretary, to attend to the social duties of “John Boston.”

On the battlefield, Edwards is wounded and left for dead. Reports of his death are published in the papers and Edith Bates reads them and is nearly broken-hearted, but Williams, as John Boston, makes a rapid-fire courtship and Edith, strongly urged by her mother, and believing Edwards dead, accepts.

On the day on which they are to be married, Edwards, who has been picked up and nursed back to health, arrives in America and stops at a bank to cash a check. He informs him he has not enough balance to meet the check. Remembering having had fifteen thousand in the bank, he realizes something is wrong. He investigates and finds that Williams has taken the money. He is shown a newspaper by the cashier announcing the marriage of John Boston and Edith Bates to take place that afternoon. Realizing his secretary’s duplicity, he resolves to stop his marriage to the girl, whom, of course, he does not imagine could be Miriam Lee. He arrives at the house as the couple are at the altar. He faces Williams, and the latter breaks down. Then Edwards turns and sees “Miriam Lee” before him. She is holding out her arms to him, and, realizing that she believed him dead and that she still loves him, they are in each other’s arms as the picture fades.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (War Correspondent). Group-2
Media Category: Newspaper
Job Title: Reporter-Correspondent (War Correspondent). Unidentified News Staff-2
Description: Major: None
Description: Minor: War Correspondent, Positive. Unidentified News Staff-2, Neutral

The Reward of Chivalry (1916)
Publisher Horace Brighton (Scott Leslie) is a power in newspaper circles who is conducting a crusade against graft in the northern city where he lives and is making things so hot for the gang of crooked politicians. Stanton Ware (Herbert Rawlinson) is hired as a reporter by Brighton.

THE REWARD OF CHIVALRY—Three Reels—Jan. 18).—The cast: Stanton Ware (Herbert Rawlinson); Doris King (Jean Taylor); Richard King (Alfred Allen); Wallace Aines, crook (Barney Furey); Horace Brighton (Scott Leslie); His Wife (Mrs. Kraft).

Stanton Ware, a young Southerner, holding the sacredness of woman’s honor above everything else, is in love with Doris King, a vivacious Southern girl, but she holds Ware’s impetuous advances off in spite of a real liking for him. Ware demands from Doris an answer one way or the other and she promises a definite answer on the opening of the social season. Doris’ father, a gentleman of the old school, loves Ware like a son and does everything possible to help him along. Finally Doris gives Ware a tentative promise, but declines his engagement ring.

Horace Brighton, a power in newspaper cir-
cles, is conducting a crusade against graft in the northern city where he lives and is making things so hot for the gang of crooked politicians, that Dougherty, the boss, orders his "go between" Aines to frame up something against Brighton. Aines agrees and tells his boss that the only way to work Brighton is through his, the latter's wife. Brighton has promised to take his wife South for the winter. Aines learns of their contemplated trip and precedes them to the city, where he meets them on their arrival and makes such a good impression they accept him as a friend. Aines and Mrs. Brighton become intimate companions. Brighton meets King at a dinner, where Ware has brought Doris and her father. Brighton and King are old friends. Doris is introduced. Aines at once begins to cast about for a way to win her good graces.

Ware takes Doris and her father to the big masquerade ball, where they again meet the Brightons and Aines. Doris in a wilful mood flirts with Aines and Ware, coming upon him holding Doris' hand, demands an explanation. The girl tells him she will do what she pleases. Holding the happiness of the girl above everything else, Ware withdraws in Aines' favor, but warns the latter if he is just trifling with her, he will kill him later. Aines protests his good intentions.

The Brightons return home. Aines receives a cordial invitation from them to visit them. He reports his progress to Dougherty and they begin to weave their web to "get" Brighton. Ware, broken hearted decides to leave and is given a note to Brighton by King. He is given an assignment as reporter.
Dougherty and Aines meet at a road house to complete their plans and while there one of the girls resents Dougherty's advances. As she leaves she hears Aines and Dougherty planning their scheme and resolves to repay them in their own coin. Coming out on the street she is arrested. Ware takes pity and goes her bond, gives her money and helps her out to a cab. She tells him of Dougherty and Aines' planning and if he wants to make a scoop to be at a certain road house that night.

Doris, meanwhile, has repented and makes her father bring her North to locate Ware. They meet the Brightons and are told of Ware's occupation, but as he is out on an assignment, Brighton promises to bring him to the house. Ware has arranged to be at the road house that night.

Aines induces Mrs. Brighton to take an auto ride and gets her into the road house. She is "doped." Dougherty then calls up Brighton and tells him that unless he calls off his graft investigations, he will make known the fact of Mrs. Brighton being with her lover at a famous road house.

Brighton is entertaining King and Doris when he receives the message. He tells of the message. They all set out for the place.

As Mrs. Brighton revives Aines enters her room. When she screams Ware breaks through the window. He is about to choke Aines when he recognizes him and still thinking Doris loves Aines, kicks him out. He is trying to soothe Mrs. Brighton when Brighton, King and Doris burst in. Ware, trying to save Mrs. Brighton, refuses to make a statement and he and King are about to shoot, when Doris rushes in and pushes her father's arm aside. Aines is aiming through the window to kill Ware, when Doris sees him and pointing her father's arm, forces him to pull the trigger. Mrs. Brighton has explained to her husband and Ware receives his reward in the surrender of Doris.
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Harry Brighton, Stanton Ware)
Ethnicity: White (Harry Brighton, Stanton Ware)
Media Category: Newspaper
Job Title: Publisher (Horace Brighton). Reporter (Stanton Ware)
Description: Major: Horace Brighton, Stanton Ware, Positive
Description: Minor: None

The River Goddess (1916)
Newspaper Article about the woman a man loves eloping with her chauffeur causes the man to contemplate suicide.

THE RIVER GODDESS (July 7).—The cast: James Courtney (Matt. Moore); Jane Haven (Jane Gail); Daniel Emmett (Tom Lehmann). Written by Franz May. Produced by Matt. Moore.

Night hangs over the river. The River Goddess beckons and a tortured soul, James Courtney, heeds the call of the silent black waters. Another tortured soul, Daniel Emmett, approaches him. Courtney tells his companion that he is a poor artist and that he loved a girl who seemed to return his love, but her parents objected to his suit. As his story is visualized, we see the girl telling him that she must obey her parents. He folds her in a fond embrace and she agrees to elope with him. We next
see Courtney waiting for the girl at the trysting place. A newspaper flutters to his feet. He picks it up and runs across a paragraph stating that Jane Haven has eloped with her chauffeur. Life holds nothing more for Courtney and he seeks surcease of sorrow in the river.

Dan tells his story. He had wealth and position, but loved the green woods better than society. In the visualization of the story we see him out hunting. Meanwhile, Jane Haven, who is driving with her mother in a car through the forest road, spies a deer. She jumps out of the car and runs towards it, just as Dan raises his gun to take aim. The shot hits the girl instead of the deer and both Dan and her mother run toward her as she falls to the ground. They carry her to Dan's hunting lodge, where she is tenderly cared for. Dan believes he has found his ideal and the girl promises to marry him. After her recovery he receives a letter stating that she has gone with the man she really loves. Life has no further interest for Dan, and he, too, seeks the river.

Courtney now takes a picture out of his pocket and hands it to Dan. Dan stares at it in wonder, and produces another picture from his own pocket. The pictures are identical. Presently they are approached by two policemen, who announce that they are under arrest. In the police station they are charged with being suspicious characters. A car stands in front of the station, which is recognized by Courtney. The officer tells him that it is Jane Haven's car and adds: "You are both under suspicion of being the chauffeur who ran away with her."

Both Courtney and Emmett hand their cards to the officer at the desk, who orders them to be released. The two men look at each other as they reach the sidewalk, and Courtney says: "So the girl ran away with the chauffeur. It is not worth while sacrificing one's life to the River Goddess for a girl like that. Let's drown our sorrows at the shrine of Bacchus."

Robbing the Fishes (1916)
Newspaper story about a butler robbing a house of wedding presents prompts a father to hire a detective to guard the gifts that have arrived for his daughter.

ROBBING THE FISHES (May 17).—The cast: Bob Burr, the butler (Guido Colucci); Helen Fish (Jean Dumar); 'Try It On, the maid (Jessie Stevens); Mrs. Fish (Mabel Dwight); Mr. Fish (Julian Reed); Mrs. Fish-Kake (Lou Corey); Mr. Fish-Kake, her husband (William Fabler); Sherlock Woof (Raymond McKee). Author, Earle Edwards. Director, Will Louis.

The Fishes are not inhabitants of the briny deep, but of a cosw little home in a suburban town. Maybe Pa Fish is somewhat of a shark, but what can you expect when he is taken from a veritable gold Fish by his daughter, who is about to be married, and by his wife, who is arranging the program for the nuptials. So Pa Fish, as well as being snappy and always ready to bite, was wary and suspicious and when he happened to read a newspaper story, telling how a butler robbed a house of a lot of wedding presents, decides to secure a detective to guard the gifts that have arrived for his daughter.
So he goes out and hires the first detective he stumbles over and brings him home and makes him a member of the family. The detective takes a dislike to the butler and evidently suspects the latter of having designs on the wedding presents. On the other hand, the butler despises the detective and considers him as an intruder. From the time that the detective comes into the house until the momentous events that transpire as the result of his presence, the butler and the officer glare at each other like two roosters who are about to enter into mortal combat. At night the Fishes are disturbed by some unpleasant dreams and they all go down stairs only to find the detective on guard and doing his duty.

In the morning when they arise, however, they go downstairs and find that both the detective and butler have gone and that the presents have disappeared with them. While they are making a frantic search of the house they hear a rumble coming from a closet and they open the door and find the butler calmly sleeping on the floor with his arm around a suitcase that contains the missing presents. When he is awakened he explains that he was suspicious of the detective and took this method of safeguarding the gifts. The Fishes are profuse in their thanks and overwhelm the butler with their gratitude, whereupon he retires once more to the closet and drags forth the detective who he had captured and who he had bound securely.

This convinces the Fishes that the proper place to hire a detective is not at a detective bureau but at an employment agency.
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

**Romeo of the Coal Wagon (1916)**
Newspaper Article causes a woman to boastfully declare that burglars are not intelligent or they would not be caught and she thinks she can rob a house and not get caught.

*The Moving Picture World, May 27, 1916, p. 1565*

Status: Unknown
Unavailable for Viewing
The Rummy (1916)


While covering night court for a newspaper, a reporter falls in love with a woman arrested on a prostitution charge. Soon after they are married, however, he catches her with Dan O'Sullivan, the publisher of the newspaper. Although the reporter had always believed his wife innocent of the prostitution charge, he now refuses to accept that she was lured to Dan's room under false pretenses and fought desperately against the publisher's advances. As a result, the reporter leaves his wife, becomes an alcoholic, and loses his job. Then, he gets a lead on a graft story involving Dan, and ultimately
discredits him. While working on the story, he also finds proof that his wife had told him the truth, and so he makes up with her, after which he gives up drinking and gets an even better newspaper job than the one he had before. *American Film Institute Catalog of Feature Films.*

**THE RUMMY (Fine Arts—Five Parts—Oct. 8). The cast: The Rummy (Wilfred Lucas); The Girl (Pauline Starke); Dan O'Sullivan (William H. Brown); The Cub Reporter (James O'Shea); O'Sullivan's Handy Man (Harry Fisher); Managing Editor (A. D. Sears); Newspaper Reporter (Clyde Hopkins). Directed by Paul Powell.**

The story opens with a young newspaper reporter, working on a reform paper. The paper is owned by O’Sullivan, a political boss. Our hero is sent down to “cover” the night court. The girl in the story is out of a job, and after vainly trying to get work, is put out of her room. She goes out into the street and in desperation accosts a man. He offers to buy her a meal, but she gets frightened and runs away. A policeman, who has been watching her, follows. She eludes him and hides behind packing boxes on the dock. He finally corners her and she jumps into the river. He jumps in and after a stiff fight, rescues her and takes her to the police station, where the reporter recognizes her as a girl who lived in the same boarding house that he has lived. Feeling sorry for her, he marries her.

Later, she goes to the newspaper office to visit him, and meets O’Sullivan, who immediately evinces interest in her. He makes arrangements to meet her, giving as an excuse that he wants to talk to her about her husband. She goes to his rooms to meet him, only to find that she is trapped. She makes her escape and meets her husband in the hall. His confidence in her is shaken. The reporter, having lost all faith in his wife, descends the social scale rapidly.
Two years later the wife is working as cashier in a restaurant, and the reporter a wreck. Meanwhile the boss, O'Sullivan, not satisfied with the returns from his saloon has an argument with his manager who quits. The manager leaves the place threatening the boss with exposure. He meets and tells his story to the reporter, who immediately takes it up as a great scoop for the reform paper. The manager, however, did not tell him the name of the owner, and he starts out to get data on it. The manager tells him how O'Sullivan has persecuted his (the reporter's) wife, and that she has committed no wrong. The reporter starts for O'Sullivan's rooms. On his way he meets a policeman and a friend. They go to the saloon where they find the wife tied to a chair and O'Sullivan standing nearby. O'Sullivan dies of apoplexy as the reporter is about to strike him. A reunion follows between the reporter and his wife.

*The Moving Picture World*, October 14, 1916, p. 300

“THE RUMMY” (Fine Arts).

Wilfred Lucas, Triangle-Fine Arts star, has come to the front rapidly during the past few months as one of the real big figures of the motion picture world. In “Hell-to-Pay Austin,” his remarkable interpretation of the westerner won him a host of friends, and now in “The Rummy” he more than lives up to the predictions made for him.

The story is that of a newspaper man who temporarily loses his grip on himself through the shock of the supposed un-
faithfulness of his wife. Letting go all restraint he fairly plunges down the hill of dissipation, and finds himself in a brief two years the scoffed at “rummy.” His rehabilitation is as rapid, and the entire story gives Mr. Lucas rare opportunities for some exceedingly forceful and clever acting.

In the leading feminine role supporting Mr. Lucas is Pauline Starke, one of the youngest members of the Fine Arts company, but an actress of undoubted ability. Her characterization of the girl in the story is human and exceedingly convincing.

“The Rummy” is particularly noteworthy for its faithful representation of conditions that actually exist in a newspaper office. Unlike most attempts at a dramatic representation of newspaper life, it rings true throughout. Not a little credit for this realistic touch must go to both Mr. Lucas and to Paul Powell, who directed the taking of the picture. Both in former years were active newspaper men, and their early training guided them in this effort.

“The Rummy” is as strong and well told a story as has been seen on the screen in many days, and is certain to win no small amount of praise from the most captious of all critics—the active newspaper men who view with suspicion any attempt at reproducing the innermost secrets of their profession.

Reviewed by Louis Reeves Harrison.

“The Rummy,” in spite of its unattractive title, is a delightful piece of realism, admirably constructed, consistent, plausible and presented without theatricalism. It is a simple story of human weakness developed into human sweetness through the splendid optimism of a character interpreted by Wilfred Lucas, that of a newspaper man whose high faith in woman is rudely shocked. He preaches that the mother sex may be wronged but can really do no wrong except through natural affection. He lodges near a working girl who is turned into the streets, who is unable to make an honest living and who is brought into a night court where “Rummy” is substituting for a reporter. He offers to protect the helpless creature, and, out of pity, he marries her, an extremity of reformation.

The girl is pursued by an insidious villain, our old friend the political boss, with a cigar in one corner of his mouth, and he compromises her in the eyes of her optimistic husband, transforming him to a pessimistic drunkard. He loses out at the office and becomes a mere vagabond, merely existing on rum and the good nature of old friends. She barely exists as a seamstress and scrubwoman, confirming his idea that women do not descend to low life voluntarily when they are normal. A quarrel between the political boss and his right-hand man, a saloon-keeper, brings revelation, restoration to happiness and a new life to Rummy and his wife. All this is delicately interpreted by Wilfred Lucas and Pauline Stark. Mr. Lucas is also the author of the story and is to be congratulated upon achieving the unusual.
The Moving Picture World, October 14, 1915, p. 193

Status: Unknown
Unavailable for Viewing
Type: Movie
Genre: Drama
Gender: Male (The Rummy, Dan O'Sullivan, Cub Reporter, Managing Editor, Newspaper Reporter). Female (The Girl Reporter). Group.
Media Category: Newspaper
Job Title: Reporters (The Rummy, Cub Reporter, Newspaper Reporter, The Girl Reporter). Publisher (Dan O’Sullivan). Editor (Managing Editor). Miscellaneous
Description: Minor: Managing Editor, Cub Reporter, Newspaper Reporter, The Girl Reporter, Positive. Miscellaneous, Neutral

**Sammy’s Semi-Suicide (1916)**
Newsboy yells about a man’s suicide – but he’s alive to hear it.

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**SAMMY’S SEMI-SUICIDE (May 27).—The cast: Sammy (Walter Hiers); His Sweetheart (Francis Keyes).**

Sammy and May are sweethearts. Both are employed in the same office—he as bookkeeper, she as typist. Whenever anything goes against him, it is his wont to dispose without delay of all his belongings in the form of gifts to his friends and to make preparations to kill himself. At the critical moment something always happens to set his design at naught.

One of his recent suicidal attempts is caused by the fact that his employer refuses to raise his salary before Christmas. He immediately sets out for the bank of a lake with the intent to drown himself. But just as he is about to precipitate himself into the deep, there rises in his mind’s eye the vision of his sweetheart learning of his death and suffering agony untold as a result thereof. So no suicide act is “pulled off.”

A fortnight later, May gives a birthday party—in the course of which she devotes too much attention to another gentleman. Sammy decides that she does not love him. Death then be his refuge! Indignant at his conduct the guests decide to call his bluff for once and concoct a little scheme which they immediately put into operation. Armed with revolvers and pebbles they follow Sammy to where he intends to execute his design—this time by shooting. Sammy has no sooner pressed his revolver against his
temple than he calls up a vision of his entire family dying at a stroke when they learn of his suicide. He unselfishly decides to live—for the sake of his family.

At this moment the conspirators fire their pistols into the air and cast their pebbles at him. The suddenness of the uproar and the impact of the pebbles convinces Sammy that he has committed suicide, and the thought thereof causes him to faint with fright. When he comes to, he is alarmed by hearing a newsboy (fixed by the conspirators) yell forth the news of his suicide. He rises to follow the boy and comes upon two of the guests buying a paper of the boy. They immediately burst into tears and start out eulogizing the nobility of the deceased one's character. In vain does Sammy protest that he is very much alive.

When the girl he loves hears the news she faints. In vain does Sammy rush from one to the other, a living refutation of his death. Nobody pays any heed to him. The guests leave, in order to afford May the consolation of solitude. Only one gentleman remains—one purpose—and Sammy. May immediately casts sorrow to the winds and—to the infinite mortification of Sammy—enacts a love scene with the gentleman who brazenly declares that Sammy could have done no better than get out of his way. Sammy collapses in a chair, whereupon the loving couple immediately occupy the same chair, just as if it had been vacant, and continue their flirtation. The gentleman then suggests how glorious it would be for them to get married at once. In vain does Sammy protest. The girl consents, and the immediately set out by auto to the minister's home. Sammy has slipped into the auto and finds himself seated between them—which in no wise prevents them from continuing their flirtation right across his body, as though to him he was non-existent. They get to the minister's, but as they shut the door quickly, Sammy is spared the agony of witnessing the marriage ceremony—which, of course, does not take place. A few minutes later some friends of his arrive. He pours out to them his tale of woe, but they pay absolutely no attention, and when the newlyweds appear, they give them a rousing seren-off.

Sammy spins nothing with indignation. He
Sammy is seething with indigantion. Had they at least accorded him burial instead of permitting him to roam around as a ghost—witnessing such heart-rending spectacles! He totters home and collapses, exhausted on his bed. He falls asleep. The next morning he is startled out of his sleep by his mother, who shows him the clock and warns him that he has overslept. At the sound of the familiar voice and the sight of the familiar face he is convinced that he is alive after all, and all his experiences have been the creation of a morbid imagination. To make assurances doubly sure he hastens to the office to discover if May is still in her accustomed place. When he finds her there—working away as usual—he feels deeply ashamed of himself and takes good care not to mention a word about his nightmare so as not to make a laughing stock of himself. He merely gets hold of May's hand and slips an engagement ring on her finger—as a token of his reformation. Sammy never has another suicidal fit.

*The Moving Picture World*, May 27, 1916, p. 1574

Status: Unknown  
Unavailable for Viewing

Type: Movie  
Genre: Comedy  
Gender: Male (Newsboy). Group  
Media Category: Newspaper  
Job Title: News Employee (Newsboy). Unidentified News Staff  
Description: Major: None  
Description: Minor: Newsboy, Negative. Unidentified News Staff, Neutral
Sapville’s Stalwart Son (1916)
Newspaper announces a celebration in Sapville for its sons and daughters to revisit the town for a week.

The Moving Picture World, April 15, 1916, p. 506
Appendix 8 – 1916

Status: Unknown
Unavailable for Viewing

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

**Saving the Family Name (1916)**
Newspapers cover all the details of a man who commits suicide because his family disapproved of his romance with a chorus girl.

After Wally Dreislin commits suicide because his family disapproved of his romance with chorus girl Estelle Ryan, the newspapers, delighting in all the details of the affair, turn Estelle into a national celebrity. Fame only increases her power to attract men, and she soon is involved in a romance with Jansen Winthrop, another young man from a wealthy family. Jansen's alarmed mother then begs Robert, her other son, to end the relationship. Obediently, Robert kidnaps Estelle and takes her to a remote hunting lodge with plans to keep her there until she agrees to leave Jansen. After several weeks, however, Robert realizes that Estelle's reputation as a vamp has been completely engineered by the press. As a result, Robert sends for Jansen to retrieve his sweetheart, but when he arrives, Estelle announces that she has fallen in love with her abductor, and then begins a romance with him. *American Film Institute Catalog of Feature Films*
SAVING THE FAMILY NAME (Five Parts—Sept. 11).—The cast: Estelle Ryan (Mary Macklyn); Mrs. Winthrop (Girard Alexander); Wally Dreislin (Carl von Schiller); Jansen Winthrop (Jack Holt); Robert Winthrop (Phillips Smalley); Billie Schramm (Harry Depp). Scenario written by Lois Weber. Produced by Lois Weber and Phillips Smalley.

Estelle Ryan, a chorus girl, has among her admirers Wally Dreislin and Jansen Winthrop. Both young men come of excellent families. Wally’s attention to Estelle has shocked the entire Dreislin family, and the scandal is spread by the gossips. Estelle, unconscious of all this, has persistently declined Wally’s advances, until, finally, she consents to go to dinner with him.

Robert Winthrop, uncle of Jensen, is a close friend of the Dreislins, and volunteers to watch Wally’s movement. He sees Estelle go into Wally’s limousine, and informs the Dreislins. Young Dreislin presses his suit with Estelle, but when he fails to move her from a moral purpose he declares that he cannot marry her because of the objections of his family. Estelle’s indignation has an effect of intensifying Wally’s love and he proposes marriage, saying he will give up his family, if necessary, and marry Estelle on the morrow. Estelle consents, and Wally goes home to face the family council that has been called. Under the distressing pressure put upon him, Wally recants and writes Estelle that he has promised to never see her again—and commits suicide. The discovery of his body opens a scandal to the public prints.

Estelle’s first knowledge of the tragedy comes on the morning of what she all night dreamed
would be her wedding day. The manager of the show offers her a tremendous salary and tells her that the publicity will mean her “making” as a stage star. The heartbroken girl orders the would-be exploiters of her misfortune from her flat.

Estelle later receives a letter from Wally’s mother of vindictive hatred. Estelle’s grief is outwardly chilled by her inward resentment of a wanton injustice. While her heart breaks, she resolves to accept the world at the face value it accepts her. She telephones to the showman, accepts his offer, and eventually becomes a reputable star through the merit of her native talents.

Jansen Winthrop now advances his attentions, and obtaining an introduction to Estelle falls in love. In the months that have passed Estelle’s love for her dead sweetheart has not entirely faded. When Jansen presses his suit she accepts, while very frankly giving him to understand that she has no genuine love for him. The girl has grown weary of stage life. She longs for home seclusion and because Jansen offers her this, Estelle declares she is willing to “marry almost anybody.” Jansen’s attentions to Estelle become rumored; the gossip reaches the ears of his haughty and austere mother, who voices her objections in no uncertain manner.

Robert Winthrop, her brother-in-law, joins the mother’s appeal. The threat to cut the young man off without any means to prevent the necessity of him going to work, has no effect. Robert Winthrop counterfeits Jansen’s handwriting, enjoins Estelle to secrecy and begs her to return with the messenger who bears the note to a trysting place from which they will proceed to be married. Believing the note comes from Jansen, the girl makes haste to comply, is ushered on board the Winthrop yacht and sails for Winthrop Island—her companion being none other than Robert Winthrop who has devised a scheme to “save the family name.”
Marooned with him upon the island, Estelle reminds Robert that he is stripping her of the last vestige of respectability through his trickery, and declares that her own family name was generally respected until she encountered the methods of the Winthrops in defending their own title. There is a colored man and woman on the island to do the house work and Robert devotes his time to studying his captive. Ultimately Robert sends for Jansen, admitting that a great injustice has been done. When Jansen arrives Estelle begins making a few fast moves on her own account, ignoring Jensen's outstretched arms, Estelle gives him her hand to shake in reunion greeting, and leaning against Robert's chest declares to Jansen that she and Robert eloped. Too surprised to deny the charge, Robert accepts the decree and when Jansen has left the room to hurry back to main land, Estelle finds herself folded in Robert's arms—and the "family name" discussion is settled for good and all.

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 Scarlet Mark (1916)
Newspaper article about a rich woman retiring from society because of her father’s death. Two crooks looking at the woman’s picture realize she looks a lot like one of their female friends and hatch a plot.

"THE SCARLET MARK" (Two Parts—June 21). The cast: Alison Reeves and Wanda Travers (Mary Fuller); Mrs. Vandergrift (Mrs. J. H. Brundage); Tom Moore (Antnon Merlo); Marcen (Joseph W. Girard); Jimmy (Matty Rupert). Adapted by Catherine Carr. Produced by Lucius J. Henderson.

Alison Reeves, a young heiress, is engaged to Tom Moore. In a luxuriously furnished partment two crooks, Marcen and Jakel, read in a newspaper an announcement that Miss Alison Reeves has retired from society owing to the death of her father. The article is accompanied by a picture of Miss Reeves, and the two crooks are impressed with its striking resemblance to Wanda, who is seated in another part of the room. In looking over the paper Marcen discovers an advertisement for a maid at the same address and he concocts a scheme to rob the Reeves establishment by having Wanda apply for the position. She secures the position.

Jimmy, a product of the slums, steals a bag of peanuts from a pushcart and, being pursued by a policeman, finds refuge upon the roof of an apartment next door to the residence of the Reeves family. Afraid of capture, Jimmy decides to remain in the safety zone and falls asleep. Next we see Mrs. Vandergrift, Alison’s aunt, placing a pearl necklace, given her by her niece, under her pillow before retiring for the night. Jimmy awakens on the roof and in descending the fire escape he sees Wanda, who has been given permission to leave until the next morning, enter Mrs. Vandergrift’s bedroom. He notes that Wanda removes the pearl necklace from under the pillow and also catches a glimpse of the scar on her forearm. Then he sees her take a handkerchief with the initial “W” plain marked on it and drop it beside the bed. She then chloroforms Miss Reeves, and has Marcen and Jakel take the helpless heiress to an old hag in an East Side tenement house. The following morning the robbery in the Reeves household is attributed to the maid, who has disappeared, owing to the discovery of a handkerchief with the intial “W” marked in the corner.
Wanda, who is now impersonating Alison, declares that she is positive of the maid's guilt. She succeeds in deceiving Mrs. Vandergrift, but Alison's pet dog, Toto, growls at her and indicates that he, at least has not been deceived. Wanda, fearing the dog may eventually betray her, requests that Mrs. Vandergrift remove Toto. Presently Marcen arrives and Wanda explains that he is a new acquaintance. When they are alone Marcen questions Wanda as to her success. She gives him an assortment of jewelry she has stolen, which he hides under his coat as they hear some one coming. Tom is ushered in and Wanda's face is a blank as she doesn't know Alison's fiance, but she has sense enough to greet him cordially.

Marcen leaves and manifests jealousy as he looks back through the portieres and sees Wanda clasped in Tom's arms. After Tom's departure Marcen returns and accuses Wanda of being in love with Tom. Tom returns for his gloves and comes upon them just as Marcen is kissing Wanda. Tom accuses her of faithlessness and demands the return of their engagement ring. Professing to be too overcome to get the ring at once, Wanda promises to let him have it if he will return later, and Tom leaves in indignation. Wanda tells Marcen that the situation is growing serious as the ring is in Alison's safe, and that he must get the combination for her at once.

At the Childrens' Court, Jimmy is held for truancy and petty larceny and Tom, having offered to serve as a "big brother," is appointed to look after him. Jimmy takes Tom to the tenement house where he lives, which happens to be the very house where Alison is being held captive. Jimmy explains to his mother who Tom is and shows her a new suit that Tom has bought for him. Marcen enters the room in the tenement, where Alison is held. He dis-
misses the old hag in charge of the captive and
demands of Alison the combination of the safe.
She refuses and while his gaze is distracted she
escapes through the window and happens to
run into Jimmy’s room, where she sees Tom.
When Marcen follows her through the window
he and Tom confront each other in amazement.
Marcen insists that the girl is Miss Reeves’
maid who stole the pearl necklace, and that
he has just succeeded in trapping her. Jimmy
tells about the scar on the maid’s arm that
he saw from the fire escape, and Alison, to prove
that she is not the maid, bares her arms.
Later at the Reeves household they take
Wanda by surprise, where Tom, after a while,
draws the portieres aside. Then Alison en-
ters and Wanda realizes that the game is up.
She is placed under arrest. Thus the game,
played for high stakes, terminates fatally for
the crooks, for after their conviction, Marcen
and Jakel are seen in prison clothes at work
at the bench and elsewhere in the prison
Wanda is scrubbing the floor. Tom places the
engagement ring upon Alison’s finger as the
picture fades out.

*The Moving Picture World*, June 14, 1916, pp. 2293-2294

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 Scarlet Runner: Episode No. 6: The Mysterious Motor Car (1916)
Newspaper Representative calls on auto driver Christopher Race offering him inducements to clear up the mystery for his newspaper. Race accepts and starts his investigation.

The Scarlet Runner (Episode, No. 6, “The Mysterious Motor Car”—Two Parts—Nov. 6).—Christopher Race, trying out his Scarlet Runner in a swift run along the beach, comes upon a group of fishermen gazing out at an automobile in the surf. Race attaches a line and hauls it ashore. A policeman arrives and the affair is recorded as murder or suicide. Hauling the car to the police station, Race learns there of another car which was found on a country road and which is similar to the one he has hauled from the surf.

Christopher thinks nothing further of the matter till the next day, when a representative of a newspaper calls on him offering him inducements to clear up the mystery for his paper. Race accepts and starts his investigations. He takes it for granted that the discovered cars are the same, and he traces its course from the road to the beach. He finds traces of a mysterious man, John Brown, and also of a young girl who is also looking for John Brown.

Christopher meets the latter while at a meal. The man makes a dash and gets away in an auto. Race follows him to London, notifies the police, and awaits developments. The girl calls upon him. She is quickly followed by John Brown himself. The entire affair is cleared up as evolving from a love spat between the two, wherein Brown faked an accident with his car, thereby bringing the girl back to him. Christopher gives up detective work as a bad job.

The Moving Picture World, November 11, 1916, p. 913

Status: Unknown
Unavailable for Viewing

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

**Sea Nymphs (1916)**
Newspaper runs picture of several girls in uncensored one-piece bathing suits and a man reading the caption which tells him where the beach is suggests to his wife that they go there for a trip.

*The Moving Picture World*, December 9, 1916, p. 1551
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

**Selig-Tribune No. 7 (January 24, 1916)**
Newspapermen give a golden key to Lillian Russell, the actress and only lady member of the San Francisco press club. *The Moving Picture World*, February 19, 1916, p. 1181

Status: Unknown
Unavailable for Viewing

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

**Selig-Tribune No. 8 (January 27, 1916)**

Status: Unknown
Unavailable for Viewing

**Type:** Movie
**Genre:** Documentary
**Gender:** Group
**Ethnicity:** Unspecified
**Media Category:** Newspaper
**Job Title:** Pack Journalists
**Description:** Major: Pack Journalists, Positive
**Description:** Minor: None
Selig-Tribune No. 11 (February 7, 1916)
American Newspaper Correspondents interview King Constantine in Greece. He appeals to American sense of fair play on behalf of Greece breaking all precedents in a democratic interview with the reporters. The Moving Picture World, March 4, 1916, p. 1528

Status: Unknown
Unavailable for Viewing

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

Selig-Tribune No. 52 (June 29, 1916)
Editor Joseph Medill Patterson, associate editor, Chicago Tribune, takes as good care of his horse as he does of his newspaper. The Moving Picture World, July 22, 1916, p. 681

Status: Unknown
Unavailable for Viewing

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

Selig-Tribune No. 68 (August 24, 1916)
Newspaper Correspondents and their wives are seen at the review of First Illinois troops, Brownville. The Moving Picture World, September 8, 1916, p. 1688

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
SELIG-TRIBUNE AUTO SERVICE.

The automobile plays an important part in the releasing of an animated newspaper. For example the Selig-Tribune, the twice-a-week news reel issued by the Selig Polyscope Company, has an automobile always ready and waiting. By special wire one of the great news agencies informs Editor Jack Wheeler, of the Selig-Tribune, the minute a big news story “breaks.” Editor Wheeler presses a button and automobile with chauffeur and staff cameraman is at the office door. Soon the automobile is speeding to the scene of a large fire, a spectacular parade, or some other event interesting to the people who later view the Selig-Tribune in the motion picture theaters. The automobile is utilized at the Chicago headquarters of the Selig-Tribune. The picture shows Editor Wheeler seated in front with the chauffeur with the staff cameraman in the rear ready for action.

The Moving Picture World, April 22, 1916, p. 625
Shell Forty-Three (1916) (aka Shell 43)
War Correspondent William Berner (H.B. Warner) is a German spy who masquerades as an American newspaper correspondent.

Shell Forty-Three (Aug. 13).—The cast: William Berner (H. B. Warner); Adrienne von Altman (Enid Markey); English Spy (Jack Gilbert); Lieut. Franz Hollem (George Fisher); Helen von Altman (Margaret Thompson); Baroness von Altman (Louise Bronnell); German Secret Service Agent (J. P. Lookney); German Commander (Charles K. French). Directed by Reginald Barker.

“Shell Forty-Three” is a unique narrative of cunning in the European war. It concerns the adventures of a young man of mystery who possesses papers which prove him to be the correspondent of a big American newspaper; others establishing him as a German secret service agent, and still others vouching for his commission as a lieutenant in the English army. The secret of his mission is not divulged until the last scene, when the veil of mystery enshrouding his identity is lifted and he is shown in his true light.

H. B. Warner plays the role of this human enigma in a particularly impressive manner and carries out the mystery idea with almost uncanny cleverness. The romantic elements of the story are handled most capably by Enid Markey, who, as Adrienne von Altman, plays, at times and unwitting ally to the man of mystery and at other times proves an almost unsurmountable stumbling block to the fulfillment of his mission.

There are no end of remarkable lighting effects employed in the story and some of the mechanical devices employed by the man of mystery are truly marvels of ingenuity.

In many of the big scenes of the story, virtually all the accoutrements of modern warfare are shown in action and as an elaboration of the wonderful spy system employed by all the contending forces in any great national struggle, the story is particularly interesting.

The Moving Picture World, August 19, 1916, p. 1304
Allegedly sent to Germany as an American war correspondent, William Berner, who quickly wins the confidence of the German military brass, is really a British spy. Then, he learns that as part of the new Allied strategy, the house where he is staying must be bombed. Choosing to ignore the fact that the Germans are his enemies, William saves the lives of the three German women who are in the house with him, but before the British high command can question his loyalty, he gives up his life for England after he fights his way into Pit Forty-Three, a German stronghold, and then wires the British to bomb it, leaving himself no time to get away. *American Film Institute Catalog of Feature Films*

Status: Unknown
Unavailable for Viewing

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

The Sheriff of Plumas (1916)
Newspaper. An article in the Pumas newspaper is a glowing tribute to a sheriff stating that he met his death in the performance of his duty. Only his son knows that the story is not true.
on him. At college Roy receives the money and also a letter from his mother stating how they are sacrificing for him. He is brought to his senses, and, packing up, hurriedly leaves for home. To his father he tells his whole story of life at college, and Martin realizes that his son has dissipated away the money for which he committed the crime.

A little later Roy obtains the position of deputy sheriff, acting under his father. While Homes tells Martin that he must aid him in one more robbery and that then he will leave the country. Martin is obliged to agree, and that night the express office is robbed. In the morning Roy is investigating the robbery when he finds a thumb print. This he takes a photograph of, and after it has been developed and printed he shows it to his father. His father takes it, and when Roy is handed the wet print back there appears an additional thumb print on it. A little study reveals to Roy that the two prints are similar, and he realizes that his own father must be the robber.

Martin again meets Homes, and Roy, who has followed his father, secretly watches them. Homes states that they must do one more job, and in a fury Martin knocks him down. Roy hurries to the scene, but before he arrives both men have drawn guns and both are dead. Others appear. All the money taken from the express office is found on Homes, Martin having refused to take any of it, and later Roy shows his mother a copy of the Plumas newspaper, which gives a glowing tribute to Martin, stating that he met his death in the performance of his duty.

The Moving Picture World, June 14, 1916, p. 2298

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff (Plumas Newspaper)
Description: Major: None
Description: Minor: Unidentified News Staff (Plumas Newspaper), Neutral
The Shielding Shadow: Episode Four: The Earthquake (1916)
Newspaper Article says a man has struck gold out West and became a millionaire. A man decides to journey to that remote mining town where the man has found his fortune.

The Shielding Shadow—Episode No. 4. “The Earthquake” (Two Parts—Astra—Oct. 22). Sebastian Navarro reads in a newspaper that One Lamp Louie has struck gold out West and has become a millionaire. Sebastian, a nervous wreck from the increasing visitations of the mysterious “Shielding Shadow,” decides to flee from it and with Leontine, he journeys to the remote mining town where Louie has found his fortune. Arriving, the first person they see is the Mysterious Stranger—Ravengar.

The Shielding Shadow appears to Louie in his shack and hypnotizes him into writing a confession of his part in the forgery for Sebastian which sent Jerry Carson to prison and later to his death. Sebastian, who has made his way to the shack, enters as Louie is signing his name to it, and during a struggle to secure it, the paper disappears as if picked up by an unseen hand. Later one of a band of crooks overhears Sebastian offer Ravengar $10,000 for it. He refuses and Sebastian leaps at him, but the fight is interrupted by an earthquake which wrecks the town. Ravengar, while rescuing Leontine, loses the paper, which is secured by the crook leader. After a wild pursuit he eludes Ravengar by jumping from a high bridge.

The Moving Picture World, October 28, 1916, p. 608

Status: Print Exists
Unavailable for Viewing

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

**The Sign of the Spade (1916)**
Newspaper reports that the man who first gave the name of a crime ring leader has been found stabbed to death with a card, the Ace of Spades, pinned to his coat.

District attorney Howard Lamson finally has determined that Wallace Thorpe heads a gang of crooks, but he can think of no way to convict him. Witnesses refuse to testify truthfully, because Wallace kills anyone who speaks against him, and then, to leave no doubt as to who was responsible for the murder, pins an ace of spades on the corpse. Wallace and his gang begin using a settlement house run by Howard's sister Shirley as their new headquarters, and when authorities start gathering damaging information on the gang's operation, Wallace kidnaps Shirley for protection. He then goes to Howard to try to strike a bargain, but Howard shoots Wallace and then makes him free Shirley, after which, finally in possession of irrefutable evidence, the district attorney puts Wallace in jail. *American Film Institute Catalog of Feature Films*
One of the purchasers of lottery tickets under the stress of the third degree, breathes the name of Thorpe, and playfully at first, but in earnest at last, the District Attorney suspects Wallace Thorpe because of the similarity of the name. Thorpe chafes under the joke giving rise to the first real suspicion against him. Harmon, detective for the District Attorney, traces several parties who have purchased lottery tickets, and in the hope of convicting Thorpe on their evidence, arrests Thorpe and the case comes to trial. Additional mystery is lent the situation by the newspaper report of the fact that the man who first gave the name of Thorpe to the police was later found stabbed to death with a card, the Ace of Spades, pinned to his coat.

At the trial the mystical symbol plays a most important part, the witnesses on whom the District Attorney relied being intimidated by a unique use of the ace of spades. As a result, contrary to expectations, staunch denials are made by the witnesses and the District Attorney lost his case against Thorpe. About this time the District Attorney’s sister opens a club room for men in the slums, and after several unsuccessful efforts to launch it, finally attracts the attention of the lottery gang, and they use it for their own meeting purposes.

The incidents move very rapidly from this point. Harmon, detective for the District Attorney, trails the gang to the club room and arrests them. Thorpe escapes, and jumping into a taxi, stops at the corner where Shirley, the District Attorney’s sister, is waiting for a car. He kidnaps her and places her aboard a Blue Star steamer, disguised as a helpless invalid in a wheel chair. Visiting the District Attorney, Thorpe tells him he has his sister in his power and demands his release as a condition of her freedom. In a gun duel the District Attorney gets the upper hand and succeeds in making Thorpe his prisoner and freeing his sister, Shirley.

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

A Sister to Cain (1916)
Reporter Tom Marston (Jay Morely).

A SISTER TO CAIN (Three Parts—March 23).—The cast: Yvonne Ismay (Helen Wolcott); Iona Page (Evelyn Page); Hashiwa (George Routh); Hoppy (Benjamin Hopkins); Millionaire's friend (Melvin Mayo); Dancers (Gene Liserani and Dorothy Dufee); Tom Marston (Jay Morely); Donald Phelps (Allan Forrest); Boggs, the wardrobe lady (Adelaide Bronti); Police Sergeant (W. J. Spencer). Written by Julian Louis Lamothe. Directed by Edward Sloman.

Yvonne Ismay and Iona Page are two dancers in the same company. Yvonne is the hail-fellow-well-met kind, while Iona is of the deceitful sort. Tom Marston, a reporter, is in love with Yvonne. She will have nothing to do with him, being infatuated with Donald Phelps, a millionaire. Phelps takes Yvonne to the Japanese Palace after the show, where the proprietor, Hashiwa, sees her and is attracted to her.
At a dinner party one night at which Iona is present, her demure way attracts Phelps, much to Yvonne's anger. Phelps finally throws Yvonne over for Iona, an action which makes the former jealous, so with the help of Boggs, a wardrobe lady at the theater, she keeps tabs on Iona's correspondence. One night, she learns that Phelps has asked Iona to marry him prior to an important and immediate business trip of his, and he asks her to meet him at the Japanese Palace after the show. Furious, Yvonne goes to the meeting place to find Iona alone in the room. There is a quarrel and Yvonne, getting the worst of it, stabs Iona with a hat pin. Frightened, thinking Iona dead, Yvonne goes to leave the room and faces Hashiwa, who has witnessed the performance. He says he will take care of Iona and say nothing if Yvonne will come to him when he calls her. She is too frightened to do anything but promise, so Hashiwa lets her go while he goes to Iona. Phelps, arriving a little late, receives a message purporting to be from Iona, telling him she cannot meet him that night. Piqued, he leaves and sails for Europe the next day.

Marston goes to Yvonne, hoping for a clue. She, crazed with fright and remorse, will tell nothing, but he finally manages to get from Boggs the news of the meeting at the Japanese palace. Hashiwa denies all knowledge of the disappearance, but Marston, not satisfied goes to the police, who raid the place. That same night Yvonne is handed a note from Hashiwa telling her to come that night. Yvonne goes to the Japanese Palace. Hashiwa seizes her, and there is a struggle. The police arrive and raid the palace. Hashiwa drops Yvonne and leaves the room to face Marston and the police. Iona tells how Hashiwa kept her a prisoner in the Palace, and bitterly upbraids Yvonne for her part in the performance. She adds that if it had not been for Yvonne, she might have landed "that old fool!"
Donald, reading of Iona’s disappearance in the papers, has returned to America. He arrives at the door of the room in time to hear Iona’s remark concerning himself, and the subsequent conversation. As Iona goes to leave she faces Donald, and tries to pull off some of her baby tricks again, but he is wise. Hashiwa is taken off. Yvonne is repentant of her treatment of Marston, who forgives her.

The Moving Picture World, March 25, 1916, p. 2062

“A Sister to Cain”
Three-Reel Lubin Melodrama of Stage Life, Written by Julian Louis Lamothe and Directed by Edward Sloman.
Reviewed by Edward Weitzel.

The type of women that Julian Louis Lamothe depicts in “A Daughter of Cain,” is found on the stage—and in other walks of life. Her doings are of small moment to the world at large, except that her sordid and distorted moral code often works harm to others and is a constant menace to the social fabric. No one familiar with the women who earn their daily bread on the stage, in the cabaret or at the artist’s
The Moving Picture World, April 8, 1916, pp. 278-279

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Tom Marston). Group.
Ethnicity: White (Tom Marston). Unspecified.
Appendix 8 – 1916

Media Category: Newspaper
Job Title: Reporter (Tom Marston. Unidentified News Staff
Description: Major: Tom Marston, Positive
Description: Minor: Unidentified News Staff, Neutral

Small Town Stuff (1916)
Editor Margaret Tate (Irene Wallace) of the Bloom Center Bugle.

SMALL TOWN STUFF (Three Parts—Oct. 30).
The cast: Constable Plum (Wm. Hutchinson);
Ira Pash (John Lancaster); Phil Pickle (Lee Morris);
Johnny West (Ralph McComas);
Othello Booth (Wm. M. Chapman); Percy Pinkham (Harold Howard);
Selina Tubbs (Martha Mattox); Mrs. Plum (Lyllian Brown Leighton);
Margaret Tate (Irene Wallace). Written by Maibelle Helkes Justicé. Directed by Norval MacGregor.
The village of Bloom Center is excited when

Othello Booth, a strolling player, arrives, and interests the Ladies' Art Embroidery Club in the production of a thrilling drama, “Rita, the Beautiful Snake Charmer.” This home talent performance is ready to be presented in Melodeon Hall after strenuous rehearsals.

Othello Booth is jealous of Percy Pinkham, who is in love with Margaret Tate, editor of the Bloom Center Bugle. Johnny West is also in love with Margaret, and Othello resolves to utilize Johnny as a means of Othello's vengeance on Pinkham. He induces Johnny West and also Postmaster Pash, unbeknown to each other, to pose as wild men in order to scare Percy Pinkham from Bloom Center.

The two villagers in outlandish costume, endeavor to frighten the young man, but fail, much to the chagrin of Othello Booth. Constable Plum longs to be a detective and studies text books on the art of sleuthing. He searches long for an escaped crook, called Micky, the Mick.

After the home talent performance, which breaks up suddenly, Othello Booth and others meet in the general store to investigate the loss of the proceeds. Then it is that Johnny West, instigated by Constable Plum, lowers a blindfolded cat from the attic, and the cat's claws fastening in Othello Booth's hair, proves that that hair is only a wig, and Othello Booth stands revealed as Micky, the Mick. He is jailed by Constable Plum and the stolen money is found on his person.

The Moving Picture World, November 4, 1916, pp. 747-748
SMALL TOWN STUFF (Selig), Oct. 30.—A three-reel character comedy belonging to the series of village life, written by Mabelle Justice, this picture deals with the efforts of a faker to swindle the entire town. He gets up a theatrical performance with local talent, and the show they give is something awful to behold. His attempt to make off with the receipts is frustrated by the sheriff. Some of Miss Justice’s material is rather ancient but amusing. The cast and production are excellent.

*The Moving Picture World*, November 18, 1916, p. 1033

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Margaret Tate)
Ethnicity: White (Margaret Tate)
Media Category: Newspaper
Job Title: Editor (Margaret Tate)
Description: Major: Margaret Tate, Positive
Description: Minor: None
A SOCIAL OUTCAST (Three Parts—March 20).—The cast: Benjamin Blair (Ben Wilson); Frederick Monsey (Charles Ogle); Jim Henderson (Joe W Girard); Dick Cropsey (Jack Newton); Mary (Dorothy Phillips); Mrs. Dooling (Mrs. J. H. Brundaeg). Written by Samuel Greiner. Produced by Ben Wilson.

Blair, a young lawyer, has landed the nomination for the office of district attorney. Frederick Monsey, his political opponent and an unscrupulous politician, resolves to bring sinister influence to bear to discredit Blair. One day Blair saves Mary from the clutches of Jim Henderson, her lover, who is beating her up because she could not give him all the money he asked of her. Finding the girl in a pitiable condition, he sends her to his home with instructions for Mrs. Dooling, his housekeeper, to take care of her.

The girl recovers and Blair is about to assist her in one way or another when Jim appears, claims her as his wife and confronts the two. Blair discovers that they have never been married and, deciding to save Mary, he ousts Jim from his home. Jim reveals the situation to Monsey and his associates, but in a light which makes it appear that Blair is lodging, for immoral purposes, somebody else’s wife at his home. The newspapers give prominence to the affair and before there is any possibility to clear up matters Blair’s reputation is ruined. Stella Dally, his sweetheart, returns him his ring. Mary is beginning to comprehend that she is bringing about the ruin of the man she loves. She decides to leave his house, but when she reveals to him her intention he commands her to stay. Due to the extreme bitterness of his soul there arises in him an uncontrollable craving to cast aside conventionalities and act in a way calculated to prove to the world how little he cared for its good will. As a result he marries Mary.
She is his wife—but only in name. In his hatred of humanity he hates her, too. He allows her to do very much as she pleases, while he spends his time behind closed doors, writing a book which is an indictment of humanity. Mary turns out to be fully equal to the situation. Instead of claiming the full rights of her position and squandering the money of which she has lavish control, she dispenses charity in the slums.

One day Blair has occasion to watch her at her Samaritan labor. He gradually is beginning to realize that out of the debris of his past there gleams before him a diamond of the purest quality. He never finishes his book. The time comes when his reputation is re-established and Dick Cropsey, his former political manager, offers him the nomination for the office for which he was once so ignominiously defeated. He refuses it, answering that he has been appointed to a more congenial office—the office of husband and parent, for his wife has recently presented him with a bouncing son and heir.

*The Moving Picture World*, March 25, 1916, p. 2072

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
Wentworth (Frank Jonasson) is the wealthy backer of *The Tattler*, a blackmailing society weekly and Runkie his lawyer and tool.

**THE FANGS OF THE TATTLER** (No. 11 of “The Social Pirates”) (Kalem), June 5.—The methods of a blackmailing editor are exposed in this instalment of the George Bronson Howard serial. The picture keeps pace with the previous releases. It was reviewed in the issue of June 10, page 1901.

*The Moving Picture World, June 24, 1916, p. 2261*
Howard serial is one of the publications that thrive by threatening to uncover the skeleton that is popularly supposed to be hidden in nearly every family closet. The editor of this particular disreputable sheet is a prominent society man, and his victims are members of his own set. He bribes the maid of a young woman to steal a package of compromising letters from her mistress. The lady has put this weapon in the hands of the editor by trying to help a friend, and is unable to pay the sum demanded as hush-money. Mona and Mary are called in, and a neat little plot is set in motion, by which the fangs of the “Tattler” are extracted in anything but a painless manner. The blackmailer’s printing plant is made to look as if wrecked by a shot from one of the big guns at Verdun, and the proprietor is forced to evacuate the scenes of his nefarious means of livelihood.

The way in which Mona and Mary accomplish their object makes entertaining matter for the spectator and gives all good men and their wives an opportunity to rejoice at the downfall of a scoundrel. Director James W. Horne shows no abatement of his interest in the screening of the series, and Marin Sais and Ollie Kirkby still do their excellent team work as the two heroines and, also, maintain their friendly rivalry in fetching frocks and frills. Frank Jonasson, Edward Olisbee and R. L. Dell play the male characters.

The FANGS OF THE TATTLER (No. 11 of “The Social Pirates”—Two parts—June 5).— The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Wentworth (Frank Jonasson); Runkle (Edward Clisbee); Dick Carlton (Rupert Dell); Mimi (Ruth Snyder); Sartwell (B. Furey). Director, James W. Horne.

Wentworth is the wealthy backer of The Tattler, a blackmailing society weekly, and Runkle his lawyer and tool. The plight of one of their victims brings them to the attention of Mona and Mary. After carefully laying their plan they change their abode to a fashionable hotel where Mona is the wealthy Mrs. Stephen Douglas, and Mary her paid companion.

Dick Carlton, an actor, pays ardent attention to Mrs. Douglas. A quarrel between Mary and Dick is arranged so that Wentworth overhears them and later becomes interested in her. She says that Dick has cast her aside for Mrs. Douglas, and hints that revenge by informing the absent Mr. Douglas would be sweet. Wentworth urges her on—for his own selfish ends—and falls into the trap of giving direct evidence that he is the owner of The Tattler, which is all the girls wanted to bring about his exposure in a dramatic scene and his disappearance from the city followed by the suspension of The Tattler.

The Moving Picture World, June 10, 1916, 1901

The Moving Picture World, July 1, 1916, p. 134
“The Fangs of the Tattler” is the first July release in “The Social Pirates,” scheduled for July 5. A blackmailing society newspaper is the center of interest in the two reels of tense drama which finds Marin Sais and Ollie Kirkby as the heroines of the series, bringing its wealthy backer to justice.

Printing office scenes in screen dramas are notoriously lacking in realism, so for the press room scenes in “The Fangs of the Tattler” showing the home of the “Tattler” Director Horne took no chances on building a stage set but converted a printing plant at Glendale into a studio by the use of portable lights.

*The Moving Picture World*, May 27, 1916, p. 1519

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Wentworth)
Ethnicity: White (Wentworth)
Media Category: Newspaper
Job Title: Publisher (Wentworth)
Description: Major: Wentworth, Very Negative
Description: Minor: None

**The Social Pirates (1916) – Serial - 15 Episodes**
**Chapter 14: The Music Swindlers (1916)**
Reporter Grant (Ronald Bradbury – The Reporter).

THE particular form of swindling exposed in this installment of “The Social Pirates” is one of the most despicable and also one of the most flourishing forms of preying upon the unwary. The number of young women whose parents and friends have been led by some rascally teacher of music to impoverish themselves in order to develop the voice of the misguided aspirants for an operatic career is added to daily in all the large cities.

The young girl who is the victim of the swindler in the fourteenth episode of the George Bronson Howard serial is fortunate enough to make the acquaintance of Mona and Mary, and these two energetic women get after the professor without loss of time. The man tries in every way to hold on to his ill-gotten gains, but proves no match for the duo of wrong-righters who have already come off victorious in thirteen previous encounters with rogues of his stamp. The plot is laid and hatched, and the singing teacher’s dupe is able to start life anew with $5,000 of recovered money as a nest egg. The action is filled with touch and go, and Marin Sais and Ollie Kirkby dash and beam through it, armed (and, occasionally, bare-armed) with a woman’s strongest weapon—a gratifying supply of becoming frocks. Frank Jonasson, R. L. Dell, E. Forrest Taylor, Priscilla Dean, Edward Clisbee and R. E. Bradbury are cast for other parts.
THE MUSIC SWINDLERS (No. 14 of “The Social Pirates”—Two Parts—June 26.)—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Prof. Herman (Frank Jonasson); His aide (Rupert Dell); Carson (E. Forrest Taylor); Grant, a reporter (R. E. Bradley); Winnie (Priscilla Dean). Directed by James W. Horne.

Mona and Mary, on a slumming trip with Carson, the millionaire social worker who has aided them in the past, learn the story of Winnie, who has been brought to starvation through being duped by Prof. Herman. The latter is an unscrupulous sharp who defrauds girls and their doting parents through promises of a brilliant future on the concert stage after he has cultivated their voices.

The girls plan to recover Winnie’s money and drive Herman from business. Mary becomes one of his pupils, and after winning his confidence secures his aid in a plan to mulct Mona and her supposed wealthy backers, Carson and Grant. The plan works along smoothly until the suspicions of Herman’s aide are aroused and from then on the struggle is bitter until the final scene finds the girls successful.

The Moving Picture World, July 22, 1916, p. 680

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Grant)
Ethnicity: White (Grant)
Media Category: Newspaper
Job Title: Reporter (Grant)
Description: Major: Grant, Positive
Description: Minor: None
Appendix 8 – 1916

The Social Pirates (1916) – Serial - 15 Episodes
Chapter 15: Black Magic (1916)
Reporter Grant (Ronald Bradbury – The Reporter).

The Moving Picture World, July 29, 1916, p. 832

BLACK MAGIC (No. 15 of “The Social Pirates” — Two Parts — July 3). — The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Carson (E. Forrest Taylor); Grant (Ronald Bradbury); Rulu, the mystic (Rupert Dell); Wallace (Frank Jonasson); Mrs. Wallace (Helen Selbie); the detective (Edward Clisbee).

Rulu, a crafty mystic, holds the banker’s wife, Mrs. Wallace, under the spell of his hypnotic power. While in this unknowing state she aids him to rob her husband’s safe. Mona and Mary learn of her plight and determine to aid her. Mona attends one of Rulu’s seances, and seems deeply impressed. Later she tells Rulu that she is a ward of Mr. Wallace, and that she fears she is being defrauded of her inheritance.

With the aid of Carson and Grant, the admirers of Mona and Mary, who have helped them in the past, a trap is laid for Rulu into which he walks eagerly. By skilfully arranging events the girls succeed in securing the return of the stolen money and the exposure of Rulu. The closing scene finds, two happy couples looking forward to a more serene future than has been the lot of Mona and Mary in their crusade against social vultures.

The Moving Picture World, July 22, 1916, p. 654

BLACK MAGIC (No. 15 of the “Social Pirates” — Kalem), July 3. — This is the closing instalment of the George Bronson Howard serial. A blackmailing fakir is exposed by Mona and Mary, and the wife of a banker rescued from him. A review of the picture was printed in the issue of July 15, page 474.
“Black Magic”
Fifteenth and Last Episode of “The Social Pirates,” the Kalem Serial Written by George Bronson Howard.
Reviewed by Edward Wettzel.

The closing instalment of “The Social Pirates” introduces an important event in the lives of Mona and Mary—their approaching marriage. The two lucky gentlemen assist the members of the “Do the Villain Good” society in exposing a blackmailing fakir, known as Rulu, the Mystic, who works

Scene from “Black Magic” (Kalem).

his magic largely for his own profit. The wife of a banker falls under Rulu’s influence and, aided by his hypnotic power the mystic forces her to open a safe in her home and permit him to walk off with a large sum of money. Mona and Mary are led to suspect that Rulu is working some underhanded scheme, and put the matter to the test. Mary deals the first card in the game of trapping a thief, and, with their usual adroitness, the fakir is forced to play right into the hands of the two women. The banker’s wife is convinced that the mystic is a fraud, and her money is restored. The woman’s husband promptly makes Mona and Mary a handsome wedding present, and the spectators who have followed the adventures of the heroines in “The Social Pirates” will be in a mood to wish them both a long life and a happy one. The manner in which the interest has been sustained throughout the fifteen instalments and the thorough way in which each episode has been produced fully sustains the promises made in advance for the serial by the Kalem Company. Marin Sais and Ollie Kirkby have shown untiring zeal and demonstrated their fitness for the work assigned them during the fifteen numbers. Each number, forming a complete story in itself, has always possessed sufficient originality to prevent the pictures from becoming in the least monotonous. The credit for the success of “The Social Pirates” must be shared in by James W. Horne, the director of the series.

The Moving Picture World, July 15, 1916, p. 474
Status: Unknown
Unavailable for Viewing

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

The Social Secretary (1916)
Reporter Adam Buzzard (Erich von Stroheim – The Buzzard) is an unscrupulous journalist on the lookout for juicy scandals. Gossipy reporter Buzzard causes problems for everyone, by revealing their secrets in his newspaper society column. Buzzard is an early version of a paparazzo, a villainous yellow journalist. Viewing Summary

Bosses find Mayme irresistible, so she goes from one secretarial job to another fighting off their advances. To solve the problem, she decides to work for a woman, and gets a job as Mrs. Von Puyster's social secretary. As a precaution, however, against any romantic notions that Mrs. Von Puyster's dissolute son Jimmie may have, she makes herself as ugly as possible. Endearing herself to Mrs. Von Puyster, Mayme goes about reforming Jimmie, and also saves her employer's daughter Elsie from marrying a fortune-hunting count. Jimmie then discovers that Mayme has been disguising herself as an old maid, and after he sees how she really looks, he convinces her to marry him, thereby delighting Mrs. Von Puyster, who is willing to lose Mayme as a secretary if it means gaining her as a daughter-in-law. American Film Institute Catalog of Feature Films/TCM Summary
THE SOCIAL SECRETARY (Fine Arts—Sept. 17).—The cast: Mayme (Norma Talmadge); Mrs. Von Puyster (Kate Lester); Elsie Von Puyster (Helen Weir); Jimmie Von Puyster (Gladden James); the Count (Herbert French); the buzzard (Erie Von Stroheim).

Mayme is a beautiful young woman who is forced to earn her own living. Her beauty proves a serious handicap in that it attracts the attention of every man who is forced to come in contact with her, the result being that she is forced to resign from place to place in order to escape from their attentions. Finally, in desperation, she sees an advertisement for a social secretary and answers it. Before doing so she disguises her comeliness as much as possible. She is accepted for the position by the society matron who has inserted the advertisement.

In the household there is a young son, who is a most estimable young man with but one fault—drink. There is also a daughter—a foolish young thing, who believes her cup of happiness would be filled to overflowing were she able to announce her marriage to a titled person. One night, the son coming home late after a spree, climbs into the window and comes unexpectedly on the social secretary, who, believing herself safe from prying eyes, is satisfying a natural feminine desire to make herself look as pretty as possible. The son is astounded, and attempts to embrace her. The young woman escapes, however.
The following morning the social secretary announces that she is going to resign, but the son, seeing her alone, begs her to remain, and promises that he will never offend again. She does so, and shortly afterwards meets a count who is paying court to the young daughter of the household. The secretary recognizes him as one of the men with whom she had an ugly experience in former years, but realizes that her word would not be taken at that time, as against the count's, who has completely won the girl. The secretary determines to thwart the count, however, and permits him to flirt with her again. He makes an appointment to meet her in the garden, and she keeps it, first making certain that they will be discovered by the family. They are, and the engagement is broken by the girl's mother. The count is persistent, however, and telephones the girl to meet him at his apartment. The secretary overhears the telephone conversation by "listening in" on another wire and determines to prevent the meeting, or at least to protect the girl.

A reporter who has observed the meetings of the count, the girl and the secretary and the young son of the family, anxious to secure a story for his paper, takes to following the various members of the family, and in this manner trails the girl to the count's apartment. The secretary also having anonymously warned the girl's mother of the meeting, hurries off to the apartment and climbs the fire escape to effect an entrance unobserved. When the girl has been in the apartment but a few minutes, her mother and the reporter seek admittance. The girl, in a panic, is thrust in a rear room by the count. The secretary is on the fire escape outside this room, and when she is certain the girl is alone, opens the window and urges her to flee by means of the fire escape. The girl does so, and the secretary takes her place in the room, but as the enraged mother, her son, and the reporter rush into the room, the astonishment of the count is as real as that of the others in the room when he sees who is really there.
"The mother is naturally indignant that a person who would be found in so compromising a position would dare enter her home. The son is the soul of loyalty, however, and sticks to the girl whom he wants to marry, even in the face of the incriminating circumstances. When it seems certain that the girl must stand convicted of whatever people choose to think of her, the young daughter comes to her rescue and confesses that she was in the room, and that she had been able to escape only through the generosity of the social secretary. Vindicated, the social secretary rewards the young man for his loyalty by accepting his love and giving him her promise to be his wife."


**Viewing Notes:**
Title Card: “No clandestine affair is ever safe from prying eyes – in this case Adam Buzzard, social scavenger, who has been trying to get his carrion copy used by a society sheet.” (Adam Buzzard – Erich von Stroheim). Buzzard leaves the offices of “Town Talk.” “Buzzard is circling around.” He sees a young woman and follows her. It’s Mayme putting on her clothes to look like an old maid. She sees The Buzzard and runs away. He follows her. Mayme is reading Town Talk and is shocked by a story she reads: “Society is on the alert, watching for the outcome of the clandestine meetings which take place between the scion of one of the wealthiest families of Riverside Drive and his mother’s social secretary. Why does the lady wear a disguise and what will the outcome be?”

Jimmie is angry with the article as well. She remembers a man saw her changing clothes. Jimmie: “Would you know him again?” She says yes. They get up and go out. With newspaper in hand, the two get in a car “In search of the scavenger.” Jimmie goes to Town Talk’s offices, stays outside and grabs Adam Buzzard to ask him questions. He brings the man to the car and Mayme identifies him. He grabs him and punches him in the mouth and throws the Town Talk newspaper at him. Then they drive off.

The Buzzard is outside a house. Mayme sees him standing out there, following a count who was at the party. A note is delivered by the fortune-hunting count to Elsie, the daughter of Mayme’s employer. “Someone has been slandering me to your mother. We must elope tonight. Meet me at the monument as soon as the guests have gone.” After the guests are gone, Elsie sneaks out of the house with a bag. The count is waiting for her. So is the Buzzard who is watching everything. They go off. The Buzzard follows them. He sees a light in the window and a shade drawn. In the room, the Count asks her to marry him tomorrow. The Buzzard is on the phone. “The telephones at the dePuyster residence ring both downstairs and in the secretary’s room.” Mrs. Von Puyster picks up the phone
and Buzzard tells her, “Your highly respectable daughter is in the Count Limonittiez’ apartment and….” (Mayme listens in.) Who are you, asks Mrs. Von Puyster. “This is a friend of the family,” answers Buzzard. She asks Jimmie to come to the phone and the Buzzard hangs up abruptly. He smiles an evil smile. Mayme has heard the whole conversation. She leaves the house to go help Elsie. She sees the Buzzard outside the count’s residence.

Jimmie and his mother are on the way. Mayme climbs a fire escape to avoid detection by the Buzzard and goes to see Elsie. Jimmie and his mother go in the front door and the Buzzard sees everything. He follows them inside.

Mayme sees Elsie and the Count. She knocks on the window. Elsie lets her in. The count is ready to meet the girl’s mother and brother. Buzzard is listening at the door. “There’s no lady here,” says the count. Elsie is with Mayme in another room. She helps her out the window. Jimmie breaks into the room only to find Mayme. Buzzard rushes into the count’s room to confront the whole group. The count is confused. “So she has been the Count’s confederate all the time,” Jimmie says. He goes to Mayme.”Can’t you make some explanation?” She just looks away.

Buzzard stands there and Jimmie threatens to hit him. Mother and son leave. Mayme is alone with the Buzzard and the count. He goes over to her and threatens to hit her for taking Elsie away. Mayme goes to Buzzard and says to the journalist, “There’s your carrion, Buzzard – go to it.”

He doesn’t react. She leaves. The Count grabs him and throws him out of the room with a kick.

Title Card: “In the morning, Mrs. De Puyster, still ignorant of her daughter’s folly, tells her of the Count’s true character.” She comforts her daughter. Mayme leaves grasping Jimmie’s picture to her bosom. Jimmie consoles his sister and mother. Mayme with luggage is getting ready to leave the house. Elsie: “I’ve something to tell you. Last night it was I -- ” Jimmie sees Mayme and stops her. “Elsie has told us everything,” he says to Mayme. He brings Mayme into the room. Everyone smiles. “I fear that you will not want me any longer as a social secretary,” Mayme says. Elsie kisses her goodbye. Mayme starts to leave when Jimmie says, “But I want you – as a wife. Will you stay?” Everyone is smiling. Mayme looks at Jimmie and says she wants to.

Jimmie scribbles on a pad: “ Wanted – Social Secretary Must be educated…from good family.” Mayme adds, “and extremely unattractive.” They whisper to each other and kiss. The End.

Status: Prints exist in the Library of Congress, George Eastman Museum, UCLA Film and Television Archive, and other locations.

Type: Movie
Genre: Comedy
Gender: Male (Adam Buzzard). Group.
Media Category: Newspaper
Job Title: Reporter (Adam Buzzard). Unidentified News Staff
Description: Major: Adam Buzzard, Very Negative
Description: Minor: Unidentified News Staff, Neutral

Sons of Satan (aka The Sons of Satan) (1916)
Editor of “Whispered Words” (George Bellamy).

The Moving Picture World, February 26, 1916, p. 1319
De Villereau is attracted to Winifred West, an actress, who is engaged to Lord Desford, the son of the irascible Earl of Littleborough. Winifred refuses a gift sent by the detective, who determines to get the girl into his power by foul means. Dick Fenton, Winifred’s guardian and stage manager of the theater in which she appears, who loves Winifred, suspects the evil character of the detective.

De Villereau’s plans are facilitated by his relations with Desford’s stepmother, who has been afraid that a foolish letter of hers will come into the hands of her husband. She pays heavily for its recovery, but the letter restored to her by De Villereau is only a forged copy. She is summoned to her tormentor’s headquarters and there finds herself completely in the toils. The presentation of the Littleborough jewels to the new countess is to take place shortly. De Villereau has a description of the safe, and it is soon made clear to Lady Littleborough that she must assist him to obtain possession of the jewels.

De Villereau effects an entrance into the grounds for himself and his gang. Lady Littleborough is forced to act as a confederate and bring the dressing gown which is to incriminate the unconscious Winifred, who has been invited to spend the night. A fragment of stuff found caught in the safe and a jagged rent in Winifred’s dressing gown prove damning evidence against the girl. The distracted Desford tells Fenton what has happened and the stage manager is certain that Winifred is the victim of a plot.
Desford consults Freshley’s Detective Agency and engages De Villereau to find the real criminal. But the suspicious Fenton discovers that there is some understanding between Lady Littleborough and the detective. De Villereau realizes that she is dangerous to his scheme. She is accordingly gagged and bound, while the criminal hastens back to London to secure possession of Winifred.

Fenton, disguised as De Villereau, releases Lady Littleborough and hears the whole story from her. Winifred has been cleverly abducted under the eyes of the police by De Villereau and his gang. Fenton determines to beard the villain in his den. He writes a note to the countess, which Desford is to give her at midnight if he has not returned by that time.

Fenton interviews Freshley, but the man escapes and turns the tables upon Fenton by pumping a suffocating gas into the room. De Villereau seems to triumph all along the line. Winifred is forced to go on an errand which will bring the countess into the same trap. Finally De Villereau and his men drive away, bearing their drugged victim, Winifred, while Lady Littleborough and Fenton are left bound in an oil-soaked hut, the light fuse left by De Villereau creeping ever nearer to the oil. Young Lord Desford, however, has opened Fenton’s note. The two victims are released just in time. As De Villereau sees the flames of the burning hut he smiles and exclaims: “The last possibility of evidence against us has gone.”

In the presence of Desford and Fenton, Lady Littleborough tells her husband everything and his love proves equal to the test. After considerable difficulty with Scotland Yard a raid is organized, led by Fenton, who is disguised as De Villereau. It is then that the latter drives up with the jewels and finds his stronghold taken. He realizes that the game is up, and facing the victors smilingly takes a gentle puff at a doctored cigarette, which kills him as it had killed a previous victim. His master, Satan, who has been shown gloating over his career at intervals, now receives his faithful disciple.
"Sons of Satan"

Five-Reel Red Feather Production Provides Many Thrills in a Screen Story of Crime and Detection.

Reviewed by Robert C. McElravy.

There is a tradition that judges of the supreme bench and other men of high station are fond of reading detective stories of the old-fashioned thriller type. It is easy, if this is the case, to imagine an eminent jurist having a most enjoyable time while watching this five-reel production entitled "Sons of Satin." It was produced by George Leone Tucker from a story by Wm. Le Queux, and is enacted by a company of English players, including Gerald Ames, Blanche Bryan and others.

No pains have been spared to keep the observer in a constant state of excitement of an enjoyable sort. All of the old
tricks are employed—false walls, secret panels, jewels, murder, frame-up, arrest of innocent girl, clash between rival detectives, two bound in house, fire, hero comes! It is all in this offering, sooner or later, and there is no slackening of interest from the commencement to the close. All manner of disguises are worn during the course of the story.

The narrative begins by picturing the career of a small boy, who yields to wrong impulses early in life. He grows up and becomes a master criminal who poses as a detective in order to carry on his work. He conducts the business of criminality on a big scale, having a large band of office assistants and strong-arm men.

The theft of the Littleborough jewels leads to the undoing of this individual and his followers. The attending story is complicated and well-handled. The hero and a detective named Fenton bring the clues together and round up the gang. The abduction of the girl, while the criminals posed as a moving picture company, made a good feature.

While some of the devices employed are theatrical in the extreme, the story at the same time manages to maintain a convincing quality that saves it from the taint of burlesque. The presentation is faulty at times, some of the scenes being short and the photography being slightly uneven. But as a whole it makes a successful production of its type.

*The Moving Picture World*, February 19, 1916, p. 1142

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: None.
Description: Minor: Editor, Positive
A SOUL AT STAKE. (Two Parts—Oct. 13). The cast: Murphy (Wm. Garwood); Purser (Al Barzan); Clementina Fairlie (Lols Wilson); The Eurasian (Edward Brady); Yuan Woo (Andrew Arbuckle). Scenario by Calder Johnstone. Produced by Wm. Garwood.

Murphy, a gambler by profession, is on a ship bound to the Orient. He is following his means of livelihood until the purser prohibits him from playing cards. Murphy notices a demure little girl and learns that she is Clementina Fairlie, a missionary bound for a post in China. He saves her from embarrassment when an Eurasian, who is also a passenger persists in paying her attention. Their friendship ripens and before the ship docks, Murphy promises to look her up at the post.

Clementina leaves for her post and soon after Murphy, rather worried about her, consults with one of the newspaper reporters, and finds that another girl who had gone to the same post had been reported missing. Murphy immediately leaves for the post and finds that Clementina had just the day before left for the house of the Governor, Yuan Woo. Murphy calls upon the Governor, whom he knows, and Yuan Woo tells him of the pretty white girls which he has visiting him and brings in Clementina who begs Murphy to save her.

Yuan and Murphy decide to play cards for her—the winner to have possession. At first Murphy loses and the Chinaman, thinking he has the best of the situation and wishing to perturb Murphy, orders her feet to be bared and her ankles manacled. But Murphy wins and leaves with the girl but before he reaches the outer gate he is attacked. He manages to escape with the girl and the next steamer finds the two bound for America, and the big-hearted Irishman has become not only a husband but a convert.


Status: Unknown
Unavailable for Viewing

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

**Soul Mates (1916)**
Newspapers. A woman’s first knowledge of her husband’s ruin is through the newspapers and there she also learned that their best friend and her child’s Godfather was the cause of it.

![Newspaper Article](image)

*SOUL MATES (American—5 parts—May 8).*—
The cast: (Lowell Sherman (William Russel); Alice (Leona Hutton); Cyril Carr (Harry Keenan); Muriel, Carr’s wife (Charlotte Burton); Tommy, Carr’s child (Dodo Newton); Cooper (Robert Klein); Cooper’s Brother (John Gough); Sherman’s Confidential Secretary (Low Davis). Scenario written by J. Edward Hungerford. Directed by William Russell.

Lowell Sherman, a successful young capitalist, is married to Alice, a vain creature. His friend, Cyril Carr’s wife, Muriel, possesses every adorable womanly quality, and finds joy and contentment in caring for her little son, Tom. Several times Sherman has noted the decided
difference in character of the two women and has envied his friend. Cooper, Sherman’s private secretary, despises Alice.

Cyril Carr, the usual type of weak-minded reprobate, is disgusted with his wife’s domestic enjoyment and seeks pleasure in the company of his friend’s wife Alice. All this is noticed by Cooper, who is afraid to tell of his employer’s wife’s unfaithfulness and his friend’s hypocrisy. Sherman, having left several important documents in his wall safe at home, sends Cooper for them while he remains at the office, arranging his business preparatory to leaving. Cooper, having arrived at the house for the papers, hears voices from Alice’s boudoir and recognizes them. Cooper calls up Sherman at the office and tells him to come home immediately, informing him that his wife is entertaining another man.

Arriving home, Sherman meets Cooper in the hallway and is so enraged at Cooper’s accusation that, unable to control his emotions, he forces the secretary to his knees, commanding him to divulge the man’s name. Cooper tells him to go upstairs as the man is in her room. Sherman discovers his wife calm and alone. Cooper, eager to hear the tirade, noiselessly mounts the stairs, and entering through the door to Alice’s bedroom, listens from behind the portieres between the boudoir and the bedroom. Sherman denounces his wife and she denies everything. Cautiously looking around the room, Sherman sees a smoking cigar butt on the table, and turning quickly, sees the portieres moving. Extracting a revolver from the table drawer, he fires, and rushing forward to the man who has fallen face downward, turns him over, and discovers he has shot his secretary, Cooper.
Cooper, when convalescent, tells Sherman that he knows the man and tells Sherman why his wife despised him (Cooper). He tells him that when Sherman had first given him an opportunity and employed him in his office, his brother, a good-for-nothing reprobate, was continually coming to him for money. How one day he investigated and found his brother was supplying a certain woman with clothes and luxuries an ordinary man cannot afford; how they caught him one day and sent him “over the road”; how when Sherman promoted him to private secretaryship and invited him to his home after his (Sherman’s) marriage he discovered that the woman who had caused his brother’s downfall was now Sherman’s wife, Alice.

He continued by telling him that the man who claimed to be his best friend was the man who was secretly meeting his wife, and that that man was Cyril Carr. Sherman immediately started to pool all of Carr’s interests on the “street.” A matter of a few days and Carr was staring ruin in the face. He knew Sherman was fighting him, but did not suspect it was being wilfully perpetrated. Calling Sherman on the ’phone he begged assistance, but Sherman informed him it was an individual fight and that the best man must win.

Penniless, Carr turned to the woman he thought caused his downfall. He wrote her a passionate note of appeal to go with him, but she knew the value of the ruined man. She called upon her husband, and after much pleading he granted her an audience. He told her he knew everything of her past life and told her she could no longer consider his roof her home.
Muriel’s first knowledge of her husband’s ruin was through the newspapers and there she learned that their best friend, her child’s Godfather, was the cause of it. Calling upon Sherman, she sought an explanation. He could not tell her the truth, so told her it was a hard financial battle and that one of them was bound to lose. Her husband had lost.

Little Tom, in the meantime, had written a note to Sherman telling him that the pony and cart given to him for his birthday had been taken away. Then came the last chapter in Cyril Carr’s life. Rushing to his room after she had heard the shot, Muriel found him dead; beside him was a penned note to Sherman, admitting his guilt. Taking the note before the coroner would find it and learn the family secret, Muriel once again called upon Sherman. She gave him the note in which Carr had confessed. Sherman told her it was true. Told her of her husband’s hypocrisy and his wife’s perfidy.

Some time later, Sherman opening a legal envelope, found an annulment of marriage, and then he thought of Muriel and little Tom. As the steamer was leaving its moorings, many people were departing, trying to forget the past. Three in particular were aboard and happy. Lowell Sherman, Muriel, and little Tom.

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The Moving Picture World, May 20, 1916, pp. 1396, 1398

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 Stolen Triumph (1916)
Reporter

THE STOLEN TRIUMPH (Rolfe Photo-plays, Inc.—Five parts—Dec. 11). The cast: Edwin Rowley (Julius Steger); Stephen Hunt (Harry Burkhardt); Mrs. Hunt (Clara Whipple); Mrs. Rowley (Clara Blandick); Mrs. Williams (Marie Reichardt); Alice Hunt (Raye Dean); Little Alice (Helen Badgley); Edwin Rowley, Jr. (Edward Kenney); Little Edwin (Maury Steuart). Scenario written by Julius Steger and Maxwell Karger. Directed by David Thompson.

Success and failure meet in the persons of Edwin Rowley and Stephen Hunt, college chums. Rowley has marked ability as a playwright, but he is a visionary, and has not the commercial instinct necessary to market his wares. Hunt is a prosperous theatrical manager. Hunt’s wife is ambitious for him to be known not only as a manager but as a dramatist. She urges him to try his powers in that direction. He promises to try, and she tells a reporter, who calls for an interview, that her husband is engaged in writing a great play. An item to this effect appears in the paper.

Rowley, meantime, has finished a play which is a masterpiece. Noticing the item in the paper, his wife suggests that he go to Hunt for advice about his play. Hunt welcomes the impecunious Rowley, who tells him of his struggles for recognition. Hunt says he will be glad to read the play. Rowley leaves his precious manuscript with him. Hunt makes him a loan to tide him over his immediate difficulties, and the money is spent at once for necessities for his wife and little boy, Edwin.
Hunt takes Rowley’s play home and upon reading it recognizes it as a work of genius. When he has finished reading it, overwhelmed by its gripping power, he is irresistibly tempted to steal the play and present it as his own, knowing that he is safeguarded by the fact that Rowley has no copy. He begins copying the manuscript, only changing the title.

After anxious days of waiting to hear from Hunt, Rowley goes again to the manager’s office to ask about his play. Hunt tells him that he has rejected it and mailed the manuscript to him several days ago. The loss of the play accentuates Rowley’s sense of utter failure. Having come to the last of his resources, he gets a job at addressing envelopes. His faithful wife falls ill as the result of starvation.

Hunt engages a company and starts rehearsals of the stolen play. On the opening night Rowley buys a ticket and attends the performance. He recognizes the new play as the child of his own brain, creates a disturbance and is put out of the theater. Finding Hunt afterward he denounces him as a thief. He is threatened with arrest and, half-crazed, goes home to tell his wife the disheartening news. The shock kills her. Rowley, now entirely insane, jumps into the river.

He is rescued by a passing boat, but his hat and coat are found, and he is reported drowned. Hunt reads of the supposed suicide, and confesses to his wife that the great play was not his, but Rowley’s. She says the wrong must be righted, and she takes Rowley’s son into their home to bring him up with their little girl, Alice.

Rowley becomes a wanderer on the face of the earth, his mind a blank. As the years pass, Hunt tries to make reparation by giving Edwin every advantage. Edwin and Alice grow up into young manhood and womanhood, fall in love with each other and are betrothed. Hunt produces a play written by the missing man, to make belated amends for his misdeed, and Rowley seeing it announced, partially regains his reason. He reaches the Hunt home while the guests are toasting the bride and bridegroom. In response to the toast, Edwin begins reciting a poem, the work, as he tells them, of his gifted father. He falters in reciting it, and Rowley, his memory now completely returned, finishes it for him. The past is forgiven, and the playwright’s reclining years are spent in peace and happiness.
Status: Unknown
Unavailable for Viewing

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

The Strange Case of Mary Page (1916) – 15 Episodes

"The Strange Case of Mary Page" was a media phenomenon in 1916. It began as a 15-episode newspaper & magazine serial. A 15-episode silent movie serial was adapted from the original and was shown in theaters nationwide on the same schedule as the newspaper serial. Special promotions and merchandising drew people to the theaters and the ongoing drama of the murder trial kept them coming back week after week. For those who missed it, or just wanted more, a novelization of the story was then released. The novelized version contained enhanced storylines and more background on the characters and the plot-line. Amazon Kindle Notes.

The Strange Case of Mary Page (1916) – 15 Episodes
Episode Three: The Web (1916)
Reporter Brandon.

The Strange Case of Mary Page (No. 3, "The Web") (Essanay), Feb. 7.—The events of this instalment of the Essanay serial show clearly the cause of Mary's hatred of Pollock. This is brought out at the trial by the evidence of a reporter. The interest is sustained throughout and the court room scenes have been staged with a keen eye to the best results. A review of parts second, third and fourth appeared in the issue of Feb. 19, on page 1147.

The Moving Picture World, February 16, 1916, p. 1317
THE STRANGE CASE OF MARY PAGE
(Episode No. 3—Two Parts—“The Web”—Feb. 7).—The leading man in Mary Page’s theatrical company has just created a sensation in the courtroom, where Mary is on trial charged with the murder of Dave Pollock. “Langdon was either in the room or at the door when Dave Pollock was murdered!” is the accusation made by the witness. The courtroom is quickly quieted and the charge seemingly is forgotten.

Ruth Pollock, sister of the murdered man, takes the stand. Her startling testimony carries the spectators back to the time when Philip, Mary and Dave Pollock were young people together in a country town. Mary, it seems, had been engaged to Pollock. Her father, a heavy drinker, had forged Pollock’s name to a check and to save her father from prosecution, although she loved Philip, she promised to marry Dave. The announcement was made at a dance.

Philip, not knowing of the forgery, believed Mary had jilted him and went into the bar and began drinking. Mary tried to get him out of the place and as she stood there, her arms around Philip, Pollock appeared. Mary announced that she could marry no one but Langdon and Pollock, enraged, produced the check bearing the signature forged by Dan Page, Mary’s father. Langdon, for the first time, realized the power Pollock had over Mary, and seized the check and destroyed it.

The check proved to be only a copy and Pollock browbeats Mary into promising again to wed him. “But,” Mary threatened Pollock, “you will regret this to the end of your life.” Brandon, the reporter, who testified to the scene at the dance, swore that during the struggle he saw on Mary’s shoulder finger prints that came and faded away in an uncanny manner.
Interest in “The Strange Case of Mary Page” will be, if possible, increased by this episode, which shows a continuation of the trial. The prosecuting attorney calls to the stand Ruth Pollock, sister of the murdered man. She goes back to the days when Mary, Phillip, her brother and herself, lived in a little town, where the girls were schoolmates and chums, and Mary and Phillip were very good friends. She tells of the discovery that Mary Page’s father forged Pollock’s name to a check, and of her pleading with her brother to be merciful to the man. Pollock agrees not to prosecute Page, but demands as a reward Mary’s promise to marry him. Ruth knows that her chum loves Phillip and does not want to marry Pollock, and she begs him to give her up.

Brandon, the reporter, is next called to the stand. He, too, had lived in the little town and had been Phillip’s friend. He tells of meeting Phillip after Mary’s engagement was announced, when Phillip was trying to forget his troubles in drink. Both men know that Mary does not love Page. Later, they meet Mary and she and Phillip plan to outwit Pollock by an elopement. They succeed in reaching the minister’s house, and there they are overtaken by Pollock and Page, who arrive in time to stop them. Brandon explains...
that he had aided the eloping couple until he overheard Pollock threaten Page with a prison term for forgery if Mary married Phillip. Frightened, Brandon revealed the plot and helped to overtake the runaways. He described the scene at the minister’s house, when Mary, in rage declared she would some day kill Pollock.

Then the reporter’s story turns to more recent events, to the scene in the police court the morning after the murder, when, as he was discussing the affair with the men, an officer brought in Mary Page, whom he had found wandering, dazed and almost delirious. As the men try to understand what she is saying, she falls unconscious.

This ends the episode. The court scenes are very vivid and interesting. The settings are good, and the stories of the witnesses are clear. The photography is unusually good in many of the scenes. The story is nicely advanced by the chapter, and those who have followed it will certainly be eager to learn how Mary escapes from the web now being woven closely around her. *Motography*, Volume 15, Google, February 12, 1916.

Status: Unknown
Unavailable for Viewing

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

*The Strange Case of Mary Page (1916) – 15 Episodes*
*Episode Four: The Mark (1916)*
Reporter Brandon.

“The Mark.”

The mass of evidence submitted at the trial during the fourth episode of the story is along new channels and of great interest. The motive for Mary’s hatred of the murdered man is shown. Her father, after forging David Pollock’s name to a check, promises to use his influence with Mary in Pollock’s behalf if he (Pollock) will not prosecute him. In order to save her father from prison, Mary consents to dismiss Langdon and accept Pollock.
Another important fact is brought out. Mr. Page is addicted to liquor, and while under its influence, goes into paroxysms of rage. Just before Mary’s birth, he returned home one night, maddened with drink, and began to abuse his wife. When the child was born the print of a hand showed on her left shoulder, and, in after life, she was subject to violent outbursts of temper. Another important point: Mr. Page assaulted his wife shortly before the murder, and Mary flew to her rescue. As her father seized her by the left shoulder she became dazed, acting in the same manner as when found by the reporter at the police station. It is also shown in this episode that she was overheard declaring to Pollock that she could kill him! With such highly spiced food for reflection, the spectator’s interest in Mary’s fate becomes stronger than ever.

The acting if Edna Mayo, Henry B. Walthall, Sydney Ainsworth, Harry Dunkinson, Thomas Cummerford and their associates, and the work of Director J. Charles Hayden are sustained at the same high level that marked their efforts in the opening episode.

A touch of nature, which will appeal to all feminine beholders, occurs during the trial. A lady in the front row of spectators calmly opens her vanity box, takes out a powder puff and puts it to its proper use. If the ruling passion be strong in death, will not the parting injunction of the present day slaves of the puff soon run after this fashion: “Give my tango pumps to sister Sarah and be sure, when you lay me out, not to forget to powder my nose!”

*The Moving Picture World*, February 19, 1916, p. 1147
THE STRANGE CASE OF MARY PAGE
(Episode No. 4—“The Mark”—Two Parts—Feb. 14).—Mary Page is charged with the murder of Dave Pollock. Langdon loves Mary and is her attorney in the trial. Langdon has a chance to save his sweetheart by confessing the murder, but he ignores the opportunity. Insanity is Mary Page’s defense.

“If Mary Page murdered Dave Pollock,” Langdon announces, “she did it while suffering from ‘repressed psychosis.’”

Then he brings witnesses who tell thrilling incidents of Mary’s early life.

Mary’s father, Dan Page, was a drunkard. Because of a powerful pre-natal influence Mary always had a horror of liquor. At times of great mental stress, upon her left shoulder have appeared the shadowy imprints of heavy fingers, a strange phenomena caused by the fact that before Mary was born Dan Page brutally attacked Mary’s mother.

Mary had loved Langdon almost as long as she could remember. Pollock, who lived in the same small town, wanted to wed Mary and Dan—because Pollock knew of shady transactions in Dan’s career—favored Pollock’s suit.

In a drunken rage, in his home, Dan Page attacked Langdon with a hot poker. A glancing blow struck Mary on the forehead. She was rendered temporarily insane, and she fled into the wood. There Langdon found her and carried her home.

*The Moving Picture World*, February 19, 1916, p. 1180

Status: Unknown
Unavailable for Viewing

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

The Strange Case of Mary Page (1916) – 15 Episodes
Episode Eleven: The Raid (1916)
Reporter

The Strange Case of Mary Page, No. 11 ("The Raid") (Essanay), April 3.—In this instalment of the Essanay serial the evidence of Police Sergeant Cunningham clears up the mystery of Mary’s being found in the station house by the reporter the morning after the gambling house raid. The officer describes all the events of that night, and their visualization makes very interesting testimony.

The Moving Picture World, April 22, 1916, p. 646

The Strange Case of Mary Page (Episode No. 11—"The Raid"—April 3).—This episode opens with Detective Sergeant Callahan on the witness stand and takes up his testimony of how Philip Langdon himself was for a long time suspected of killing Dave Pollock—a crime for which he was defendnig his sweetheart, Mary Page. The police officer detailed how he raided the gambling den of Big Jim and found Mary Page a prisoner. Arresting her together with the gamblers she was immune to questioning, as she was suffering from psychosis, although this was unknown to the police at the time. Langdon was seen in the vicinity and suspected and shadowed by Callahan. As it developed the young lawyer’s visit to Pollock’s office was in an attempt to discover some trace of the missing Mary. Finding her, Callahan overheard Langdon ask her to give herself up and that he would defend her to his utmost. It was then that Langdon was no longer suspected.

The Moving Picture World, April 22, 1916, p. 677

Status: Unknown
Unavailable for Viewing

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

A Stranger in New York (1916)
Newspapers. Metropolitan press is interested in spectacular adventures of a speculator. Articles reveal a man’s impersonator’s success and newly found fortune in Gotham and a man hurries to New York to expose the faker and cash in.
The real wife of the real I. Collier Downe lives in the New York Hotel, where the false I. Collier Downe holds forth. She believes her real husband is there. In the mean time, the real I. Collier Downe reads in the newspapers of his impersonator's success and newly-found fortune in Gotham. He hurries to New York to cash in and expose the faker, so-called. He is refused entrance to the hotel, and the former book agent is instrumental in having I. Collier Downe incarcerated in a lunatic asylum.

Then it is that the man who impersonates the real I. Collier Downe sells his stock for a million dollars and immediately thereafter there is a crash in Prune Juice stock, which breaks to a jitney per share. The real I. Collier Downe makes his escape from the asylum and rushes into the hotel confronting A. Stranger and his friends. I. Collier Downe's wife spies her husband and there is a reconciliation. 'We promised to split fifty-fifty on the money I made in New York, and here is half of the check,' says A. Stranger, and I. Collier Downe and his impersonator divide the proceeds.

The Moving Picture World, May 13, 1916, p. 1214

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
A Terrible Tragedy (1916)
Reporter Emile Scribbler (Jerold T. Hevener) discovers a gang of subversives, but they capture him and imprison him in a box.

The cast: Emile Scribbler (Jerold T. Hevener); Markoff, the leader (Babe Hardy); Professor Foddetop (Bill Bowers); Zola (Lellie Farrin). Written by C. Doty Hobart. Directed by Jerold T. Hevener.

Emile Scribbler, a reporter, is assigned to the job of reporting the hiding place of some Nihilists. He accidentally runs down Zola, the Chief’s daughter, with his auto and discovers their rendezvous. He is spotted and an effort is made to put him to death, but he is freed by Zola, who has fallen in love with him. He is pursued, overpowered by the Chief, and placed in a huge box. Professor Foddetop, a collector of mummies, who lives in the room above Emile, is preparing to ship the Queen of Sheba to a museum. He goes for a dray and when he returns he is horrified to find that the box has disappeared, it having been taken by the Nihilist thinking it the one containing Emile. The Professor hurries down to tell Emile of his misfortune and finds the box in which Emile is nailed fast. Hearing strange noises, he tears off the lid and Emile is released. The Professor tells him of the missing mummy and they give chase.

Arriving at the secret place Markoff, the chief, selects a firing squad. He sets the box upright and tells the men to fire into it five times as the spy is in the box. The first round fills the box full of holes. Zola, thinking her lover is in the box rushes in just in time to receive the second volley. She dies. The chief seeing his daughter fall rushes in to get the third round. He dies. Emile and the Professor get the fourth and fifth round. The gunners seeing their mistakes, turn the guns on themselves and all drop dead.

The Moving Picture World, July 8, 1916, pp. 292-293

Status: Unknown
Unavailable for Viewing

Type: Movie
Appendix 8 – 1916

Genre: Comedy
Gender: Male (Emile Scribbler)
Ethnicity: White (Emile Scribbler)
Media Category: Newspaper
Job Title: Reporter (Emile Scribbler)
Description: Major: Emile Scribbler, Positive
Description: Minor: None

That Lovely Widow (1916) (aka That Lonely Widow)
Cub Reporter Dolly (Ethel Teare). Publisher (Her Father – Gus Leonard).
The City Editor. Cub Reporter Tom (Jack MacDermott), the city editor’s son.

“That Lonely Widow”
Ethel Teare, as a girl reporter, gets into a jolly mix-up that keeps the laughs in swift succession.

The Moving Picture World, June 24, 1916, p. 2163

That Lovely Widow (June 21).—The cast: Dolly (Ethel Teare); her father (Gus Leonard); Tom (Jack MacDermott). Author S. A. Van Petten. Director, Harry Millarde.
Dolly, home from college laden with sporting paraphernalia, is told by her father that “she couldn’t earn her salt.” Angered, she secures a position on Dad’s own newspaper under another name, and is assigned by the grumpy city editor to secure an interview from the Widow Jones, who has advertised for a mate. A few minutes later, Tom, the city editor’s son, also arrives home from college with a letter of expulsion. Dad determines to put him to work—and his first assignment is also an interview with the Widow Jones. At the widow’s home affairs get in a terrible tangle through Dolly being mistaken for the widow by the persistent suitors, but after an exciting series of laughs matters are straightened out with Tom and Dolly determined to form a life’s partnership.

The Moving Picture World, July 1, 1916, p. 134
Appendix 8 – 1916

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Dolly). Male (Publisher, City Editor, Tom). Group.
Ethnicity: White (Dolly, Publisher, City Editor, Tom). Unspecified.
Media Category: Newspaper
Job Title: Cub Reporter (Dolly, Tom). Publisher (Father). Editor (City Editor).
Miscellaneous.
Description: Major: Dolly, Tom, Positive.
Description: Minor: Publisher, City Editor, Positive. Miscellaneous, Neutral.

Too Bad, Eddie (1916)
Publisher Eddie Torr (Orral Humphrey) was the proprietor of a small town newspaper, *The Morning Scare*. Tad Pole (Joe Massey) is his general assistant, printer, proofreader, secretary and everything else on the newspaper.

*The Moving Picture World*, August 19, 1916, p. 1264
TOO BAD, EDDIE (Aug. 13).—The cast: Eddie Torr (Orval Humphrey); Tad Pole (Joe Massey); Rettina Coyne (Jo Taylor); Silas Coyne (Hugh Bennett).

Eddie Torr was the proprietor of one of those small town newspapers that take interest in everything but finance. Eddie’s general assistant, printer, proofreader, secretary, janitor, etc., was Tad Pole, who had grown thin in the service—waiting for his salary. Eddie asked Tad to wait until he married the daughter of the town banker.

Bettina, Silas Coyne’s daughter, was not young. But daddy had decided that Bettina should marry brains and future. Bettina was socially inclined and had a leaning toward Eddie, the editor. Of course Eddie could give her all the necessary publicity that would make her a small town society matron.
Eddie was beset by numerous creditors. Eddie had been too chivalrous to enter a woman into the matter of finance, but necessity forced him, so he flashed Bettina’s pictures and announced that soon he would be the spouse of the wealthiest girl in town. The creditors were dubious. Bettina was coming down the street. One of the creditors suggested a scheme that would prove whether their accounts were good, so they all withdrew into a side room while Eddie greeted Bettina.

Bettina came in with a smile and an item for the Morning Scare. Eddie had never made an advance toward the girl and perspiration beaded on his brow as he gazed toward the other room and realized that the success or doom of his credit lay behind those watching walls. Eddie stalled, but he convinced his creditors there was something in his claim and induced them to take small advertisements.

Tad saw the banker reprove his daughter for being with Eddie. Failing to get any promise of money, the printer, while Eddie was asleep, issued a paper that reflected his feelings, among other things, stating the alleged alliance was off. Eddie was awakened by a large party in the late morning, the banker at its head. Eddie announced the paper was dead and departed the town.

*The Moving Picture World*, August 19, 1916, p. 1293

Type: Movie
Genre: Comedy
Gender: Male (Eddie Torr, Tad Pole)
Ethnicity: White (Eddie Torr, Tad Pole)
Media Category: Newspaper
Job Title: Editor (Eddie Torr). News Employee (Tad Pole)
Description: Major: Eddie Torr, Negative. Tad Pole, Transformative Negative.
Description: Minor: None
The Torch Bearer (aka From The West) (1916)

Publisher John Huntley-Knox Jr. (William Russell), the millionaire owner of the Boston Star, fights political corruption with the help of the reform district attorney.

Millionaire John Huntley-Knox, the owner of the Boston Star, fights political corruption with the aid of William Wendell, the reform district attorney. One day John receives word that he will be visited by Janet Dare, the daughter of a man who once saved John's father's life. John's mother, apprehensive about the "Western" girl's visit, writes a friend about it, but her letter gets crossed with one extending an invitation to Janet. Although she is Eastern bred, Janet decides to play the part of a wild Westerner. Despite her tricks, she and John fall in love. One night, while looking through some papers, John learns that Janet is heiress to a large fortune. He also discovers a confession signed by a man who committed a murder of which John's father was accused. When the gang that is trying to ruin John attempts to kidnap his sister Henrietta but gets Janet instead, John and a group of boy scouts come to her aid. They discover, however, that Janet has held her own against her captors with a gun. All ends well when Janet is freed, John wins an important city election, and Wendell, who loves Henrietta, discovers that she feels the same way.  

American Film Institute Catalog of Feature Films

*The Moving Picture World*, July 1, 1916, p. 102

*The Moving Picture World*, October 14, 1916, p. 260
THE TORCH BEARER. (American—Five Parts—Sept. 25). The cast: John Huntley-Knox and John's father (William Russell); Janet Dare (Charlotte Burton); Mrs. Huntley-Knox (Marie Van Tassel); William Wendell (Harry Keenan). Directed by Wm. Russell.

John Huntley-Knox, the last male in a line long distinguished for wealth and political prominence, is the millionaire owner of the Boston "Star." He is opposing the corrupt ring befouling the city government and is aided by William Wendell, reform candidate for the office of district attorney.

When the "gang" threatens to "get" him, John laughs. To protect his interests in case of need, he has the district attorney swear in his reportorial staff to the number of a dozen, as special police. John is a clever boxer, and when, at one of his political meetings, a husky attempts to disturb the proceedings, John takes off his coat and puts his opponent out for the count.

One morning while at breakfast with his mother and sister, John finds in the mail a letter from Red Dog, Wyo. announcing that Pete Smith, the distinguished Justice of the Peace, is sending east a girl named Janet Dare, daughter of Jim Dare, who, in the letter states, once saved John's father's life in the early frontier days. That same day in a letter to a friend, John's mother expresses the hope that "at least the girl won't eat with her knife." She also writes Janet, extending her a welcome. Janet gets the missive intended for Mrs. J. Derpont Lorgan containing the words so feelingly expressed that "at least the girl won't eat with her knife."

Janet arrives, and although reared in an eastern college and possessing all the culture and accomplishments that wealth can bestow, she punishes the Huntley-Knoxs by appearing in wild western garb and perpetrating upon them all the indignities her fertile intellect can command. In spite of it all, John begins to love her from the first and though, for a time, she successfully hides it, Janet returns the feeling. The political plot commences to boil and John is waited upon by a healer who threatens exposure of his father's past. The opposition papers stand ready to publish the details of a murder said to have been committed by John's dignified father in his early life on the frontier. John trembles when he contemplates the effect of such a disclosure on his mother and sister.

In this mood he goes home to supper, and after the meal, while seated in the library and about to put away the legal papers committed to his care by Janet on her arrival, he decides to first ascertain their nature. He is astounded to find that the simple little Janet is heiress to a fabulous fortune in land and live stock in Wyoming. Finally he discovers that the murder attributed to his father was committed by a Mexican—through a written confession, yellowed with age, that is with Janet's papers, in the box.
The “gang” attempt to kidnap John’s sister, Henrietta, thru the aid of a worthless but aristocratic rake, Harland Rowe, upon whom Henrietta had bestowed a measure of encouragement. The plans are well laid but the conspirators get Janet by mistake.

While she is held captive, John presses his reporters and newsboys into service to locate Janet. In a few hours they capture the taxi-driver, who reveals the hiding place.

In the meantime Janet has put up a valiant fight with her gun and at the moment of the raid comes within a second of shooting John, mistaking him for one of the gang.

Terror and anxiety draw them closer and closer together and they confess their mutual love.

*The Moving Picture World*, October 14, 1916, pp. 294-295

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Media Category: Newspaper
Job Title: Publisher (John Huntley-Knox). Miscellaneous (Reportorial Staff, Newsboys)
Description: Major: John Huntley-Knox, Positive
Description: Minor: Newsboys, Reportorial Staff, Positive.
The Touch of the Key (1916)
Reporter Jane Randall (Vivian Rich), a young girl newspaper reporter on the Herald who after a series of strange adventures manages to secure a “scoop” for her paper. Reporter Phil Norton of the Times.

The Moving Picture World, May 13, 1916, p. 1145

The Touch on the Key
This two-part “Flying A” drama is a virile story of newspaper life. Resourceful and vivacious Vivian Rich plays the lead with Alfred Vosburgh.

Directed by Carl M. LeViness. Released May 8th.

The Moving Picture World, May 13, 1916, p. 1115

The Touch on the Key (American), May 8.—A two-reel newspaper story, by Anthony W. Coldewey, featuring Vivian Rich, Alfred Vosburgh and George Periolat. The girl saves her paper from a beat by her knowledge of telegraphy. This has a good newspaper-story atmosphere, is brightly pictured and presented by an attractive cast.

There is nothing extremely novel about it, but the struggle at the keyboard is exciting and contains some suspense. An entertaining number.

The Moving Picture World, May 20, 1916, p. 1356
THE TOUCH ON THE KEY (Two Parts—May 8).—The cast: Jane Randall (Vivian Rich); Jimmy Lorman (Alfred Vosburg); Phil Norton (George Periolat); Hal Thomas (King Clark); Marsden Thomas (Joseph Beaudry).

Jane Randall, reporter on the Herald, learns telegraphy through her fiancé, Jimmy Lorman, the telegraph operator. Shortly after this she is assigned to a financial story. Marsden Thomas, multimillionaire and the head of the Thomas Syndicate, has been requested by the Bankers’ Association to release the cash funds of the syndicate through a certain chain of banks in order to avert a threatened money stringency. Thomas and his associates have arrived at a decision but have refused to make their decision public until a given time. Jane is to learn what this decision is to be.

Phil Norton, of the Times, is also assigned to the story. He fortunately places young Hal Thomas, the capitalist’s son, under obligations to him. Both Norton and Jane leaves for Clifton, the village nearby. Thomas’ country estate. Jane is unable to gain admittance, but Norton, through Hal, plays a deep game and forces him to learn his father’s decision and report it to him, under threat of publishing the facts relative to a drunken brawl in which Hal was concerned. Jane overhears the arrangements
being made and is present when Hal signals Norton the result of his endeavors.

Meanwhile, Norton has decided to tell his paper that he has been unable to get the story and by delaying the news, play the stock market on the strength of his advance information. Immediately upon receiving word from Hal he and Jane both hasten to the village telegraph station to wire in their reports. The station is closed; Jane is unable to gain entrance but Norton forces his way in. Jane is surprised to hear him wire his paper that he has failed and then wire a friend of his in the city which way to play the market. As soon as he leaves she breaks in and sends through a call to the Herald. She has just reached Jimmy when Norton returns, holds her away from the key and finishes the message, saying he is Jane and has been unable to get to Thomas. He keeps Jane away for a sufficient length of time to allow the Herald's last edition to go to press.

Jimmy, however, realizes—through the touch on the key—that it is not Jane sending and suspects something is wrong. He convinces the editor to hold the edition up. As a result when Jane at last gets him on the wire again she is able to get her story in time to catch the paper. Norton loses out both ways; his paper has been scooped and the story in the Herald prevents him from using his knowledge to successfully play the stock market.

*The Moving Picture World, May 20, 1916, p. 1395*

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Female (Jane Randall). Male (Phil Norton, Jimmy Lorman, Editor). Group.
Ethnicity: White (Jane Randall, Phil Norton, Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jane Randall, Phil Norton). News Employee (Jimmy Lorman). Editor (Editor). Miscellaneous.
Description: Major: Jane Randall, Positive. Phil Norton, Negative.
Description: Minor: Jimmy Lorman, Editor, Positive. Miscellaneous, Neutral.
The Treasure of Heaven (1916)
Reporter Angus Reay’s romance is helped by a disillusioned millionaire who poses as a tramp. Set in Devon, England. British Film Institute.

In the book on which the film is based, Reporter Reay is very critical of the press of the day. “It’s truly the newspapers that say he’s dead – and there never was a newspaper yet that could give an absolutely veracious account of anything.” He also says, “Old age is regarded as a sort of crime nowadays,” he continued, apostrophizing the dingy walls of his office, as he took his walking-stick and prepared to leave the premises – “thanks to the donkey-journalism of the period which brays down everything that is not like itself – mere froth and scum.” Reay continually criticizes the press he works for. “Here’s how the matter stands. A newspaper syndicate is like any other trading company, composed for the ole end and object of making as much profit out of the public as possible. The lion’s portion naturally goes to the heads of the concern – then come the shareholders’ dividends. The actual workers in the business, such as the ‘editors,’ are paid as little as their self-respect will allow them to take, and as for the other fellows under the editors – well! – you can just imagine they get much less than the little their self-respect would claim, if they were not, most of them, so desperately poor, and so anxious for a foothold somewhere as to be ready to take anything. I took the first chance I could get, and hung on to it, not for the wretched pay, but for the experience, and for the insight it gave me into men and things. I witnessed the whole business; -- the ‘doctoring up’ of social scandals, -- the tampering with the news in order that certain items might not affect certain shares on the Stock Exchange, -- the way ‘discussions’ of the most idiotic kind were started in the office just to fill up space, such as what was best to make the hair grow; what a baby ought to weigh at six months; what food authors write best on; and whether modern girls make as good wives as their mothers did, and so on. These things were generally got up by ‘the fool of the office’ as we called him – a man with a perpetual grin and an undyingly good opinion of himself. He was always put into harness when for some state or financial reason the actual facts had to be euphonized or even suppressed and the public ‘let own gently.’ For a time I was drafted off on the ‘social’ business – ugh? – how I hated it?”

Reay sums up his feelings about journalism this way: “When I started working in journalism, I thought it was the finest profession going. It seemed to me to have all the responsibilities of the world on its back. I considered it a force with which to educate, help, and refine all peoples, and all classes. But I found it was only a money speculation after all. How much profit could be made out of it? That was the chief point of action. That was the mainspring of every political discussion—and in election times, one side had orders to abuse the other, merely to keep up the popular excitement. By Jove! I should like to take a select body of electors 'behind the scenes' of a newspaper office and show them how the whole business is run!”

Status: Unknown
Unavailable for Viewing

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

Truth and Justice (1916)
Journalist-Editor Horatio Bottomley (as himself) who also co-wrote the screenplay, is editor of “John Bull” who criticizes social injustice in six cases. British Film Institute.

Status: Unknown
Unavailable for Viewing

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

Two News Items (1916)
Cub Reporter Hall. Managing Editor of the Daily Bugle.

The cub reporter of the Daily Bugle is chided by his editor for a lack of sense regarding news worthiness, pointing out that a story about a prominent person would naturally receive more lines than one about an “ordinary laborer.” The reporter’s first item the next day briefly notes that the body of Katie Fagan, 650 Barren alley, was found floating in the East River – “No reason was given for the suicide.” Producer-director Sloman presents the rest of her story, which the reporter had “failed to write.” Katie, played by Adda Gleason, had struggled to survive in the tenements with her husband Dan (Jay Morley), who worked at the factory complex of millionaire John Rockland (L.C. Shumway). But just as the couple have begun saving money for their expected first child, Rockland reduces the wages of his men by 25 percent. The resulting strike quickly impoverishes the Fagans. When Dan makes a desperate appeal to Rockland at his mansion, he is thrown out. Dan then secures a janitorial position at the Children’s Outing Association, only to be callously dismissed by Rockland, its major sponsor. After Dan is arrested for sneaking into Rockland’s home to secure the money owed to him, Katie is evicted from their room. Having lost the will to go on, Katie grabs the baby things she had saved and then throws herself into the river. The Daily Bugle’s front page headline reads: “JOHN ROCKLAND AGAIN CONTRIBUTES TO CHILDREN’S OUTING
ASSN. Named Philanthropist Gives Check for $50,000. Ten Thousand Children to be Made Happy by Week in Country.” Note: The Rockland character was most likely intended to be yet another negative caricature of John D. Rockefeller. Michael Slade Shull, Radicalism in American Silent Films, 1909-1929, p. 211.

TWO NEWS ITEMS (Jan. 24).—The cast: Katie Fagan (Adda Gleason); Dan Fagan (Jay Morley); John Rockland (L. C. Shumway); Italian woman (Adelaide Bronti); Collector (Wm. L. Spencer). Written by Julian Louis Lamothe. Produced by Edward Sloman.

The managing editor of the Daly Bugle was in his office with the cub reporter. “Hall,” he said, “you have no sense of news value. The story of an ordinary laborer may be told in three lines, but news about a very prominent person is worth front page headlines.”

The reporter’s first item in the paper the following day was: “The body of a white woman found floating in the East River last night was later identified as that of Katie Fagan, 650 Barren alley. No reason was given for the suicide.”

And this is the rest of the story, which the reporter failed to write. Katie was a typical product of the tenements. Life held no joy for her, and meant continual work. Her husband, Dan, was a good man of his kind. He worked in the great factory of the millionaire, John Rockland, who also owned the tenement in which they lived. If Dan drank a bit too much
on Saturday nights who was to blame him? It made him forget his grim struggle for existence. One night while intoxicated he went to strike Katie, but the news she imparted stayed his hand, for Katie was to become a mother. Dan, repentant, helped her in her efforts to save—for baby’s sake.

Then Rockland reduced the wages of the men twenty-five per cent, and a strike resulted. Cheerless days followed for Katie. The collector was always on time for the rent, and finally baby’s savings had to go. Dan appealed to Rockland in his beautiful home, but was thrown out for his insolence.

Rent day came again. The Fagans were told that if they didn’t pay by five o’clock they would be dispossessed. Dan learned of a janitor’s position vacant at the Children’s Outing Association and he managed to secure it. But Rockland entered shortly afterward and had him discharged. Dan, desperate, and thinking only of Katie, entered Rockland’s home to steal the money that was rightly his. Rockland saw him as he left.

At home Katie was happy at Dan’s story of the job and the money already procured until Rockland entered, and had Dan arrested. Katie was wild with grief, and at five o’clock the men came to dispossess her. She told them to take everything, and holding her baby’s things tightly to her, she made her way blindly to the river, a victim of John Rockland.

The same paper also contained the reporter’s other bit of real news. It was on the front in double column headlines—John Rockland again contributes to Children’s outing Assn. Noted philanthropist gives check for $50,000. Ten thousand children to be made happy by week in country.”
Status: Unknown
Unavailable for Viewing

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

Two Seats at the Opera (1916)
Newspaper Article about a diamond robbery in which the burglars got away with $100,000 encourages one reader to become a burglar.

TWO SEATS AT THE OPERA (July 16).—
The cast: Dr. Jones (William J. Welsh); Mr. Osgood (William J. Dyer); Mrs. Osgood (Inez Marcell); Michael Clancy (William Garwood); Mary Fagan (Edwina Martin).
Dr. Jones, a busy bone-setter, is consulted by Osgood, who is on the verge of nervous prostration. The doctor tells Osgood that what he needs is relaxation, and offers him two tickets to the opera. Meanwhile, Michael Clancy, a plumber, is engaged in fixing pipes in the doctor’s cellar. Mary Fagan, a cook in the doctor’s household, indulges in a flirtation with the plumber, and provides him with a substantial meal.
Mrs. Osgood phones to the plumbing office, and the boss plumber sends Clancy to Mrs. Osgood’s house to fix the radiator. Clancy, before starting on his mission, reads in the newspapers of a diamond robbery, characterized as an inside job, carried out by burglars who got away with the loot, amounting to $100,000. He confides to one of his associates that he’s going to be a burglar, as it doesn’t pay to be honest.

When Clancy arrives to fix the radiator Mr. Osgood, not knowing how to get rid of the opera tickets, offers them to the plumber, who expresses his preference for a burlesque show and declines the tickets. The plot thickens when Mary, the doctor’s maid, arrives with a note from her employer addressed to Mr. Osgood. Osgood admits the maid, and, noting that she is pretty, gives her the tickets. Mrs. Osgood learns from the letter that the maid has handed to her that the doctor presented the tickets to her husband with a view to affording him relaxation. The maid confides to her that the tickets were given to her by her spouse. Osgood is denounced as an inhuman wolf who is seeking to prey on poor working girls.

At the plumber’s office later, Clancy is cutting a mask out of his apron. Mary telephones to him that she wants him to take her to a swell joint that evening. Clancy, bent on committing burglary, phones back to her that he is going to work overtime that evening. Mary becomes angry and throws the envelope containing the tickets out of the window. We next see Mrs. Osgood telephoning to her husband at his office that she wishes him to accompany her on a visit that evening to her sister who is seriously ill. Clancy deems it wise to make his peace with Mary, and rushes off to the doctor’s house, where, just as he is about to enter, he runs across the envelope containing the tickets. He decides that Osgood’s failure to attend the opera that night will block his dark plans. So he proceeds to the Osgood establishment and hands the tickets to the butler, who, in turn, hands them to his master. Osgood, delighted to square himself with his wife, exhibits them, but Mrs. Osgood, woman-like, turns on him. Mrs. Osgood thereupon presents the tickets to the butler, who offers to give the cook an operatic treat. The cook, however gets the impression that he is trying to “kid” her and gives him a black eye with the rolling pin.
The butler hastens to have his eye treated by Doctor Jones, and incidentally throws the tickets down on the doctor's desk. The doctor recognizes the tickets and is surprised to have them returned. That evening Clancy arrives at the doctor's house to pacify Mary. He drops his improvised mask in taking out his handkerchief. Mary catches a glimpse of the mask and picks it up as she shouts at the plumber: "So you was goin' to a masquerade ball with another woman." Clancy has a hard time to bring Mary around, but finally he convinces the belle of the kitchen that he is plumb gone on her, and she consents to become his life-long mate.

_The Moving Picture World_, July 15, 1916, p. 517

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
Two Smiths and a Haff (1916)
Newspapers publish glaring accounts of a farewell bachelor dinner that gets out of control.

TWO SMITHS AND A HAFF (June 10).—The cast: John Smith (Known as Jack) (Francis Joyner); John Smith (Known as John) (George R. Raymond); John Smith, Sr. (George Clarke); Mrs. Smith (Jessie Terry); Haffen Haff, Sr. (Herbert Fortier); Haffen, Jr. (Kempton Greene); Mrs. Haff (Florence Williams); Betta Haff (June Daye); Eva True (Leonre Peacock); Mrs. True (Margaret Moore). Written and produced by Clay M. Greene.

Betta Haff, daughter of a wealthy couple, Mr. and Mrs. Haffen Haff, has permitted her parents to select a husband for her. This is John Smith, son of prominent but rather poor people, and Betta has consented to an engagement on account of his social position. The wedding cards are sent out, and Haffen Haff, Jr., comes from the West to attend the wedding, bringing with him Jack Smith, his business partner and chum, and as soon as Betta meets him she begins to regret her engagement to John. Nevertheless, she resolves to carry out the agreement she has made, and preparations for the wedding are completed.
Three or four evenings before the event Betta receives a call from Eva True, a young woman of good family, and learns from her that John has been engaged to her, but jilted her because of the opportunity to form an alliance with the wealthy Haff family. Enraged, Betta tries to break off her engagement, but is dissuaded from her purposes by the elders of both families, because of the scandal.

The night before the wedding, however, a farewell bachelor dinner is given to John by his companions, where the proceedings are so hilarious that the police are called in, arrests are made, and the newspapers publish glaring accounts of the affair. Now Betta determines that the wedding shall not take place. Haff Junior, with characteristic humor, suggests that everything aimed at by Betta’s marriage could be attained if Jack were to take the place of the other bridegroom at the ceremony. Betta enthusiastically endorses the proposition and is locked in her room there to remain until the hour fixed for the ceremony.

In the meantime brother Haff has communicated with Eva True. He goes with her to John and tells him that he will make him superintendent of one of his mines if he will not appear at the wedding, and if he will marry Eva later. When the time arrives for the wedding John does not put in an appearance much to the consternation of the parents of both families. Brother Haff insists upon the ceremony proceeding nevertheless. Jack appears as bridegroom, is married to Betta, and explanations are made to the satisfaction of everybody.

*The Moving Picture World*, June 10, 1916, p. 1932

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 Unborn (1916)**

Newsboy

Nancy Lee, a young country girl, falls in love with Richard Greenville, a wealthy boy from the city. After Richard leaves Nancy to marry a socialite, she bears an illegitimate child, whom she names Dick. Later an unfortunate accident leaves Dick an orphan. Richard's wife refuses to bear children and they adopt Dick, their newspaper boy, not realizing that he is Richard's natural son. Richard becomes ill, and Dr. Ahlbad, a malpracticing doctor, almost causes Richard's death through misdiagnosis of his illness. Dick is able to save his father's life and then forgives his father for his past transgressions.

*American Film Institute Catalog of Feature Films*

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
An Unexpected Scoop (1916) (aka The Unexpected Scoop)
Cub Reporter Bert Allen (Richard Stanton) for The Herald is ordered to beat the rival paper, The Express, by getting an interview with a country architect who designed a courthouse. Reporter Jim Baker (Jack Wilson) of The Express is also after the story.

AN UNEXPECTED SCOOP (July 28).—The cast: Bert Allen (Richard Stanton); Jim Baker (Jack Wilson); Lesley Hartman (Myrtle Gonzalez). Scenario by Malcolm Strong. Produced by Richard Stanton.

The “Herald’s” city editor gives Bert Allen, cub reporter, an opportunity to scoop the “Express” by detailing him to interview Lesley Hartman, the mysterious country architect of Barlow, who has just won the ten thousand dollar prize in the courthouse design contest. At about the same time, Jim Baker, veteran reporter of the “Express,” sets out to scoop on the same story.

When Bert arrives at the Barlow station he looks about, wondering how he is to get out to the Hartman ranch. Spying the blacksmith shop across the street, and seeing a horse tied nearby, it seems likely that he can hire a rig without going further. Walking over to the “smithy,” Bert is tempted to turn back when he sees a pretty girl drive past him to the station. But duty demands that he make haste and, besides, the girl holds a baby in her lap, which is discouraging.

Bert persuades the blacksmith to rent him a rig, but must wait until the smith has finished mending the wagon. While this is going on, Bert hears a scream from the pretty girl, whose purse has been snatched by a thief. Bert gives chase to the tramp and after a battle recovers the purse and hurries back with it. He then consents to take charge of the child for a few seconds. In the meanwhile, Jim Baker has arrived at Barlow, and has bribed the blacksmith to hire him the rig.

Bert sees his rival, Jim Baker, driving away with his rig, to steal the story. Bert gives chase with the baby clinging to his neck, and the girl, thinking the child about to be kidnapped, runs wildly after. Baker escapes, and Bert, too angry to explain to the girl, thrusts the baby in her arms and dashes away to whip the traitorous blacksmith. As they are about to fight, the girl comes up and learns what they are in search of. Thereupon she bursts into laughter, announces that she is Lesley Hartman, the architect, and that Baker will have his trip for nothing. Also, she is not married.

The Moving Picture World, July 29, 1916, p. 836
Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Bert Allen, Jim Baker, Herald City Editor)
Ethnicity: White (Bert Allen, Jim Baker, Herald City Editor)
Media Category: Newspaper
Job Title: Cub Reporter (Bert Allen). Reporter (Jim Baker). Editor (Herald City Editor)
Description: Major: Bert Allen, Positive. Jim Baker, Negative
Description: Minor: Herald City Editor, Positive

Unhand Me, Villain! (1916)
Newsgirl Alice (Alice Howell) is abused by a competing newsboy.

The cast: Alice (Alice Howell); Davis Tobiasco (Fatty Voss); Joe (Joe Moore).

Alice, a poor, hard-working Newsgirl, has one weakness, and that is her admiration for Joe, the handsome leading man of the Tabasco Stock Company. One day she is abused by a competing newsboy. To escape from him she enters the theater and hides in the leading lady's dressing room. While hiding there she finds that Joe, the leading man, is in love with the leading lady and that they are both planning to rob the manager and make their getaway.

Alice tells the manager of their scheme and so helps him save his money. He is grateful to her and says he will grant her any wish. Her only wish is to be a leading lady. Her wish is granted and she is made a leading lady in a melodramatic show. On the night of her debut one of the stage hands drops a burning match in the snow (on the stage) which starts a fire and incidentally breaks up the show.

The Moving Picture World, September 9, 1916, p. 1743

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newsboy). Female (Alice)
Ethnicity: White (Newsboy, Alice)
Media Category: Newspaper
Job Title: News Employee (Newsboy, Alice)
Description: Major: Alice, Positive
Description: Minor: Newsboy, Negative
The Unwritten Law (1916)
Newspaper article gives one man a ray of hope when he reads that a prominent physician declares that the drink habit may sometimes be cured by a sudden shout.

THE UNWRITTEN LAW (Five Parts—February).—The cast: Kate Wilson (Beatris Michelena); John Wilson (William Pike); Larry McCarthy (Andrew Robson); Judge Snyder (Matt Snyder); Fred Morley (Frank Hollins); Dr. Mahler (Clarence Arner); Sue Wilson (Baby Felice Rix); Estelle (Irene Outtrim); Sadie (Nina Herbert).

The picture opens with a scene in the drawing room of the home to which John Wilson, the State's District Attorney, has just brought his bride, Kate. This fades out into one year later. The young wife has become the mother of a baby girl. John Wilson is now a candidate for Governor. Larry McCarthy, saloon proprietor and political boss of the southern half of the State, comes to Wilson's home to plead his support, and while there meets Kate. That same evening the Wilsons have dinner at the Frolic Cafe, where Estelle, a popular cabaret singer and McCarthy's sweetheart, is the star performer. Because Wilson and his wife, both of whom do not drink, refuse to take the wine offered by McCarthy, he decides to harm Wilson in his race for Governor.

With no suspicion of McCarthy's perfidy, Wilson is confident of victory, and in anticipation of it gives a ball on the night of election. During the affair, he receives news of his defeat. He wanders into the library and there finds a decanter of whiskey. Surrendering to a sudden impulse, he begins to drink and is thoroughly intoxicated when Kate discovers him later.

Wilson becomes a confirmed drunkard. Estelle has run away with another man, and McCarthy, now determined to possess himself of Kate, assists Wilson on his downward way. Kate, finding it necessary to secure an income for the support of herself, John and Baby Sue through her own endeavors, saves a few dollars from the wreck of their fortune and goes into the millinery business.

John sets out to mail a letter addressed to the insurance company. Kate has enclosed in it fifty dollars in bills to pay for a policy on her store. John's intentions are good enough, but McCarthy pulls him inside a saloon. The temptation is too great and he spends the money for liquor. At home that night while in a drunken stupor he throws a burning match on the floor. It sets fire to the curtain and soon the building is in flames. McCarthy arrives in the nick of time and rescues the family. Baby Sue has been seriously burned. Reduced to the poorest circumstances, the Wilsons are now forced to live in cheap apartments in Larry McCarthy's tenement house. Kate earns a miserable existence for them through taking in washing.

Finally McCarthy proposes that he come as a
boarder, thus eliminating the necessity of Kate's paying rent. John is now growing jealous and suspicious of McCarthy's intentions. Although the rent is already in arrears and Kate believes John's suspicions of McCarthy entirely unwarranted, she nevertheless listens to his wishes and refuses Larry's proposition.

John has found a ray of hope in a newspaper article in which a prominent physician declares that the drink habit may sometimes be cured by a sudden shock. He makes a new resolution to brace up, and on the strength of it Kate allows him to collect a back laundry bill. John again succumbs, however. Left thus without resources to pay the rent, Kate is forced to allow McCarthy to come as a boarder. Realizing his utter worthlessness, John determined to no longer burden Kate with his presence and leaves.

The blow of John's leaving completely breaks Kate's health. The doctor declares that she will never be able to work again. McCarthy has come to her assistance with nurses, medical assistance and other comforts. Just as Kate is improving, the doctor declares that Sue, who is still failing, must be sent to a country sanitarium. McCarthy again comes to the assistance and furnishes the money with which to send the child away. Through his continued kindness, Larry gains Kate's promise that she will divorce John and marry him. After that their intimacy gradually increases, until gossip starts and Kate is snubbed by her former friends. This causes her great anxiety on Sue's account and her great wish becomes urgent that she may secure her divorce in time to marry before the child returns from the sanitarium. Meanwhile Larry has begun to tire of her and resumes his associations with Estelle, who has some time before returned from Chicago.

The decree of divorce is issued the day before Sue is to arrive home, and Kate goes ahead planning an immediate marriage. Larry is thoroughly infatuated with Estelle again and plans to run away with her. To still further deceive Kate and allay any suspicions that might arise, Larry secures a marriage license. He had not the opportunity to previously advise Estelle of this, and when she overhears a reporter's remarks concerning it she jumps at the conclusion that he intends to double-cross her and marry Kate. She hurries to Kate's apartments and a scene ensues. Larry, who is in his room smuggling his grip out through the window, overhears the heated words, and going into the living room, finds Kate confronted by Estelle. He sees that there is no
longer a chance of deception and so tells Estelle to go to the depot, where he will meet her.

Larry starts back into his room, but Kate throws herself in front of him, declaring that he must marry her for Sue’s sake. He knocks her onto the couch with a blow on the jaw and continues into the room. Kate rises in a daze and follows him. At just this juncture John, now an unkempt bum, enters the room.

He registers that he hears something in Larry’s room. Shortly after Kate comes out, finds a cop on the street and, leading him into the apartments, motions him into Larry’s room. He finds Larry stretched on the floor murdered and John with a pistol in his hand. John is placed under arrest and brought to trial, but refuses to talk.

Fred Moreley, his former assistant in the District Attorney’s office, is John’s attorney. He believes John innocent. Dr. Mahler has endeavored ineffectually to restore Kate’s memory through hypnotism and continues in his efforts during the trial. He is trying for a recurrence of something that happened during the tragedy. The court is, however, unable to wait for her testimony and the jury files out to ballot for a verdict. The vote is “guilty.” They return to the court room and the foreman is on the point of delivering the verdict.

Dr. Mahler remembers the bruise that Larry’s blow had left on Kate’s face. He strikes her on the jaw and through the application of his hypnotic influence succeeds in restoring her memory. Kate rushes into the court room just before the verdict is delivered. She takes the stand and tells her story. When she followed Larry into the room on the night of the murder, her hand fell gropingly onto a revolver which he, in his hurry for departure, had left on his desk. She picked it up in a daze and pulled the trigger. It was she who killed McCarthy; John is released, and in the belief that conviction is impossible the District Attorney places no charge against Kate. There is a reunion of John, Kate and Sue.

The Moving Picture World, March 18, 1916, pp. 1902, 1904

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
The Upheaval (1916)
Editor Benjamin Waters (John H. Smiley) of the New American. Writer Joan Madison (Marguerite Skirvin) assigned to write a series of articles exposing local conditions among the tenement dwellers.

THE UPHEAVAL (Rolfe Photoplays, Inc.—Five Parts—Aug. 28).—The cast: Jim Gordon (Lionel Barrymore); Joan Madison (Marguerite Skirvin); Jim Gordon, Senior (Franklin Hanna); Henry Madison (Edgar L. Davenport); Benjamin Waters (John H. Smiley); Sidney Benson (Paul Lawrence); Alec, delegate from the Union (James Malady); Myles McCool (Howard Truesdell); Jerome Hendricks (George Stevens); Frank Wagner (Frank Lyons); Liza Poke (Myra Brook). Written by Lawrence McCloskey. Directed by Charles Horan.

On Jim Gordon falls the political mantle of his father, “Big Jim” Gordon. The father has been the leader of a corrupt ring, but the son determines to be true to the teaching of his dead mother, and use his position for good purposes.

However, he is not given credit for altruism. It is taken for granted both by the general public and by the politicians whose leadership he has inherited that he is a grafter, as his father has been. He succeeds in getting the Utilities Bill passed. The New American, a newspaper under reform management, warns the public against what it calls his hypocrisy. When he gets the Water Rate Bill passed they still accuse him of having some nefarious scheme “up his sleeve” to defraud the public.

Gordon’s only mistake is in making Sidney Benson Director of Public Safety. Benson is a fraud, who is posing as a reformer to further his own ends. He is engaged to Joan Madison, who is interested in the passing of the Sanitary Bill to provide for better conditions among the tenement dwellers. She goes to Benson for aid in the matter, but he gives an evasive answer. She then goes to Benjamin Waters, the editor of the New American, and he asks her to write a series of articles exposing local conditions. She consents, but goes to a mountain resort for quiet in order to write. Through an accident she meets Gordon, who has also gone to the same county for a rest, and they fall in love.
On her return to the city she decides to plead with Gordon himself to have the Sanitary Bill passed, and is surprised to meet her friend of the mountains. He tells her that her own father is the owner of the houses in the debated district and that the destruction of these buildings will mean penury for her. Principle triumphs over selfishness and she tells him to go ahead and have the bill passed. He does so, and her father is left without means. Gordon tells him that all his money difficulties will be solved if he will influence Joan to become his wife. Joan’s instinctive fondness for Gordon is clouded by what she thinks is his contemptible bargaining, but she consents. They are married, but she still believes that her husband is a grafter.

A new traction company comes into the field to fight the methods of the old one. The original company accuses Gordon of no longer looking after its interests. His answer, which is an offer to buy the concern, is gladly accepted. Joan learns of the transaction and tells Benson, thinking her husband intends to defraud the public. An accusation of Gordon is made on the front page of the New American on the morning the franchise bill is to come up before the city council.

A great crowd congregates, determined to fight Jim Gordon and any measure he may advocate. He demands a hearing. Briefly outlining the benefits he has conferred on the city, he tells them he has bought the company in order to make a present of it to the city in honor of his dead mother and to atone for the wrongs his father has done the community. Gordon and

Joan are left penniless, but they begin a new life together.
Les vampires (1916) – Serial (9-10 Episodes)


Reporter Philippe Guerande, a crack newspaper writer who works for the The Paris Chronicle, is investigating a criminal organization called The Vampires, a Paris gang that preys on the rich. The Vampires try to elude their nemesis, the crusading reporter and his friend, Oscar-Cloud Mazamette (Marcel Levesque), who starts out working undercover for The Vampires.

A seven-volume novelization of Les Vampires by Louis Feuillade, who wrote and directed the silent crime serial film, and George Meirs was published in 1916. Four paperbacks followed by three magazine size issues. It was a huge success. Various Sources.
Reporter Philippe Guerande (Edouard Mathe), a crack newspaper writer who works for the *The Paris Chronicle* is investigating a criminal organization called The Vampires, a Paris gang that preys on the rich while trying to elude their nemesis, the crusading reporter and his friend and co-worker, Oscar-Cloud Mazamette (Marcel Levesque), who is working undercover for The Vampires.

An intrepid reporter and his loyal friend battle a bizarre secret society of criminals known as The Vampires. A 10-part serial. France (November 13, 1915 to June 30, 1916. (All were seen in USA in 1916). First three episodes were released in 1915 in France. Rest in 1916.

A 7-volume novelization of *Les Vampires* by Louis Feuillade, who wrote and directed the silent crime serial film, and George Meirs was published in 1916. Four paperbacks followed by three magazine size issues and all were huge successes. *Various Sources.*

As groundbreaking as *Les vampires* might have been in 1915-1916, some aspects of the production both age the film and undermine its dramatic impact for modern audiences. While *Les vampires* was a major European film studio production, it was shot quickly and inexpensively as is evidenced by the utilization of painted flats for doors in the film’s sets. And whether the budget made it necessary or not, it is almost comical that the tiniest of guns are used in the film as props. The off-the-cuff method of writing the story and the improvisational direction of the action are many times transparent to the viewer, who becomes aware that not only are the crimefighters and criminals groping for answers within the narrative, the filmmaker is occasionally himself lost. Also, the actor Marcel
L’èvesque as the sidekick Mazamette is allowed to play directly to the camera for comic effect much of the time, letting the audiences know that they and the filmmakers aren’t to take the proceedings too seriously.

However, the serial still plays well overall to modern audiences. The narrative is fun and the action is at times thrilling. A criminal gang named the Vampires are committing a bewildering series of both large and small crimes in France. An investigative reporter is working to uncover the secrets of the miscreants, and soon accepts the help of a former Vampire member. Our heroes are nearly killed more than once and are a moment too late to catch the criminals on a number of occasions. To give the serial some spooky atmosphere, Feuillade concocted a number of striking cinematic images that remain in one’s memory.

Les vampires is not composed of a consistent string of two-reel chapters as were many of the American serials being produced at the time. The length of the ten episodes of Les vampires ranges here from 13 to 57 minutes. While the earlier episodes average a length of 30 minutes, the latter episodes push close to feature-film length. The practice might have been new in 1916, but soon feature-length serial episodes would become a European standard, particularly in Germany.

Suffice to say that no crime serial can end until the super criminals are all captured or destroyed. While the outcome is no surprise, the thrills that are presented along the way are the payoff for fans of the genre, and to this end Les vampires does not disappoint. Despite the fact that the serial has not survived in the best of prints, the film is still available to be enjoyed for many years to come. We suggest you organize a Les vampires festival among family and friends and enjoy this vintage serial classic. — Carl Bennett, silentera.com

Les vampires (1915) – Serial (10 Episodes)

Episode One – The Detective’s Head (aka The Severed Head)

Reporter Philippe Guerande (Edouard Mathe), a crack newspaper writer who works for the The Paris Chronicle is investigating a criminal organization called The Vampires, a Paris gang that preys on the rich. The Vampires try to elude their nemesis, the crusading reporter and his friend and co-worker, Oscar-Cloud Mazamette (Marcel Levesque), who is working undercover for The Vampires.
Philippe Guérande (Édouard Mathé, right) interviews Dr. Nox (Jean Aymé, left) in "The Severed Head".

Philippe Guérande (Édouard Mathé), a reporter working for the newspaper "The Paris Chronicle" who is investigating a criminal organization called the Vampires, receives a telegram at work stating that the decapitated body of the national security agent in charge of the Vampire investigations, Inspector Durtal, was found in the swamps near Saint-Clement-Sur-Cher, with the head missing. Being turned down by the local magistrate (Thélès), he spends the night in a nearby castle owned by Dr. Nox (Jean Aymé), an old friend of his father, along with Mrs. Simpson (Rita Herlor), an American multimillionaire who desires the property. After waking up in the night, Philippe finds a note in his pocket saying "Give up your search, otherwise bad luck awaits you! – The Vampires," and discovers a mysterious passage behind a painting in his room. Meanwhile, Mrs. Simpson’s money and jewels are stolen in her sleep by a masked thief, but Philippe is suspected of the crime. Philippe again visits the magistrate, who now believes his case, and they trick Dr. Nox and Mrs. Simpson into waiting in an anteroom. At the castle, Philippe and the magistrate find the head of Inspector Durtal hidden in the passage in Philippe’s room. Back in the anteroom, they find that Mrs. Simpson is dead and that Dr. Nox has vanished. Her pocket contains a note from the Grand Vampire saying that he has murdered the real Dr. Nox and is now assuming his identity. Various Sources
THE VAMPIRES, NO. 1 (Gaumont), Nov. 23.—The first of the nine episodes of this interesting serial is entitled “The Detective’s Head,” and is brimming with mystery and thrill. The serial is based on the effort of the star reporter of a Paris newspaper to solve the mystery of the dreadful vampires of the streets of Paris. A view of this number will be found elsewhere.

The Moving Picture World, November 25, 1916, p. 1188
The next morning Mrs. Simpson discovers that during the night she has been robbed of both jewels and money. Philip discovers that her jeweled cigarette case has been placed in his pocket. He hurries to the authorities with latest news of the Vampires, and is followed by Mrs. Simpson and Dr. Nox, who accuse him of the theft. His accusers are detained in a room at police headquarters while Philip returns to the chateau with the magistrate to investigate. In the hidden closet behind the picture is found a box containing the head of Detective Durtal. It had been put there only a few hours previous, for, when Philip discovered the place, it was empty.

Philip returns with the magistrate to find that Mrs. Simpson left a note acknowledging that he was a Vampire, and that six months previously the band had murdered the real Dr. Nox. The newspaper reporter hurriedly returns to Paris, feeling the next developments will be in the city.

The Vampires discover that Philip Guard is learning of their movements from Marfa Koutiloff, a Russian dancer. She discloses her identity to Philip, who hastens to meet her. At the same time, in her dressing room at the theater, she receives a visit from a friend, Baron Mortense. The Baron gives her a ring, accidentally scratching her with one of its sharp points as he places it on her finger. He
The moving picture world, November 25, 1916, p.1224

Viewing Notes:
The action takes place in Paris around 1915
Title Card: “Morning arrival in the city room of Philippe Guerande, crack reporter of the Paris Chronicle.” (Guerande parts his hair in the middle of his head. Nattily dressed with straw hat.)
Editorial Room. Three men are working and greet Guerande. He opens a drawer in his desk and looks up shocked, “The Vampire files – they’ve been stolen!”
He calls over an office boy “Mazamette!” and accuses him of stealing the files. “You stole them!” He denies it. Guerande finds a file under Mazamette’s coat. “Get the police!” Guerande says. Mazamette shows him a picture of his family. Begs for mercy.
He shows Guerande a note: “To M. Mazamette c/o Paris Chronicle. Sir: If you do not pay me by return mail the four months for child care you owe, I will return Adolphe. The nurse, Mme. Poupard.”
The reporter sends the man away. “Now, M. Guerande, we’re in this together dead or alive!”
The police are dismissed. The two men in the editorial room are talking about what happened.

Man walks in: “M. Guerande, the boss wants to see you.”


The Editor: “Rush over there – here’s for your expenses.” He writes out a check. They shake hands. The reporter leaves the office.

Philippe’s mother, Mme. Guerande. Philippe comes in. She gives him a bag and a hug and kisses. “I remember that your father had a childhood friend who lived in a castle near Saint-Clement-sur-Cher,” she tells him. She gives him the name. He writes it down. He is Dr. Nox in Sologne, at the Chesnaye Castle.

An assistant shows Dr. Nox a newspaper story: “Regarding the Vampires. The Paris Chronicle Investigation Continues. Our readers will be thrilled to learn that our correspondent Philippe Guerande, will continue in Sologne his fascinating investigation of the Vampires on the very spot where the decapitated body of unfortunate Inspector Durtal was found.” Nox is planning to sell his home. He receives a telegram: “In memory of your friendship with my father, I would be honored to meet you late this afternoon. Warmest regards, Philippe Guerande, Chronicle Reporter.”

Margaret Simpson, the American multimillionaire who desires Nox’s castle arrives. Meanwhile Philippe was visiting the magistrate in St-Clement-sur-Cher. He is turned away by the judge and visits Dr. Nox. Nox has just completed his deal with Simpson when Guerande comes in. She leaves and Guerande gets right to the point. Nox says “My friend, I know nothing about the Vampires except that everyone is afraid of them.”

He dines with Mrs. Simpson.

Title Card: “After dinner, Philippe reviewed the “achievements” of the sinister gang for Mrs. Simpson.” “Mrs. Simpson’s jewels were famous. She always held them close.” “Suddenly overwhelmed by fatigue, Mrs. Simpson went to her room.” “Philippe, who had declined the Doctor’s liquor, tossed wide awake.”

He finds a note in his pajamas: “Give up your search, otherwise bad luck awaits you! The Vampires.” “The bedroom door was locked. How could he have received this mysterious message?”

He finds a picture frame that opens. Goes back to bed. Tosses and turns. Meanwhile in Simpson’s room, a masked man enters, puts on the light, steals her jewels. She is fast asleep, drugged. The bandit takes the jewels and leaves. Philippe falls asleep and a man sticks his head through the picture frame to make sure he is asleep.

The next morning: Mrs. Simpson cries from the window, “Thief.” Her money and jewels have been stolen. Nox says he will take care of it. Phillippe rents a car. He goes to the magistrate again. “However, contrary to what Dr. Nox expected, Philippe had not run away. He reviewed the night’s events for the magistrate.” While he is talking to him, Nox shows up. And Mrs. Simpson. Philippe hides behind a curtain and Nox and Simpson are invited in. The magistrate asks them to wait in the anteroom and with Philippe the magistrate and his assistant go to Nox’s home. They look at all the evidence, then return.
to the magistrate’s quarters. Mrs. Simpson “is dead and Dr. Nox has vanished!” They check the chimney and find a note: “I murdered the real Dr. Nox and assumed his identity. Do not ever try to find me. I am – The Great Vampire.” A man dressed in black is walking across the roof-tops, making a daring escape. The end of the first episode.

Status: Prints Exist
Viewed - DVD

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande. Editor, Oscar-Cloud Mazamette), Group.
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande). Editor (Editor). News Employee (Oscar-Cloud Mazamette). Miscellaneous.
Description: Major: Philippe Guerande, Positive.

Les vampires – Serial (10 Episodes)
Episode Two – The Ring That Kills
Reporter Philippe Guerande (Edouard Mathe), a crack newspaper writer who works for the The Paris Chronicle is investigating a criminal organization called The Vampires, a Paris gang that preys on the rich. The Vampires try to elude their nemesis, the crusading reporter and his friend and co-worker, Oscar-Cloud Mazamette (Marcel Levesque), who is working undercover for The Vampires.

Episode 2: The Ring That Kills (1915)
Marfa Koutiloff (Stacia Napierkowska) dancing as a vampire bat in "The Ring That Kills"

Grand Vampire in disguise as Count de Noirmoutier, reads that ballerina Marfa Koutiloff (Stacia Napierkowska), who is engaged to Philippe, will perform a ballet called The Vampires. To prevent her from publicizing the Vampires' activities and to deter Philippe, he gives Marfa a poisoned ring before her performance, which kills her onstage. Amidst the panicking crowds Philippe recognizes the Grand Vampire and follows him to an abandoned fort and is captured by the gang. They agree to interrogate Philippe at midnight and execute him at dawn. Philippe finds that the Vampire guarding him is one of his co-workers, Oscar-Cloud Mazamette (Marcel Lévesque). They decide to work together and capture the Grand Inquisitor when he arrives at midnight. They bind and hood the Grand Inquisitor, and set him up for execution in place of Philippe. At dawn the Vampires arrive for the execution, but the police raid the lair. The Vampires escape, but as they flee they mistakenly execute their own Grand Inquisitor, who turns out to be the Chief Justice of the Supreme Court. Various Sources

Viewing Notes:
Title Card: “Following his Parisian ritual, the Count de Noirmoutier reads his afternoon newspapers at the exclusive Blue Camellia club.” Article: “Backstage Gossip. Tonight ballerina Marfa Koutiloff will perform “The Vampires.” “We whisper that the charming dancer is engaged to journalist Philippe Guerand.”
Title Card: “The same evening in Marta Koutiloff’s dressing room, Phillippe was interviewing the woman that all of Paris believed to be his fiancee.”
A man gives her the ring but it hurts her and she takes it off just before going out to perform.
She faints on stage. She is pronounced dead. Doctor Nox was in the audience, and the one who gave her the ring.
A pursuit takes place ending at the edge of the old fort, deserted at this hour.
Philippe is captured, bound and gagged and hooded. A note is read: “At midnight the prisoner will be interrogated by the Grand Inquisitor of the Vampires. At dawn he will be executed in the presence of the Black Committee. – The Grand Vampire.”
One of the vampires takes off his hood. “It’s you again, Mazamette!” the reporter says when his hood is removed by Mazamette. He shows him a picture of his family again and a note: “Mr. Mazamette: If you cannot pay back room and board very soon, I shall no
longer be able to keep your three sons in our boarding school. With all my regards, Honore Loupierre, Principal.” He tells the reporter, “So you see, M. Guerande, I said ‘dead or alive’ and I will keep my word.”

He releases him, but the door is locked from the outside. “The Grand Inquisitor should come at midnight.” At midnight, the reporter grabs the Inquisitor and they put a hood on him and tie him up. The two men escape. And at dawn, the Vampires return. “So that all would be implicated in the crime, certain executions took place in the presence of all Vampire leaders. This was the Black Committee.”

The cops arrive. The Vampires escape as the head Vampire shoots the man who is hooded thinking he is the reporter. Guerande: “They thought they were killing me.” They take off the man’s hood and a police detective says, “This man – he’s Henry Delegue, Chief Justice of the Supreme Court!” Guerande: “He’s one of us. It’s the others that we want and I will get them!”

The End.

Status: Prints Exist
Viewed - DVD

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande), Group.
Media Category: Newspaper
Job Title: Reporter (Philippe Guerande). Miscellaneous.
Description: Major: Philippe Guerande, Positive.
Description: Minor: Miscellaneous, Neutral.
Les vampires – Serial (10 Episodes)
Episode Three – The Red Notebook (Listed as Episode 2 by The Moving Picture World). (aka The Red Codebook).
Reporter Philippe Guerande (Edouard Mathe), a crack newspaper writer who works for the *The Paris Chronicle* is investigating a criminal organization called The Vampires, a Paris gang that preys on the rich.

While faking illness to get off work, Philippe tries to decode a red booklet that he lifted from the Grand Inquisitor’s body, which contains the crimes of the Vampires. He discovers that his house is under surveillance by the Vampires, so he leaves in disguise. Following clues in the booklet he arrives at "The Howling Cat" night club. Performing there is Irma Vep (Musidora), whose name Philippe sees is an anagram for vampire. After her act, the Grand Vampire assigns Irma to retrieve the red booklet. As Philippe returns home Mazamette arrives, along with a poison pen he stole from the Grand Vampire. A few days later, Irma arrives at their house disguised as a new maid, but Philippe recognizes her. She tries to poison him, but fails. His mother (Delphine Renot) leaves to meet her brother after receiving word that he has been in a car accident, but it turns out to be a trap and she is captured by the Vampires. While Philippe is asleep, Irma lets another Vampire into his home but he shoots them. They escape, however, because his gun was loaded with blanks. In a shack in the slums, Philippe’s mother is held by
Father Silence (Louis Leubas), a deaf mute, and is forced to sign a ransom note, but she kills him with Mazamette’s poison pen and escapes. *Various Sources*
THE VAMPIRES (Episode Two—"The Red Notebook"—Three Parts—Nov. 30.)—The cast: Philip Guard, (Edmond Mathe); Mrs. Guard (Florence Simoni); Normandin (Marcel Levesque); Irma Vep and Amie Goff (Juliet Musidora); Great Julot (Eugene Ayme).

When Philip Guard and the police broke into the cellar where the Vampires had planned to execute him, the mysterious bandits fled through an underground passage. However, one of them dropped a red notebook which contained a mere jumble of letters. Guard, a wide-awake newspaper man, finally deciphered it, and from its pages learned many of the secrets of the Vampires. Upon finding that the book had come into the reporter's possession, the desperate men planned to get it back. A spy was set to watch him, but Philip escaped from his home unnoticed and made his way to a cafe in the slums where the band often met.

At the cafe, Guard was surprised to find that a pretty woman who sang there, Irma Vep, appeared to be in league with the Vampires. The Grand Vampire, or as he was known, The Great Julot, soon led his followers into an inner, secret room. Here the reporter was unable to follow them. Returning home, he was overtaken by the breaking of day and knew that it would be hard to escape the spy. Fortunately, he remembered that the chimney in his room was very large, and down this he climbed to escape observation. No sooner was he in his room than a brick about which a note was tied came crashing down the chimney. It said: "A friend who knows the house is watched is waiting above for you to make a signal in the chimney, as he must pay you a short visit." Philip burned a newspaper in the fireplace as a signal. Soon Normandin crawled out of the chimney.
Normandin warned Philip of the Vampires' scheme to do him harm and at the same time recover the red notebook. He gave Philip a fountain pen filled with a deadly poison, which he had stolen from the Grand Vampire. No sooner had Normandin disappeared up the chimney than a ring of the bell announced the arrival of Amie Goff, a new maid. Mrs. Guard found nothing unusual about her, but Philip, instinctively suspected the pretty young woman. He kept wondering where he had seen her flashing eyes before.

When Amie had been observed by Philip trying to drug him, he knew that she was a Vampire. The girl thought that she had administered a sleeping potion. Word came for Mrs. Guard that her brother had been dangerously injured. Despite the lateness of the hour she set out to go to him. Philip was unable to accompany her, but he pressed upon her the poison pen which he had received from Normandin.

Mrs. Guard had been tricked. Her brother had not been injured. She found herself in the clutches of the Vampires. A mute, Father Silence, was left to guard her and extort from her a letter to her son telling him to come to her. Mrs. Guard stabbed Father Silence with the poisoned pen, and made her escape from the den. She hastened home to find that Amie Goff had admitted a Vampire to search for the red notebook. Philip had shot him, as he thought, and then hurried for the police. Upon his return they had vanished, and when his revolver was examined it was found that the Vampires had substituted blank cartridges for those which he had himself placed in the chambers.

The Great Julot, the Vampire admitted by the maid, who was herself Irma Vep, hastened with the girl to the den of Father Silence in the hope of finding Mrs. Guard there. What they found was the dead body of their comrade. The Vampires swore a mighty oath to continue their efforts to kill Philip Guard.
Viewing Notes:
Title Card: “Journalist Philippe Guerande, pursuing the killers of ballerina Maria Koutiloff, is captured by the Vampires but set free by Mazamette, a repentant member of the sinister gang.
“Philippe Guerande struggles to decode the cypher found in a red booklet lifted from the Grand Inquisitor’s body.”
“The crimes of the Vampires are consigned to these pages. Those who attempt to learn these terrible secrets will be cursed. Beware!”
Title Card: “On this day, Philippe did not show up to work at the paper. Mr. de Villement, the Director, went to check on him. (The Editor – same one from episode one). He asks the editor (same editor from episode one) to insert a message into the newspaper:
“We regret to advise our readers that due to illness, Phillippe Guerande is confined to his quarters and must suspend his investigation of the Vampires for his immediate future.”
The reporter is faking. He is in great health. “Philippe’s home under surveillance by the Vampires.”
Title Card: “The Howling Cat” night club, one of the rowdiest dives on the fringes of Paris.
“For the Vampires, the show went on after closing time.”
Title Card: “But the Great Seducer, alias Count de Noirmoutier, alias Dr. Nox, didn’t much care about his cohorts’ entertainment.” He points out the Late Bulletin that the reporter wanted the editor to print in the newspaper. “If Guerande is at home, the red booklet should be there too.”
A thief shows up at the reporter’s apartment and when confronted by the reporter’s mother, he reveals he is Philippe. “Following the clues in the red book, Philippe returned from investigations in the slums. He entered through the chimney as the door was being watched.”

A brick comes tumbling down the chimney with a note on it: “A friend who knows the house is watched waits on the roof to meet you. Send signal via chimney.” He burns the note, sticks it in the chimney, and a man comes out with his hands-up. The reporter holds a gun on him.
“Mazamette! Disguised as an undertaker!” “Have you gone straight again?” He shows him a document; “Municipal Funeral Director. This certifies that Oscar-Cloud Mazamette has always been a faithful and punctual employee. Customers have never expressed the slightest complaint regarding his services. In witness whereof Paris, May 19, 1915.”
Mazamette: “I stole this pen from the Vampires’ Grand Master. The ink is a mortal poison and in a few seconds….,” He goes back up the chimney.

Title Card: “A few days later. An urgent telegram calls the Guerandes’ maid to her father’s death bed. The employment agency sends over a new maid.” She is a Vampire spy and signals to her cohorts from an open window. Madame Guerande shows Philippe the new maid’s excellent references. “Don’t forget to tell her that I’m sick,” he tells his mother. He asks the maid if she knows the ballerina when she cleans the picture. She says no. The reporter recognizes her as a Vampire. Just after dusk, the maid comes in and the reporter watches her with a mirror. She tells him his bed is ready. He thanks her and she leaves. He sets a trap for her. His mother comes in with a note: “Sister dear, I have been
in a car accident. Come quickly to see me at Passy, even though it’s late. Your brother, Jean.” The reporter knows it’s a ruse. He gives his mother the poisoned pen so no one knows. The mother leaves. The reporter is all alone with the maid. She gives him some water (unknown to her he changed the liquid earlier). She signals with a candle that the coast is clear. The mother arrives but nothing is wrong. No accident. It’s a joke. She returns home and is kidnapped on the way by the Vampires.

Title Card: “Meanwhile, Philippe was on the lookout in the shadows.”
The maid comes in thinking Philippe is unconscious. A vampire joins her. He gets up with his gun. The police come in. But the maid and the Vampire escape to the rooftop. The reporter’s gun had been filled with blanks. He didn’t kill anyone. “But Philippe had kept the precious red book.”

Meanwhile in a shack in the slums, his mother is tied up, a prisoner. A note arrives to the man holding her hostage, Father Silence: “Order to Father Silence: Kill the prisoner if she refuses to write the following: “My dear Son, if you want to see me return alive, bring the book to Driver 113 at the North Station. If you do not, I will be killed one hour after you receive this letter.” She takes out the poisoned pen and writes the letter. She had scratched Father Silence with the poisoned pen and he now faints and dies. She takes his gun and leaves. She runs away. A car comes by and she flags the driver down.

Shortly before dawn, the maid and the man arrive to find the mother missing and the man dead. “It’s this pen that killed him – and it’s my pen. There is a traitor among us, and I will find him.”

Title Card: “Finally, in the early morning, Mme. Guerande met her son again.” END OF THE RED CIPHER.

Status: Prints Exist
Viewed - DVD

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande, Editor).
Ethnicity: White (Philippe Guerande, Editor).
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande). Editor (Editor).
Description: Major: Philippe Guerande, Positive.
Description: Minor: Editor, Positive.
Les vampires (1915-1916) – Serial (10 Episodes)
Episode Four – The Ghost (aka The Spectre). (Listed as Episode 3 by *The Moving Picture World*)
An intrepid reporter Philippe Guerande (Edouard Mathe), who works for *The Paris Chronicle*, and his loyal friend battle a bizarre secret society of criminals known as The Vampires.

The Grand Vampire, under the alias of a real estate broker "Treps", meets Juan-José Moréno (Fernand Herrmann), a businessman, who asks for an apartment with a safe. The Grand Vampire puts Moréno into an apartment whose safe is rigged to be opened from the rear through the wall of an apartment belonging to Irma Vep and the Grand Vampire. However, the case Moréno places inside contains the Vampires’ black attire. Later, in disguise as bank secretary "Juliette Bertaux", Irma learns that a man called Mr. Metadier has to bring F300,000 to another branch. In the event that he is unable to make the delivery, Irma will. Soon afterward, Mr. Metadier is murdered by the Vampires and his body thrown from a train. When Irma is about to take the money from him a spectre of Mr. Metadier appears and takes it instead. The Grand Vampire pursues the spectre, who escapes down a manhole. Later that day, Mme. Metadier appears at the bank, saying she hasn’t seen her husband in days. Philippe learns that the money hasn’t been delivered and goes to the bank in disguise. Recognizing the secretary as Irma, he finds her address and a few hours later sneaks in, using Mazamette as a ploy. Irma and the Grand Vampire open the safe from their side, only to find Metadier’s body and the money. Philippe tries to capture them but is knocked down and they escape. Philippe calls the police just as Moréno enters and finds his safe opened from the other side. He walks through and is caught by Philippe. Moréno is revealed to be another criminal in disguise, and claims not to have killed Metadier, but to have found his body by the train tracks where the Vampires had dumped it. Moréno found Metadier's letter of authority on his corpse, took Metadier's body home, disguised himself as Metadier, put the body in his safe, assumed Metadier's identity, took the money, and put it too in his safe. The upshot is that the money is now in the Vampires' possession. The police arrive and arrest Moréno. *Various Sources.*

*The Moving Picture World*, December 16, 1916, p. 1659
"The Vampires"
Third and Fourth Episodes of Gaumont's New Serial Thrilling and Full of Action.
Reviewed by Margaret I. MacDonald.

The professional manner in which "The Vampires" is being produced, the unusual types presented, and the vein of comedy intermingled with the thrilling kind of melodrama which the serial represents, by Normandin, former vampire and by later vocation an undertaker, places it as one of the best serials on the market.

"The Ghost."
In this episode the vampires after securing a position for Irma Vep in a Paris bank, the president of the bank is waylaid, thrown from the train and left a corpse where he is afterward found by Enrique Moreno, a bandit and competitor of the vampires, and by means of a forged message purported to be from the president, Irma Vep gets away with a large sum of money. A gruesome and thrilling part of the episode occurs in the scenes which take place in the apartment of Irma Vep, which is connected to that of the bandit by means of a safe. In this safe the corpse is placed by the bandit while he poses as the bank president. Philip Guard concealed sees what passes and in another thrilling scene accomplishes the arrest of Moreno.

Scene from "The Vampires" (Gaumont).

The Moving Picture World, December 9, 1916, p. 1504
THE VAMPIRES (Episode No. 3—“The Ghost”—Two parts—Dec. 7). The cast: Philip Guard, cub reporter (Edmond Mathe); Normandin (Marcel Levesque); Mr. Trep (Eugene Ayme); Enrique Moreno (Jacques Hermann); Irma Vep (Juliet Musidora).

As it was often convenient for the Grand Vampire to know various districts of the city as well as the real estate men of Paris, one of his disguises was as Mr. Trep, a real estate dealer. To his office one day came a man from Argentina desiring a bachelor apartment. He said that his mission was secret and that he wished an apartment with a safe in which he could leave important documents. Mr. Trep had just such an apartment. It was next to that of Irma Vep. He did not tell his visitors, Enrique Moreno, that the safe in the apartment he was renting him has a secret door from the other apartment. Whatever Moreno put in his strong box would be quite safe—for the Vampires to loot.

The Vampires secured a position for Irma Vep in the Renoux-Duval Bank. They had learned that money was transferred often by messenger, and they knew that the clever girl would soon be in a position to give them valuable information. At length she gained the confidence of the bank. A message was sent by the president that Mr. Metadier did not return to take a large sum from Paris to Rouen that the money should be entrusted to Irma Vep—known at the bank as Miss Juliet.

The Vampires waylaid Metadier on a train and threw him out a window to his death. The way was now clear for Irma to get possession of the money to be sent to Rouen. The order from the banker was that she should go if Metadier did not appear at ten o’clock. The girl, having received word that the bank’s confidential man had been put out of the way, was preparing for a trip a minute or two before ten when she was startled by seeing Metadier appear. He walked into the room just as was his custom and asked for the package for Rouen. Irma Vep had to stand there helpless while he went out with the money which the Vampires had already counted as their own. She could not understand.

News of the disappearance of Metadier reached Philip Guard, the reporter of the Mondial, who was the implacable foe of the Vampires. Disguised as a telephone inspector he went to the bank to look over the employees. There he recognized Irma Vep. He traced her to the apartment next to that rented to Moreno. He saw her go in accompanied by the Grand Vampire, disguised as Mr. Trep. To the Grand Vampire Irma told the remarkable story of the appearance of Metadier after she had received assurances that he had been killed. They could not understand. Mr. Trep judged the time opportune to look into the safe of the new neighbor, and opened the secret door. Out fell the body of Metadier!
Viewing Notes:
Another incarnation of the Grand Vampire: “Mr. Treps,” an important real estate broker. 15 minutes into the episode:
In disguise, Guerande recognizes Irma Vep impersonating Miss Juliette. The reporter and Mazamette go into the pseudo-Juliette’s apartment. Mazamette leaves, but the reporter hidden behind the drapes stays. The Reporter is attacked and a struggle takes place. The Vampires escape. The reporter gets up, sees a body wrapped up, is locked in, calls up the police, sees the fake backing of the safe. Man opens the safe and sees through it because backing has been removed. Reporter holds a gun on him. The man said he didn’t kill anyone. His money, 300,000 francs, is missing. Police come and arrest him. “In a few words, Philippe informed the officer of the whole affair.” “The next day, Mazamette telephoned Philippe Guerande.” “Don't worry, M. Guerande, I’ll keep my eye on them. We’ll get those Vampires!” THE END

Status: Available on DVD
Viewed
Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande),
Ethnicity: White (Philippe Guerande).
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande).
Description: Major: Philippe Guerande, Positive.
Description: Minor: None

Les vampires (1915-1916) – Serial (10 Episodes)
Episode Five – Dead Man's Escape (Listed as Episode 4 by The Moving Picture World).

Episode 5: Dead Man's Escape (1916)
An intrepid reporter Philippe Guerande (Edouard Mathe), who works for *The Paris Chronicle*, and his loyal friend battle a bizarre secret society of criminals known as The Vampires.

The examining magistrate from Saint-Clement-Sur-Cher relocates to Paris and is assigned to the Vampire case and the Moréno affair. After being summoned to the magistrate, Moréno commits suicide using a concealed cyanide capsule. His body is left in his cell, but during the night he wakes up, very much alive. He kills the night-watchman and takes his clothes, escaping from the prison. He is noticed by Mazamette, who is suffering from insomnia. The following morning, Moréno is found to have escaped. While writing an account of the events, Philippe is pulled out of his window by the Vampires and whisked into a large costume box. He is driven away and the box is unloaded, but incompetently, and it slides down a large flight of stairs. The Vampires retreat and Philippe is let out by two bystanders. He visits the costume designer Pugenc whose name and box number (13) are on the costume box, just missing Moréno and his gang who have bought police uniforms for a scheme of their own. Philippe learns from Pugenc that the costume box was to go to Baron de Mortesalgues on Maillot Avenue, and realizes that "Mortesalgues" must be another alias of the Grand Vampire. Later, Moréno confronts Philippe in a café, but when Philippe calls for the nearby policemen, they turn out to be part of Moréno’s gang and he is again captured. Meanwhile, Mazamette breaks into Moréno's hideout. Philippe is taken there to be hanged by the gang, unless he can give them means to revenge themselves against the Vampires. He tells them that Baron de Mortesalgues is the Grand Vampire, and they spare him, tying him up. Mazamette appears and frees him. That evening, the Grand Vampire, in disguise as Baron de
Mortesalgues, holds a party for his "niece", who is Irma Vep in disguise. The party attracts many members of the Parisian aristocracy. "Mortesalgues" reveals that at midnight there will be a surprise; but the "surprise" is a sleeping-gas attack on the guests. The Vampires steal all of the guests' valuables while they are unconscious. The Vampires flee with the stolen items on the top of their car, but Moréno, forewarned by Philippe, robs the Vampires and sends Philippe a letter telling him that, for the moment, they are even. Mazamette visits Philippe; he is angry with their lack of progress and wants to quit. Philippe opens a book of *La Fontaine's Fables* and points to the line, “in all things, one must take the end into account”, and Mazamette's resolve is renewed. *Various Sources.*

*The Moving Picture World*, December 16, 1916, p. 1659

*The Moving Picture World*, December 9, 1916, p. 1504
THE VAMPIRES—(Episode Four, “The Dead Man’s Escape”—Three Parts—Dec. 14). The cast: Philip Guard (Edmond Mathe); Enrique Moreno (Jacques Herman); Normandin (Marcel Levesque); Irma Vep (Juliet Misdora); Grand Vampire and Baron Maurice (Eugene Ayme).

Enrique Moreno, the criminal who had tricked the Vampires by impersonating the confidential bank messenger, was in jail charged with the murder which the Vampires had committed. Finding that his explanation is not accepted, Moreno taken a poison and is declared dead by the prison physician. His body is taken to the prison morgue. Moreno comes out of the trance which his supposed poison had induced, strangles the keeper and escapes. He swears to be revenged on both the Vampires and Philip Guard, the newspaper reporter, who had put him in the toils while pursuing the Vampires.

Philip is captured by the Vampires and thrown over a cliff in a large basket. They think him dead, but he manages to escape. By marks on the basket he finds that it has been delivered to Baron Maurice, who lives with his niece in a fashionable part of Paris. Thinking that some Vampire may be among the servants, Philip goes to investigate and finds that the Baron is the Grand Vampire. The niece is Irma Vep.
 Returning from his spying expedition, the reporter accidentally meets Moreno in a cafe and denounces him. Moreno coolly swears that he is Philip Guard and that his accuser is the bandit. Much to Philip’s surprise he insists that they both be taken to the police station. Two officers are called, and the four men get into an automobile. Moreno has tricked the reporter, however, and the supposed officers are his accomplices. Philip is taken to one of Moreno’s haunts to be put to death. Suddenly the bandit tells him he will spare him if he will tell him where he can find the Vampires.

Philip cannot believe that he has heard aright, but Moreno tells him that he himself is relentlessly pursuing the Vampires because they tricked him after he had taken the money from the bank by impersonating the messenger. The reported tells him of the ball given that evening by Baron Maurice for his niece. Moreno hastens to it, but arrives after the big sensation of the evening. The Vampires have drugged the guests and stolen all their jewels. The Grand Vampire and Irma Vep are escaping with the loot when Moreno arrives. The precious gems have been packed in a trunk that is strapped on the top of the limousine. Moreno manages to climb upon the limousine, cut the straps and throw off the trunk while the automobile is in motion. He thus tricks the Vampires.

Philip Guard is rescued from his prison by Normandin, his faithful friend, and soon after receives a note of thanks from Moreno for having put him on the track of his enemies and enabled him to acquire a fabulous fortune. Philip now swears to bring both the Vampires and Moreno to justice.


**Viewing Notes:**
Summary: If Irma Vep, the Grand Vampire and their accomplices had been able to escape and take their loot with them, Guerande and Mazamette had nonetheless led police to Juan-Jose Moreno, the dastardly criminal whose gang rivaled the Vampires.
After resolution at St. Clement-sur-Cher of the “Enigma of the Severed Head,” the Examining Magistrate, Monsieur Hamel, had relocated to Paris and was assigned the Vampire case. Naturally this made him responsible for the Moreno affair. “Philippe Guerande and M. Hamel were on most cordial terms.” He tells his aide, “I want Moreno brought to me.” Moreno comes in and Guerande leaves. He yells, “You’ll never take me alive,” and takes poison and dies.”Undoubtedly cyanide. There is nothing we can do; he’s dead.”

“In order to write a ‘mood piece,’ Philippe obtained authorization to accompany Moreno on his final journey.” “Since it was too late to move him to the morgue, the body was left in the precinct cell.”

During the night, Moreno’s corpse moves. He’s alive. A guard comes to check on him. He pretends to be dead. Knocks the guard down and escapes.

Title Card: “Despite his recently cleared conscience, Mazamette still suffered insomnia.”

The next morning they find the guard, not Moreno’s body. The reporter wants to know how this could have happened.

Title Card: “Philippe worked at home the following night, detailing for his readers the day’s tragic events.” He sits at his desk writing in pencil: “Could we imagine a more horrifying scene than one of a bandit awakening from a lethargic sleep and lunging at an unfortunate night watchman’s throat?” He hears something come in through the window, looks out and is captured by the Vampires who pull him from his second-story apartment down to the street below. “Philippe became the Vampires’ prisoner!”

They put him in a basket box, and it rolls down a stairway. When he is rescued, he is a bit shaken. He writes down the name on the large basket: Pugenc, the costumer. Basket 13.

Philippe went the following day to see Pugenc.

Meanwhile, hatching a crooked scheme, Moreno was there to rent police uniforms for himself and his accomplices. They leave and the reporter wants to know about Basket 13. “Basket 13 was used to deliver a set of costumers for a theatrical event that evening at the manor of Baron de Mortesalgues on Maillot Avenue,” Pugenc tells the reporter who writes the information down, “May I ask why you are so interested in that basket?”

Philippe puts his finger to his lips indicating silence.

Philippe is captured by Moreno. “A bullet would be too kind a death for you, Philippe Guerande. You will be hanged,” Moreno tells him. “Give me the means to revenge myself on the Vampires and you will be saved.” He agrees to help. “Baron de Mortesalgues is the Grand Vampire,” he tells them. He gives Guerande back his notebook and says, “If you have lied to me, it will be the noose!” They tie up the reporter and gag him, then leave.

Mazamette to the rescue. He releases the reporter.

Title Card: “That evening the Parisian aristocracy, from financiers to artists, rushed to the reception Baron de Mortesalgues was giving for his niece’s birthday.”

A delicate perfume goes through the party ballroom. Everyone is fainting. They rush to get out but the doors have been blocked. They all faint. “The gas had worked remarkably well.” The vampires come in and steal everyone’s valuables.
“The Vampires fled after the robbery.” “But forewarned by Philippe, Moreno was on the job.”
He threw off the loot from the moving car, picked it up and escaped.
Daybreak: they find all of the bodies. They open up the doors. Police are there. They revive the participants. “Later that morning Mazamette visited Philippe, angry that Moreno and the Vampires had escaped once again.”
Guerande is writing at his desk when Mazamette enters. Guerande gets a note: “Dear Sir: our advice was good. Thanks to you, I now possess a fabulous fortune, so at least for the moment, we are even. Juan-Jose Moreno.”
Mazamette: “It’s enough to disgust an honest man. That’s it! I quit!”
The End.

Status: Available on DVD
Viewed

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande).
Ethnicity: White (Philippe Guerande).
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande).
Description: Major: Philippe Guerande, Positive.
Description: Minor: None.

Les vampires (1915-1916) – Serial (10 Episodes)
Episode Six – The Eyes That Hold (Listed as Episode Five by The Moving Picture World. (Aka Hypnotic Eyes, The Eyes That Fascinate)

Episode 6: Hypnotic Eyes (1916)
Juan-José Moréno confronts Irma Vep in "Hypnotic Eyes".
An intrepid reporter Philippe Guerande (Edouard Mathe), who works for The Paris Chronicle, and his loyal friend battle a bizarre secret society of criminals known as The Vampires.

Fifteen days have passed since the events at Maillot. Moréno is looking for clues to lead him to the Vampires, and reads in a paper that a Fontainebleau notary has been murdered by them; as he happens to possess a gaze with a terrible hypnotic power, he takes control of his new maid, Laura, to turn her into his slave. Meanwhile, Philippe and Mazamette happen to see a newsreel on the murder inquest, in which they spot Irma Vep and the Grand Vampire. They cycle to Fontainebleau to investigate. En route they spot an American tourist, Horatio Werner, riding fast into the forest, and follow him. He places a box under one of the boulders, and they take it. The Grand Vampire, who is staying in the Royal Hunt Hotel under the pseudonym of Count Kerlor, along with Irma in disguise as his son, Viscount Guy, reads in a paper that George Baldwin (Émile Keppens), an American millionaire, has been robbed of $200,000. Whoever can capture the criminal,
Raphael Norton, who has fled to Europe with the actress Ethel Florid, will be awarded the unspent balance of the loot. "Kerlor" notices that Mr and Mrs. Werner, who are staying at the hotel, are distressed by this notice, and concludes that Mr. Werner is Raphael Norton. Philippe and Mazamette arrive at the hotel and find that the Vampires are based there. In a different hotel they force open the box and find Baldwin’s stolen money inside. Moréno comes to the Royal Hunt in disguise. While the Grand Vampire tells the hotel guests a story, Irma breaks into the Werners' suite, finding a map leading to the box in the forest. When she leaves, she is captured and chloroformed by Moréno, who takes the map. While his gang take Irma away, he dresses his hypnotized maid, Laura, as Irma and tells her to give the Vampires the map. Once one of the Vampires (Miss Édith) follows the map to get the treasure, Moréno’s gang ambushes her, only to find that Philippe has already taken it. Moreno demands that the Grand Vampire ransom Irma Vep. In the early morning, the police raid the hotel and find that Werner is actually Norton, so Philippe and Mazamette win the money. Moréno falls in love with Irma and decides not to return her to the Grand Vampire. Instead, he hypnotizes her and causes her to write a confession of her involvement in the murders of the Fontainbleau notary (in this episode), Metadier (episode 4), the ballerina Marfa Koutiloff (episode 2), and Dr. Nox (episode 1). The Grand Vampire comes to meet Moréno, but Moréno by hypnotic command compels Irma to kill him. The episode ends with the now-wealthy Mazamette informing a dozen adoring journalists that "although vice is seldom punished, virtue is always rewarded". Various Sources.
"The Vampires"

Episodes Five and Six of the Gaumont-Mutual Serial Contain Abundance of Thrilling Action.
Reviewed by Margaret I. MacDonald,
"The Eyes That Hold."

This episode, which is unusually thrilling, encompasses an attempt on the part of the Vampires to rob an American who has stolen a large amount of money from a bank in which he had been cashier. An interesting part of the epi-

Scene from "The Vampires" (Gaumont).

sode is the illustration of the story of his grandfather read by the grand vampire to the guests of the hotel, while Irma Vep goes above to execute the robbery. This story brings into play three vicious bulls, which pursue a horseman, who shoots the first two, and kills the third with his sword. Following this the horse lurches backward, throwing his master, all of which makes rather a remarkable spectacle. Moreno, the bandit, interfering with the plans of the vampires, captures Irma Vep and places a hypnotized girl as a substitute. Moreno also hypnotizes Irma Vep, bringing as the climax of this episode the shooting of the grand vampire as he enters the room to pay a ransom for the return of his most valuable helper.

The Moving Picture World, December 23, 1916, p. 1814
The Moving Picture World, December 23, 1916, p. 1855

Viewing Notes:
Summary: “Fifteen days have passed since the affair at Boulevard Maillot, where more than one hundred high-society partygoers were asphyxiated and robbed by the Vampires.” “Neither the police, nor Philippe Guerande, nor Mazamette were able to capture him in time.”
Moreno reading the newspapers: “Moreno searched the newspapers for clues that would put his on the trail of his enemies.”

One article – “Murder of the Fontainebleau notary: a new crime by the Vampires?” – summed up the growing interest in the story,

“I cannot go myself – between the police and the Vampires, it would be too dangerous.”

“Moreno’s gaze had a terrible hypnotic power.” He hypnotizes the new maid.

Meanwhile, Guerande and Mazamette….are at the cinema. “The Vampires! The Grand Vampire and Irma Vep!” Mazamette shouts. They leave the theater.

Title Card: “We meet Mr. and Mrs. Horatio Werner, American tourists, early one morning at the Master of the Royal Hunt Hotel, Fontainebleau.”

Title Card: “Philippe and Mazamette arrived in Fontainebleau as discreetly as possible.” Both are on bikes. They see someone gallop by: “Where’s this guy galloping to, this hour of the morning? Something’s fishy.” They watch the horseman with binoculars. They climb up a mountain for a better view. The man had hidden away a box.

“The Grand Vampire did not flee Fontainebleau after the notary’s murder, but remained at the hotel under the name of “Count Kerlor.”

A woman is reading a man’s palm: “I see money, Mr. Werner, lots of money. But you have enemies – people are after you,” A man holds the man’s palm: “Nice ring…but tell me. Surely I’m prying, Mr. Werner, but your initials aren’t R.N.?”

In a different hotel, Philippe and Mazamette go over the contents of a box. They find a good deal of money. “Tens of thousands of dollars! We’re rich!” says Mazamette. The reporter says it is not their money.

Title Card: “After dinner, a new guest checked in at the Royal Hunt.” It’s Moreno. Count Kerlor reads his story to a group of guests. The story continues.

Meanwhile…A Vampire is stalking the hallways of a hotel. She goes inside a dark room. While Count Kerlor read to the guests in the hotel lobby, Viscount Guy searched the American’s suite. The Vampire finds a treasure map. She leaves the room and is captured by Moreno. He knocks her out.

Count Kerlor says Irma should have had ample time. But Moreno has Irma. He takes out one Vampire out of a box (the hypnotized maid). And he throws the real Vampire Irma out of the window to his cohorts who catch her in a sheet and drive off with her.

Moreno sends her out to Count Kerlor. She gives him a map and goes back to Moreno. He gives the map to a woman and says, “Get the Americans’ loot while I prepare our departure.”

The woman rides off. Moreno and woman flee. The woman on the horse is following the fake map.

Title Card: “Philippe Guerande has discovered at this spot an iron chest filled with bank notes, which he holds for their legal owner upon proof of ownership.”

The woman sees his note and goes back on horseback. “Moreno was waiting in ambush to seize the Vampires’ work for himself.” He jumps on the horse and they fight over possession of the reins. He subdues her and the horse. They arrive at a waiting
automobile. He gives her a note. She won’t take it, “I wrote this: ‘Juan Jose Moreno captured Irma Vep for ransom. The captive’s life depends on your discretion.’” She takes the note, gets on her horse and goes back to the hotel to see the Count. She gives him the note. He is furious. “Guerande, here? Maybe he already called the police! We must leave before dawn!” “Don’t worry, we’ll get Irma back.”

Title Card: “As expected, in the early morning, the police raided the hotel.” “Mr. Commissioner, Mr. and Mrs. Werner are locked in their room and don’t answer.” They open the door and grab the two. “He is not Horatio Werner. He’s Raphael Norton who stole $200,000 from George Baldwin.” Police take him away.

“But three guests could not be found: Count, Countess and Viscount Guy Kerlor.” “In his own way, Moreno had fallen in love with Irma Vep and no longer intended to return her to the Grand Vampire.”

She is forced to write this note: “I, Irma Vep, acknowledge belonging to the Vampire gang and my participation in the following crimes: -- murder of Fontainebleau notary; murder of M. Metadier, Manager of the Renoux-Duval Bank, who died by my own hand; murder of the ballerina Marfa Koutiloff, and murder of Dr. Nox.”

Moreno bends to kiss her when a man comes in to announce, “Count Kerlor would like to see you.” He says to the hypnotized Irma: “A man is about to enter. You should kill him!”

“I’ve come to get Irma,” the Count tells Moreno. “Irma doesn’t wish to leave. She wants to tell you herself,” Moreno tells the Count. He walks through the door to Irma and she kills him.

Title Card: “Mazamette, having become rich thanks to George Badwin dollars, is now living in a sumptuous apartment.”

He greets Philippe. A man comes in and tells Mazamette: “Sir, the journalists are here to interview you.”

The journalists enter. Almost a dozen. Women and men with notebooks open. One with a camera. Mazamette talks with them. He shows them a hat under glass. “Standing before this simple hat I used to wear, I proclaim that although vice is seldom punished, virtue is always rewarded.”

They all take down what he says in their notepads. Finally after 54 minutes, The End.

Status: Available on DVD
Viewed

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande), Group.
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande). Pack Journalists.
Description: Major: Philippe Guerande, Positive.
Description: Minor: Pack Journalists, Positive.
Les vampires (1915-1916) – Serial (10 Episodes)
Episode Seven – Satanas (Listed as Episode Six by *The Moving Picture World*)

Episode 7: *Satanas* (1916)

Irma Vep and Juan-José Moréno in the "Happy Shack" cabaret in "Satanas"
An intrepid reporter Philippe Guerande (Edouard Mathe), who works for *The Paris Chronicle*, and his loyal friend battle a bizarre secret society of criminals known as The Vampires.

A mysterious man (Louis Leubas) arrives at Moréno’s home, and shows that he knows that the Grand Vampire’s body is inside a trunk. Moréno tries to get rid of him, but he is paralysed by a pin in the man’s glove. The man reveals himself to be the true Grand Vampire, Satanas, and that the first was a subordinate. While at a cabaret called the "Happy Shack", Moréno and Irma receive a note from Satanas saying they will see proof of his power at two o’clock. At two he fires a powerful cannon at the "Happy Shack", largely destroying it. Meanwhile, Philippe decides to visit Mazamette, but he is out "chasing the girls." He hides as Mazamette arrives home, drunk, with two women and a friend, who he later chases out angrily at gunpoint. The next morning, Irma and Moréno go to Satanas’ home to surrender, and Satanas offers them the chance to work with him, informing them that American millionaire George Baldwin is stopping at the Park Hotel. Satanas wants Baldwin's signature. One of Moréno’s accomplices, Lily Flower (Suzanne
Delvé), goes to the Park Hotel and poses as an interviewer from "Modern Woman" magazine and through trickery gets Baldwin to sign a blank piece of paper. Afterwards, Irma enters and dupes Baldwin into recording his voice saying "Parisian women are the most charming I've ever seen, all right!" Lily Flower brings Baldwin's signature to Moréno's home, and Moréno writes out an order (over Baldwin's signature) to pay Lily Flower $100,000. Moréno's gang seize the hotel telephone operator of Baldwin's hotel; Irma takes her place by using a forged note. When the bank cashier calls Baldwin to confirm that he has given a very large draft to an attractive Parisian woman, Irma intercepts the call, and plays the recording she made of Baldwin's voice, and the cashier is persuaded. While Lily Flower is taking the money, Mazamette comes in, recognising her as his old squeeze from the "Happy Shack", and follows her, seeing her hand the money to a man in a taxi – Moréno! Moréno gives Satanas the money, but he is given it back as a present. Philippe and Mazamette capture Lily Flower at her home and make her call Moréno and tell him to come, but when he and Irma arrive they fall into a trap and are caught by the police. Various Sources

The Moving Picture World, December 23, 1916, pp. 1820-1821


The Moving Picture World, December 23, 1916, p. 1814
THE VAMPIRES (Episode Six—“Satanas”—Three Parts—Dec. 28).—The cast: Philip Guard (Edmond Mathe); Normandin (Marcel Levesque); Satanas (Henri Leubas); Irma Vep (Juliet Musidora); Errique Moreno (Jacques Hermann).

After Moreno had caused the death of the Grand Vampire by having had Irma Vep shoot him while in a hypnotic trance, he thought that he was free of the Vampires. He had come to love the girl, and it was a distinct shock to him to receive a message that ordered him to report with Irma to the new head of the Vampires, Satanas. He refused and at the hour given dined in a prominent cafe. Satanas used his wonderful pneumatic cannon to demonstrate his power, and shot through the ceiling of the cafe. Moreno and Irma escape, but accept the warning and call the next day to listen to what Satanas has to demand of them.

The Vampires attempt to kill Normandin, using two pretty women and a man to trap him. The assistant of Philip Guard, the Mondial reporter who is pursuing the Vampires, managed to escape them. He sees a man’s feet projecting from beneath a heavy portiere and fires through the drapery. Fortunately, the man is sitting down, for he is Philip himself who has put the three Vampires to flight while Normandin is out of the room.

Satanas orders Moreno, if he values his life, to rob George Baldwin, a rich American from Chicago. With the aid of Irma Vep, the new Vampire recruit develops a novel swindle. Baldwin can only speak a few words of French. These are recorded on a phonograph and spoken into the telephone to a bank cashier when a young woman presents a check signed by Baldwin. The cashier thinks the transaction is correct and pays the money to a Vampire.

Satanas has used this method of binding Moreno to the band, presenting him with all the money which he had secured by the trick. However, he does not reckon with Philip Guard.

(Continued on page 2012.)

(Continued from Page 2007.)

Guard gets on the trail of the swindlers and forces the woman who received the money from the bank to send for Moreno and Irma. The couple are thus captured by the police.
Summary: Enslaved by the hypnotic power of the bandit Moreno, his mistress Irma Vep murdered the fake Count Kerlor, actually the Grand Vampire.

The doorbell rings. A man comes in with strange powers. He touches Moreno: “Don’t worry my dear, he’s only paralyzed. In five minutes, he’ll be back to normal.” He tells Irma: “The man you killed was a subordinate. I, Santanas, am the true Grand Vampire.” He gives her his card: Claude DuPont-Veredeer.

The same night at the “Happy Shack” cabaret….”The Happy Shack” was the usual meeting place for Moreno’s gang. Hoping to discover documents about the Vampires, Moreno ordered his accomplices to search Mazamette’s apartment while Mazamette was enjoying the hot life at the Happy Shack. Moreno receives a note: “Since you refuse to surrender, you will see proof of my power at two o’clock. It is useless to try and escape. Santanas.”

Title Card: “Although it was late, Philippe decided to visit his friend Mazamette.”

“Philippe had a key to the former undertaker’s home.”

His man servant: “No Sir, he hasn’t returned. He’s chasing the girls. With all due respect, I’m ashamed of him.” Philippe hides behind the curtains as Mazamette returns to his apartment. “Enter, ladies: my humble abode.” Another man gets the cigars. Mazamette pulls out a gun and chases the two women and man from his apartment. He sees the shoes from under the curtain. He fires a shot. But Philippe is sitting down and is not shot. “Aren’t you ashamed to lead such a life?” he asks Mazamette.

The next morning at Santanas’ home. Irma Vep and Moreno come to surrender. “Together we are going to accomplish great things.” He shows them a newspaper article; “Nouvelles de Partout: We announce the arrival here of American millionaire George Baldwin. Mr. Baldwin is the protagonist of a recent news incident, and this delightful character who knows no French has nonetheless learned this phrase: “Parisian women are the most charming I’ve ever seen.” Mr. Baldwin is stopping at the Park Hotel.

“First we must get his signature,” Santanas tells them. Moreno enlisted his accomplice Lily Flower to help with his scheme. She gets his signature. They also get him to record his famous line, “Parisian women are the most charming I’ve ever seen.”

With the signature, Moreno writes: “Pay to the order of Miss Lily Flower the sum of one hundred thousand dollars, Paris, 10 November 1915 George Baldwin.” She gets the money. “Just at that time, Mazamette had a few checks to cash.” He sees her: “Lily Flower, my squeeze from the ‘Happy Shack!’ Something is suspicious.” She leaves and Mazamette follows. He recognizes Moreno in the taxi. “For a few cents, Mazamette bought complete cooperation from Lily Flower’s concierge.” Meanwhile at Santanas’ place…Moreno arrives with the cash. Satanas gives him the money.

Title Card: “Mazamette visited Guerande’s home to fill him in on the afternoon’s events.” They both leave for Lily Flower’s home. He shows Lily his card. Not impressed, she refuses to talk even at gunpoint. “If you agree to call Moreno, I’ll let you escape. But if
you refuse, I’ll give you to the police,” said Philippe. Lily on phone: “Come immediately to my place. Serious things are going on.” Philippe and Mazamette wait with Lily. Moreno and Irma arrive, and are captured by the police. The End.

Status: Available on DVD
Viewed

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande),
Ethnicity: White (Philippe Guerande).
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande).
Description: Major: Philippe Guerande, Positive.
Description: Minor: None

Les vampires (1915-1916) – Serial (10 Episodes)
Episode Eight – The Master of Thunder (Listed as Episode Seven by The Moving Picture World). (aka Thunder Master)

Episode 8: The Thunder Master (1916)
Oscar-Cloud Mazamette (Marcel Lévesque) dressed as a rag-picker in "The Thunder Master"

Satanas (Louis Leubas) assembles a bomb in "The Thunder Master".

Les Vampires 8 The Thunder Master 1916
An intrepid reporter Philippe Guerande (Edouard Mathe), who works for The Paris Chronicle, and his loyal friend battle a bizarre secret society of criminals known as The Vampires.

Irma, sentenced to life imprisonment, has been sent to St. Lazarus’ prison. A transfer order is sent to the prison to send Irma to a penal colony in Algeria. On the day of her departure, Irma finds out that Moréno has been executed. Satanas follows Irma’s transportation route, stopping at a seaside hotel in disguise as a priest. At the port, he gives some religious comfort to the prisoners, but Irma’s copy contains a secret message saying “the ship will blow up” and giving her directions on how to safeguard herself. Satanas destroys the ship with his cannon. Meanwhile, Philippe finds through the red codebook that the explosive shell that landed on the “Happy Shack” came from Montmartre, and Mazamette goes to investigate. His son, Eustache Mazamette (René Poyen), is sent home from school for bad behaviour, so they go to "investigate" together. They find some men loading boxes into a house, and notice one of the top hat cases contains a shell. Later, reading that no survivors have been found from the exploding
ship, Satanas visits Philippe to avenge Irma’s death. Satanas paralyses Philippe with the poisoned pin in his glove and leaves a bomb in a top hat to kill him off. Mazamette arrives and throws the top hat out the window just in time. At Satanas’ home, Eustache is used as a ploy to hide Mazamette in a box, but Satanas sees this through a spy-hole. Satanas threatens Eustache, but Eustache shoots at Satanas, and the police raid the building and arrest him. After the action, they find that Mazamette’s nose has been broken by Eustache’s shot. Meanwhile, Irma is shown to have survived the blast on the ship, and is on her way back to Paris as a stowaway under a train. She is helped by the station staff and police, pretending that she is in “one of those eternal love stories beloved by popular imagination.” She makes her way to the Vampire hangout, the “Howling Cat” nightclub, where she performs, and is rapturously greeted by the Vampires. Upon hearing of the arrest of Satanas, one of the Vampires, Venomous (Frederik Moriss), appoints himself the new chief. By Satanas’ orders, they mail him an envelope containing a poisoned note, which he eats to commit suicide. *Various Sources*

*The Moving Picture World*, January 6, 1917, p. 102
"The Vampires"

Closing Episodes of the Gaumont Serial Lose no Trick in Leading to a Thrilling Climax.
Reviewed by Margaret I. MacDonald.

"The Master of Thunder."

After the manner of past episodes, "The Master of Thunder" develops startling situations and introduces ingenious methods of evading the law. It pursues its victims with the usual amount of merciless venom and is altogether absorbing in its intense melodramatic style.

In this episode, the seventh, by the way, Irma Vep after the execution of Moreno, is sent away to prison. On her way to the prison the ship on which she is being conveyed is blown to atoms by an electric gun, the device of Satanas. Irma Vep, aware of what is to happen, makes preparations that aid her in escaping the fate of the other passengers. Normandin again takes a hand, and with his little son is instrumental in bringing about the arrest of Satanas. A letter smuggled into the

Scene from "The Poison Man" (Gaumont).

prison to Satanas enables him to cause his own death by chewing the poisoned paper.

*The Moving Picture World*, January 13, 1917, p. 241
THE VAMPIRES (Episode Seven—"The Master of Thunder"—Three Parts—Jan. 4).—The cast: Philip Guard, cub reporter (Edmond Mathe); Normandin (Marcel Levesque); Satanias (Henri Leubas); Irma Vep (Juliet Musidora); Mrs. Guard (Florence Simoni); Venenos (Chas. Moriss).

After Phil Guard and Normandin capture two Vampires, Irma Vep and Moreno, the latter is guillotined and the woman is condemned to life imprisonment. The authorities as well as Philip, good reporter that he was, were lulled into security, thinking the Vampires were now powerless. They did not even know about Satanias, who was now leader of the band. Before her incarceration for life, Irma Vep is sent by the authorities to Algeria to testify regarding a crime committed there.

Before leaving the detention home to board the vessel, she receives comforting information from a priest. The man is really Satanias in disguise. Satanias tells her that once on shipboard she must feign illness and be sent to the infirmary near the stern of the vessel. With his wonderful electric gun Satanias will destroy the ship, the projectile striking near the bow. Thus Irma will have a chance to regain her liberty. Even if she dies, that will be better than a life spent in prison.

The ship is destroyed and Irma Vep is saved. She does not find Satanias, being afraid to disclose her identity in Algeria. She works her way back to Paris, whither Satanias has also returned. The head of the Vampires plans to destroy Philip Guard. The reporter is bound and gagged in his room and left to wait for the explosion of a bomb which will destroy him and those dear to him. Fortunately Normandin arrived, hears the clock-work tick of the infernal machine, and throws it into the garden just in time to save Philip.
The Moving Picture World, January 6, 1917, p. 135

*Viewing Notes:*

Summary: Irma Vep, the formidable strategist of the Vampires and her cohort and lover Moreno, had been captured thanks to the intervention of reporter Philippe Guerande and his friend Mazamette. “

“However, the police were still unaware of Santanas, the true Grand Master of the Vampires.”

“Sentence to life, Irma Vep had been sent to St. Lazarus prison.”

A transfer order sending Irma Vep to a panel colony in Algeria is presented at the prison. Irma Vep had to wear the prison uniform. The time of departure. A group is there including Guerande and Mazamette. She is brought in. She asks, “And Moreno?” “He was executed this morning.” Santanas knows of the transfer. Irma gets a note: “Fake a sprain when you embark. You will be sent to the infirmary in the stern. The explosion will take place at the bow. If you survive, come to Paris. Otherwise, death will be better than perpetual detention.”

Santanas blows up the ship with his canon.
Title Card: “That evening at Philippe Guerande’s home.” His mother is with him.
Mazamette arrives and shows them a newspaper item: “Nouvelles Breves, Paris: We hear that a Paris neighborhood group has constituted a committee to award the Academy Palms to the very kind Oscar-Lcoud Mazamette.”
His mother leaves and Guerande asks Mazamette: “Where do you think the mysterious explosive shell that fell on the “Happy Shack” cabaret came from?” “Do you remember the red codebook I found on the body of the Vampires’ Grand Inquisitor?” He shows him the code translation. “The cannon that launched the shell should be in Montmartre…” Mazamette gets up: “And I’m going to find it!” A note comes to the reporter: “Prison Ship “Jean-Bart” destroyed in Vendres Harbor by inexplicable explosion. No survivors. Chronicle Correspondent, Perpignan.”

The following morning, Mazamette returned home, clueless. He receives a note: “Because of his laziness and irresistible penchant for practical jokes of the foulest nature I send back your son Eustache Mazamette, who is setting a deplorable example for his fellow students. With regrets, Honore Loupiere, Principal.” “Accompanied by Eustache, Mazamette continued his search in Montmartre.” They found a shell.
Satanas reads the about the sinking of the prison cargo carrier in the newspaper. He goes to visit the reporter and sends in his card: “Jacques Bretal, Civil Engineer. Regarding a matter of concern to you.” He also has his paralyzing gloves on. He shakes his hand and paralyzes the journalist. He pins a note to his jacket: “Philippe Guerande has been condemned to die by the Vampires to avenge the death of Irma Vep.” He shows Guerande how he paralyzed him and then says, “In five minutes the house will blow up and this note will be found on your cadaver.” (The bomb was in his hat.). He leaves by the window. Mazamette shows up. His mother and the maid come in. Tick-tock. Mazamette hears the bomb and then finds it in the hat. He picks it up and throws it out the window.
Big explosion in the yard. The reporter is getting back his feeling.
Mazamette listens to the whole story and then tells Guerande: “However, I know where to find the Vampires!” He shows the reporter the address of DuPont Verdier. They rush out. “Meanwhile, as Philippe went to inform the police….” Mazamette and his son, disguised as a rag picker, go to Satanas’ house where he sees what they are up to by looking through a mask on the wall. Mazamette hides in a bench. The kid shoots at Satanas as the police arrive. They find Mazamette in the bench. “Father Mazamette’s nose took the bullet his son meant for Satanas!”
“And the Vampires -- have they been caught?” The policeman says yes.
Irma is still alive and hiding under a train. “Miraculously saved from the “Jean-Bart.” Irma Vep was trying to get back to Paris.” Two railway men bring her to the authorities. “Irma Vep explained her odd appearance by one of those eternal love stories beloved by popular imagination.”

Title Card: “At the Vampires’ rowdy den, the ‘Howling Cat.’” Irma makes an appearance. It is her. Crowd cheers and embraces her. Word arrives that they have arrested Satanas. Newspaper story: “Sensational Arrest of Vampire Gang Chief.” A man says: “Now I’m the Chief. I have Satanas’ instructions in case of arrest…”
Title Card: “A chemist of genius, known among the Vampires by the frightening name “Venomous.” In his depravity, he had dedicated his science to crime”

He reads Satanas’ note: “If I am arrested: Instantly mail the envelope marked by a cross and contained in the envelope marked by the Vampires’ seal. I have taken every precaution, but in case I forgot something…” They open the sealed envelope: Monsieur Dupont-Verdier. The authorities open the envelope: “Dear M. Dupont-Verdier, In your despair, please know that we will always hold you in great esteem, and that justice will be done in the case of this judicial mistake of which you are a victim. Your concierges, Mr. and Mrs. Moinot.” They look for a secret code but there isn’t any. So they give the letter to Satanas who is prison playing cards with a guardsman. Satanas suffers a heart attack.

Meanwhile, “Philippe and his mother went that afternoon to look in on Mazamette and his nose.”

His nose is bandaged, but his spirits are good. Philippe shows him a newspaper story: “With the arrest of Satanas begins the last chapter in this sinister tale of banditry. Moreno and Irma Vep are dead and the Grand Vampire is behind bars. All our thanks are given to Mr. Guerande and Mazamette.”

Mazamette says to his son, “This is how people end up if they’re bad at school.” A manservant brings in another newspaper story: “The Vampire Gang is Not Dead. Satanas poisoned himself in his cell. Who provided the poison?” The little boy says, “In any case, we’ll get them. Take my word for it!” THE END.

Status: Available on DVD
Viewed

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande),
Ethnicity: White (Philippe Guerande).
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande).
Description: Major: Philippe Guerande, Positive.
Description: Minor: None
Les vampires (1915-1916) – Serial (10 Episodes)
Episode Nine – The Poison Man (Listed as Episode Eight by *The Moving Picture World*). (aka The Poisoner)


Venomous (Frederik Moriss) plotting against Philippe in "The Poisoner"

Irma Vep waiting for rescue in "The Poisoner"
An intrepid reporter Philippe Guerande (Edouard Mathe), who works for The Paris Chronicle, and his loyal friend battle a bizarre secret society of criminals known as The Vampires.

Irma is now a devoted collaborator of Venomous, who is set on getting rid of Philippe and Mazamette. He learns that Philippe is engaged to Jane Bremontier (Louise Lagrange), and the following day Irma and Lily Flower rent an apartment above hers. Irma’s maid, a Vampire also, hears that Philippe and Jane’s engagement party will be catered for by the famous Béchamel House. Venomous cancels their catering order, and on the day of the party the Vampires appear instead. Jane’s mother (Jeanne Marie-Laurent) gives the concierges one bottle of the Vampires’ champagne as a present, and just as dinner is served the male concierge, Leon Charlet, drinks it, is poisoned and dies. His wife stops the party guests from drinking their champagne just in time, and the Vampires make a hasty escape. A few days later, Mazamette and Philippe’s mother pick up Jane and her mother in the night in order to take them to a safe retreat near
Fontainebleau. Irma, who tries to fill the getaway car with soporific gas, is spotted by Mazamette, but Irma gasses him, and he is taken away asleep while Irma hides in a box on the car. Mazamette is dumped on the street and taken to the police station, believed to be drunk. When he wakens, he calls Philippe to warn him, but Irma slips out of the box and gets away in the car before Philippe can catch her. Irma jumps off the car near the Pyramid Hotel, and calls Venomous to meet her there, but Philippe has also arranged to meet Mazamette there. Philippe spots Irma at the Pyramid Hotel, captures her and ties her up. Philippe and Mazamette leave Irma in Mazamette's car and attempt to ambush Venomous, but Irma honks the car horn to warn him. Venomous saves Irma and drives off in Mazamette’s car, so Philippe and Mazamette chase him in his. Venomous leaps off; Philippe chases Venomous on foot, following him onto the top of a moving train, but Venomous gets away. Mazamette, enraged at the police for not letting him help Philippe on the train, hits one of the officers, who arrest him. At the police station, Philippe and Mazamette carry on so dramatically that the police decide not to book Mazamette, who is after all a famous philanthropist. But the Vampires are still on the loose.

The eighth episode deals with an attempt to poison Philip Guard, his fiancée and their friends at the betrothal dinner. The trick is discovered when the superintendent of the apartment house, who is given a bottle of wine by one of the fake caterers, dies from the effects of poison. In this way the trick is discovered. In the closing incidents of this episode Irma Vep has a thrilling escape in which she pulls Normandie from his hiding place in a wardrobe trunk on the side of an automobile, and by the use of an anesthetic throws him into a state of unconsciousness, after which he is arrested and taken to jail also through her maneuvering.

The Moving Picture World, January 13, 1917, p. 241

The Vampires, No. 8 (Gaumont), Jan. 11.—“The Poison Man” is the title of this number of the thrilling serial. In it an attempt is made to do away with Philip Guard, his fiancée, and guests at a dinner party held at the young woman’s apartment. The poisoned food and wines are detected when the janitor who has been presented with a bottle of champagne dies from the effects. An excellent number.

The Moving Picture World, January 13, 1917, p. 245
The Moving Picture World, January 13, 1917, p. 277

Viewing Notes:
Summary: Satanas, arrested thanks to the audacity of Philippe Guerande and his inseparable Mazamette, committed suicide in his cell. Venomous, criminal chemistry genius, became new Grand Master of the Vampires with but one desire, to get totally rid of the journalist and his friend.

Title Card: Irma Vep, believed dead by the police, is now the devoted “collaborator” of the new Vampire chief, as she had been for his predecessors.
The two get a note: “Philippe Guerande is engaged to Jane Bremontier, who lives with her mother at 115 rue d’Artois, second floor. A vacant apartment is for rent on the third floor. Guerande visits his fiancee every day.”
The two female vampires go to rent the vacant apartment.

Title Card: “Meanwhile, on the floor below, Philippe and his mother paid their daily visit to Jane and her mother.” “The eternal and charming lovers’ babble…” (they kiss) “…while the mothers planned the last details of the engagement party.”

The next morning. “Respecting protocol, Hortense, maid of the new tenant Miss Aurelie Plateau, introduced herself to Adele, the Bremontiers’ maid.” “Did you know that Miss Jane, my employer’s daughter, is engaged to Philippe Guerande – you know, who got the Vampires arrested – and Madame Bremontier has ordered the most sumptuous engagement dinner catered by Bechamel House!” (says Jane’s maid to the Vampire maid). Dinner order for 11 February – MENU – Cream of frog soup with port, Rabbit aspic with pepper sauce, Snails with garlic sauce, Little bitty bits, etc.” Bechamel House was one of the most famous caterers in Paris. The Vampire chemist calls: “A death in the family has forced Mrs. Bremontier to postpone her daughter’s engagement party. Please cancel her order.” “But the engagement meal was nonetheless delivered as arranged.” The Vampires deliver the meal. A complimentary drink. The party is underway. Everything is ready for the last meal. Dinner is served. Everyone sits down to eat. A manservant pours the wine, tastes it and drops over dead.

Meanwhile dessert is being served. Mazamette, a bit tipsy, started an interminable toast. The woman who was with the manservant rushes in and shouts: “The champagne is poisoned! Don’t drink it!” The Vampire servers run away. Philippe comforts Jane. The Vampire chemist stays behind and hides in a closet. The reporter finds a culprit but it turns out to be Mazamette. The Vampire chemist runs away on the roof top.

Title Card: “A few days later, Mme. Guerande and Mazamette were waiting for word from Philippe, who was seeking a safe retreat where his loved ones would be safe from the Vampires.”
He sends back word where that retreat is to his mother and Mazamette. “But that same night, the Vampires were ready to strike.”
They try to slip away, but the Vampires are on their trail. Mazamette was in the trunk. It was a trap for the Vampires. But Irma Vip gases Mazamette with a spray can and takes Mazamette’s place in the trunk. The others come into the car to go to the retreat. A woman calls police saying Mazamette is drunk and they take him away. The police discover that Mazamette…”is the famous Mazamette…Philippe Guerande’s friend!”

It is dawn and Philippe is waiting for Jane and their mothers to arrive at the retreat not knowing that Irma is hidden in the trunk of the car. The car arrives and Philippe’s mother tells a man that Mazamette is hidden in the trunk. Before Philippe can open the trunk, a phone call takes him away. It is Mazamette from police headquarters: “And it is Irma Vep who attacked me! I recognized her perfectly!” Philippe: “But then, who’s in the trunk?” Irma gets out of the trunk and Philippe discovers the empty trunk. “Damn it,
she’s run off with the car,” he says. She climbs out of the car and jumps to safety. She calls the Vampire chemist: “I know where Guerande’s fiancee is hiding. Meet me at the Pyramid Hotel in the Fountainebleau Forest.”

Philippe decided to meet Mazamette on the way. He is on a bicycle. His fiancee bids him goodbye. He sees Irma come out of a restaurant. “Her ear to the ground like a Sioux warrior’s, Irma waited for Venomous’ car. “But Philippe got there first.” He ties her up and leaves her on the ground as a car comes by. It is Mazamette. Philippe gun drawn. They pick her up and put her in the car and drive to the Pyramid Hotel. Here comes the Vampire in his car. They gag Irma and Philippe says, “These are your friends coming, right? Don’t worry, we know how to welcome them.” Both guns drawn. Irma uses her head to bang on the horn alerting the Vampire. He goes to the car and unties her. The car rushes off. Mazamette and Philippe in hot pursuit. Irma is driving. The chemist jumps off and onto a train. A gunfight takes place. Philippe falls off the train and Venomous escapes. “Mazamette became enraged with the police, who kept him from running to his friend’s rescue.”

The policeman in the station is reading the newspaper: “Oscar-Cloud Mazamette: Portrait. Philippe Guerande and Oscar-Cloud Mazamette are too famous for us to present them here. It seems everything has been said about them. Yet in their modesty they have concealed many brave deeds from the public.” Mazamette is brought in and presents his card. The arresting policeman doesn’t care: “Mazamette or not, I’m booking him: violently struck a law officer in the line of duty.” Philippe shows up. They free Mazamette. “All’s well that ends well, but we still haven’t seen the last of the Vampires!”

The End.

Status: Available on DVD
Viewed

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande)
Ethnicity: White (Philippe Guerande)
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande).
Description: Major: Philippe Guerande, Positive.
Description: Minor: None.
Les vampires (1915-1916) – Serial (10 Episodes)
Episode Ten – The Terrible Wedding (Listed as Episode Nine, the Final Episode, by The Moving Picture World) (aka The Bloody Wedding)

Episode 10: The Terrible Wedding (1916)
"We are surrounded by enemies. We must be watchful and keep quiet!"

The final chapter. The Vampires are poised to take revenge on Guerande and his family, and a widow's faith in spiritualism may give them the advantage they need...

An intrepid reporter Philippe Guerande (Edouard Mathe), who works for The Paris Chronicle, and his loyal friend battle a bizarre secret society of criminals known as The Vampires.

A few months have passed, and Philippe and Jane are now married. Augustine Charlet (Germaine Rouer), widow of the poisoned concierge, is hired by the Guérandes to be their chamber maid. Augustine, still tormented by the mysterious poisoning death of her husband, receives an advertising circular for a psychic, Madame d’Alba of 13 Avenue Junot, and decides to consult her. Madame d’Alba, a Vampire, hypnotises Augustine and instructs her to unlock the door of Philippe’s apartment at 2 am. Mazamette, who has taken an attraction to Augustine, awakens that night and sees her descend the stairs to unlock the door. The Vampires enter, tie her up, and feed poisonous gas into the Guérandes’ room. Mazamette shoots at them and they flee, and Augustine explains her actions. As they go to the police, Venomous tries to break in through a bedroom window,
but Jane shoots at him. When she looks out the window she is lassoed down and carried away. At daybreak, the police raid Avenue Junot; however Irma and Venomous escape through the roof and a bomb is left behind. Augustine is recaptured by the Vampires during their escape. Mazamette shoots at the getaway car, causing an oil leak. Philippe follows the trail to the Vampires’ lair and discovers Augustine and Jane, to whom he passes a gun before leaving. Returning at night, he sets up an escape during the celebration of Irma's marriage to Venomous. At daybreak, the police prepare for a massive raid as the party continues. The police burst in and a running gun battle ensues, ending when the remaining Vampires (save Irma) are driven out onto the balcony which Philippe earlier rigged and are killed in the fall. Irma prepares to kill Jane and Augustine, but Jane shoots her dead. A few days later Mazamette makes a proposal of marriage to Augustine, which she accepts. The film ends with the two couples (Philippe and Jane, and Mazamette and Augustine) standing side by side. Various Sources

"The Terrible Wedding."
The ninth and last episode of the serial maintains the interest to the very last. In it the wedding of Irma Vep and Venomous takes place amid hilarious surroundings. In the midst of the gaiety, however, Philip Guard and Normandin appear on the scene with a body of policemen. The shooting of the Vampires when they attempt to escape and the giving way of a balcony outside a window, hurling its occupants on the ground to their death, affords a spectacular sight.

*The Moving Picture World, January 13, 1917, p. 241*

THE VAMPIRES, NO. 9 (Gaumont), Jan. 18.—This is the closing episode of this excellent serial, and is entitled “The Terrible Wedding.” It includes an attempt to kill Philip Gaurd and his wife by the circulation through the key hole of their bedroom of a poisonous gas, and the final round-up and destruction of the entire gang of vampires.

*The Moving Picture World, January 23, 1917, p. 361*
THE VAMPIRES—(Episode Nine—THE TERRIBLE WEDDING—Three Parts)—Jan. 18)—
The cast: Philip Guard (Edmond Mathe); Normandin (Marcel Levesque); Venenos (Charles Moriss); Irma Vep (Juliet Musidora); Jane, Philip’s wife (Louise Lagrange).

The Vampires do not give up their attempts on the life of Philip Guard even after he is married. The wife of the janitor who was accidentally poisoned by wine meant for Philip’s wedding is now in Philip’s employ. She is anxious to avenge her husband’s death, and consults a fortune teller. The fortune teller is a Vampire. By hypnotizing her visitor, the woman influences her to open the door of Philip’s home to the Vampires. Normandin has fallen in love with Augustine, and has followed her to the fortune teller. She will not reveal the reason for her visit and he watches her day and night. It is this vigilance which finally rewards him by finding the Vampires descend on Philip’s home.

The Vampires are put to flight when they are discovered trying to asphyxiate Philip and his wife. While Philip and Normandin go for the police, Augustine and Jane, Philip’s wife, are kidnapped and carried to a house in the suburbs. Normandin, pursuing the automobile, fired a shot that punctured the lubricating oil tank. This dripped, leaving a trail which Normandin followed slowly but successfully on a bicycle.

Philip and Normandin find that Jane and Augustine are kept prisoners in a cellar of the house. Philip leaves his revolver with his wife while he and Normandin go for the police. The official raiding party arrives while the marriage of Irma Vep and Venenos is being celebrated. Every exit is watched, and the police break in upon the Vampires. All are killed or captured, but a count shows that Irma Vep is missing. She has secured a revolver dropped by a policeman and hurried to the cellar to be revenged upon Jane and Augustine for the death of her companions.

Jane, however, defends herself by shooting Irma, who drops at the feet of Normandin and Philip who have also hurried to the cellar. Thus the last Vampire is accounted for, and Philip has freed France of the terrible criminal menace. Normandin marries Augustine, and the two pair live happily ever after.
Viewing Notes:
Summary: “A few months had passed since the engagement celebration of Philippe Guerande and Jane Bremontier ended tragically with the death of concierge Leon Charlet, poisoned by the Vampires. Philippe and Jane are now married. But the journalist and his young wife know that happiness cannot be theirs with the menace of the Vampires hanging over them.”

Phillippe is writing and Jane embraces him. He shows her what he has been writing: “It is several months since we have heard about the Vampires. But can’t we see their crafty hands behind those recent sinister and mysterious headlines?”

She is knitting and he is writing when a woman arrives. “Augustine Charlet, widow of the concierge, poisoned by the Vampires.” They hire her as a chamber maid.

“The happy Mazamette really felt at home with the Guerandes.”

Phillippe and Mazamette tell the new chambermaid, “We are surrounded by enemies. We must be watchful and keep quiet.”

“Augustine asked the cards for clues leading to her husband’s murderers.”

“The Vampires kept the house under surveillance day and night.”

The following day a boy brings a message and the new chambermaid reads it: “If you would solve the mysteries that surround us, go in greatest secrecy to consult Madame d’Alba at 13 Avenue Junot. Revelations await you.” (A vampire had watched the chambermaid looking at the cards in her room the night before.)

She asks the Guerandes if she can take the afternoon off to visit her husband’s grave. Mazamette follows her to Madame d’Alba’s residence. She holds the chambermaid’s hand and says, “Your husband is dead…murdered…poisoned…” She tries to reach the spirits. “Something opposes appearance of the spirits,” Madame d’Alba says. She shows her the accomplices to the crime who then disappear. “And here is the poisoner! The Grand Vampire!”

He appears by the curtains. “Madame d’Alba hypnotized Augustine and ordered: ‘At two o’clock this morning you will open the door of your Master’s apartment.’”

She comes out of the building and Mazamette greets her and comforts her. “Don’t you want to put your trust in me,” he asks. She says, “beg you, Mr. Mazamette, don’t say anything to the Guerandes.” “Love and jealously allowed Mazamette no rest day or night.”

The chambermaid wakes up, looks at the clock and opens the door to the apartment as if she is sleepwalking. Mazamette follows her. The door is opened and the Vampires come in.

Mazamette hides and sees what is happening. They tie up the chambermaid. Three – Venomous, Irma and another woman – are in the house. They put a pipe into the door where the Guerandes are sleeping and start pumping poison gas. Mazamette jumps out from behind the curtain with a gun. He stops the poison gas. Philippe is up. They run out of the door but the Vampires have escaped. Mazamette: “Augustine opened the door to them!” The chambermaid shows them the card from Madame d’Alba.

“As Guerande, Mazamette and Augustine went to the police…” Jane goes to sleep with a gun. The Vampires return. Climb up the building and into the house. She pretends to be asleep. They cut the glass into her room. She sees the Vampire open the window and shoots. She goes to the window. A rope grabs her by the neck and she falls into the Vampires hands below and is kidnapped.
At daybreak... police arrive. In the name of the law, open the door. Irma and Venomous are inside. They climb to the roof. Venomous leaves a bomb. Irma is on the roof. She slips and falls down many floors. They capture Augustine. In the house, Venomous takes his bomb and puts it in front of the doors and then climbs onto the roof. He lets himself down to the street. They jump in a car and escape. The police follow. (The bomb failed to go off.)

Philippe back home can’t find Jane. She is gone. Mazamette shows up. Philippe is beside himself.” I know how to find the Vampires,” says Mazamette. (The car is leaking oil.) The Vampires go to their hideout where Jane is being held. Augustine is thrown into the room with her. Venomous and Irma are there with another henchman. The two women embrace.

Meanwhile Mazamette shows Philippe the trail of oil. “We just have to follow the trail of oil!” Philippe gets a bike and follows the trial with Mazamette following. He arrives at the house where Jane is being held. He climbs over a wall. He hears moans and sob. It is Jane and Augustine. He gets on his bike returning at nightfall. He uses a rope to climb to the top floor. “The Vampires were having a wild celebration of Irma Vep’s wedding to Venomous.”
Title Card: “On the balcony, a knotted rope prepared for an eventual escape.” At daybreak: Philippe waits for help. And it arrives. Mazamette and the police. They surround the house. They storm the walls. “The party was still going on.” Lots of dancing and drinking by the Vampires. The gates are open and more police come in. The place is surrounded. Philippe leads the way. He opens the door. The police go in first. Philippe and Mazamette follow. More fun and games at the party. More than a dozen Vampires are enjoying themselves. Venomous draws a caricature of Mazamette on an easel, then shoots him down. Everyone rejoices.
The police come in. Several Vampires are shot. Mazamette sees his caricature with bullet hole in it. Irma and Venomous hide and avoid capture. Rest of the Vampires are shot or caught.
Irma is hiding in a closet. She comes out when the hallway is empty. She picks up a gun. Looks out the window and sees the police and the bodies. Venomous is dead. Police are carrying them away.
Meanwhile Jane and Augustine are still locked in a room. The door opens and it is Irma with a gun. She wants revenge. As she goes to the door, Jane who was given a gun by Philippe shoots her and Philippe rushes in with Mazamette kissing Augustine. Irma has the gun and is on the floor. Philippe takes away the gun as Irma finally dies. Jane killed her.
Philippe holds Jane and Mazamette holds Augustine. He asks her to marry him. She says yes.

Title Card: A few days later. The friends are all together. Jane, Philippe, Mazamette and Augustine. “I have the honor to ask the hand in marriage of widow Augustine Charlet,” says Mazamette. Congratulations all around as the lovers embrace. THE END.
Status: Available on DVD
Viewed

Type: Movie
Genre: Serial
Gender: Male (Philippe Guerande),
Ethnicity: White (Philippe Guerande).
Media Category: Newspaper
Job Title: Reporters (Philippe Guerande).
Description: Major: Philippe Guerande, Positive.
Description: Minor: None

Vengeance Is Mine! (1916)
City Editor (F.A. Johnson)

VENGEANCE IS MINE! (Centaur—Five Reels—Jan. 31).—The cast: John Loring, candidate for Governor (Crane Wilbur); Richard Loring, his brother (Carl VonSchiller); Stanley Clark, a social gangster (Brooklyn Keller); Robert Grey, a merchant (William Jackson); Marion Grey, his daughter (Gypsy Abbott); District Attorney (A. B. Ellis); Warden of the Penitentiary (H. C. Demore); Assistant Warden (C. A. Foster); Officers (M. D. Moran, S. Murphy); City Editor (F. A. Johnson); Priest (C. W. Mills); Prisoner (B. H. Benny); Mrs. Decker (Miss Roberts); Telegraph Operator (R. M. Iliff); Governor's Aide (Capt. James Gunn); Governor's Staff (W. H. Morrison, E. Hunt, W. K. Fletcher, W. A. Aubrey).

Stanley Clark, a social gangster, holds evidence of a compromising episode in the early life of Marion Grey, later the wife of John Loring, Governor of the State. In return for his silence Clark demands blackmail. Richard Loring, the governor's brother, overhears Clark's threats and, on the night the money is to be turned over, follows Mrs. Loring to Clark's chambers.

Mrs. Loring has been unable to raise the sum and pleads with Clark for time. Richard Loring, at the door, knocks. Mrs. Loring is hidden by Clark behind a pair of velvet curtains. Clark refuses Richard's demand for the return of the evidence and a fight follows, in the course of which Clark is heavily thrown against the curtains, exploding the gun which Mrs. Loring has just picked up from a desk, and killing him.

Richard assumes full responsibility and faces a charge of murder. He is tried, convicted and sentenced to be electrocuted.

Richard's brother, the governor, finds he is helpless to interfere.
Meanwhile Marion has remained silent and the day set for Richard’s execution approaches. No longer able to bear the strain and seeing Richard’s last hopes dying, Marion, on the eve of the day of execution, hurries to her husband. She tells the truth of the accident.

The governor demands the complete story. As it is unfolded he is horrified at thought of the sacrifice of his innocent brother. He tries to telephone the penitentiary but the warden and an attendant, mortal enemies of the governor, have cut the wires. He then jumps into his automobile and races against time to the prison, arriving just before the fatal current is applied.

Soon after the newspapers report that following the pardon of his brother the governor relinquished his office and disappeared with his family who, as the picture closes, are seen on their way to a place where the past will be forgotten.


Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (City Editor)
Ethnicity: White (City Editor)
Media Category: Newspaper
Job Title: Editor (City Editor)
Description: Major: None
Description: Minor: City Editor, Positive
**Vernon Howe Bailey’s Sketchbook (1915-1916)**

Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

*The Moving Picture World*, February 19, 1916, p. 1180

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Vernon Howe Bailey)
Ethnicity: White (Vernon Howe Bailey)
Media Category: Newspaper
Job Title: Illustrator (Vernon Howe Bailey)
Description: Major: Vernon Howe Bailey, Positive
Description: Minor: None
**Vernon Howe Bailey’s Sketchbook of Berlin (1916)**

Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

*The Moving Picture World*, June 17, 1916, p. 2094

*The Moving Picture World*, June 24, 1916, p. 2261

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Vernon Howe Bailey)
Ethnicity: White (Vernon Howe Bailey)
Media Category: Newspaper
Job Title: Illustrator (Vernon Howe Bailey)
Description: Major: Vernon Howe Bailey, Positive
Description: Minor: None
Vernon Howe Bailey’s Sketchbook of Boston (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

The Moving Picture World, April 15, 1916, p. 498

The Moving Picture World, April 19, 1916, p. 823

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Vernon Howe Bailey)
Ethnicity: White (Vernon Howe Bailey)
Media Category: Newspaper
Job Title: Illustrator (Vernon Howe Bailey)
Description: Major: Vernon Howe Bailey, Positive
Description: Minor: None
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Vernon Howe Bailey’s Sketchbook of Chicago (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

_The Moving Picture World_, March 4, 1916, p. 1493

Status: Unknown
Unavailable for Viewing

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

Vernon Howe Bailey’s Sketchbook of London (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.
The Moving Picture World, March 4, 1916, p. 1526

VERNON HOWE BAILEY’S SKETCH BOOK OF LONDON (Essany), March 1.—Many of the points of interest in London are shown in the first five hundred feet of this reel. Mr. Bailey’s drawings have much merit. The remaining five hundred feet are devoted to interesting views of winter sports at Quebec.

The Moving Picture World, March 18, 1916, p. 1853

Status: Unknown
Unavailable for Viewing

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

Vernon Howe Bailey’s Sketchbook of New Orleans (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

The Moving Picture World, July 22, 1916, p. 680

VERNON HOWE BAILEY’S SKETCH BOOK OF NEW ORLEANS (July 19).
These are motion drawings picturing New Orleans from the time of its earliest settlement in 1702 by the Indians. The walled city, constructed of five forts in 1769, is shown with the development which has brought it up to its present state—a great modern city, important in commerce and shipping and having a population of 350,000. In the old French quarter much of the picturesqueness and charm of its earlier days is retained, and this has not escaped the pen of the sketch artist. This is a split reel release, sharing the length with western scenic.
The Moving Picture World, August 5, 1916, p. 945
Status: Unknown
Unavailable for Viewing

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

Vernon Howe Bailey’s Sketchbook of Paris (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

The Moving Picture World, April 1, 1916, p. 136
The Moving Picture World, April 15, 1916, p. 462

Status: Unknown
Unavailable for Viewing

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

Vernon Howe Bailey’s Sketchbook of Petrograd (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

The Moving Picture World, August 5, 1916, p. 988
Vernon Howe Bailey’s Sketchbook of Philadelphia (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.


**Vernon Howe Bailey’s Sketchbook of Rome (1916)**

Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

*The Moving Picture World*, April 29, 1916, p. 851

*The Moving Picture World*, May 13, 1916, p. 1181

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Vernon Howe Bailey)
Ethnicity: White (Vernon Howe Bailey)
Media Category: Newspaper
Job Title: Illustrator (Vernon Howe Bailey)
Description: Major: Vernon Howe Bailey, Positive
Description: Minor: None
Vernon Howe Bailey’s Sketchbook of San Francisco (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

Vernon Howe Bailey’s Sketchbook of San Francisco (May 17).—This split-reel release, sharing the thousand feet with western scenic, is among the best work ever accomplished by this sketch artist. Vernon Howe Bailey was the first artist to get newspaper sketches out of San Francisco after the fire and his drawings added considerably to the fame he had won prior to this time. The fire found him in that city, a place he loved to visit, and therefore he gained quite a notorious “scoop” at the time. Since then he has been a frequent visitor and in this set of motion drawings he has pictured the golden city with all the affection he feels for it. His “photographic eye” has caught the architectural beauties and his pen has transferred them to the screen.

The Moving Picture World, May 20, 1916, p. 1388

Vernon Howe Bailey’s Sketch Book of San Francisco (Essanay), May 17.—The merits of this clever artist’s sketches are thoroughly understood. His drawings of the points of interest in the chief city of California show the same dexterity and skill in selection. The usual western scenic is found on the same reel.

The Missing Picture World, June 3, 1916, p. 1712

The Moving Picture World,
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Vernon Howe Bailey)
Ethnicity: White (Vernon Howe Bailey)
Media Category: Newspaper
Job Title: Illustrator (Vernon Howe Bailey)
Description: Major: Vernon Howe Bailey, Positive
Description: Minor: None
Vernon Howe Bailey’s Sketchbook of St. Louis (1916)
Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

“The Moving Picture World, July 1, 1916, p. 135

“VERNOR HOWE BAILEY’S SKETCH BOOK
OF ST. LOUIS (June 28).—As the scene of
what Vernon Howe Bailey considers the great-
est achievement of his career, St. Louis has
been pictured in motion picture drawings with
unusual care by this artist. During the exposi-
tion there Bailey, then a newspaper artist, re-
ceived a commission to produce drawings for 22
full pages within three days. With hardly any
sleep in the 72 hours he was able to deliver the
drawings of the exposition on time. This stands
as one of the greatest achievements in news-
paper art work. In picturing this city for the
screen he has handled a topic with which he is
thoroughly familiar. Not the least feature is
his reproductions of those quaint sections of
the city which have furnished settings for scores
of novels since Civil war times. On the same
reel is a western scenic.”


Status: Unknown
Unavailable for Viewing

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


**Vernon Howe Bailey’s Sketchbook of Washington (1916)**

Newspaper Artist Vernon Howe Bailey produces drawings of each city he visits.

*The Moving Picture World*, September 16, 1916, p. 1850

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Vernon Howe Bailey)
Ethnicity: White (Vernon Howe Bailey)
Media Category: Newspaper
Job Title: Illustrator (Vernon Howe Bailey)
Description: Major: Vernon Howe Bailey, Positive
Description: Minor: None
The Voice in the Night (1916)

THE VOICE IN THE NIGHT (Three Parts—March 30).—The cast: Richard Powell (Arthur Matthews); Joseph Leach (Francis Joyner); Mr. Wayne (Leslie Austen); Sergeant Lewis (James Cassady); Governor Spauling (Hollins Anthrim); Helen Spauling (Helen Greene). Directed by Clay M. Greene.

Richard Powell, a newspaper reporter, is taken to task by his editor for inattention to his duties in regard to the furnishing of interesting “copy,” and told that unless he can find better “stories” he will have to seek another position. On his way home from the office, while racking his brains as to the best way of securing a “scoop,” he encounters a lone woman, whose appearance and dress denote that she is not of the kind usually out on the streets at night, and turning on his heels he follows her at a safe distance. Soon he sees an automobile draw up to a curb and depart, leaving a man standing there as though about to keep an appointment. Then from the bushes a second man appears, masked and muffled. An encounter ensues, in which a pistol held in the hand of the first stranger is discharged, and he falls to the ground. Hurrying to the spot, he is confronted by the masked man, who in a peculiar and strangely musical voice, commands him to proceed no further in the affair, as the man on the ground was justly killed.

Immediately the speaker disappeared and the reporter followed, to see him conceal the pistol and mask in some vines overhanging a wall, and then disappear. Returning to the dead man he found a policeman standing over him, who called him by name, and inquired what he knew of the affair. In his duty to his editor he forgot what he owed to a law abiding community, kept his counsel, said nothing and the dead man was taken away in the automobile which had brought him to the spot.
Powell told his story to his best friend, Sergeant Lewis of the police, was rebuked for his treatment of the affair, and a bet of $10 was made, that he would find the mysterious man with the musical voice in ten days. On the ninth day he again met the mysterious woman in the case, followed her to a church, entered close upon her heels, and in the eloquent clergyman he found the same voice that had fascinated him on the night of the murder.

After service, he confronted the clergyman in his study, told him why he had come and with remarkable coolness and resignation, the now unmasked man told his story. It was that of a tender girl, his only sister, enticed from her home by the unprincipled scoundrel, only to be cruelly insulted and deserted, of a broken hearted woman, who left to fight her battle of life alone, became secretary to the Governor of State, and later his wife, of a happy wife and mother, found out and threatened by the scoundrel, who had deserted her, who hurried to her brother for counsel and advice. That brother advised her to keep the appointment insisted upon, got to the spot before her, and then occurred the tragedy of which Powell had been the witness. After the tragic recital the two men stood eyeing each other.

The clergyman spoke: "Well, he said, you know everything now. What are you going to do?"

As the clergyman looked deep into the eyes of his questioner he could see nothing but sympathy in them as the reply came, "Nothing!" Powell then hurried away from the church and sought his friend Lewis.

"Time’s nearly up,” said the Sergeant as he entered the room. "Did you make the scoop?" Powell opened the table drawer where he had left the money staked on the bet, took out the two .10 bills and slid them over to the winner:

“No, I found I had forgotten the voice—”
"THE VOICE IN THE NIGHT."
A Cleverly Constructed Three-Reel Lubin Photodrama,
Directed by Clay M. Greene.
Reviewed by Edward Weitzel.

The Voice in the Night" has the prime requisite of a
photoplay—it is always entertaining. It owes this con-
dition principally to the fact that it is cleverly con-
structed. The story in itself is not remarkable for originality,
deep insight into familiar phases of life or the strength of its

Scene from "The Voice in the Night" (Lubin).

moral lesson. It is unfolded so skilfully, however, that the
interest is never permitted to drop.

Starting with the well-tried situation of an enterprising
young reporter on the lookout for "live" copy, a mysterious
murder is shown, to which the young fellow is a witness, and
subsequent events are devoted to the tracking of the guilty
man. The shooting was really done in self-defense, but this
fact is not brought out until the man who fired the shot reveals
all the details of the affair to the reporter. This man is a minister, and the reporter gets the clue to his identity by the sound of his voice when he hears him preach. The minister’s young sister has been betrayed. Later she marries the Governor of the State, and the man who deceived her, attempts blackmail. The woman goes to her brother for counsel and is advised to keep a clandestine appointment insisted upon by Joseph Leach, the betrayer. The minister is first on the scene and wears a mask. When Leach arrives he is warned by the minister that he must stop his attempt at blackmail. Leach draws a pistol, but is himself shot during the struggle for the weapon. The reporter, hiding in the shadow, hears the sound of the minister’s voice. Having resolved that he will track the man unaided and so secure a “scoop” for his paper, the reporter puts his plan into execution. When all the facts are in his possession, he realizes that only the innocent will suffer if he makes copy of the affair. His paper loses a big “scoop.”

While watching the development of such a plot it is essential that the interest of the spectator be held with a firm grasp, as the plausibility of the story will not stand deliberate analysis. The author and the producer of “The Voice in the Night” have never lost sight of this important point.

The picture is satisfactorily acted by Arthur Matthews, Francis Joyner, Leslie Austin, James Cassady, Hollins Anthrim and Helen Greene.

*The Moving Picture World*, April 1, 2016, p. 456

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Richard Powell, Editor). Group.
Ethnicity: White (Richard Powell, Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Richard Powell). Editor (Editor). Miscellaneous.
Description: Major: Richard Powell, Negative
Description: Minor: Editor, Positive. Miscellaneous, Neutral.
Wandering Horde (1916)
Newspaper reveals that a new addition to the ranks of the hoboes is really a millionaire.

The Moving Picture World, September 2, 1916, p. 1587
Status: Unknown
The Way of the World (1916)
Newspaper. Politician gets a newspaper to publish an article saying that while the Governor has been away on a tour of the State to secure votes, his wife has been seen continually in the company of a certain man whom the paper does not mention. The article causes a scandal.

Gubernatorial candidate Walter Croyden is in love with Beatrice, but he acts obnoxiously when he drinks, so she flees to Europe to re-evaluate the relationship. On board her ship she meets John Nevill, who is unhappily married but fails to mention the fact to Beatrice. They enjoy an idyllic romance in Monte Carlo until she discovers that he is married. Brokenhearted, she returns to marry Walter, who has been elected governor. They live happily and have a baby. Meanwhile, Nevill, who is now free of his wife, wants to win Beatrice away from Walter. He causes a scandal when he insinuates in the local newspaper that Beatrice's newborn child is his rather than Walter's. Beatrice is furious upon reading this, and when Nevill makes amorous advances toward her, she stabs him. Overhearing the struggle, Walter rushes in to rescue Beatrice. As Nevill dies, he tells Walter that he has committed suicide, and husband and wife are reconciled. American Film Institute Catalog of Feature Films
THE WAY OF THE WORLD (Five Parts—July 3).—The cast: John Nevill (Hobart Bosworth); Beatrice Farley (Dorothy Davenport); Walter Croyden (Emery Johnston); Mrs. Nevill (Gretchen Lederer); Peter Sturton (Jack Curtis); Mr. Lake (C. Norman Hammond); Mrs. Lake (Adele Farrington); Mr. Van Norman (Herbert Barrington). Scenario by F. McGrew Willis. Produced by L. B. Carleton.

Peter Sturton, a politician and head of the machine, decides to support Walter Croydon, a rising young attorney, for the position of Governor of the State. Croydon is in love with Beatrice Farley, a young society belle, but they have not been formally engaged. Croydon, on the evening that he is to take Beatrice to a society affair, meets Sturton at the club, and becomes slightly intoxicated. He is in this condition when he calls upon Beatrice, and she refuses to accompany him. The next morning Croyden comes back and apologizes for his condition of the night before, and begs Beatrice to forgive him and promise to marry him. She tells him that she is leaving for Europe and that she will give him an answer when she returns.
John Nevill, a man about town is a personal friend of Sturton's. Nevill is unhappy married, but he and his wife still continue to live together. Nevill decides to go abroad. As the boat is ready to sail, Nevill sees Beatrice bid Croyden goodbye and come on board. He is attracted by her beauty, makes her acquaintance on the ship, and becomes infatuated with her. He begins paying her attention without telling her that he is married. Beatrice comes to Monte Carlo where Nevill is staying, and finds that she loves him in return. Nevill proposes that they go to Paris to be married, and Beatrice consents; but, friends of Nevill's, who have arrived from the States, betray the fact that he is already married.

Beatrice, heartbroken, begins packing to return home. Nevill pleads with her to no avail. After Beatrice leaves, Nevill takes to drink, and Mrs. Nevill persuades him to return home with her. In the meantime, Croyden has married Beatrice, and has become Governor. Sturton calls upon the Nevills and asks them to attend the inaugural ball to meet the Governor and his bride. Nevill discovers that the Governor's wife is no other than Beatrice, and he becomes crafty in an attempt to win her away from Croyden. Beatrice sees the ravages of dissipation in Nevill, and listening to his plea, promises to become his friend. They are seen much together, but Croyden is of an unsuspicious nature, and Beatrice believes that there is nothing wrong in her friendship for Nevill.
Time elapses and Croyden is running for re-election. Sturton has a falling-out with the Governor and is opposing him. The Croydens now have a child—a boy a few months old. A friend goes to Croyden and tells him that the people are beginning to talk of Nevill’s being seen so much with Mrs. Croyden, but the Governor refuses to believe it is more than idle gossip. To turn the people against Croyden, Sturton causes an article to be published saying that while the Governor has been away on a tour of the State to secure votes, his wife has been seen continually in the company of a certain man whom the paper does not mention. When Croyden sees this, Nevill tells him that surely he can trust his wife, and Croyden dismisses the matter from his mind.

Nevill decides upon a plan to turn Croyden from his wife, believing that Beatrice will then come to him. He gives Sturton a paragraph to put in the papers on the day before election. This is the day that Croyden’s baby is to be christened. As the guests are gathered for the christening and Croyden is preparing to leave
his office, he sees a copy of the newspaper hinting that the child’s father is not Croyden but the man who Beatrice has been seen with so much of late. Overcome Croyden drinks heavily and returns when the christening is in progress, quite intoxicated. He breaks in upon the affair, denouncing Beatrice and forbidding her to name the child after him and accuses Nevill of being the father of the child. This Nevill refuses to deny. Locking himself in his room, Croyden refuses to see Beatrice or let her explain.

Beatrice, in terror over her husband’s action, and realizing that Nevill alone can clear her name, decides to make him right her. She arrives at Nevill’s and is admitted to see him alone. Nevill believes that he has won and tells her that he will give her a letter clearing her name, but that she must pay the price. He writes the note and then locks the door and confronts her. In the meantime Croyden has learned where she has gone, and follows. Beatrice struggles with Nevill to preserve her honor, and finally, in desperation, catches up a sharp paper cutter and stabs him, dropping the weapon to the floor. Croyden enters, accompanied by Mrs. Nevill, and finds Nevill dying. Realizing that he is on the verge of death, the good in Nevill comes to the surface. He picks up the knife and tells them that for love of Beatrice, and because she has repulsed him he has attempted suicide. He takes the note clearing Beatrice’s name from his pocket and gives it to Croyden. Croyden realizes that this will clear him in the eye of the people. He begs forgiveness of Beatrice and as she grants him this, they glance down at Nevill, who falls back dead.

*The Moving Picture World*, July 8, 1916, p. 297

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: Unidentified Newspaper Staff-2
Description: Major: None
Description: Minor: Unidentified Newspaper Staff-2, Neutral

What Love Can Do? (1916)

Editor John Morris (Orin Jackson), the city editor of the newspaper upon which Lil Magill (Adele Farrington) is employed. Newspaper Owner Calvert Paige (C.N. Hammond).

“What Love Can Do”
Five-Reel Red Feather Production Featuring Adele Farrington in Part of Experienced Newspaper Woman.
Reviewed by Robert C. McElravy.

Adele Farrington, whose long experience on the legitimate stage has given her a certain deftness in character work, appears in this number as a trained newspaper woman, slightly passe, but possessing the attractions
Widower Calvert Paige leaves his baby daughter Johnnie in New York and goes West where he becomes wealthy as a mine owner and newspaperman. Lil Magill, who came to work on his newspaper, becomes infatuated with Paige, as he is with her, and they become lovers. After several years Lil has become a successful author but Paige has tired of her. Their estrangement grows when Lil takes the side of striking miners against him. Because Johnnie has asked to be with her father, Paige now decides to break his relationship with Lil. He writes both women letters, but accidentally switches them. The result is that Johnnie sees something of what her father is like and resolves to go to him. Lil is fired by Paige because of her closeness with the miners and his growing resentment. When miners threaten violence, Johnnie, who has come to know Lil, begs her to intercede. When Paige sees this, he becomes enraged, but the scene is interrupted by a disgruntled miner who shoots at Paige. Lil throws herself in front of her lover, thus saving his life. In the weeks that follow, Lil recovers and Paige realizes that he still cares for her. *TCM Overview*
“What Love Can Do.” With Adele Farrington, C. H. Hammond and Mina Cunard. Story by Gertrude Nelson Andrews. Directed by Jay Hunt. Twentieth Red Feather Production. Released June 12. A theme that stirs a responsive chord in the heart of every lover of moving pictures forms the basis of the strong photoplay reviewed here. That theme is the course of a great love that suffers all, gives all, conquers all—thereby proving itself true. Adele is a newspaper woman who for five years has given her love—her very life—to the owner of the paper. She is loved by the city editor—“Old Grouch,” who is ignorant of her liaison. The “man” in the case thinks he is tired of Adele, and only her wonderful loyalty through a dangerous strike, and great mental trouble, bring him to the realization of his true feeling for her—that of unlying love and devotion. Strong situations; a big strike scene; emotional moments of tense dramatic power, mark this as a fine play—one that will please your audiences at every performance.


WHAT LOVE CAN DO (Red Feather), June 12.—A five-reel offering by Gertrude H. Andrews, featuring Adele Farrington as a newspaper woman of years and experience. She presents a well drawn character in the opening scenes. Later the plot takes on a melodramatic tinge, and the scenes in which the scorned woman fills up on liquor and goes to Paige’s home for an accounting are not quite so convincing. The break in this particular character tends to weaken the production as a whole. The atmosphere of the newspaper office is good and the strike scenes, while lacking any particular continuity, are well staged. A near-tragedy results at the close, but the happy ending is achieved. A fair offering.

*The Moving Picture World*, June 17, 1916, p. 2063

ADELE FARRINGTON IN “WHEELS OF POWER.”

Adele Farrington plays a typical newspaper woman in “Wheels of Power,” a five-reel drama which Director Jay Hunt has just finished at Universal City. Miss Farrington’s work is consistent throughout the production and her acting of the role of a woman torn by conflicting emotions indicates her complete knowledge of the requirements of the screen. Especially is this noticeable in the last reels of the play where the action is fast.

Not far behind Miss Farrington in excellent acting in “Wheels of Power” is Orrin G. Jackson, who plays the part of John Morris, the city editor of the newspaper upon which Lil Magill (Miss Farrington) is employed. Jackson is at home as John Morris and gives a performance that compels more than usual attention.

C. N. Hammond has the role of Calvert Paige, the newspaper owner; Kingsley Benedict plays Brad Hamilton, a young attorney, and Mina Jeffries is Johnnie Paige, daughter of Calvert. All of these roles are well sustained.

*The Moving Picture World*, May 6, 1916, p. 994
WHAT LOVE CAN DO (Five Parts—June 12).—The cast: Calvert Paige (C. N. Hammond); John Morris (O. C. Jackson); “Brad” Hamilton (Kingsley Benedict); Matthew (H. F. Crane); Tony (Harry Mann); Lil Magill (Adele Farrington); Johnnie Paige (Mina Jeffries); Aunt Mary (Mrs. Jay Hunt). Scenario and production by Jay Hunt.

The wife of Calvert Paige died while he was still a young man. When he emigrated to the West he left his baby daughter in charge of his sister Mary. Years later we see him the owner of a number of mines and of a leading newspaper.

Several years before the story opens, Lil Magil had arrived in the town and secured work on the paper. Paige became fascinated with the girl. Morris, also an employee of the paper, loved the girl. Lil became infatuated with Paige, but he was not inclined to marry a woman unless he could secure her in no other way. Lil, being free and democratic, virtually became the mistress of Paige. Morris hated Paige for his possession of the girl, but he was her true and loyal friend.

At the time this story opens, Lil had gained the reputation of being one of the brightest newspaper women in the game, and was the author of several books. She held Paige more by her independence and personality, but in spite of this he had begun to tire of her. In his dealings with his miners, Paige was grasping and unprincipled. They began to show signs of discontent, and appealed to “Brad” Hamilton, a lawyer, for advice. Hamilton takes the matter up with Paige, but with no success.
Paige's daughter, now a young lady, desires to be with her father, but he prefers the un fettered life of a bachelor. Johnnie Paige, his daughter, has sent her father a picture of herself and Brad sees this prominently displayed. Johnnie and her aunt visit New York, and while there become acquainted with Brad, who has come East on business. The two become friendly. Lil realizes that Paige is tired of her and the two are beginning to have quarrels. One day, Lil, visiting the house, is looking at Johnnie's picture. This action arouses the anger of Paige, especially when Lil speaks of the daughter. She resents this attitude and he tries to soothe her wounded feelings.

Paige writes Lil a note breaking the engagement. At the same time he writes a letter to his daughter and in sealing them, the two become mixed. Lil receives the letter intended for Johnnie, and after reading the first line or two realizes there has been a mistake. The next day she takes the letter to Paige. He is much worried over the effect of the letter that Johnnie will get, and his fright touches Lil. She tells him that he need not worry, that he would hardly write anything to her that he would be ashamed to have his daughter read. Paige's irritation at his own mistake turns to violent anger against Lil. He says things to her and humiliates her to such an extent that the break between them grows wider.

In the meantime, the strike has become serious. The strikers are bitter against Paige, and a deputation, led by Tony, the sweetheart of the girl whose father has been killed in a riot, calls upon Paige, vowing vengeance. Paige is not at home and they leave. Johnnie receives the misdirected letter. She knows of Lil through reading stories of the latter in different magazines. She begins to understand the woman's relation to her father. She determines to surprise her father, and she and her Aunt Mary start out for the West.

Lil knows Rosa, the daughter of the killed striker, and is able to be of help to her in her distress. Paige orders his hireling, Fleming, to discharge Lil. Fleming realizes how useful Lil is to them and tries to get around this, but Paige is obdurate. Lil is "fired," and when Morris hears of her discharge he resigns. Tele-
phoning to Paige's house, Lil learns that he will be home that night, and she determines to have a final understanding with him.

Brad and Morris meet each other in the hotel. The latter learns that Paige's daughter is on the way and that Brad intends to ask for her hand that night. Hammond goes to Paige's house and finds Lil there. Lil, realizing her condition from the glass of whiskey that she took before leaving the house has a sudden fear of herself, because before leaving home, in a moment of anger, she brought the revolver with her. Hamilton urges her to return home, but she announces her intention of going upstairs and awaiting the arrival of Paige. As Hamilton starts to leave, Johnnie and her aunt arrive. Lil, meanwhile, remembers leaving her handbag downstairs and decides to go and get it. She has taken off her shoes, and, not stopping to put them on, hurries downstairs. She enters the library thinking no one is there, but Johnnie and her aunt see her first. Lil, feeling the humiliation of her position, demands an introduction from Hamilton. Hamilton urges Lil to go. She points to her shoeless feet, and Matthews is sent upstairs for her shoes.

Hamilton has persuaded Johnnie to stay at the hotel instead of the house on account of the strikers. Lil tries to put on her shoes, but is unable to do so. Johnnie helps her on with them. Her father enters at this point and flies into a rage on seeing his daughter on her knees before the woman he has begun to despise. Lil, in her fury, tries to shoot Paige, but Hamilton frustrates her efforts. The strikers have surrounded the house. Tony breaks through the guards, and entering the room, rushes upon Paige. The latter attempts to protect himself with the revolver taken from Lil, but Tony wrests it from him and fires. Lil throws herself in front of him and saves Paige's life. Morris sends out the inside story of the strike to the newspapers. During Lil's long illness, Paige, realizing that she has saved his life, when she finally recovers her health he proposes to her and there is a reconciliation.
Calvert Page (C. Norman Hammond) is the wealthy owner of a newspaper, as well as a number of western mines. His mistress, the independent Lil Magill, is a respected newspaper woman and the author of several books, page’s greed has led to discontent among his miners. They engage a lawyer, “Brad” Hamilton, to present their appeals. But page refuses to listen to Brad and so the miners go out on strike. When a miner is killed in a subsequent riot, his embittered compatriots vows vengeance. Meanwhile, Lil has championed the miners’ cause, contributing to a growing estrangement from Page. A mob of strikers, led by Tony (played by Harry Mann), attacks Page’s home. Tony breaks through the guards and is about to shoot page when Lil throws herself in front of her lover, saving his life. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 212.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Calvert Page, John Morris). Female (Lil Magill). Group.
Media Category: Newspaper
Job Title: Publisher (Calvert Page). Editor (John Morris). Reporter (Lil Magill).

Description: Major: John Morris, Lil Magill, Positive. Calvert Page, Negative
Description: Minor: Miscellaneous, Neutral

**What Doris Did (1916)**
Reporters – five newspapermen play reporters in this film featuring actress Doris Grey who became an actress by winning a prize put up by the Tanhouser Film Corporation at the Boston Exhibitors’ Ball.

> **WHAT DORIS DID (Thanhouser), March 1.—A three-reel number, featuring Doris Gray, winner of the Boston moving picture contest. She appears in her first release. Studio scenes are first shown, giving close glimpses of the Thanhouers players, whom Doris meets. She then takes up her trip South to get a hidden document that will save a man’s life. Her adventures on the way prove very entertaining. The plot is lightly amusing, with a few melodramatic touches at times to keep things moving. Doris is pursued by three men on her trip and is extricated by a young stowaway whom she has befriended. Miss Gray’s work is promising.**

*The Morning Picture World*, March 11, 1916, p. 1666

“What Ruby Did” was a tongue-in-chief article in *The Moving Picture World* related how five reporters become actors in the film *What Doris Did.*
“What Ruby Did”

A Comedy in Eight Hours Produced at New Rochelle and Thereabouts—How Five Reporters Became Actors.

The title of this comedy of newspaper life is “What Ruby Did.” It was enacted last week at the Thanhouser studio and on the road between New York and New Rochelle, Leon L. Rubinstein playing the leading role, supported by Cissy Fitzgerald, Edward Earl, Charles E. Kimball, Hal Ford and others—five newspaper men, if you please.

Scene 1.—Office in Which Scattered Papers Denote Great Activity.—Ruby, seated before desk, dictates a note to stenographer, naming the Hotel Hermitage, New York, as the place and 11 o’clock Tuesday morning as the time for the gathering of a party of newspaper men bound for New Rochelle to play reporters in “What Doris Did,” a picture

Scene from “What Ruby Did.”

Featuring Doris Grey, selected as the most beautiful girl at the Boston Exhibitors’ Ball. The reporters are asked to bring evening clothes.
SCENE 2.—Lobby of Hotel Hermitage at 11:15 Tuesday Morning.—Casual loungers reading the morning papers. Young man with suitcase glances around expectantly and, seeing no one he knows, finds seat on lounge. Presently another young man, also with suitcase, repeats much the same business. Ruby enters hastily at 11:20 and gathers a party of five, including the two men seated on the lounge. He addresses them collectively.

CUT IN.—“We Will Start Right Away.”
Ruby exits into cafe. Men standing in group converse, indicating the exchange of brilliant repartee.

INSERT.—Fifteen Minutes Later.

SCENE 3.—Same as No. 2.

INSERT.—“Now We’re Off.”

SCENE 4.—In Front of Hotel.
Party is distributed in three cars—one rickety taxi, one antiquated limousine, one modern limousine. Reporters enter the two first mentioned.

SCENES 5 TO 10.—Glimpses of Merry Party en Route.

SCENE 11.—In Front of Edison Studio.
Three reporters exit from taxi and look for other machines.

CUT IN.—Ten Minutes Later.
Antiquated limousine draws up to curb and party of newspaper men is complete as in hotel lobby. Faces again indicate impatience.

CUT IN.—“Where Is Ruby?”

CUT IN.—Ten Minutes Later.
Taxi returns—Mr. Earl enters car with reporters and the three machines move up road.

INSERT.—Some Time Later.

SCENE 12.—Thanhouser Studio.
Actors and actresses, electricians and property boys are moving about. Reporters meet Director George Foster Platt and Doris Grey. There is much conversation and glancing at watches.
SCENE 13.—Dining Hall at Pepperday Inn.
Ruby at head of table presides over an elaborate luncheon—animation increasing with each course, reaches a climax in impromptu dancing.
SCENE 14.—Thanhouser Studio (set in duplication of Exhibitors’ Ball).
Reporters, in evening dress and otherwise, stand around with extras waiting their turn to be used by Director Platt.
CUT IN.—One Hour Later. Reporters still waiting.
CUT IN.—Two Hours Later. Reporters still waiting.
CUT IN.—Two Hours and One-half Later. Reporter looks uneasily at watch, then approaches Messrs. Platt and Rubinstein. Brief conversation—Ruby nods.
CUT IN.—“In Five Minutes.”
Consultation among volunteer extras while ball scenes are being photographed.
INSERT.—5:30 O’clock.
SCENE 15.—Platform for Reception Committee.
Doris Grey shakes hands with newspaper men.
SCENE 16.—Outside of Thanhouser Studio (rain and darkness).
Mr. Earl and three reporters with bags enter taxi.
INSERT.—One Hour Later.
SCENE 17.—Taxi with Punctured Tire at Curb of Deserted Road. Chauffeur and reporters confer dejectedly. Chauffeur examines tire, then looks up.
CUT IN.—“It’s Too Bad I Ain’t Got the Stuff to Mend It.” Passengers gather luggage and disappear in the night.
SCENES 18 to 50.—Wet streets unpeopled save for three figures plodding onward.
SCENE 51.—The Third Avenue Elevated Road.

The Moving Picture World, January 8, 1916, p. 225

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Real-Life Journalist (Five Newspapermen)
Description: Major: None
Description: Minor: Five Newspapermen, Positive
The Wheat and the Chaff (1916)
Newspapers print the news of the sudden death of a newly-elected governor, and next to it the news of the acquittal of his brother. But that isn’t the whole story.

The cast: Charles Torrance (Cecil Van Auker); Jerry Torrance (Allan Forrest); Mrs. Torrance (Adelaide Bronti); Peggy Woods (Ruth Saville); John Conway (George Routh); Margaret Conway (Evelyn Page); Allan Woods (Walter Spencer). Written by Josephine McLaughlin. Directed by Melvin Mayo.

Charles Torrance and Jerry Torrance are half brothers. Charles, the older, is a prominent lawyer and politician, while Jerry is half stupid and the cause of constant annoyance to his stepmother and brother. Accompanied by his dog, “Rags,” Jerry wanders into a reception, almost breaking it up. Mrs Torrance tells the boy that his stupidity will be the ruin of his brother’s career. Jerry’s one great love is for his brother, and rather than risk ruining his career the boy decides to go away. He writes a note to that effect, and gathering together his “treasures,” among which is an old revolver, he takes Rags and leaves home.

On the other side of the city live Peggy Woods, a cabaret dancer, and her brother, Allan. Jerry wanders into the vicinity of their home, where he is teased by a bunch of boys who try to take his dog away. In the scrap Jerry is hurt and Allan, who has come to his rescue, takes him home with him. Charles has met Peggy at the cafe where she dances and is greatly attracted to her. As time goes on, Peggy is deeply in love with him, and he, finding his love for her stronger than anticipated, is going to marry her. Margaret Conway, the only child of the political “Boss” of the State, also loves Charles, and seeing him at lunch one day with Peggy, she confesses her love to her father. Conway resolves to get Torrance for her. He offers him his backing for Governor on condition that he marry his daughter. Charles’ love succumbs to his ambition, and his engagement to Margaret Conway is announced.
Peggy is broken-hearted. Charles goes to her house to explain. Unable to calm her he leaves, but reaching the street his conscience prompts him to go back and try to straighten matters out. Peggy, desperate, decides to kill herself. She writes a note to Charles, telling him of her intention, and gets the revolver, which is Jerry’s, but her courage fades away. She puts the revolver on the table, from which she accidentally knocks it off to the floor. It explodes, killing her. Charles hears the noise and rushes up to find Peggy dead. Believing her a suicide, the shock affects his heart, and recovering, sees the note on the table. He realizes that the note will ruin his career if found, so he takes it and hurries away. Jerry, coming in with Rags, sees his brother leave. Upon entering the room, he finds Peggy dead. Believing his brother guilty, the boy’s one idea of saving him is to hide the revolver. Allan comes in as he is doing so, and as Jerry will make no explanation he accuses him of murder.

The campaign for Governor and the trial for murder run side by side. Love for his idol seals Jerry’s lips. Charles is aware of the identity of the boy on trial and knows he holds the evidence to free him. But again his ambition holds him back. The night of the election returns is the night the jury is out on the case of Jerry. Remorse has taken hold of Charles, and still unable to get himself to produce the note, he broods over the possible fate of his brother. The returns show his probable success, but leave him untouched. Sitting by the fire, the fantastic flickerings of the shadows on the screen nearby make a noise, and before Charles tortured mind comes a picture of the execution of Jerry. In horror and remorse he springs to his feet to shut out the vision. The shock is too much for his heart and he falls dead. The following morning newspapers print the news of the sudden death of the newly-elected Governor, and next to it the news of the acquittal of Jerry.
Appendix 8 – 1916

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

City Editor Jimmy McClane (Jerome N. Wilson).

THE WHEEL OF JUSTICE (Rolfe Photoplays, Inc.—5 Parts—Sept. 18).—The cast: Mona Mainard (Mrs. John Norton) (Emily Stevens); John Norton (Frank Mills); Tom Mainard (Raymond McKee); “Big” Bill Ryan (Edwin Holt); Pearl Le Claire (Roma Raymond); John Daniels, district attorney (Harry Davenport); Jimmy McClane, city editor (Jerome N. Wilson); Frank Willis (Charles Eldridge). Directed by George D. Baker.

John Norton, a young attorney, is in love with Mona Mainard, a Broadway star. Mona has a young brother, Tommy, who has served a term in Sing Sing. When he is released he comes at once to his sister, and tells her he is going away to begin life over again. She urges him to remain, but he refuses; and she gives him some money for his railroad fare. He knows of her love for Norton, who has now been made assistant district attorney in recognition of his ability, and does not want to stand in her way. Mona leaves the stage and marries Norton.

Ryan, boss politician, is in love with Pearl Le Claire, an adventuress. He has installed her in a handsome apartment in the Arcadia, the leading hotel, and there guards her jealously. Norton wins case after case. Mona realizes that less clever lawyers are no match for him, and knows that based on circumstantial evidence, he secures many convictions of innocent persons.

(Continued on page 2034.)
Daniels, the district attorney, becomes ill and Norton succeeds to his position. He convicts on circumstantial evidence an old man who obviously could not have committed the crime and is not guilty. As sentence is pronounced, the old man dies on the witness stand. Mona, in the gallery, is amazed at the injustice of it, and writes to a newspaper a scathing denunciation of the case under an assumed name.

The breach widens between husband and wife. Mona pleads with Norton to change his tactics, but he knows that his record has made him a favorite with the public, and that he is in line for the governorship of the state. Tommy has secured work as bell-boy in the Arcadia Hotel. In a jealous rage Ryan kills Pearl Le Claire, but the evidence points directly to Tommy. The boy gives the name of John Smith, not wishing to bring disgrace upon his sister, and is taken to the Tombs. Mona sees his picture in the newspaper. She rushes to him. He insists that he did not commit the murder, and convinces her of his innocence. She goes to her husband and begs him to give up this case, but he tells her that Ryan will make him governor of the state if he wins it. She confesses that Tommy is her brother, but even that does not influence him.

Norton has a laboratory adjacent to his library, where he experiments with poisons and chemicals in preparing for his cases. Among his bottles is one containing a harmless sedative. Mona changes the labels on some of the bottles. That night, while her husband is working with his stenographer in the library, Mona feigns hysteria. Norton rushes to the laboratory, snatches up the bottle which he supposes contains the sedative, and gives her some of the contents. Mona now simulates an agony of pain. Servants and policemen rush in, and she accuses her husband of having poisoned her. He swears that he did not, but all the evidence is against him. Circumstantial evidence proves that he has attempted to kill her. He begs her to forgive his hardness of heart—he promises to do anything in the world for her if she will only live.

Obtaining his promise not to prosecute her brother, Mona sits up, smiles, and makes him admit that circumstantial evidence may be wrong; also, that she is the best little actress in the world. Tommy is released, and as Ryan confesses, the real culprit is brought to justice without the aid of circumstantial evidence.

*The Moving Picture World, September 23, 1916, pp. 2032, 2034*
Status: Unknown
Unavailable for Viewing

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

Where Love Leads (1916)
Reporter Richard Warren (Rockcliffe Fellowes) works for a newspaper.

“WHERE LOVE LEADS” (Sept. 10).—A five-reel picture with Ormi Hawley and Rockcliffe Fellows. The most exciting episode in it is a fight in a fashionable dive to rescue two perfectly innocent young girls brought there by a woman procurer who had got the job as their governess. A longer review will be found elsewhere in this issue of the Moving Picture World.

Marion Barstow is coaxed into marriage to the older Sir Rankin Chatsworth by her parents, even though she is in love with a younger man. Seventeen years later, Marion is a neglected wife whose only happiness is her two daughters, Kathleen and Rose. Because she fears that Sir Rankin will be a bad influence on her daughters, she decides to send them to America. To that end, she entrusts them to Camille, who turns out to be a white slaver. When the ship carrying Camille and the girls arrives in America, the girls are almost captured by Camille's cohort, but they are rescued by Richard Warren coincidentally Marion's former sweetheart. All ends happily when Marion and Richard are reconciled through the efforts of her daughters. American Film Institute Catalog of Feature Films/TCM Overview

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Richard Warren)
Ethnicity: White (Richard Warren)
Media Category: Newspaper
Job Title: Reporter (Richard Warren)
Description: Major: Richard Warren, Positive
Description: Minor: None
The Winning Number (1916)
Newspaper Article on the strange provisions of a man’s will brings many suitors to the man’s surviving daughter.

The WINNING NUMBER (May 20).—The cast: Jack Bowen (Francis Joyner); Tom Blair (Walsh Ray); Dick Flint (George R. Raymond); Harry Brown (Eddie Hoffner); Montague Jones (John Shermer); Charley Stone (Kempton Greene); Mrs. Druce (Florence Williams); Hester Chase (June Daye); Mr. Chase (George Clarke); Mrs. Chase (Eleanor Blanchard); Tilly Druce (Adelaide Hayes). Written and directed by Clay M. Greene.

Hester Chase, a young woman, is made sole heiress of her uncle’s fortune, on condition that she marries before arriving at the age of twenty-one. This creates consternation in the Chase family, since she has never yet seen the man whom she would care to marry, except the young lawyer Jack Bowen, but he is already engaged to Tilly Druce, a young woman who seems to feel that her engagement to one young man should not interfere with her flirtations with another. Prominent among the others is one, Charley Stone, whose attentions are most persistent.

The announcement in the newspapers of the strange provisions of Uncle Chase’s will brings Hester many offers, all of which she turns down, thereby plunging her parents into despair, since her twenty-first birthday is only six weeks distant. One day Hester and Jack Bowen chance to meet at a photograph gallery and they exchange photographs. Tilly becomes jealous at seeing the photograph, for in spite of her flirtation with Charley Stone, she intends to marry Jack on account of his social position. Hester’s parents at their wits’ end conceive the plan of facing her with her several suitors and compel her to make a choice.

Accordingly her father repairs to his club, where he gathers the suitors and marches them to the Chase home loaded with gifts of flowers. Hester, however, is adamant, and when one of the young men suggests that the suitors shall shake the dice to determine who is to be the successful one, she indignantly dismisses them all. But the gambling suggestion makes an impression upon Hester and at a Bazaar in aid of the White Cross Fund, she agrees to raffle herself among the desirable young patrons, reserving to herself the right to whom she shall sell the $1,000 chances.

The Moving Picture World, May 20, 1916, p. 1387
With the Dardanelles Expedition (1916) (aka The Disastrous Dardanelles Expedition)

War Correspondent Ellis Ashmead-Bartlett secured these pictures while penetrating into the peninsula with the troops.

The Moving Picture World, April 1, 1916, p. 140
Status: Some clips from the print exist Viewed. Youtube (clips).

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

The Woman He Feared (1916)
Newspaperman John Gray (Franklyn Farnum) is a drunkard and loses his job.

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THE WOMAN HE FEARED (Three Parts—Nov. 14).—The cast: John Gray (Franklyn Farnum); Henry Clive (William Canfield); May Clive (Vola Smith); Claire (Clarissa Selwyn); Myrtle Andrews (Adele Farrington). Story by E. M. Ingleton. Produced by Harry Millarde.

Henry Clive, a wealthy widower, placed his small daughter, May, in a convent when she was a mere child, and now that her education is completed takes her home. Clive, alone, has amused himself according to his fancy, but now that his daughter has come to live with him he decides to reform. So he informs Claire, his mistress, that their relations can continue no longer. Piqued, she plans revenge.

Her nephew, John Gray, is a drunkard. When he loses his position on a newspaper because of this, she sends him to a sanatorium, where his cure is eventually consummated, and she promises to make him her heir and draws up her will accordingly. Through her he meets an artist, Myrtle Andrews, who has received a commission from Clive to paint May's picture.

May makes the acquaintance of Gray and soon the two are friends. Claire, who has been watching the little love god at work, tells her regenerated nephew that she will provide him with ample funds for a wedding if he can win May, but he must keep secret the fact that she is his aunt. While not understanding the reason for the stipulation, Gray agrees.
The wedding takes place. To the wedding breakfast comes Claire with her friend the artist. Steadily she exchanges her glass of champagne for his of ginger ale. Gray becomes intoxicated and shames the woman he married and her father, and Claire tells Clive that because he once spurned her that now she is avenged and also discloses the fact that Gray is her nephew. Clive orders Gray returned to his apartments, whither Claire follows with liquors, and when he recovers somewhat from his drunken stupor tempts him further.

May, meantime, has decided that her place belongs beside him. As she arrives Gray, somewhat awakened to what his aunt is endeavoring to do, berates her and orders her from the house. Claire, returning to her own home, intends striking Gray from her will, but ere she can do this an attack of heart failure ends her life. So Gray and his wife are free to live out their lives in peace.
Description: Major: John Gray, Transformative Positive
Description: Minor: None

The Woman in 47 (1916)
Reporter (Jack Sherrill)

THE WOMAN IN 47—(Frohman Amusement Corp., 5 Parts—Feb.7).—The cast: Viola Donizetti (Alice Brady); Tony (Wm. Raymond); Tony’s cousin (John Warwick); Pasquale Donizetti (Geo. D. Melville); Mr. Collingswood (Eric Eldred); Mrs. Collingswood (Lillian Concord); Mr. Sharpless (Tom McGrath); Godfrey, his son (Bert Rooney).

Viola, an orphan Italian girl, lives with her uncle who abuses her and wants to marry her to a moneylender to whom he is in debt. She is in love with Tony, a youthful companion, who goes to America. He tells her that as soon as he can he will send money for her to come after him, and they will be married. He sends her the money, and, on the eve of her forced marriage to the moneylender, she runs away and sails for America.

Tony has been sent West by the automobile firm by which he is employed, and Viola is met by his cousin who tells her Tony has been killed in an accident. He starts to make love to her himself. She resents this and, after a struggle, gets away and meets Beppo, an old organ grinder, whom she had known in Italy.

A few days later Beppo is killed by the automobile in which Sharpless and his son, Godfrey, are riding. They learn his address from a card on the organ, take him home, and Viola, heartbroken, explains that he was her only support. Godfrey admires her very much, and Sharpless, feeling a moral obligation, offers her a place in his home as maid.
To get away from her father and the fiancé he has chosen for her, Viola Donizetti emigrates from Italy to the United States, determined to rejoin Tony, her sweetheart. Unable to find Tony, however, Viola begins a relationship with the wealthy Collingswood, but leaves him when she discovers that he has a wife. Then, Viola finally locates Tony, with whom she makes plans to get married. Before the ceremony, they check into room 47, while Collingswood, obsessed with Viola, goes to the hotel and moves into room 48. He writes a suicide note citing his failed affair with Viola as the reason for his actions and then shoots himself. When Tony reads the note, he decides to
leave Viola, but the priest who has been summoned to perform the ceremony persuades him to forget about the letter, and then, finally, Tony and Viola marry. *American Film Institute Catalog of Feature Films/TCM Overview*

**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, Transformative Negative

**The Woman in Politics (1916)**  
Owner of the newspaper is the corrupt Mayor Glynn (Arthur Bauer) who will not print any story that hurts his administration including one on a tenement house where the law has continuously been violated.

*THE WOMAN IN POLITICS (Thanhouser—Five Parts—Jan. 13).—The cast: Dr. Barlow (Mignon Anderson); Mayor (Arthur Bauer); Governor (Ernest Howard); Secretary (George Marlo); Health Officer (W. Eugene Moore).  
Beatrice Barlow has recently been appointed to a place on the health commission of her city. She is advised by Joel Stevens, an old political war-horse, drawing a salary as “health inspector,” to loaf on the job and enjoy herself. But Beatrice takes her duties seriously. She turns in a report on a tenement house where the law has continually been violated, recommending drastic and expensive changes. Stevens gets a glimpse of the report and urges the girl to tear it up. “The owner of that block is Mayor Glynn,” he warns her. “Do you want to get fired?” Beatrice submits her statement, and is promptly discharged.  
The young doctor finds herself powerless to make the facts public, as the mayor owns the only newspaper of any consequence in town. Knowing that the governor may remove incompetent mayors, she sends her statement to him. A few days later, Dr. Barlow finds a case of small-pox in the same tenement. The head of the health department, fearing the wrath of the mayor, refuses to quarantine the building. Beatrice attempts to put up an official quarantine sign. The health officer interferes, and a strange young man appears and thrashes the officer. The tool of the boss hastens to the mayor. He
When Dr. Beatrice Barlow, who has recently been appointed to the city health commission, disregards a warning about denouncing as unsafe and unsanitary a tenement which Mayor Glynn owns, she is fired. After learning that the city's newspaper is also owned by Glynn, Dr. Barlow writes to the governor and is granted a hearing the next month. Upon finding a case of smallpox in the tenement, Dr. Barlow unsuccessfully attempts to have it quarantined. When she puts up a quarantine sign herself, a health official struggles with her, but a man appears and thrashes the official. Although the mayor and his cronies hide a man in her hotel room to compromise her, the man who helped her learns of the plot, and it is foiled. When the tenement catches fire, the man rescues Dr. Barlow, but she is then lured to a sanitarium and imprisoned. The man finds her, arrests her keepers and brings her to the hearing in time to present evidence against
the mayor, who is imprisoned. Finally the man reveals himself to be the governor's private secretary. *American Film Institute Catalog of Feature Films*

Status: Unknown
Unavailable for Viewing

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

**The Woman Who Did Not Care (1916)**

Columnist Mrs. Edna Boyd (Euhenie Besserer), secretly author of “Madame Gossip’s” column in a prominent newspaper.
“THE WOMAN WHO DID NOT CARE” (Selig).

How Mrs. Boyd, prominent in society circles, and secretly the author of “Madame Gossip’s” column in a prominent newspaper, finally realizes the evil of unsavory gossip, and reunites a young man and a young woman, is in brief the plot germ in the Selig multiple-reel drama, “The Woman Who Did Not Care,” released through General Film Service Monday, April 24.

“The Woman Who Did Not Care” was produced by Frank Beal from the story written by Chas. J. Buckley, and features Eugenie Besserer and Edith Johnson, supported by a capable cast. While this unusual drama is in one sense a story of high society, yet it contains much true-to-life newspaper atmosphere. Miss Eugenie Besserer, who has been called by critics the “Ellen Terry” of the animated screen, has many and varied opportunities for emotional work. The scenic backgrounds have been chosen with unusual care and every member of the supporting cast has been selected for convincing types.

“The Woman Who Did Not Care” will uphold the noteworthy standard of Selig plays being released through General Film Company. Wm. N. Selig, president of the Selig Company, has faithfully followed the policy of having each General Film release as perfect as possible. No expense has been spared to make “The Woman Who Did Not Care” an unusual production in every detail. It will be noticed that the foremost stars of the Selig Company, the best photoplay authors, and the leading Selig directors are all united in contributing the best releases for the General Film program.

The Moving Picture World, May 6, 1916, p. 993

THE WOMAN WHO DID NOT CARE (Selig), April 24.—The career of the woman in this three-reel photoplay, written by Chas. J. Buckley, is a succession of dramatic episodes. To prevent her little girl from being taken from her, she swears her husband is not the father of the child. Years later she sells society gossip to a blackmailing sheet and nearly wrecks her daughter’s happiness. The story holds the attention, and is acted with skill by Eugenie Besserer, Edith Johnson and Harry Mestayer.

The Moving Picture World, May 13, 1916, p. 1181
Systematically observing the policy instituted by William N. Selig that no thought, care nor expense shall be sacrificed in the production of shorter length films, the Selig Company announces two unusually noteworthy productions for release through General Film service. On Monday, April 24, “The Woman Who Did Not Care,” a multiple reel feature drama, will be presented. This drama features Eugenie Besserer, Edith Johnson and Harry Mestayer. The story is an unusual one, having to do with the remorse that comes to a woman who, under a nom de plume conducts a spicy column of society gossip in a newspaper. “The Woman Who Did Not Care” is replete with exciting and unusual situations, beautiful scenic effects and strong action.

_The Moving Picture World_, April 22, 1916, p. 635
genie Besserer); Edna, Mrs. Boyd as she was 18 years ago (Eugenie Besserer); Rose Carlson (Edith Johnson); Jack White (Harry Mestayer). Directed by Frank Beal. Written by Charles J. Buckley.

Mrs. Boyd, prominent in society circles, is secretly the author of Madame Gossip's column in a prominent newspaper. She is a good friend of the Carlson and White families, and makes frequent calls.

Jack White is in love with Rose Carlson, and he confides in Mrs. Boyd, who cautions him to be wise in his selection of a mate. On the trail of the gossips, Mrs. Boyd sees Rose exhibiting her ring, when a lady whispers in her ear that Rose is only an adopted daughter of the Carlsons. This choice bit of gossip appears in the paper. Jack's parents demand that the engagement be broken.

Rose goes to Mrs. Boyd for consolation. Realizing that Jack is Rose's fiancé, Mrs. Boyd becomes remorseful. Rose's grief causes Mrs. Boyd to confess that she is Madame Gossip, and she explains how she became so, and how gossip had ruined her life.

Eighteen years before, Mrs. Boyd was happy in the company of her husband and child. Eva, an adventurous girl, enticed the husband away. Mrs. Boyd, heart-broken, took her child to a rooming house. The husband demanded the little one, and told his wife he would have Eva raise the child, and sue her (Mrs. Boyd) for a divorce. The court granted the man a divorce and the custody of the child. Realizing that the court decision may mean the ruin of her child, she sacrificed her reputation by swearing that her former husband was not the child's father. Then Eva and the husband were married, and the ordeal having unbalanced Mrs. Boyd's mind she was taken to an asylum and the child was adopted by strangers. After ten years she was released, but was unable to locate her loved one.
The Woman's Law (1916)
Reporter Frank Fisher (William A. Williams) is involved in the case of a man impersonating a millionaire.

After dissolute millionaire George Orcutt stabs his friend artist Lucas Emmet to death during a quarrel over Emmet's girlfriend, Orcutt confesses to his wife Gail. She finds a dazed man on a park bench who looks like her husband, and recalling a dinner conversation in which some judges and her friend, District Attorney John Kent, argued that everyone has a double, lets her husband escape for their son's sake, and has the man, who suffers from amnesia, take his place. The imposter is declared insane and sent to a sanitarium. Upon his release, he lives with Gail as her husband, still without remembering his previous life. Reporter Frank Fisher sees Orcutt in a saloon, and investigates. When Orcutt, jealous of the imposter, breaks into his home to demand money from Gail, the butler, thinking that he is a thief, shoots and kills him. Seeing that the imposter, really Keith Edgerton, who now remembers that he went into shock upon
learning that his parents died, and Gail are in love, Fisher and Kent agree to keep the matter secret. *American Film Institute Catalog of Feature Films*
ing man of whose past she knows nothing. But she is harassed by the necessity of making both the stranger and her friends believe this man is George Orcutt, and at the same time the real George Orcutt in the background.

A newspaper reporter stumbles upon the fact that Gail has imposed upon the district attorney and then he sees the real George Orcutt in a saloon. He so informs the district attorney. That same night, when the reporter and the district attorney are on their way to Gail Orcutt’s house to investigate, Orcutt himself goes there to make a demand on Gail for money. He lets himself in by his own key and finally his wife persuades him to go. He hardly has left the room when the stranger enters to consult with Gail about her strange conduct to him and to make a demand that either she cease this attitude or that she permit him to depart with Vance and set up a separate establishment.

From across Riverside Drive where the real Orcutt is hiding until he can again enter the house where he intends to rob his own wife of the large sum of money he sees her put back in the safe, Orcutt sees the stranger enter his wife’s room and a quarrel between the two. He again lets himself into the house by a key, drawing a pistol as he does so. He is insane with jealousy. The butler hears steps below and believes a burglar has entered the house. The butler quarrels with Orcutt in a pistol duel in the dark. Almost immediately afterward, the district attorney and the reporter reach the Orcutt residence. Brought face to face with the situation on her own deception has created, Gail tells the story to the stranger and the district attorney of the substitution she had perpetrated. By means of papers in the suit of clothes which he wore when Gail found him, and which she had hidden in the attic, the stranger’s identity is learned. Orcutt’s body is taken from the house as that of a thief. The district attorney and the reporter agree to remain silent and the strange romance ends in a quiet wedding for Gail and the stranger.
“The Woman’s Law”

Gold Rooster Play of Excellent Quality Again Features Florence Reed—Produced by Arrow Film Corporation.

Reviewed by Margaret I. MacDonald.

Aravena Thompson’s novel has filmed well. The story is an unusual one, of which a very careful and artistic adaptation was made by Harvey Thew of the Motion Picture News, and Albert S. Le Vino. It has been delicately handled with its human side uppermost, its best situations have been played upon discreetly, and above all the psychology of the play has been well developed. In making the production the

Scene from “The Woman’s Law” (Pathé).
director, Lawrence B. McGill, has paid special attention to the setting of the picture, which is not only elaborate, but tasteful and pleasing.

The star of the production, Florence Reed, does what is expected of her. The role of Gail Orcutt, wife of the man who murders his friend in a quarrel over another woman, in her hands becomes a character of forceful outline, and Duncan McRae, playing a double role opposite her, does exceptional work. It is unusual that a more correct example of double exposure work, technically speaking, appears on the screen than in this connection.

The story treats of how a wife whose husband has already lost her love through careless and we may say riotous living, succeeds in shielding him from the law, when, after the murder of his friend, he rushes home to hide behind the woman’s skirts. Placing him in hiding, she goes to consult her friend, the district attorney, and on her way back, after discovering that the district attorney, although her friend, must do his duty, she comes across a man in the park who is the exact double of her husband. She takes the man, who, by-the-way, is mentally deranged, home with her, passes him off as her husband to the authorities, who pronounce him insane and commit him to an asylum for the insane. Complications of course arise when the man recovers his mental equilibrium, but with all memory of the past blotted out. Gail, finding herself obliged to bring him home, gradually learns to love the man who firmly believes himself to be her husband. At the same time Orcutt, who has been in hiding nearby, hounds her for money and is shot one night in an attempt to depart from the house unseen, leaving the situation free and clear for a happy ending of the story.

A clever little boy actor figures in the production as the child of the Orcutts, and for the sake of whose future Gail Orcutt decides to rescue his father from being branded as a murderer.

*The Moving Picture World*, April 8, 1916, p. 276

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Frank Fisher)
Ethnicity: White (Frank Fisher)
Media Category: Newspaper
Job Title: Reporter (Frank Fisher)
Description: Major: Frank Fisher, Transformative Negative
Description: Minor: None.
A Woman’s Way (1916)
Pack Journalists.
Newspapers come out with news of a pending divorce hinting at a mysterious unknown woman.
Later, reporters break into the house and threaten to publish news about a woman in the automobile accident adding to the plot’s complications.
ciates her is Oliver Whitney, a friend of Howard.

As time passes, Howard and Marion drift apart. Howard is infatuated with Nina Blake- more, a fascinating woman of the world, who, unknown to him, has broken his brother Jack’s heart, casting him aside to marry Marney, who she believed to be wealthy, only to discover prior to their wedding that he, at the end of his resources, was marrying her under the impression that she was a wealthy widow.

Nina and Howard are in an auto accident, but both escape injury. The next day the papers come out with the news of a pending divorce between the Stanton’s, hinting at a mysterious, unknown woman. Marion, madly in love with her husband, determines, if any woman is clever enough to take him from her, to meet her on her own grounds. She gives a dinner party two days later and invites Nina as her honored guest. Jack arrives with his wife, Myra.

Marion completely outshines Nina at the dinner. Nina comes face to face with Marney at the dinner, Jack Whitney, an old flame of hers, and Howard’s brother-in-law, Morris, who carried on an affair with her previous to his marriage to Howard’s sister, Belle. Confronted with her past amours, Nina finds the situation very difficult. Howard learns of their past relations with Nina and the indignant men believe he has invited her there to put a hoax on them.

The reporters break into the house and threaten to publish the news that Nina Blake- more was the woman in the automobile accident, but Marion saves the situation by feigning an affectionate friendship between Nina and herself and this sends the reporters away satisfied. After Howard has asked Whitney to see Nina home, there is a reconciliation between Marion and Howard, when he asks her to forgive him.
Won by One (1916)
Newspaper Article on a big jewelry robbery in New York gives a woman an idea.

WON BY ONE (Feb. 9).—The cast: Connie (Wallace MacDonald); Louie (Dick Rosson); Fanny (Neva Gerber). Directed by Archer McMackin.

Connie and Louie, representing rival “fake jewelry” concerns, arrive in Souedunk and their rivalry goes even deeper than the selling of “paste jewels” for both fall in love with Fanny, the belle of the town. There is no question in Fanny’s mind about the one she likes best, for Louie has a way about him which has won her heart. Each of these ardent admirers, in their efforts to outdo the other, overwhelm her with jewelry.

Then a big jewelry robbery occurs in New York and Connie, reading of it in the newspaper, at once sees his chance to be rid of his
rival. He tells Jeff, the over-suspicious town constable, that Jeff must have perpetrated the crime, and together they sneak into Louie’s room where Jeff sees the assortment of jewelry. Immediately he is convinced of Louie’s guilt and places him under arrest. They start for New York and the town turns out, en masse, to applaud their valiant protector.

When Louie is taken to headquarters, they discover that his jewelry is “fake stuff.” His concern reads in the newspaper of his arrest on suspicion of being the perpetrator of the big robbery because the ‘jewelry which he carried was so like the “real thing” that it fooled the police, and when Louie reports at the office he is given a big raise in salary because of all this free publicity.

Meanwhile back in S quedunk, Connie has been making violent love to Fanny, who, convinced that Louie is a thief, tries to forget him and promises to marry Connie. He insists on being married without any delay, and preparations are immediately under way. At the last moment, he recalls that he has forgotten his wedding present for Fanny and hastens back to his room in the village hotel, where he gets the long fake pearl necklace. As he passes through the lobby, the necklace breaks, all unknown to him. Jeff, ever on the job, finds pearl after pearl, and scenting mystery he follows the trail, arriving finally at Fanny’s home where the ceremony is about to be performed. He bursts into the house just as Connie takes from his pocket the empty string, and places him under arrest.

Louie, returning, sees Connie, followed by Fanny and the procession of wedding guests, being taken to jail. He grasps the situation and prevails upon Fanny to marry him then and there. At Louie’s suggestion, Connie is compelled to act as “best man” and then marched back into his cell.

The Moving Picture World, February 12, 1916, pp. 1018, 1020
The Wooing of Aunt Jemima (1916)
Newspaper Article tells Aunt Jemima that she has inherited a large fortune, Others read the article and decide to woo the now-rich aunt.

THE WOOING OF AUNT JEMIMA (May 19).
—The cast: Betty (Betty Compson); Uncle Jasper (Ed. Burns); Neal (Neal Burns); Aunt Jemima (Stella Adams); Captain Obadiah (Harry Rattenberry). Scenario by Al. E. Christie. Produced by Horace Davey.

Aunt Jemima and her nephew, Neal, are in the garden reading when they notice a newspaper article saying that she has inherited a large fortune. Auntie promptly faints and Neal goes into the house for a pitcher of water just as Betty, his sweetheart, calls him on the phone. Neal returns to the garden and revives his aunt.

Uncle Jasper also sees the article and shows it to Betty, who is delighted. Captain Obadiah, an old sea captain, also notes the article and the two men decide to win the hand of the rich aunt. Both buy flowers and meeting on the way, go to her house together. Each is jealous of the other and Aunt Jemima tries to keep peace between them, finally telling them that she is too young to marry. Both men are angry and leave.

Neal meets Uncle Jasper at the gate and tells him of his own engagement to Betty, but the uncle says there will be no wedding for them, as Aunt Jemima will not consent to marry him. Neal starts plotting. Knowing that Uncle Jasper is near sighted, Neal dresses in one of his aunt’s dresses and hats and goes into the garden, where he tells Betty of his plans. Uncle Jasper comes in and mistakes Neal for Aunt Jemima and starts making love to her.

Neal pleads with uncle to allow the young folk to marry. Neal sees the captain coming and tries to break away from uncle. He finally succeeds in doing so and later joins Betty at the curb, where a man has left his bicycle. This Neal mounts and rides away after knocking down the captain and other bystanders. About this time Aunt Jemima, who has been shopping, comes on and questions the man who owned the wheel. An officer comes on and arrests Stella. On the
The Moving Picture World, May 20, 1916, pp. 1388-1389

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
Would You Forgive Her? (1916)
Reporter Frank Truax (Arthur Cozine). The City Editor (Van Dyke Brooke).

Would You Forgive Her? (Broadway Star Feature—Three Parts—June 24).—The cast: Eleanor Baine (Miss Leah Baird); Frank Truax (Arthur Cozine); Walter Paxton (Jack Ellis); City Editor (Van Dyke Brooke). Author, Dodd Crane. Producer, Mr. Van Dyke Brooke.

Truax, a reporter, arriving on the scene of the murder of the wealthy Paxton, finds a jade caught in the carpet at the murdered man's feet, and, knowing this as the secret means of entrance to the opium dive of Fon Too, he hides it to follow up the clue. He phones his paper, giving the details of the case, but withholding the story of the jade, in hopes of getting a 'scoop' later on. On his way to Chinatown to visit Fon Too he stops for a moment to see his fiancée, Eleanor, in the department store where she is employed, but is told that she has not appeared that morning. Worried; he goes to her boarding house, but is told once more that she has not been seen since the previous day.

Though reluctant to abandon the search for Eleanor, he is forced to do so when his editor demands a better story on the Paxton murder. He goes to Fon Too, to whom he is known, shows him the jade and, by force, wrings from him the fact that Paxton brought Eleanor there the previous night. He insists, however, that she has escaped and that he does not know where she is. Seeing that the Chinaman is telling the truth, Truax wastes no time on him, but starts once more for Eleanor's home, hoping to find a clue to her disappearance. On his arrival he finds that Eleanor is already there, but at first she refuses to see him.

He forces his way into the room, and, once inside, she tells him the story of how Paxton, though a married man, constantly annoyed her at the store. From time to time he asked her to lunch or for a drive with him and was iritated at her continued refusals. Then, the night before, while walking through a dark street, she was set upon by two men, chloroformed, and woke up in Fon Too's opium den. Here, still obstinate, she was given the choice of going to Paxton or Fon Too, and, having no recourse, she chose the lesser evil by accepting Paxton. Then she escaped and took a silent vow to be avenged on the brute who forced her to sacrifice her honor. That morning, when Paxton came into his office, she was waiting for him and shot him dead. At first she intended to hide, but now she is willing to give herself up, for in so doing she will be helping many other girls in the same predicament. Truax helps her out of her difficulty, and, although she thought that all was over between them after her disgrace, he still loves her, and his love almost recompenses her for all her suffering.

The Moving Picture World, June 24, 1916, p. 2288
Status: Unknown
Unavailable for Viewing

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

The Yellow Passport (1916)
British Journalist Adolph Rosenheimer (Edwin August) and a young Russian girl who is forced into a life of prostitution in Czarist Russia find their lives endangered when she reveals to him information regarding the social crimes rampant in her country. IMDb Summary

There is no other reference that documents any journalist in this film. The American Film Institute Catalog of Feature Films and Moving Picture World all refer to Adolph as the son of an opera impresario Carl Rosenheimer. He is never mentioned doing anything in journalism. The confusion stems from the original 1914 play, The Yellow Ticket, in which the character of Adolph is a journalist, a conceit followed in the 1931 film, The Yellow Ticket. Hence the confusion. For that reason, The Yellow Passport will not be included in this study.
Willats Wins Scenario Prize.

President Christoffers of the Buffalo Screen Club and Messrs. Mack, of the General, and Brandon, of the Mutual, were judges in a scenario contest conducted by the Buffalo Evening News. The first prize of $100 was awarded to A. C. Willats of the News. His scenario was entitled “Hunting Hy-Enas.” The contestants are all on the News staff.

The feature of Mr. Willat’s scenario is the efforts of a News reporter to run down a political grafter. An aeroplane and other sensational means are used by the reporter to rush the news to his paper. The piece will be produced for the News by a leading company. Curtis aeroplanes will be used in some of the scenes, which will be laid along Niagara river. Pictures showing every department of the News will be shown on the screen. The rush incidental to an “extra,” as well as an old fashioned printing press, will be other features.

*The Moving Picture World*, August 5, 1916, p. 973
Kick From Old Newspaperman

Objects To Amateurish Manner In Which Extracts From Newspapers Are Shown in Pictures.


To the Editor Moving Picture World:

Those of us who like the “Movies” are greatly indebted to the producing companies for their zeal and expenditure in presenting their photoplays with such fidelity to detail as characterizes many of these productions. Beautiful homes, exquisite interiors, gorgeous dresses and other accessories are necessary to the atmosphere of some of these plays, while the squalid home, the shipwreck, the railroad collision and other scenes are most carefully presented apparently down to the last item of detail. Expectancy is more than satisfied by the staging of the best of these photoplays, and nothing has seemed too big or too exacting to baffle the fertile efforts of the producers.

There is one detail, however, wherein the producers—one and all alike, so far as my observation has gone—are not as careful as they seem to be about other things and wherein there is still room for improvement—that is if they would have their productions as true to life as possible. I refer to the way in which items from newspapers are reproduced. I assume that the producers are not and have never been journalists, for if they had had the slightest experience in regular routine newspaper work they would pay more attention to this detail than they do. I have seen many photo-dramas where these items from newspapers have been thrown on the screen, and all of them, to my best recollection, have been crude, amateurish as to the English used, and so far from what any well-regulated newspaper would be expected to print, that it is a wonder someone has not called attention to it before now.

Now, every newspaper has a style of its own in the presenting of news. To see a page or part of a page from a paper like the New York Herald used and then to throw on the screen the assumed extract from this paper written in anything but journalistic terms, is amauterish, incongruous and sometimes laughable. If the Herald is used why not throw on the screen a news item written as it would be written in the Herald, with the same type for headlines and body matter as if it were an actual reproduction of something that had appeared in that paper? Most of the news items used, so far as I have been able to see, would be a disgrace to that most slip-shod country weekly in the country, known to inner circles as the Podunk News. And how easy it would be to have this detail looked after by someone who knows how to do it right.

This may be a knock, but it is intended as a boost. Producers should be glad of any criticism or suggestion of this kind that will help along the illusion. A Queen Anne front never yet went with a Mary Ann back, and “Movie” newspaper extracts will fail to convincing to me until they look and read like the real thing.

GEO. S. CRITTENDEN.

The Moving Picture World, April 8, 1916, p. 271
BEATRICE FAIRFAX
TELL ME WHAT TO DO

WORDS BY
GRANT CLARK
AND
DE MCCAHEY

MUSIC BY
JIMMIE MONACO

DOLLY CON NALLY

POPULAR EDITION
LEO. FEIST, INC., NEW YORK
Beatrice Fairfax, Tell Me What To Do!

Words by
GRANT CLARK and
JOE McCARTHY

Music by
JIMMIE V. MONACO

Allegro moderato

Little Marjorie, hard working girl was she,
Every single night, a perfumed note she'd write,
She

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London-Ascherberg Hopwood & Crow, Limited
met a nice young fellow, As charming as could be;
ask a million questions, But still she was polite;
He'd sight they loved each other, On air they seemed to float,
cut such funny capers, Her mind was so upset,
That stead of asking mother, She sat right down and wrote:
love-born on the papers These little notes would get:

CHORUS

"Oh, Beatrice Fairfax, what shall I do?"
"Oh, Beatrice Fairfax, what shall I do?"

3280-4
I want the bare facts, the truth from you;
I want the bare facts, the truth from you;

--
I have a nice young sweetheart, the best a girl could get,
I have a nice young sweetheart, he is a darling chap.
Although he's always teasing, he hasn't kissed me yet.

Oh, darling Beatrice, It's up to you,
Oh, darling Beatrice, It's up to you,
Beatrice Fairfax, Tell Me What To Do - 1915

Little Marjorie, hard working girl was she,
She met a nice young fellow
As charming as could be;
At sight they loved each other,
On air they seemed to float,
Instead of asking mother,
She sat right down and wrote:
“Oh, Beatrice Fairfax, what shall I do?
I want the bare facts, the truth from you;
I have a nice young sweetheart,
The best a girl could get,
Although he’s always teasing, he hasn’t kissed me yet.
Oh, darling Beatrice, It’s up to you,
So print my answer, kindly do!
He takes me out to dances,
Now should I take those chances?
Beatrice, Beatrice, tell me what to do! Oh Beatrice do!

Ev’ry single night, a perfumed note she’d write,
She’d ask a million questions,
But still she was police;
He’d cut such funny capers,
Her mind was so upset,
That lovelorn on the papers
These little notes would get:
Oh, Beatrice Fairfax, what shall I do?
I want the bare facts, the truth from you;
I have a nice young sweetheart, he is a darling chap,
He doesn’t care for fat girls, ‘cause they roll off his lap.
Oh, darling Beatrice,
It’s up to you,
So print my answer, kindly do!
Pa said, that he’s a loafer,
But I know he’s a chauffeur,
Beatrice, Beatrice, tell me what to do!
Oh, Beatrice, do!

To church I tried to get him,
He say, his wife won’t let him.
Beatrice, Beatrice, tell me what to do!
Oh, Beatrice, do!
1 For encoding legend see http://www.ijpc.org/uploads/files/Introduction%20to%20Appendices.pdf


3 There is some conflict over whether there were 10, 11 or 12 installments of this comedy series. IMDb calls the tenth the final episode. But there are two installments labeled as 7A and 7B, which would bring the total to 11 episodes. And several articles refer to a dozen episodes. Eleven installments are chronicled in this study.


7 Ibid, p. 541
8 Ibid, p. 251
9 Ibid, p. 274

10 Philippe Guerande is sometimes referred to in reviews as “Philip Guard.” In reviews for some United States publications, “Philippe” is Americanized as “Philip.”

11 Oscar-Cloud Mazamette is sometimes referred to in reviews as “Normadin.”

12 There is a good deal of confusion calling “young” reporters “cub reporters.” The term “cub reporter” specifically should refer to a brand-new reporter who is just learning what a reporter’s job is all about. Although Guerande is referred to as a “cub” reporter in some of the reviews, he is definitely not a cub reporter in the serial, but a reporter and a rather seasoned one at that.